

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



HANNIBAL

"Sorbet"

Written by
Jesse Alexander
&
Bryan Fuller

Directed by
James Foley

Based on the characters created by
Thomas Harris

Prod. #103/Air #107

Final Shooting Script

PROPERTY OF:
GAUMONT INTERNATIONAL TELEVISION LLC

©2013 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
"Sorbet"

TEASER

CLICK. A PICTURE OF A MAN IN A PEW

His tongue serves as a page marker in his Bible. CAMERA
FINDS WILL GRAHAM silhouetted by the image.

WILL GRAHAM
The Chesapeake Ripper murders in
Sounders of three.

CLICK. We are --

A1 INT. F.B.I. ACADEMY - LECTURE HALL

A1

Will Graham stands in front of his classroom.

WILL GRAHAM
He did his first victims in nine
days. Annapolis.
(CLICK)
Essex.
(CLICK)
And Baltimore. He didn't kill
again for 18 months. Then there
was another Sounder of three in as
many days. All in Baltimore.

CLICK. CLICK. CLICK. The REFLECTION of the CRIME SCENE
PICTURES REFLECT off of Will Graham's glasses.

WILL GRAHAM (CONT'D)
I use the term Sounders because it
refers to a small group of pigs.
That's how he sees his victims.
Not as people, not as prey. Pigs.

Will turns back to the TRAINEES as he CLICKS again.

WILL GRAHAM (CONT'D)
Eleven months after the sixth
victim there was a seventh.

CLICK. A PICTURE OF JEREMY OLMSTEAD

As seen in the EPISODE "ENTRÉE." He's impaled by several
tools on his workbench.

(CONTINUED)

A1

CONTINUED:

A1

WILL GRAHAM (CONT'D)

Two days later, the eighth is killed in his workshop. Every tool on the pegboard where they hung was used against him. As with the previous murders, organs were removed.

CLICK. A PICTURE OF THE WOUND MAN ILLUSTRATION

From Hans von Gersdorff's "Fieldbook of Wound Surgery."

WILL GRAHAM (CONT'D)

The removal of organs and abdominal mutilations means someone with anatomical or surgical knowhow. There is a distinctive brutality.

ANGLE TO INCLUDE THE ENTRANCE HALL

CAMERA MOVES down the corridor, PUSHING IN ON JACK CRAWFORD. He stands at the back of the entrance, watching in the dark.

WILL GRAHAM (CONT'D)

An FBI Trainee named Miriam Lass was investigating private medical records of all the known victims when she disappeared. She is believed to be the Ripper's ninth.

CLICK. A PICTURE OF MIRIAM LASS

WILL GRAHAM (CONT'D)

But no trace of her was found. Until recently, two years later. Her severed arm was discovered. Only because he wanted it to be.

CLICK. A PICTURE OF MIRIAM LASS' SEVERED ARM

Also, as seen in the EPISODE "ENTRÉE."

ON JACK

He stands soberly in the darkness, only Will aware of him.

WILL GRAHAM (CONT'D)

True to his established pattern, the Chesapeake Ripper has remained consistently theatrical.

1 A LARYNGOSCOPIC VIEW OF VOCAL CHORDS (STOCK FOOTAGE) 1

ALL EXTERNAL SOUND is muffled by the human body, leaving only the AMBIENT NOISE of the circulatory system. The twin mucus membranes of VOCAL CHORDS open as an INTAKE OF AIR passes through them, then they ABRUPTLY CLOSE to hold the breath.

The VOCAL CHORDS begin to VIBRATE as air pressure builds beneath the larynx. As the vocal folds CHOP AT THE STEADY EXHALATION INTO a STEADY FLOW of SOUND WAVES, CAMERA is carried out through THROAT AND MOUTH to REVEAL we are --

2 INT. OPÉRA DE L'OUËST - MCCLUSTER HALL - NIGHT 1 2

CAMERA PULLS OUT of the SOPRANO's mouth as she portrays the noble lady Lenora from Verdi's *TROVATORE*, "*Tacea la notte placinda*" vibrating from her vocal chords.

CAMERA CONTINUES PULLING BACK OVER THE AUDIENCE to FIND THE EAR of a well-dressed man in a DARK BLUE TUXEDO. HANNIBAL.

HANNIBAL'S EAR

As CAMERA FOLLOWS the outer ear's natural CURVE moving into DARKNESS, each individual sound of the PERFORMANCE is dialed up and down as every instrument, every voice is SINGLED OUT.

DARKNESS... then Hannibal OPENS HIS EYES, they soften and crinkle, enjoying the feast of sound around him.

THE STRING SECTION

Bows draw menacingly up INTO FRAME, appearing to float briefly before SLASHING DOWN.

HARD CUT TO:

3 A MAN'S BARE CHEST 3

Freshly slashed as if by a Cellist's bow, the flesh separates and rich blood seeps from the wound. VIOLINS reach a fever.

BACK TO:

4 INT. OPÉRA DE L'OUËST - MCCLUSTER HALL - NIGHT 1 4

Hannibal listens intently as he watches the CONDUCTOR'S BATON carve the air with force and purpose. Simultaneously, Conductor and Hannibal (playing the "home game" from his seat) sharply part their hands. As instructed, the CYMBAL PLAYER prepares to crash instruments.

HARD CUT TO:

5 AN EXPOSED THORACIC CAVITY 5

It's PULLED APART, not with an ugly crack, but with a CRASH OF CYMBALS. VITAL ORGANS slowly swell and pulse, struggling.

BACK TO:

6 INT. OPÉRA DE L'OUEST - MCCLUSTER HALL - NIGHT 1 6

The noble lady Lenora clutches her heart as she holds her FINAL NOTE, which she sustains over the following...

HARD CUT TO:

7 AN EXPOSED THORACIC CAVITY 7

A shaking LATEX GLOVED HAND wraps around the HEART, squeezing and palpating to no apparent effect. BLOOD FLOWS unstanched through the gloved fingers as Lenora's SUSTAINED NOTE finally stops and we HEAR APPLAUSE ERUPT from the Opera House.

BACK TO:

8 INT. OPÉRA DE L'OUEST - MCCLUSTER HALL - NIGHT 1 8

Hannibal is first to his feet APPLAUDING ENTHUSIASTICALLY. Elsewhere in the audience, CAMERA FINDS Hannibal's patient FRANKLYN FROIDEVEAUX standing and applauding next to his friend TOBIAS BUDGE, who is neither standing nor applauding. Franklyn can't pry his eyes off his Doctor in Blue.

9 OMITTED. 9

10 INT. OPÉRA DE L'OUEST - MCCLUSTER HALL - LOBBY - NIGHT 1 10

Hannibal is surrounded by members of Baltimore's CULTURAL ELITE, holding court as the audience mingles and/or EXITS. He is as sociable as Will Graham is reclusive, engaged in conversation with a gorgeous woman in her 50s, MRS. KOMEDA, as her husband and several other patrons look on.

MRS. KOMEDA

It's been too long since you've properly cooked for us, Hannibal.

HANNIBAL

Come over and I will cook for you.

Hannibal notices out of the corner of his eye Franklin Froidevaux and Tobias Budge navigating the crowd toward him. He casually focuses on Mrs. Komeda as she speaks:

(CONTINUED)

MRS. KOMEDA
(affectionately teasing)
I said properly. Means dinner and
the show. Have you seen him cook?
It's an entire performance. He
used to throw such exquisite dinner
parties. You heard me. Used to.

Hannibal teases her with false grandiosity and a warm smile:

HANNIBAL
I will again. Once inspiration
strikes. I cannot force a feast.
A feast must present itself.

MR. KOMEDA
It's a dinner party, not a unicorn.

HANNIBAL
But the feast is life. You put the
life in your belly and you live.

The Cultural Elite are charmed. Mr. Komeda notices Franklyn
and Tobias standing inside Hannibal's peripheral vision.

MR. KOMEDA
I believe that young man is trying
to get your attention.

Hannibal turns, smiles warmly without betraying their
relationship, and shakes Franklyn's hand.

HANNIBAL
Hello.

FRANKLYN
Hi! Nice to see you.
(re: Tobias)
This is my friend, Tobias.

HANNIBAL
Good evening.

MRS. KOMEDA
How do you two know each other?

HANNIBAL
There should remain some mystery to
my life outside the opera.

FRANKLYN
I'm one of his patients.

10

Tackling the potential awkward moment with social aplomb,
Hannibal turns the subject back to the evening at hand:

HANNIBAL
Did you enjoy the performance?

FRANKLYN
I loved it. Every minute.

HANNIBAL
(good-natured but firm)
Don't say too much. You must leave
something for us to discuss next
week. Franklyn, good to see you.

Hannibal hustles off Franklyn and Tobias with a handshake.

HANNIBAL (CONT'D)
Tobias.

Hannibal shakes Tobias's hand, politely shoos him and
Franklyn away before turning back to the Cultural Elite:

HANNIBAL (CONT'D)
Who's hungry?

11 OMITTED.

11

12 OMITTED.

12

END OF TEASER

ACT ONE

A13 INT. B.A.U. - HALLWAY - NIGHT 1 A13

Jack Crawford, briefcase in hand, wearing his coat, makes his way through the hall, distracted and haunted, but more importantly frustrated by Will's Chesapeake Ripper Lecture.

A MUFFLED RINGING of a CELL PHONE goes initially ignored, until Jack realizes there is no one in B.A.U. to answer it.

He stops. Glances looking for the source, crossing into:

B13 INT. B.A.U. - MORGUE - CONTINUOUS B13

The MUFFLED RINGING is slightly louder. Jack listens intently as he zeroes in on the location of the RINGING.

A MORGUE DRAWER

Jack OPENS the stainless steel door and the cadaver tray slides out REVEALING A SEVERED ARM HOLDING THE PHONE.

It's still RINGING.

CLOSE ON JACK CRAWFORD

He opens his eyes as CAMERA PULLS BACK TO REVEAL WE ARE --

C13 INT. JACK CRAWFORD'S HOUSE - BEDROOM - NIGHT 1 C13

Jack's CELL PHONE is RINGING on his night stand. He answers:

JACK CRAWFORD

Hello.

CUT TO:

D13 EXT. ROAD - NIGHT 1 D13

An F.B.I. C.S.I. S.U.V. barrels down the road.

13 INT. F.B.I. C.S.I. S.U.V. - NIGHT 1 13

Will rubs the disrupted sleep out of his eyes, sitting next to JACK CRAWFORD in the backseat, who looks like he only just rubbed the sleep out of his own eyes. AGENTS up front.

JACK CRAWFORD

The victim was found in his hotel room bathtub. He had requested two keys at check in.

(MORE)

(CONTINUED)

JACK CRAWFORD (CONT'D)

No one saw a second guest come or go. Abdominal mutilation and organ removal.

WILL GRAHAM

Sounds more like an urban legend than the Chesapeake Ripper.

JACK CRAWFORD

The room is sealed off until you get there. You'll have it fresh.

WILL GRAHAM

Fresh? Fresh as a daisy?

JACK CRAWFORD

Fresh enough to tell me if it's the Ripper. Then you go back to class.

WILL GRAHAM

You don't want me in a classroom. You want me to wrap my head so tight around the Ripper, I won't go back to class until he's caught.

JACK CRAWFORD

It's your bad luck to be the best.

WILL GRAHAM

Expecting a few more bodies after this one?

JACK CRAWFORD

If it's the Chesapeake Ripper I am.

WILL GRAHAM

Don't let the Ripper stir you up. Reason he left you Miriam Lass' arm is so he could poke you with it.

JACK CRAWFORD

Why not the rest of her?

WILL GRAHAM

His other victims, he wanted to humiliate in death, like a public dissection. She was different. He respected Miriam Lass.

JACK CRAWFORD

Probably impressed she found him.

13

WILL GRAHAM

He had to kill her. I would've, if I were him. Just being practical.

JACK CRAWFORD

He could be starting another cycle.

WILL GRAHAM

You've heard from the Ripper directly. If he's killing again, he's not going to be subtle about it. He'll just pick up the phone.

(then)

Any more phone calls, Jack?

JACK CRAWFORD

No.

(then)

If this is the Ripper, there will be at least two more bodies, then nothing for months, maybe years. We'll have a window to catch him and then that window will close. The last time it closed, I lost the Ripper and I lost Miriam Lass.

Jack lets that lay there a moment, then:

ELEVATOR DOORS OPEN TO REVEAL:

14 INT. HOTEL - SEVENTH FLOOR HALLWAY - NIGHT 1 14

Will steps out of the elevator following immediately on Jack's heels, averting his eyes from the scattered LOCAL POLICE OFFICERS lining the hallway adjacent to ROOM 727.

Will waits outside ROOM 727 as CAMERA FOLLOWS JACK INTO:

15 INT. HOTEL - ROOM 727 - NIGHT 1 - CONTINUOUS 15

JACK ENTERS to FIND JIMMY PRICE dusting for fingerprints, BEVERLY KATZ combing the bed for hair and fibers, and BRIAN ZELLER tweezing something out of a TRAIL OF BLOOD that runs from the blood-stained bed to the bathroom in a wake of overturned furniture -- the path of a struggle. Small FLAGS indicate the larger PIECES OF TISSUE along the way.

JACK CRAWFORD

Has anyone touched the body?

BRIAN ZELLER

Local police behaved themselves.

(CONTINUED)

JIMMY PRICE

It is fairly evident the man's dead
just by looking at him.

BEVERLY KATZ

I touched the body. A lot going on
with that body. Surgery was
performed. And then un-performed.
(then)
Hi, Will.

Will waves quietly from the Hallway, which Brian ignores.

BRIAN ZELLER

Surgery was un-performed with bare
hands. Sutures were clawed open.
(off Jack's look)
I did a little touching.

JIMMY PRICE

Pieces of him were torn off from
bed to bathroom, like bread crumbs.

16 INT. HOTEL - ROOM 727 - BATHROOM - NIGHT 1 16

Will and Jack stare at a MAN'S BODY in the bathtub, opened
from neck to pelvis, clothes (pajama bottoms, t-shirt) are
ripped from the struggle. There is two or three inches of
blood pooled in the tub. (NOTE: Same body in the OPENING.)

WILL GRAHAM

Surgery wasn't performed here.
Would have been a lot more blood.

CAMERA INCLUDES Katz, Zeller and Price in the doorway.

BEVERLY KATZ

If he's moving his victims, he
could be performing the mutilations
in the same transport.

JIMMY PRICE

Find the car, find the killer.

Will examines the hand of the DEAD MAN, turning the wrist so
he can look under the fingernails.

WILL GRAHAM

He clawed open his own sutures.

JACK CRAWFORD

Somebody sew something inside of
him he was trying to get out?

(CONTINUED)

BEVERLY KATZ
Wasn't to get his kidney. Ripper
already took it with him. Or her.

JIMMY PRICE
I'll say him.

JACK CRAWFORD
What did he take from his chest?

BRIAN ZELLER
Tried to take the heart, but was
probably interrupted. It's intact.
Traumatized, but intact.

Will studies the open chest cavity as Jack follows Zeller,
Price and Katz outside and quietly shuts the door behind them
leaving Will alone.

Will takes a deep breath, and as he exhales...

A PENDULUM

It swings in the darkness of Will Graham's mind. FWUM.

ON WILL GRAHAM - THROUGH THE NECK TO PELVIS OPENING

He closes his eyes as the NECK TO PELVIS WOUND CLOSES OVER
THE FRAME, taking us to DARKNESS. FWUM-FWUM.

A PENDULUM

It strums the DARKNESS. FWUM.

ON WILL GRAHAM - OMNISCIENT P.O.V.

He takes a step backward, eyes still closed as he continues
to back-walk out of the bathroom into the SUITE. FWUM-FWUM.

CLOSE ON - BATHTUB'S CLAWED FEET - WILL'S P.O.V.

The VICTIM'S PALE, CORPSE FOOT slides out of the tub onto the
floor into a POOL OF BLOOD that crawls up its leg. FWUM.

17 ON WILL GRAHAM - ROOM 727 - WILL'S P.O.V. 17

He continues to back-walk to the DOOR as the MASSIVE BLOOD
STAIN next to the bed SHRINKS AND DISAPPEARS. FWUM. FWUM.
In background, the BODY from the bathtub lies in bed. FWUM.

The PENDULUM SWINGS THROUGH FRAME and instead of seeing Mr.
Murray in the bed, he sees standing in the room...

THE BLACK STAG

Will stops short and stares at it, approaching cautiously.

FWUM. The PENDULUM SWINGS THROUGH FRAME REVEALING Will and Mr. Murray tumble into a dresser, knock over a chair. FWUM.

The PENDULUM SWINGS once again REVEALING the BLACK STAG. It turns and walks into the bathroom. Will follows it.

18 OMITTED. 18

19 OMITTED. 19

20 INT. HOTEL - ROOM 727 - BATHROOM - WILL'S P.O.V. 20

FWUM. The PENDULUM SWINGS REVEALING Will as he tumbles into the bathtub with Mr. Murray on top of him. Will sees life fading from Mr. Murray's eyes as he goes still.

Acting quickly, Will pulls a scalpel from his bag of medical tools. He makes an incision along Mr. Murray's chest, cracks the sternum, and spreads the ribs, taking his heart in hand.

WILL GRAHAM

His heart seizes. I crack the sternum... spread the ribs, take his heart in my hand...

(realizing)

Internal cardiac massage...

Mr. Murray dies with Will wrist-deep in his chest.

THROUGH THE BLACK ANTLERS

Will stands over the BODY in the tub, breathing deeply. The BLACK STAG stands in the doorway behind him approaching.

ON WILL

He opens his eyes and he's standing alone in the room over the dead man in the bathtub.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

21 INT. HOTEL - ROOM 727 - BATHROOM - NIGHT 1 21

Will sits on the toilet next to the empty bathtub with the Man's Body opened from neck to pelvis. Jack is inside the room, Zeller, Price and Katz linger in the suite.

BRIAN ZELLER
It's the Chesapeake Ripper.

WILL GRAHAM
It's not the Ripper.

BRIAN ZELLER
There are too many similarities.

WILL GRAHAM
There aren't enough.

BRIAN ZELLER
Knife wounds are cuts, not stabs.
Anatomical knowledge, dissecting
skills. Mutilation, organ removal.
Victim's in clothes, on display.
Can I say etcetera or should I go
on? 22 signature components all
attributable to the same killer.

WILL GRAHAM
22 possible signature components.

BRIAN ZELLER
It's the Ripper.

Without offense or even looking as he does it, Will closes the bathroom door on Zeller -- the last thing he does see is Beverly smiling at his abrupt boldness.

JACK CRAWFORD
Are you sure?

WILL GRAHAM
More or less.

JACK CRAWFORD
Why are you sure?

WILL GRAHAM
The Ripper left a victim in a
church pew using his tongue as a
page marker in the Bible he was
holding. This isn't that.

(MORE)

(CONTINUED)

21

CONTINUED:

21

WILL GRAHAM (CONT'D)

(then)

This is a medical student or a trainee. Someone trying to make an extra buck on a back-alley surgery and it went bad. Actively bad.

Jack takes a deep breath, exhaling, disappointed.

WILL GRAHAM (CONT'D)

You'll catch the Ripper eventually.

JACK CRAWFORD

I want to catch him now. And when I do, you won't have a chance to shoot him. Because I'm going to.

WILL GRAHAM

You can't just jack up the law and get underneath it.

JACK CRAWFORD

Can't I?

(then)

How do you see the Ripper, Will?

WILL GRAHAM

I see him as one of those pitiful things sometimes born in hospitals. They feed it, keep it warm, yet they don't put it on the machines. They let it die. But he doesn't die. He looks normal...

22

INT. HANNIBAL'S OFFICE - WAITING ROOM - DAY 2

22

Hannibal OPENS THE DOOR.

WILL GRAHAM

(over-lapping)

...and nobody can tell what he is.

He speaks to his next patient:

HANNIBAL

Good morning. Please come in.

CAMERA FINDS a sheepish and awkward Franklyn waiting.

23

INT. HANNIBAL'S OFFICE - DAY 2

23

An inscrutable Hannibal sits across from Franklyn, who sits silently for an uncomfortably long moment. Finally:

(CONTINUED)

HANNIBAL

Would you like to discuss our
chance encounter?

FRANKLYN

Wasn't all together chance. I
kinda thought you'd be there, which
isn't why I was there. I was there
because I like that sort of thing.
Just occurred to me you might, too.

HANNIBAL

In fact, I do.

FRANKLYN

I was trying to get your attention.
Stand within your peripheral vision
but not directly in front of you.

HANNIBAL

I was aware of that.

FRANKLYN

I knew you were aware, even though
you pretended that you weren't. It
felt like you were rejecting me.

Hannibal offers a small, warm smile.

HANNIBAL

It would be unethical to approach a
patient or acknowledge in any way
our relationship outside this room
until that patient gives consent.

FRANKLYN

I don't really know who you are
outside this room.

HANNIBAL

I'm your psychiatrist.

FRANKLYN

I feel rejected again.

HANNIBAL

Why do you suppose that is?

FRANKLYN

Cause I want you to be my friend.

HANNIBAL

Of course you do. I have intimate knowledge of you.

FRANKLYN

And you like the same things I do. I think we'd be good friends. It makes me sad I have to pay you.

Hannibal attempts to hone the topic of conversation to:

HANNIBAL

Tell me about Tobias.

FRANKLYN

Tobias is my best friend, but I am not Tobias's best friend. He has cancelled on me so many times. He almost didn't come to the show. But he sure took an active interest in my active interest in you.

HANNIBAL

Have you put Tobias on a pedestal?

FRANKLYN

Yes and he saw a higher pedestal.

HANNIBAL

I am a source of stability and clarity, Franklyn, not your friend.

FRANKLYN

I'm a great friend.

(then)

I was listening to Michael Jackson last night and I burst into tears. My eyes are burning right now even talking about it. You know what I think makes me the most sad about him dying? I will never meet him.

Hannibal watches Franklyn evenly, allowing him to continue:

FRANKLYN (CONT'D)

I feel if I had been his friend, I could have saved him from himself.

HANNIBAL

In this Michael Jackson fantasy, how is your friendship returned?

FRANKLYN

I just get to touch greatness.

24 INT. HANNIBAL'S OFFICE - WAITING ROOM - AFTERNOON 2 24

The door OPENS and Hannibal speaks to his next patient:

HANNIBAL

Good afternoon. Please come in.

CAMERA FINDS a woman in her 60's. Her name is BEDELIA.

25 INT. HANNIBAL'S OFFICE - AFTERNOON 2 25

Hannibal sits opposite Bedelia, who doesn't mince words:

BEDELIA

This always goes better if I'm perfectly honest with you.

HANNIBAL

What would be the point otherwise.

BEDELIA

Well, one of us has to be honest.

HANNIBAL

I'm honest.

BEDELIA

Not perfectly.

HANNIBAL

As honest as anyone.

BEDELIA

Not really. I have conversations with a version of you and hope the actual you gets what he needs.

HANNIBAL

A version of me?

BEDELIA

Naturally, I respect its meticulous construction, but you are wearing a very well tailored person suit.

HANNIBAL

(good-natured teasing)

Do you refer to me as Person Suit with your psychiatrist friends?

(CONTINUED)

BEDELIA

I don't discuss patients with my psychiatrist friends, particularly since I only have one patient who chose to ignore my retirement.

HANNIBAL

A patient who wears a Person Suit.

BEDELIA

I can still see the shape of you, but you're elegantly obstructed. So really, it's less of a person suit and more of a human veil.

HANNIBAL

I prefer we call it a human shield.

BEDELIA

I'm sure you do. You're a complicated man, Hannibal. I imagine that must be lonely.

HANNIBAL

I have friends. And the opportunities for friends.

BEDELIA

On the other side of the veil.

HANNIBAL

You and I are friendly.

BEDELIA

Yes, and when your hour is up I expect you to pour me a glass of wine, nevertheless I'll be drinking it on this side of the veil.

HANNIBAL

Why do you bother?

BEDELIA

I see enough of you to see the truth of you. And I like you.

Hannibal smiles, liking her, too.

BEDELIA (CONT'D)

Red or white.

HANNIBAL

I think something pink, don't you?

26 INT. HANNIBAL'S OFFICE - WAITING ROOM - NIGHT 2 26

The door OPENS and Hannibal speaks to his next patient:

HANNIBAL
Good evening. Please come in.

CAMERA FINDS Will Graham sitting inscrutably, waiting.

27 INT. HANNIBAL'S OFFICE - NIGHT 2 27

Hannibal sits opposite Will.

WILL GRAHAM
Have you been drinking?

HANNIBAL
I had a glass of wine with my last appointment.

WILL GRAHAM
You drank with a patient?

HANNIBAL
She drank with a patient. I have an unconventional psychiatrist.

WILL GRAHAM
We have that in common.

HANNIBAL
Am I your psychiatrist or are we simply having conversations?

WILL GRAHAM
Yes, I think is the answer to that.

HANNIBAL
Then having a glass of wine before seeing a patient, I assure you, is very conventional. Particularly for evening appointments.

WILL GRAHAM
How long have you been seeing a psychiatrist?

HANNIBAL
Since I chose to be a psychiatrist. What's good for the goose...

Will considers that a moment, then:

(CONTINUED)

WILL GRAHAM

So these are just conversations.

HANNIBAL

With your friend, the psychiatrist.

(off Will's reaction)

We do have a higher level of intimacy than the common Doctor Patient relationship. Almost as though we have a daughter together.

WILL GRAHAM

I don't have a lot of friends.

HANNIBAL

Having a better understanding of why people do what they do doesn't make it any easier to socialize.

WILL GRAHAM

Is it easy for you?

HANNIBAL

I cope.

Hannibal pours two glasses of wine, hands one to Will.

HANNIBAL (CONT'D)

Chesapeake Ripper has struck again.

WILL GRAHAM

(taking a drink)

It's not the same guy.

HANNIBAL

The victims were all brutalized. What was the brutalization hiding?

WILL GRAHAM

Careful, surgical removal and preservation of vital organs.

HANNIBAL

Valuable organs.

WILL GRAHAM

Organ harvesters?

HANNIBAL

Jack Crawford's looking for a serial killer he can't seem to catch. It's a brilliant diversion.

(CONTINUED)

OFF Hannibal's warm smile of support...

CLOSE ON - ROLODEX

It OPENS to REVEAL BUSINESS CARDS. Hannibal's fingers walk through the business cards until they find one ANDREW CALDWELL, Independent Medical Examiner. He plucks it out.

CLOSE ON - RECIPE FILE

It OPENS to REVEAL RECIPE CARDS. Hannibal's fingers find a RECIPE and pluck it out of the file, as well. We are --

28 INT. HANNIBAL'S HOME - KITCHEN - NIGHT 2 28

Hannibal considers the recipe, pleased with his selection.

29 OMITTED. 29

30 EXT. DESOLATE ROAD - NIGHT 2 30

A SEDAN chugs in fits and starts, rattling and clunking as it finally dies, coasting to the side of the road.

31 INT. SEDAN - NIGHT 2 - CONTINUOUS 31

ANDREW CALDWELL heaves an annoyed sigh as he attempts to re-start his car engine to absolutely no avail.

32 EXT. DESOLATE ROAD - NIGHT 2 - CONTINUOUS 32

Andrew Caldwell gets out of his car and looks underneath. His PUNCTURED GAS TANK is dripping the last drops of fuel.

He stands, kicks his car, screaming at the night. Then a PAIR OF HEADLIGHTS pierce the dark as they approach. The mystery car slows to a stop, pulling in behind Andrew Caldwell's stalled vehicle. After a moment, HANNIBAL steps out.

HANNIBAL
Do you need help?

ANDREW CALDWELL
I must've hit a rock or something.
Gouged my gas tank.
(then)
Have we met before?

OFF that question and Andrew's inevitable, unenviable fate...

END OF ACT TWO

ACT THREE

33 INT. BUS - EARLY MORNING 3 33

LIGHTS FLICKER ON outside the bus as the first shift of drivers are reporting for duty. A BUS DRIVER climbs up the stairs and stops short when she sees someone on board.

CAMERA FINDS THE SILHOUETTE OF A MAN in the back seat. Only the SILHOUETTE OF HIS LEGS are on one side of the aisle, and the SILHOUETTE OF HIS HEAD AND SHOULDERS is on the other. Strung across the aisle is a thick rope of intestine.

34 INT. HANNIBAL'S HOME - KITCHEN - DAY 3 34

The freezer opens, a cool fog spilling out. Hannibal places a carefully preserved HEART and KIDNEYS inside and shuts the freezer door taking us to BLACK...

MATCH CUT TO:

ANOTHER "FREEZER" DOOR OPENS. This one a MORGUE DRAWER in --

35 INT. B.A.U. - MORGUE - DAY 3 35

Andrew Caldwell under a sheet in TWO PARTS rolls out of the freezer, next to Jason Murray, the man from the hotel room. Beverly Katz and Brian Zeller hover over the morgue drawer as Jimmy Price wheels out Jason Murray from his own freezer.

Will ENTERS. Zeller doesn't give him a chance to say hello.

BRIAN ZELLER

You slammed that door in my face.

WILL GRAHAM

It was more of a gentle swing.

JIMMY PRICE

It actually was fairly gentle.

Brian Zeller shoots them both a look before indicating the TWO HALVES of Andrew Caldwell.

BRIAN ZELLER

Glad you're here. Not only did the Ripper take his kidneys...

QUICK POP TO:

A36 THE KIDNEYS A36

Hannibal slices the meat with a blade.

QUICK POP BACK:

B36 INT. B.A.U. - MORGUE - RESUMING B36

BRIAN ZELLER
...he took his heart...

QUICK POP TO:

C36 THE HEART C36

Hannibal removes the membrane around the muscle of the heart.

QUICK POP BACK:

D36 INT. B.A.U. - MORGUE - RESUMING D36

BRIAN ZELLER
...which he wanted to do in the
hotel but was interrupted before he
could.

WILL GRAHAM
Ripper wasn't in the hotel.
Someone else was.

BRIAN ZELLER
You still think he was ripping that
heart out to save a life?

WILL GRAHAM
Yes.

Beverly studies the crime scene photo of Andrew Caldwell,
sitting across the aisle from himself.

BEVERLY KATZ
The Ripper painted this picture,
for sure. In big, broad strokes.

WILL GRAHAM
Could both victims' organs have
been harvested for transplant?

JIMMY PRICE
Could put the organs on a
ventilator long enough to
coordinate the donation.

(CONTINUED)

D36

CONTINUED:

D36

BRIAN ZELLER

In the hotel both the victim's abdominal aorta and inferior vena cava -- the kidney's in-and-out for blood, were entirely removed.

BEVERLY KATZ

They're like USB cables. You keep them intact for an easy reconnect.

BRIAN ZELLER

Did a lot of damage taking it out, probably why he needed a new one.

WILL GRAHAM

Was Mr. Caldwell's heart and kidney disconnected for easy reconnects?

BRIAN ZELLER

Yup.

Will mulls that over, then:

WILL GRAHAM

We should talk to people who were on organ donor lists then dropped off without getting an organ.

JIMMY PRICE

Or dying.

WILL GRAHAM

The other Ripper victims? Organs and their USB cables missing?

BRIAN ZELLER

Some are inconclusive because of the degree of mutilation, but yeah, that's the way of the Ripper rips.

BEVERLY KATZ

Two different killers, same agenda?

JIMMY PRICE

Is the organ harvester disguising his work as the crimes of a serial killer or is the serial killer disguising his work as the crimes of an organ harvester?

(CONTINUED)

WILL GRAHAM
(re: Mr. Caldwell)
The Chesapeake Ripper wants to
perform. Every brutal choice has
elegance, grace. His mutilations
hide the true nature of his crimes.

CLOSE ON - A BLADE

It quickly slices into a BLOOD RED TOMATO, quickly and
decoratively carves it into a semi-blooming ROSE.

We are --

36 INT. HANNIBAL'S HOME - KITCHEN - NIGHT 3 36

Hannibal places the ROSE/TOMATO in the sizzling pan with
eleven others, a simmering fragrant blossom that loses its
petals in one smooth whisk of the wooden spoon.

CAMERA FINDS Alana dicing onions, not quite as handy as
Hannibal with her knife skills, but skilled nonetheless.
There's almost a sibling warmth to their dynamic, but
something more softly vibrates just beneath the surface.

HANNIBAL
I've been unspeakably rude. I
haven't offered you a drink.

He moves to the refrigerator to retrieve a beverage.

ALANA BLOOM
I appreciate beer more than wine.

HANNIBAL
It's not what you appreciate. It's
that you appreciate. A compromise.
Beer brewed in a wine barrel. Two
years. I bottled it myself.

A swig, then she swishes the beer briefly before swallowing.

ALANA BLOOM
A Cabernet Sauvignon wine barrel?

HANNIBAL
I love your pallet.

ALANA BLOOM
I love your beer. I taste oak.
(another swig)
What else do I taste in there?

(CONTINUED)

HANNIBAL

I will only answer yes or no.

ALANA BLOOM

Serving this at your dinner party?

HANNIBAL

No. This is your reserve.

ALANA BLOOM

My own private reserve? Thank you.

HANNIBAL

In exchange for Sous-Chef services.

(considers, then:)

I'm curious about something. Are you purposefully avoiding the subject of Will Graham?

ALANA BLOOM

Absolutely.

HANNIBAL

Not on my account, I hope. I'm happy to get your perspective.

ALANA BLOOM

It's on Jack Crawford's account. I don't want information about Will I shouldn't have as his friend. It's not even about Will. Jacob Hobbs was a trial run. Jack's obsessed with the Chesapeake Ripper and he's grooming Will to catch him.

HANNIBAL

And I sincerely hope he does. Did Jack ask you to profile the Ripper?

ALANA BLOOM

Not since I consulted on the case with Miriam before she disappeared.

HANNIBAL

Ah. Crawford's trainee. Very sad.

ALANA BLOOM

You had me examining Ph.D. candidates that week.

HANNIBAL

I'm grateful you were examining Ph.D. students and not the Ripper.

(MORE)

(CONTINUED)

HANNIBAL (CONT'D)

You realize those candidates
thought we were having an affair.

(then)

Why didn't we?

ALANA BLOOM

You were already having an affair.
Will does that, too, you know.

HANNIBAL

What? Have affairs?

ALANA BLOOM

Flirtatiously change the subject.
You have that pathology in common.

HANNIBAL

Or we just have you in common. I
recall even before I met Will
Graham, you never spoke about him.

ALANA BLOOM

Probably because I just want
everybody to leave him alone.

37 OMITTED. 37

A38 INT. B.A.U. - CORRIDOR - NIGHT 3 A38

Empty. After hours. The door opens and Jack enters. He
takes in the silence as his eyes drift to the morgue drawers.
There's a BODY UNDER A SHEET in the BACKGROUND.

CLOSE ON JACK

As he focuses on the drawer from his dream. The same drawer
that contained Miriam's arm. In his mind, the distance sound
of her RINGING CELL PHONE filters up through the cracks in
his subconscious, then just as quickly, fades away into the
hum of the air conditioning.

WIDER

Jack turns back around, walks purposefully across the room,
toward the specific drawer that contained Miriam's arm.

ON JACK

Pulling the drawer open. He glances inside to see --

JACK'S P.O.V.

The drawer is empty.

(CONTINUED)

A38

CONTINUED:

A38

ON JACK

THE ROOM DARKENS behind him, the BODY UNDER THE SHEET SITS UP, the sheet sliding to the floor as the Body Stands.

CAMERA REVEALS IT IS WILL GRAHAM. Corpse gray with an AUTOPSY Y-INCISION stitched into his chest, Will is not only dead, but missing the same arm as Miriam.

Jack turns to see...

WILL IS GONE.

The light levels are normal. It was the theater of Jack's mind telling us his fears. As he closes the morgue drawer...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

CLOSE ON - ROLODEX

It OPENS AND SPINS to REVEAL BUSINESS CARDS. Hannibal's FINGERS walk through business cards until they find one MICHELLE VOCALSON, CUSTOMER SERVICE.

CLOSE ON - RECIPE FILE

Hannibal picks a RECIPE CARD. We are --

38 INT. HANNIBAL'S HOME - KITCHEN - NIGHT 4 38

Hannibal plucks a recipe card out of his recipe file, pleased with his selection.

39 CUTTING BOARD - NIGHT 4 39

Hannibal slices into a carefully preserved HEART and KIDNEYS inside and shuts the freezer door taking us to BLACK...

CLOSE ON - ROLODEX

Hannibal's FINGERS walk through the business cards until they find one DARRELL LEDGERWOOD, GENERAL MANAGER.

CLOSE ON - RECIPE FILE

Hannibal's finger walk through the recipes until find a card.

40 INT. HANNIBAL'S HOME - KITCHEN - NIGHT 5 40

Hannibal plucks the recipe card out of the file.

41 CUTTING BOARD - NIGHT 5 41

Hannibal slices a carefully preserved LIVER and LUNGS.

CLOSE ON - RECIPE FILE

It OPENS to REVEAL not recipes but BUSINESS CARDS. Hannibal's FINGERS walk through the recipe/business cards until they find one CHRISTOPHER WARD, IT CONSULTANT.

42 INT. HANNIBAL'S HOME - KITCHEN - NIGHT 6 42

Hannibal plucks Christopher Ward's business card.

43 INSIDE FREEZER - NIGHT 6 43

The freezer opens, a cool fog spilling out. Hannibal places a carefully preserved STOMACH, PANCREAS, LIVER and SPLEEN inside and shuts the freezer door taking us to BLACK...

HARD CUT TO:

JACK CRAWFORD

His anger and frustration barely contained. We are --

44 INT. B.A.U. - MORGUE - MORNING 7 44

OFF Jack, CAMERA PULLS BACK over the bodies displayed on two OPEN MORGUE DRAWERS to find THREE MORE BODIES on gurneys. Jimmy Price, Brian Zeller and Will Graham studying corpses.

JIMMY PRICE

They're all missing different organs. We were looking at waiting lists for a heart or kidney. Now...

QUICK POP TO:

A45 CUTTING BOARD A45

Hannibal prepares kidneys, hearts, livers, stomachs, pancreases and lungs.

JIMMY PRICE'S VOICE

We've got kidneys, hearts, livers, stomachs, pancreases, lungs.

QUICK POP BACK:

B45 INT. B.A.U. - MORGUE - RESUMING B45

JIMMY PRICE

One of them is missing a spleen. Who the hell gets a spleen transplant?

QUICK POP TO:

C45 EXTREME - CLOSE UP - BLENDER BLADES C45

A spleen rests on top of the blades until they WHIRL.

QUICK POP BACK:

D45 INT. B.A.U. - MORGUE - RESUMING D45

BRIAN ZELLER
They graft on a little extra spleen
cause of increased risk of sepsis.

JIMMY PRICE
It was rhetorical.

WILL GRAHAM
Intestines were the only thing
missing from this body.

BRIAN ZELLER
So either there's someone out there
with Crohn's disease and short
bowels or Ripper's making sausage.

QUICK POP TO:

THE MISSING INTESTINES

An open end is placed over spout of an EXTRUDER. We are --

45 INT. HANNIBAL'S HOME - KITCHEN - DAY 45

Hannibal hand cranks the SAUSAGE MAKER, grinding the organ
meats into the INTESTINE CASING and indeed MAKING SAUSAGE.

BACK TO:

46 INT. B.A.U. - MORGUE - RESUMING 46

JACK CRAWFORD
He's selling the organs to someone.

BRIAN ZELLER
We don't even know if these organs
are being transplanted in the U.S.
They could be exported to China.

JIMMY PRICE
Chinese have a cultural taboo that
restricts voluntary organ donation.
You got to die with all your parts
or you dishonor mom and dad.

BRIAN ZELLER
Killing somebody else for parts
doesn't break that taboo.

JIMMY PRICE
I know. I was agreeing with you.

(CONTINUED)

46

Jack stares at Zeller and Price and the banter dies quick.

JACK CRAWFORD
How many killers?

WILL GRAHAM
Two. Possibly three.

JACK CRAWFORD
And you're confident one of them is
the Chesapeake Ripper?

WILL GRAHAM
At least one of them.

JACK CRAWFORD
Are they working together?

WILL GRAHAM
I don't know.

JACK CRAWFORD
Window's closing, Will. How is he
choosing his victims?

WILL GRAHAM
He's met all of them before. Only
way he could tissue type them.

47 INT. HANNIBAL'S OFFICE - WAITING ROOM - DAY 7 47

Hannibal OPENS THE DOOR and speaks to Franklyn:

HANNIBAL
Good morning. Please come in.

48 INT. HANNIBAL'S OFFICE - DAY 7 48

An inscrutable Hannibal sits across from Franklyn.

FRANKLYN
I discovered we're Cheese-Folk.
(off his look)
I saw you shopping for cheese. I
didn't say hello because you seemed
so uncomfortable last time I did.

HANNIBAL
This city is very small.

(CONTINUED)

FRANKLYN

Jose's has the best selection of artisanal cheeses in Baltimore, city or county. Cheese is a passion. Ever hear of Tyromancy?

HANNIBAL

Divination by cheese.

FRANKLYN

It was my gateway to cheese. A magic 8 ball you get to eat.

(then)

Tobias doesn't eat dairy.

Hannibal considers that a moment, then asks:

HANNIBAL

Do you desire Tobias sexually?

FRANKLYN

No. God, no. And I'm not being defensive. I was in a Fraternity. I tried things. Just not my brand.

HANNIBAL

You care deeply about Tobias despite differences. He's your best friend, but you're not his.

FRANKLYN

It's sad when you say it like that.

HANNIBAL

You often worry about being alone?

FRANKLYN

I worry about hurting. Being alone has a dull ache to it, doesn't it?

HANNIBAL

It can.

49 OMITTED.

49

50 OMITTED.

50

51 INT. HANNIBAL'S OFFICE - WAITING ROOM - NIGHT 7

51

Hannibal ENTERS to greet his patient, but no one is there.

52 INT. HANNIBAL'S OFFICE - NIGHT 7 52

Dr. Lecter sits at his desk, scribbling in a patient journal, catching up on notes from the last session. He glances at his appointment book, which has WILL GRAHAM scheduled for a 6:30 appointment -- which he evidently has missed.

Hannibal considers where Will might be, then...

CUT TO:

A53 EXT. FIELD - DREAMSCAPE - NIGHT 7 A53

Will and Abigail sit at an unseen picnic table under a starless night.

CAMERA REVEALS the table they're sitting at isn't a table at all, but the body of the YOUNG GIRL seen in EP. 101, mounted like a table top on the SEVERED HEAD of a TROPHY STAG.

ABIGAIL

Dad...

WILL GRAHAM

Yes...

A DISTANT WHISPERING from the heavy sky.

ABIGAIL

There's someone else here.

MATCH CUT TO:

53 INT. F.B.I. ACADEMY - LECTURE HALL - NIGHT 7 53

The IDENTICAL FRAME as the FIELD. Will is sitting alone at a table covered in CRIME SCENE PHOTOS.

CAMERA PUSHES IN as Hannibal ENTERS FRAME, approaching Will.

HANNIBAL

Will?

Will blinks and glances up to see Hannibal, who smiles.

HANNIBAL (CONT'D)

I've a 24-hour cancellation policy.

Will immediately remembering:

(CONTINUED)

WILL GRAHAM

What time is it?

HANNIBAL

Nearly 8 o'clock.

WILL GRAHAM

I'm sorry.

HANNIBAL

No apology necessary.

WILL GRAHAM

I must have fallen asleep. Was I sleepwalking?

HANNIBAL

You weren't present. Your eyes were open, staring into middle-distance.

WILL GRAHAM

I felt like I was asleep. I need to stop sleeping altogether. Best way to avoid bad dreams.

Hannibal glances at the CRIME SCENE PHOTOS on the desk.

HANNIBAL

I can see why you have bad dreams.

WILL GRAHAM

What do you see, Doctor?

HANNIBAL

Sum up the Ripper in so many words?
(studying the pictures)
Words are living things. They have personality, point of view, agenda.

WILL GRAHAM

They're pack hunters.

HANNIBAL

(re: photos)
Displaying one's enemy after death has its appeal in many cultures.

WILL GRAHAM

These aren't the Ripper's enemies. These are pests he's swatted.

HANNIBAL

The reward for their cruelty?

(CONTINUED)

WILL GRAHAM

He's not bothered by cruelty. The reward is for undignified behavior. These dissections are to disgrace them. It's a public shaming.

HANNIBAL

Takes their organs away because in his mind they don't deserve them?

WILL GRAHAM

In some way.

Hannibal picks up a picture of Miriam Lass.

HANNIBAL

Jack Crawford's trainee?

WILL GRAHAM

She's not like the other victims. The Chesapeake Ripper had no reason to humiliate Miriam Lass.

HANNIBAL

Seems to me, he was humiliating someone when he cut off her arm.

WILL GRAHAM

He was humiliating Jack Crawford.

Beverly Katz leans across Jack Crawford to his keyboard.

Jack rolls clear as Beverly takes the keyboard and works.

BEVERLY KATZ
I've been looking for the kill
truck. A van or S.U.V. but it was
a whole lot easier than that.

Beverly crouches as she calls up the F.B.I.'s VICAP system,
she chooses a folder and CLICKS. A few more CLICKS and the
MONITOR SCREEN fills with a FISHEYE LENS SURVEILLANCE VIDEO
of AMBULANCES and FIRE ENGINES outside of an UPSCALE HOTEL.

JACK CRAWFORD
What am I looking at?

BEVERLY KATZ
Security camera off an ATM machine
across from the hotel.

JACK CRAWFORD
Kill truck?

BEVERLY KATZ
It's a private ambulance.

JACK CRAWFORD
The city works with a dozen private
ambulance companies.

BEVERLY KATZ
Including Medi-Now. But not as a
first responder. A first responder
driving away from the emergency.

Jack gets out of his chair and offers it to Beverly.

JACK CRAWFORD
Take a seat. You've earned it.

Beverly smiles and sits, CLICKING again. The SURVEILLANCE
VIDEO ZOOMS IN capturing the MEDI-NOW AMBULANCE mid-getaway.

BEVERLY KATZ
Ambulance would be a smart place to
perform surgery. If the cops show
up, blend in and drive away.

JACK CRAWFORD
Where's Will Graham?

55 INT. F.B.I. ACADEMY - LECTURE HALL - NIGHT 7 55

CAMERA FOLLOWS Jack Crawford into Will's classroom to find him mid-conversation with Hannibal.

JACK CRAWFORD

Dr. Lecter. What a nice surprise.

(to Will Graham)

We have a lead on the Ripper.

(to Hannibal)

Care to help us catch the Ripper?

HANNIBAL

How could I refuse?

OFF Hannibal's curiosity piqued...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

56 INT. MEDI-NOW AMBULANCE GARAGE - DAY 8 56

Several bays are occupied by AMBULANCES in various stages of repair. Jack Crawford and Beverly flank a 40-something GARAGE MANAGER as they move through the garage. Hannibal and Will Graham follow close behind, listening intently.

GARAGE MANAGER
That ambulance isn't in rotation.
It hasn't been out of the shed.

JACK CRAWFORD
Surveillance footage says she has.

GARAGE MANAGER
Nobody signed her out. My road
sheet has her down for repairs.

JACK CRAWFORD
Who signed her in for repairs?

He flips a page on the clip board.

GARAGE MANAGER
Devon Silvestri. He's one of our
part time drivers.

WILL GRAHAM
Does he want to be a doctor?

GARAGE MANAGER
He's taking the MCATs.

They finally arrive at an empty AMBULANCE BAY.

JACK CRAWFORD
Mister Silvestri working today?

GARAGE MANAGER
He's not on the schedule.

Will quietly mentions to Jack, Beverly as Hannibal eavesdrops:

WILL GRAHAM
If he's not working with the
Ripper, he still needs a kidney.

Beverly turns to Garage Manager, pelting him with questions.

(CONTINUED)

BEVERLY KATZ
Is there G.P.S. on that ambulance?

GARAGE MANAGER
Mmm-hmm.

BEVERLY KATZ
Encrypted messaging or remote tracking?

GARAGE MANAGER
We can't afford that kind of hardware. We use consumer grade.

BEVERLY KATZ
Digital trunk system.

GARAGE MANAGER
Yeah.

BEVERLY KATZ
Jack, if the ambulance radio is on, I can use a DF sweep to find it.

Hannibal and Will exchange a glance, impressed.

HANNIBAL
This is very educational.

57 EXT. T.B.D. LOCATION - NIGHT 8 57

The MISSING AMBULANCE sits quietly in isolation. Although the cab is dark, a light burns brightly in the back windows.

HIGH ANGLE

A CIRCLE OF F.B.I. AGENTS silently tightens around the Ambulance. SEVERAL F.B.I. S.U.V.s slowly roll up behind the Agents. Jack Crawford ENTERS FRAME with a shotgun.

An F.B.I. AGENT moves forward with a CROWBAR TOOL, ready to force the Ambulance doors open on Jack's signal.

Jack gives the signal.

58 INT. AMBULANCE - NIGHT 8 - CONTINUOUS INTERCUT 58

DEVON SILVESTRI, a nervous man in his mid-to-late 20s, is mid-surgery. A PATIENT/VICTIM is face down on the make-shift OPERATING TABLE, Devon Silvestri's hands inside him. The AMBULANCE DOORS behind him SPRING OPEN TO REVEAL Jack Crawford pointing his shotgun directly at him.

(CONTINUED)

JACK CRAWFORD
Show me your hands.

DEVON SILVESTRI
I can't.

JACK CRAWFORD
Show me your hands.

DEVON SILVESTRI
He'll die.

Jack quickly assesses that Devon is mid-surgery, calling out:

JACK CRAWFORD
Dr. Lecter.

CAMERA INCLUDES Hannibal, Will and Beverly Katz emerging from the F.B.I. S.U.V.s. Hannibal sprints ahead hearing his name. Without hesitation, Hannibal climbs inside the Ambulance.

HANNIBAL
He was removing the kidney.
Poorly. I can re-attach it.

JACK CRAWFORD
Do it.

Hannibal sticks his hands into the PATIENT/VICTIM's back, taking the wheel, as it were, working quickly.

JACK CRAWFORD (CONT'D)
Do you have it?

HANNIBAL
I've got it.

JACK CRAWFORD
Silvestri, show me your hands.

Devon Silvestri raises his bloody, gloved hands, stepping away from his PATIENT/VICTIM, giving Hannibal room.

JACK CRAWFORD (CONT'D)
Step out of the vehicle. On the
ground. Hands behind your head.

The F.B.I. Agents swarm Devon Silvestri, searching him, cuffing him and hauling him violently to his feet.

CAMERA FINDS Will Graham as he watches Hannibal perform impromptu surgery to save the PATIENT/VICTIM's life.

CONTINUED: (2)

OFF Will's inscrutable expression as he observes...

CLOSE ON - A KITCHEN CENTRIFUGE

It's filled with BLOOD EXTRACT from a living creature. A SWITCH CLICK sends the blood WHIRLING, a crimson tornado.

We are --

INT. HANNIBAL'S HOME - KITCHEN - NIGHT 9

THREE SOUS-CHEFS and TWO SERVERS work at a steady clip throughout the cooking space as Hannibal mans the Centrifuge.

HANNIBAL

I have a butcher who carries sow's blood. Centrifugate, separate the matter from the water. Creates a transparent liquid. Serve with tomatoes in suspension. Everybody will love the sweet taste.

(then)

Are you sure you can't stay?

CAMERA REVEALS Hannibal is speaking to Will Graham, still wearing his coat but carrying a nice bottle of wine.

WILL GRAHAM

I don't think I'd be good company.

HANNIBAL

I disagree. But before you go, what came of Mr. Silvestri's donor?

WILL GRAHAM

You saved his life.

HANNIBAL

Been a long time since I used a scalpel on anything but a pencil.

Will considers that briefly, then asks:

WILL GRAHAM

Why did you stop being a surgeon?

HANNIBAL

I killed someone. More accurately, I couldn't save someone. But it felt like killing them.

(CONTINUED)

WILL GRAHAM

You were an Emergency Room surgeon.
It has to happen from time to time.

HANNIBAL

It happened one time too many. I transferred my passion for anatomy into the culinary arts. I fix minds instead of bodies and no one's died as a result of my therapy.

WILL GRAHAM

I should go. I've got a date with the Chesapeake Ripper.

HANNIBAL

Or is it Rippers?

WILL GRAHAM

Devon Silvestri was harvesting organs but not with the Chesapeake Ripper. No connection between them.

HANNIBAL

Jack must be devastated.

Will considers that, then:

WILL GRAHAM

Enjoy the wine.

CAMERA SLOWLY PUSHES IN ON Jack Crawford's back as he studies the CRIME WALL featuring the Chesapeake Ripper's handiwork. CAMERA CONTINUES TO PUSH IN, the wall dropping out of focus, as Jack Crawford remains clearly in focus.

Jack Crawford, briefcase in hand, walks through the corridor, not so much as a glance at the Morgue.

HARD CUT TO:

ON MRS. KOMEDA

She applauds elegantly, yet enthusiastically.

MRS. KOMEDA

Bravo.

We are --

61 INT. HANNIBAL'S HOME - DINING ROOM - NIGHT 9 61

Hannibal stands at the head of his table raising a glass of wine as CAMERA PULLS BACK TO REVEAL A MAGNIFICENT FEAST. 10 GUESTS, including Mr. and Mrs. Komeda, applaud at the table. Alana Bloom is among those applauding their gracious host.

Hannibal raises a hand to cease the applause.

HANNIBAL
Before we begin, you must all be
warned: Nothing here is vegetarian.

END EPISODE