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HANNIBAL

"Rôti"

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Prod. #111/Air #111

Final Shooting Script

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HANNIBAL
"Rôti"

TEASER

1 EXT. WILL GRAHAM'S HOUSE - NIGHT 1 1
TIME-LAPSE ESTABLISHING.

2 INT. WILL GRAHAM'S HOUSE - LIVING ROOM - NIGHT 1 2
The PACK OF DOGS are gathered around the heat lamp in the
fireplace. CAMERA FINDS WILL GRAHAM sleeping fitfully in his
bed, drenched with sweat. His fevered brow beads and runs.

MATCH CUT TO:

A GLASS OF WATER

Sweating as it distorts the flickering flame of a FIREPLACE.

CAMERA FINDS HANNIBAL.

HANNIBAL
Someone who already doubts their
own identity can be more
susceptible to manipulation.

We are --

3 INT. HANNIBAL'S HOME - DINING ROOM - NIGHT 1 3
Hannibal ENTERS carrying KUDAL, an Indian curry of sheep
intestines, lovingly displayed in a sculpted banana leaf.

HANNIBAL
Dr. Gideon is a psychopath.
Psychopaths are narcissists. They
rarely doubt who they are.

DR. CHILTON
Tried to appeal to his narcissism.

HANNIBAL
By convincing him he was the
Chesapeake Ripper.

Dr. Chilton realizes he's gotten himself into trouble.

DR. CHILTON
If only I had been more curious
about the common mind.

(CONTINUED)

3

HANNIBAL

I have no interest in understanding sheep. Only eating them.

(re: platter)

Kudal. A South Indian curry. Made from sheep, of course. In a coconut-coriander-chili sauce.

Hannibal serves Dr. Chilton a morsel from the platter.

DR. CHILTON

Feels like a last supper.

HANNIBAL

You're not the only psychiatrist a patient has accused of making them kill. Poke around a psychopath's mind, bound to get poked back.

DR. CHILTON

What would you do in my position?

HANNIBAL

Deny everything.

DR. CHILTON

I thought psychic driving would have been more effective in breaking down his personality.

HANNIBAL

Psychic driving fails because its methods are too obvious.

DR. CHILTON

Sensory deprivation. Psychic disorientation. Curare.

HANNIBAL

You were trying too hard, Fredrick. If force is used, the subject will only surrender temporarily.

CUT TO:

4

INT. WILL GRAHAM'S HOUSE - LIVING ROOM - NIGHTMARE

4

CAMERA PULLS BACK from fever-dreaming Will to REVEAL THE BLACK STAG looming over him.

BACK TO:

5 INT. HANNIBAL'S HOME - DINING ROOM - NIGHT 1 5

Hannibal and Dr. Chilton enjoy the beautifully prepared meal.

HANNIBAL

Once a patient is exposed to the method of the manipulation, it becomes much less effective.

DR. CHILTON

When Dr. Gideon began to suspect he was being pushed...

HANNIBAL

...he pushed back. The subject mustn't be aware of any influence. The only motivation one needs is loneliness or mild depression.

CUT TO:

6 INT. WILL GRAHAM'S HOUSE - LIVING ROOM - NIGHT 1 6

Will opens his eyes. He's alone in bed.

THE ALARM CLOCK - SLOW MOTION

The numbers flicker as WATER begins to run out of the clock case, pouring out from the seams and from around the buttons.

ON WILL GRAHAM

WATER pools around him, too, running out of his pores.

ANGLE - UNDER THE BED

WATER spills over the edge of his mattress.

ON WILL GRAHAM

He loses his form completely in a SPLASH.

CUT TO:

7 REALITY 7

Will wakes with a start. No BLACK STAG. No water. Although, he is entirely drenched in sweat.

CUT TO:

HANDCUFFS click TIGHT on wrists. WE ARE --

8 INT. BSHCI - ENTRANCE - DAY 2 8

DR. GIDEON, wearing a JUMPSUIT, ANKLE IRONS connected to a BELT CHAIN, which his WRIST CUFFS are attached to, escorted by TWO OFFICERS (Prisoner Transport) and a MALE NURSE.

9 EXT. BSHCI - YARD - DAY 2 9

Chilton waits beside a PRISON VAN with a PT DRIVER.

Doors OPEN and GIDEON is SHUFFLED out by the PT OFFICER and NURSE. GIDEON raises his head and takes a breath, rolls his head in the breeze. CHILTON waits by the PRISON VAN.

DR. GIDEON

You get to dress up and I don't.
This might affect how well my
testimony goes over with the judge.

DR. CHILTON

Testimony will speak for itself.

The back of the van is a cubicle for prisoners along one wall, opposite a bench seat running along the other side.

DR. GIDEON

Fredrick, don't look so worried. I
forgive you your trespasses.

DR. CHILTON

What trespasses are those?

DR. GIDEON

For making me kill that nurse. I
take full responsibility for
murdering my wife and her family,
but the nurse is all your fault.

DR. CHILTON

I can't take responsibility for
your actions, Dr. Gideon.

DR. GIDEON

Sure can. It's why I'm suing you.
Had me thinking I was someone else,
now I don't know what to think.

DR. CHILTON

Dr. Gideon, you told me you were
the Chesapeake Ripper.

(CONTINUED)

9

DR. GIDEON

No, Dr. Chilton, you told me I was the Chesapeake Ripper. And that's what I'm going to tell everyone.

DR. CHILTON

See you in court.

DR. GIDEON

I'll keep an eye out for you.

The NURSE watches as GIDEON'S CHAINS are secured to a STEEL LOOP in the floor, taking up the slack so he is RESTRAINED.

The OFFICER swings the door closed.

10

EXT. ROAD - DAY 2

10

WIDE VIEW of a ROAD cutting through countryside. The PRISON VAN drives through FRAME.

11

INT. PRISON TRANSPORT VAN - DAY 2

11

Gideon looks at the PT OFFICER opposite him, glancing at the MALE NURSE, then back to the PT OFFICER. Gideon cranes his neck to see the RING on the PT OFFICER's marriage finger.

DR. GIDEON

How long have you been married?
(off his silence)
That long?

The PT OFFICER doesn't blink.

DR. GIDEON (CONT'D)

Regarding divorce, not that you're getting one, but the odds are in its favor. Word of advice. It's always easier to kill them. And anyone else sitting at the table. Thank god we didn't have children. I would've never forgiven myself.

Gideon shakes off that unfortunate thought, pressing on.

DR. GIDEON (CONT'D)

I'm sure your wife is fantastic. My wife was a horrible woman. She once made a poor fashion choice regarding her hair. To avoid embarrassment she wore a wig and told people she had cancer.

(MORE)

(CONTINUED)

11

DR. GIDEON (CONT'D)
(then)
And I'm the bad guy.

Gideon considers that, then decides he's not the bad guy.

DR. GIDEON (CONT'D)
Or maybe I'm just one of those
people who shouldn't be in a
relationship. Not everyone should.

He has a genuine moment of reflection, then changes subjects:

DR. GIDEON (CONT'D)
(to PT OFFICER)
Do you always sit in the back? Or
do you gentlemen take turns?
(off his silence)
Well, however it is you came to be
sitting with me today, it was nice
to spend this time together.

He grins.

12

EXT. ROAD - DAY 2

12

CAMERA FOLLOWS the PRISON VAN as it drives along the road.

SUDDENLY -- BLOOD splats against the inside of the rear
window of the PRISON VAN.

The PRISON VAN starts to BRAKE and we are RACING towards the
back doors and the bloody windows as we -

CUT TO BLACK.

END OF TEASER

ACT ONE

CLOSE ON WILL GRAHAM - SLOW MOTION

REFLECTIVE LIGHT flashes across Will, bleached by the daylight. All SOUND IS DULLED and the AMBIENT NOISE of Will's body provides an organic hum. LOCAL COPS and FBI secure the scene. An AMBULANCE and PARAMEDIC standby.

We are --

13 EXT. ROAD - PRISON TRANSPORT VAN CRIME SCENE - DAY 2 13

Behind Will is the PRISON TRANSPORT VAN, it's doors open, spattered with blood and debris. Will closes his eyes.

A PENDULUM

It swings in the darkness of Will Graham's mind, keeping rhythm with his heart beat. FWUM. FWUM. FWUM.

ON WILL GRAHAM

His eyes are closed. The PENDULUM is now outside his head. It swings behind Will, wiping away in its wake the LOCAL COPS and FBI AGENTS. FWUM. The PENDULUM swings again and the AMBULANCE and PARAMEDIC are gone. FWUM. FWUM.

He opens his eyes and walks BACKWARDS toward the Prison Van. BACKING into the Prisoner Holding area and sitting down. FWUM. The doors close behind him taking us to:

14

INT. PRISON TRANSPORT VAN - DAY 2

14

Will sits where Gideon was sitting. The PENDULUM swings across the BLOOD-STAINED walls and doors, lifting the blood. FWUM. The PENDULUM swings and the pool of blood on the floor has vanished. Will glances at the bench next to him to see a small torn piece of flesh and a smear of blood. FWUM. Gone.

ON WILL GRAHAM

He glances up to see the PT OFFICER sitting opposite him and the NURSE sitting on the adjacent bench.

WILL GRAHAM

All I need is to get one hand free.

They watch Will, who glances at the bench next to him where the small torn piece of flesh and smear of blood once were. Slamming his hand into the bench, Will dislocates his own THUMB and quickly slides his hand free of the cuff.

The PT OFFICER sees this and moves to stop him as Will quickly pops his thumb back into place.

The PT Officer lands a blow to Will's head, before Will pulls him to the bench in a choke hold.

(CONTINUED)

The NURSE attempts to intercede and a vicious battle ensues. But Will kicks the Nurse back, pins the PT OFFICER to the roof of the van with his leg shackles, choking the man out.

The man falls to the floor dead allowing Will to flip the Nurse onto the floor of the van. He takes THE FREE HANDCUFF and DRIVES deep INTO the Nurse's neck. Will pulls on it and the man's throat is ripped out in a gush of blood that sprays the inside of the back door windows.

The vehicle lurches to a stop and suddenly, the BACK DOORS OPEN, blinding Will momentarily, then...

Will SPRINGS.

MATCH CUT TO:

15 EXT. ROAD - PRISON TRANSPORT VAN CRIME SCENE - DAY 2 15

Will steps out of the back of the Prison Transport Van where JACK CRAWFORD is waiting for him.

JACK CRAWFORD
Does Abel Gideon still believe he's
the Chesapeake Ripper?

WILL GRAHAM
Abel Gideon's having a difference
of opinion regarding who he is.

JACK CRAWFORD
This is either Kabuki or some
dissociative identity disorder.

Will glances back at the bloody Prison Transport Van.

WILL GRAHAM
Whoever did that, was not in the
same state of mind who did this.

REVERSE TO REVEAL what Will and Jack are staring at:

CLOSE ON A HUMAN HEART

Topped with a sprinkling of snow, it glistens in the sunlight as it slowly spins. PULL BACK to reveal it is hanging from the branch of a tree. Tied in place with a length of ARTERY.

WIDER

To reveal the heart is not the only organ suspended from the tree's branches on varying lengths of human vein. Its branches are full of LIVERS, KIDNEYS, LUNGS, SPLEENS, ETC.

(CONTINUED)

The bloodless corpses of the PT Driver, PT Officer and Nurse ring the base of the tree, propped up in sitting positions. BEVERLY KATZ, JIMMY PRICE, and BRIAN ZELLER work the crime scene as Jack and Will approach. LOCAL COPS and FBI in b.g.

BEVERLY KATZ

He took a uniform, police radio,
two nine millimeter handguns,
pepper spray, taser and handcuffs.

Brian Zeller studies an incision in the Nurse's throat where the carotid artery was crudely removed.

WILL GRAHAM

It's what he didn't take.

BEVERLY KATZ

Hung the organs from the branches
with vein from the victims.

BRIAN ZELLER

Long ones are saphenous veins and
those there look like popliteal.

JIMMY PRICE

He even tied little bows with them.

BRIAN ZELLER

Pretty impressive for an
arterectomy performed with the
contents of a first aid kit.

(re: a dipstick)

And a dipstick.

He bags the dipstick as evidence.

WILL GRAHAM

The Chesapeake Ripper wouldn't have
left the organs behind.

JACK CRAWFORD

If Gideon isn't the Chesapeake
Ripper, he's certainly trying to
get his attention.

As Jimmy Price leans in, takes a photograph...

BEVERLY KATZ

Local PD's picked up a foot trail
leading out of the woods. Boot
soles were consistent with what we
found at the crime scene.

JACK CRAWFORD

How fresh were the tracks?

BEVERLY KATZ

Two, three hours old.

JACK CRAWFORD

Which direction were they headed?

BEVERLY KATZ

Back to Baltimore.

Off Jack's concerned expression --

(CONTINUED)

ON DR. CHILTON

He sits glibly behind his moat of a desk.

DR. CHILTON
I suppose this is my fault, too.

A16 INT. BSHCI - CHILTON'S OFFICE - DAY 2

A16

Will and Alana stand before Chilton --

WILL GRAHAM
You did dodge a bullet. Gideon's
escape foregoes a trial. And a
very public humiliation for you.

DR. CHILTON
Now you're hosting a private one.
Next you'll be accusing me of
arranging his escape.

ALANA BLOOM
Nobody's making that accusation.

DR. CHILTON
If we're assigning blame, Dr.
Bloom, you're due your fair share.
You planted the suggestion I was
unethically manipulating Gideon.

ALANA BLOOM
According to Gideon, you were.

DR. CHILTON
After you told him I was. You
thought I was manipulating him? He
was manipulating you. All this
litigious lather you've worked up
gave him the opportunity to escape.

ALANA BLOOM
You were pushing him.

DR. CHILTON
He gave me informed consent to
treat him. Said he was grateful for
my help understanding who he is.

WILL GRAHAM
What did you help him understand?

DR. CHILTON

He wasn't insane when he killed his wife. Killing her drove him insane. He disassociated from the previous murders he committed. I didn't convince him he's a serial killer. I just reminded him of the fact.

WILL GRAHAM

Gideon is not the Chesapeake Ripper although he may have thought he was while under your care, Doctor.

ALANA BLOOM

Whether he is or he isn't doesn't matter right now. If he thinks he is or even if he's confused on that issue, he will kill again.

Dr. Chilton rocks back in his chair.

DR. CHILTON

I hope he doesn't for your sake. Can't imagine how you'd sleep with that on your shoulders.

ALANA BLOOM

How did you sleep after Gideon killed your nurse?

DR. CHILTON

They thought he was unconscious. The attendant left the nurse alone for three minutes. And in those three minutes Dr. Gideon did horrible things. I am less responsible for that nurse's death than the attendant's small bladder.

Will tries to focus the conversation away from blame:

WILL GRAHAM

What does Gideon want?

DR. CHILTON

Last thing Abel Gideon said to me was he intended to tell everyone he's the Chesapeake Ripper.

WILL GRAHAM

He just wasn't intending to do it in court.

(CONTINUED)

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A16 CONTINUED: (2) A16

OFF Will considering the extent of what that means...

CUT TO:

CLOSE ON - JACK CRAWFORD

JACK CRAWFORD
Our fugitive is Abel Gideon.

CAMERA PULLS BACK TO REVEAL we are --

16 INT. B.A.U. - CONFERENCE ROOM - DAY 2 16

The room has been transformed into a command center for the Gideon Manhunt. Area MAPS and INFO about DR. GIDEON have been pinned to the walls for reference. Multiple PHOTOGRAPHS of GIDEON are on display for reference. ROWS and ROWS and ROWS of FBI AGENTS listen intently to Jack's brief:

JACK CRAWFORD
Transplant Surgeon. Convicted first degree in the murders of his wife and her family. Institutionalized at the Baltimore State Hospital for the Criminally Insane where he murdered a nurse and claimed to be the Chesapeake Ripper.

A man apart, Will leans against the wall at the back of the room, observing the other AGENTS as they listen to Jack.

JACK CRAWFORD (CONT'D)
Dr. Gideon escaped this morning after killing two police transport officers and a hospital attendant. He is armed and dangerous.

Will winces at the BUZZING overhead lights, a bead of sweat makes its way out of his hairline down his cheek. JACK'S VOICE begins to VIBRATE at the same frequency of the BUZZ.

JACK CRAWFORD (CONT'D)
He's believed to be at large in the greater Baltimore area.

As CAMERA PUSHES IN ON Will, all SOUND DROPS OUT. The AMBIENT NOISE of Will's circulatory system provides an organic hum, his HEART BEATING FAINT AND FAST.

Will wipes the sweat from his brow, glancing up.

(CONTINUED)

16

CAMERA REVEALS THE ROOM IS FILLED WITH ANTLERS. They are mounted to every surface of the walls, branching out from the chairs where Agents once sat but are no longer there.

WILL IS HALLUCINATING.

ON JACK CRAWFORD - SLOWER MOTION

He's the only other man in the room. CAMERA PULLS BACK as Jack speaks M.O.S., the twisting antlers pushing into FRAME like thorny branches, wrapping around Will's point of view.

Jack looks at Will, his voice cutting through the bramble:

JACK CRAWFORD (CONT'D)
He will kill again.

Will is snapped from his schism by a sharp WORD from Jack. WE ARE BACK TO REALITY. The briefing has ended and the VARIOUS FBI AGENTS are moving into action.

CAMERA REVEALS Jack Crawford standing on the other side of the room, conferring with FBI AGENTS. He glances at Will. Will resets to NORMAL, his mind resuming synch with the room. He nods to Jack, who registers Will's odd state with unease.

HANNIBAL V.O.
(pre-lap)
What did you see?

CUT TO:

17 OMITTED. 17

18 INT. HANNIBAL'S OFFICE - NIGHT 2 18

Hannibal and Will sit across from each other.

(CONTINUED)

WILL GRAHAM

A thicket of antlers. All I heard
was my heart dim but fast, like
footsteps fleeing into silence.

HANNIBAL

Have you noticed if these
hallucinations occur at a
particular time of day?

WILL GRAHAM

Usually later in the day, at night.

HANNIBAL

Are you more sensitive to light
than you used to be?

WILL GRAHAM

Maybe. Yeah.

Hannibal internally debates how to broach the next subject:

HANNIBAL

Have you heard the term
"Sundowning?"

WILL GRAHAM

Sundowning?

HANNIBAL

It's a state of confusion
experienced at the end of the day.
When there are more shadows. It
commonly occurs in the elderly.

WILL GRAHAM

Is it a symptom of dementia?

HANNIBAL

It can be.

Will stares at Hannibal, then averts his eyes. It's a truly
terrifying suggestion to consider. A silent moment, then:

WILL GRAHAM

People with dementia have all sorts
of sleep disorders and disruptions.

HANNIBAL

They can experience episodes of
hallucinations, sleep walking.

(CONTINUED)

WILL GRAHAM
Memory loss.

HANNIBAL
Yes. Also, personality changes.

WILL GRAHAM
Has my personality changed?

HANNIBAL
Do you think it's changed?

WILL GRAHAM
I don't know how to gauge who I am
anymore. I don't feel like myself.
I feel like I've been gradually
becoming different for a while.
(then)
Now I just feel like somebody else.

HANNIBAL
What do you feel like?

WILL GRAHAM
I feel... crazy.

HANNIBAL
And that is what you fear most.

WILL GRAHAM
I fear not knowing who I am.
(then)
It's what Abel Gideon's afraid of,
isn't it. He's like a blind man.
Somebody got inside his head and
moved all the furniture around.

HANNIBAL
I imagine Abel Gideon would want to
find the Chesapeake Ripper to gauge
who he is. And who he isn't.
(then)
Will, you have me as your gauge.

OFF Will, dimly comforted...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

19

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

19

Jack is with Will Graham. Zeller, Price and Katz are present with the bodies of the PT OFFICER and MALE NURSE on trays that have been slid out of open morgue drawers.

BEVERLY KATZ

Gideon didn't leave a manifesto.
We confiscated all correspondences
he got from outside admirers.
We're going through everything now.

JIMMY PRICE

Any secret communiques or coded
messages written in bodily fluids
or anything else, we'll find them.

WILL GRAHAM

You won't find anything. Whatever
Gideon's up to is all in his head.

ANGLE TO INCLUDE A CLOSED MORGUE DRAWER

Will notices a trickle of water streaming out of the seam.

Brian Zeller sorts through ORGANS in STERILE bags, wrapped in narrow cords, until he finds two containers of gray matter.

BRIAN ZELLER

Not much left in these heads. All
the organ removals were postmortem.
Including transorbital lobotomies.

Jimmy removes the Dipstick from an evidence bag.

JIMMY PRICE

Dipstick lobotomy.

ON WILL

He watches as the TRICKLE OF WATER from the morgue drawer forms a PUDDLE that's pooling around his feet.

BEVERLY KATZ

It wasn't technically a lobotomy.
Didn't remove any of the brain,
just scrambled them.

(CONTINUED)

BRIAN ZELLER

Went in through the top of the eye
socket and whisked it around.

Will realizes that no one else has noticed the pool of water.
He glances back and it's no longer there.

JACK CRAWFORD

Why remove every other organ in
their bodies completely in tact and
then scramble their brains?

Will tries to shake off his hallucination, adding:

WILL GRAHAM

That's what they did to him.

JACK CRAWFORD

That's what who did to him?

WILL GRAHAM

Dr. Chilton and every psychiatrist
and Ph.D. Candidate who attempted
any kind of therapy. Poked and
prodded. Gave him tests. Told him
who he was, who he wasn't.

JACK CRAWFORD

I want a list of every doctor,
every therapist, anybody in any
kind of psychiatric field who ever
had a conversation with Gideon.

WILL GRAHAM

Alana Bloom will be on that list.

OFF Will's concern...

CUT TO:

20 INT. F.B.I. ACADEMY - LECTURE HALL - DAY 3 20

Will Graham swims upstream through the crowd of EXITING FBI TRAINEES leaving the lecture hall. Alana Bloom stands behind the desk looking through her papers as he gathers them up.

ALANA BLOOM
Are you my protective custody?

WILL GRAHAM
You heard?

ALANA BLOOM
I heard I get an armed escort until Gideon is apprehended.

WILL GRAHAM
You'll have a real FBI Agent, not a teacher with a temporary badge.

ALANA BLOOM
Too bad. Would have been fun cozying up with your dogs in front of the space heater.

It's a flirtation, but a mild one.

WILL GRAHAM
Don't need protective custody to cozy up with my dogs. Or me for that matter. Just a little more stability on my part.

She smiles, touches his cheek and reacts.

ALANA BLOOM
You're really warm.

WILL GRAHAM
I tend to run hot. They say stress raises body temperature.

ALANA BLOOM
You should take some aspirin.

Will shakes the bottle of aspirin in his pocket.

WILL GRAHAM
Way ahead of you.

(CONTINUED)

ALANA BLOOM
They're going to kill Gideon,
aren't they?

WILL GRAHAM
Whatever happens to him, has
nothing to do with you.

ALANA BLOOM
Gideon's not completely responsible
for his actions if he was subjected
to an outside influence.

WILL GRAHAM
Like Dr. Chilton telling him he's
the Chesapeake Ripper?

ALANA BLOOM
Like me telling him he's not in a
state of mind to know who he is.

She can't help but hold herself slightly accountable.

ALANA BLOOM (CONT'D)
What do you think will happen if he
finds the Ripper?

WILL GRAHAM
The Chesapeake Ripper will kill
him. He took credit for his work.
Ripper would consider that rude.

CUT TO:

21 OMITTED. 21

22 INT. FREDDIE LOUNDS' CAR - DAY 3 22

Freddie Lounds winces through the falling snow at the traffic
ahead. The telephone rings and she hits the SPEAKER.

FREDDIE LOUNDS
Freddie Lounds -

MALE VOICE
Miss Lounds, my name is Paul
Carruthers, I'm a psychiatrist. I
read your article on Abel Gideon.

Freddie's eyes light up with recognition --

FREDDIE LOUNDS
And I yours, Dr. Carruthers.

(CONTINUED)

MALE VOICE

So you're aware of my work?

FREDDIE LOUNDS

I found your paper on narcissistic personality disorder insightful. Especially as it pertained to your opinions of Abel Gideon.

MALE VOICE

Thank you. That's very kind.

FREDDIE LOUNDS

You calling about his escape.

MALE VOICE

Oh, yes. I'd like to collaborate on an article for the Journal of Abnormal Psychology.

FREDDIE LOUNDS

You want a writing partner?

MALE VOICE

I have further details regarding Abel Gideon that I have yet to speak of with anyone. I'd be willing to share them with your readers in exchange for any insight you gathered from your interview.

FREDDIE LOUNDS

Shared byline?

MALE VOICE

Of course. Could we meet?

OFF Freddie Lounds, energized --

CLOSE ON - PAUL CARRUTHERS

CAMERA PULLS OUT OF HIS MOUTH as we see his tongue slide back into his throat and disappear.

INT. DR. CARRUTHERS' OFFICE - WAITING AREA - NIGHT 3 23

Empty waiting area. Freddie Lounds steps in from a corridor to find she's all alone.

FREDDIE LOUNDS

Hello? Dr. Carruthers?

She glances down an hall and looks for the proper door.

A24

INT. DR. CARRUTHERS' OFFICE - NIGHT 3

A24

CLOSE ON Dr. Gideon standing behind a seated DR. PAUL CARRUTHERS.

Dr. Gideon works patiently making adjustments to Dr. Carruther's neck tie JUST BELOW FRAME.

(CONTINUED)

DR. GIDEON
(calling out)
Ms Lounds, please let yourself in!

Across the room, the door opens --

ON FREDDIE

As she enters, her face falls in UTTER SHOCK and HORROR.

FREDDIE'S POV

Bound to a chair, PAUL CARRUTHERS is bleeding out. A CANNULA is lodged in the sides of his neck, having slowly drained his blood. He's flanked by TWO IV STANDS on each side, each one holding a liter of blood.

His throat has been slashed and his tongue has been pulled through the open wound to create a "Columbian Neck Tie."

As Carruthers's tongue twists and trembles, Dr. Gideon does his best to straighten it like a proper neck tie. Once the tongue is flattened, he turns to reveal he has a handgun which he points at Freddie.

DR. GIDEON (CONT'D)
I read in your Tattler archives
that the Chesapeake Ripper once
removed a man's tongue and used it
as a bookmark in his Bible.
(gesturing to Carruthers)
What do you think? Would the
Ripper approve?

Off Freddie, her fear melting away as her professional curiosity takes over --

CUT TO BLACK.

END OF ACT TWO

ACT THREE

PAUL CARRUTHERS STARING FACE

CAMERA PULLS BACK TO REVEAL WE ARE --

24

INT. DR. CARRUTHERS' OFFICE - NIGHT 3

24

Paul Carruthers is dead, tongue hanging out of the hole in his throat, lying across his collar and tucked into his waist coat and fastened with a decorative tie pen. Although the stands are still present, the IV BAGS of BLOOD that once hung on them are now inside an ice-chest cooler on the desk.

CAMERA FINDS Jack Crawford and Will Graham studying the body.

JACK CRAWFORD

Dr. Paul Carruthers wrote an article for the Journal of Criminal Psychology describing Gideon as a pathological narcissist who suffers from psychotic episodes.

WILL GRAHAM

Let's hope he got some satisfaction from being proved right.

JACK CRAWFORD

This isn't just about getting the Chesapeake Ripper's attention.

WILL GRAHAM

Gideon's mind has been dissected by psychiatrists, and as a surgeon, he's applying his own skill set.

Will takes a closer look at the dead man's tongue.

WILL GRAHAM (CONT'D)

Gideon gave him something better to do with his tongue than wag it.

Jack eyes Will.

BRIAN ZELLER

That's not what killed him.

Brian Zeller looks at the cannulae inserted into Paul Carruthers' arteries.

BRIAN ZELLER (CONT'D)

Arterial cannulae. Drained him until his heart stopped.

(CONTINUED)

BEVERLY KATZ
Got a little on his collar.

Jimmy Price examines the bags of blood.

JIMMY PRICE
There's four-and-a-half liters of
blood in here. Packed in ice.

Jimmy pulls a note out from under the cooler and reads:

JIMMY PRICE (CONT'D)
Please deliver to the Red Cross.

BEVERLY KATZ
That's considerate.

JACK CRAWFORD
He's peacocking for the Ripper.

WILL GRAHAM
This is like flowers and chocolate
before a first date.

Will notices Paul Carruthers' hand is on the computer mouse,
forefinger poised to click (if it had any life in it).

CLOSE ON THE KEYBOARD

Will taps the CONTROL KEY and the monitor illuminates. The
TATTLECRIME.COM website HOME PAGE is already on the screen.

The HEADLINE READS: "CHESAPEAKE RIPPER ESCAPES." It's
splashed across a PICTURE of the TWO TREES hanging with
organs. The CURSOR is directly over the REFRESH CIRCLE ARROW.

Will pushes Paul Carruthers' dead finger hover over the mouse
and CLICKS the refresh. The latest home pages LOADS. The
headline story reads: "CHESAPEAKE RIPPER RIPS AGAIN."

JACK CRAWFORD
How is this already news?

Beneath, the EXCLUSIVE HEADLINE is a picture of PAUL
CARRUTHERS, tongue-tied, blood bags still hanging.

BRIAN ZELLER
Somebody from Baltimore PD must've
taken a picture with their phone
and sold it to Tattlecrime.

(CONTINUED)

JACK CRAWFORD

Took the picture before the blood
was on ice. Gideon was still here.

WILL GRAHAM

He has Freddie Lounds.

25 INT. OBSERVATORY - NIGHT 3 25

Freddie sits at a vintage school desk. Her face is
illuminated by her laptop screen as she types.

DR. GIDEON

About this time you may be counting
exits or at least considering them.
There are three. All buttoned up.

FREDDIE LOUNDS

Hence no restraints.

DR. GIDEON

No need to be uncomfortable. I'm
quick. I have a gun and it has
bullets even quicker than I am. If
you try to escape, Miss Lounds,
then I promise you will be found in
pieces. Do we have an agreement?

FREDDIE LOUNDS

Yes.

DR. GIDEON

Good. Now, this relationship you
and I have can benefit both of us.

FREDDIE LOUNDS

I can do a big story on you.
Anything you want to say.

GIDEON

Although I did enjoy the article
you wrote about that poor nurse I
killed, it didn't seem genuine.

FREDDIE LOUNDS

Jack Crawford told me to write it.

DR. GIDEON

He did.

FREDDIE LOUNDS

To flush out the Chesapeake Ripper.

(CONTINUED)

DR. GIDEON

And flushed out he was. He waved the severed arm of Jack Crawford's dead trainee around like a flag. Right here in this room.

FREDDIE LOUNDS

Aren't you the Chesapeake Ripper?

DR. GIDEON

I admit I'm confused on that one but please don't patronize me.

FREDDIE LOUNDS

I'm sorry.

DR. GIDEON

It's like remembering something from your childhood and wondering if it really happened to you or if it happened to someone else. And then sadly realizing it was just some picture you saw in a book.

FREDDIE LOUNDS

Do you remember your other murders?

DR. GIDEON

Vividly. I never intended to murder my wife. It just struck me as a good idea at the time. Her mother wouldn't stop screaming while I was doing it so I had to kill her. And by the time I got to her brother and her father, well, those murders were self-defense.

FREDDIE LOUNDS

You're waiting for the Chesapeake Ripper to come back here.

DR. GIDEON

Let's hope he gets the invitation. There's one thing we know about your writing, he's an avid reader.

Off Freddie Lounds --

PAUL CARRUTHERS' grotesque, BLOODLESS body lies on a gurney. CAMERA pans across to find an identically injured corpse.

(CONTINUED)

Jack, Will, Alana and Brian Zeller are gathered around dead CARSON NAHN, thirties, throat cleanly sliced, tongue pulled through, resting on his upper chest.

ALANA BLOOM

Dr. Carson Nahn. He's the Psychiatric Attending at Western General. Interviewed Gideon for the same psychopathy survey I participated in two years ago.

BRIAN ZELLER

Total frenectomy. All of the webbing under the tongue, even the connective tissue into the throat has been cut free and pulled through for the... desired effect.

JACK CRAWFORD

Still no word from Dr. Chilton?

ALANA BLOOM

He hasn't answered his phone since yesterday and didn't show up to work this morning.

Alana glances at Will, both assuming the worst.

WILL GRAHAM

Gideon wants to lure the Ripper. He's going to offer up the man who disrespected both their identities.

JACK CRAWFORD

Every detail of Paul Carruthers' murder meticulously described in Freddie Lounds' article has been faithfully re-created except one...

Jack pulls back the sheet covering Carson Nahn's shoulders REVEALING one of his arms has been recently amputated.

ALANA BLOOM

What's different about Carson? Why amputate his arm?

JACK CRAWFORD

(to Zeller)

Freddie write anything about this?

BRIAN ZELLER
Not that I'm aware of.

WILL GRAHAM
Abel Gideon didn't kill this man.
The Chesapeake Ripper did.

JACK CRAWFORD
The Chesapeake Ripper is copying
his own copy cat?

ALANA BLOOM
You said the Chesapeake Ripper
would want to kill Gideon for
taking credit for his work.

WILL GRAHAM
Gideon's not alone anymore. The
Ripper won't risk exposure. So
he's telling us how to catch him.
(to Jack)
Actually, he's telling you.
(then)
Where was the last place you saw a
severed arm, Jack?

Off Jack Crawford --

DR. CHILTON

His eyes slowly open, trying to focus. They look about slow,
thick, as if tears were molasses. We are --

INT. OBSERVATORY - NIGHT 4

Gideon steps into view and we REVEAL Chilton is STRAPPED to a
SURGICAL GURNEY. His torso is angled upwards, an IV tap
running into a vein on the back of his hand. He looks down
to see he is covered by SURGICAL DRAPES.

DR. GIDEON
Did us both a favor and sedated
you. You'll be a little fuzzy
around the edges but fully aware.

Gideon glances over his prepped tray of scalpels.

DR. GIDEON (CONT'D)
I've found surgeries are better
done with the patient conscious
under local or epidural.
(MORE)

(CONTINUED)

DR. GIDEON (CONT'D)

Reminds me there's a person there trusting me with their life. Not just a piece of meat being manipulated. However, in this instance, I mostly want to see the look on your face.

DR. CHILTON

Please... you're not the Chesapeake Ripper, you don't have to do this.

DR. GIDEON

No, I'm not. And yes, I do. You got inside my head, Fredrick. Now I'm getting inside you.

Chilton's head turns and he sees Freddie Lounds holding a pump ventilator.

DR. GIDEON (CONT'D)

You've met Freddie Lounds. She'll be assisting me today. More you. I'll have her manually pumping the ventilator to keep you breathing.

A terrified Freddie glances at Chilton, then averts her eyes.

DR. GIDEON (CONT'D)

Before we begin, I have to ask: while you were fumbling with my mind, did you ever think the real Chesapeake Ripper would kill again?

DR. CHILTON

He'd be dismissed as a copy cat.

DR. GIDEON

I hope he considers what I'm about to do to you an apology for any part I played in that insult.

DR. CHILTON

Ohmygod.

Gideon makes a long incision along Dr. Chilton's abdomen, who is horrified to see his skin part and his blood seep.

DR. CHILTON (CONT'D)

What are you doing?

DR. GIDEON

The Chesapeake Ripper collects Surgical trophies.

(MORE)

(CONTINUED)

DR. GIDEON (CONT'D)

In the event we never meet, I
thought I'd leave him a gift. Or
rather a gift basket.

Gideon works BELOW FRAME, slowly removing an organ that
steams ever-so-slightly in the cold room.

DR. GIDEON (CONT'D)

It's amazing how many organs the
body can offer up before it really
starts to suffer.

Dr. Chilton's eyes begin to role into the back of his head.
Gideon gently slaps him repeatedly with the back of his hand,
bringing Dr. Chilton's eyes back into focus.

DR. GIDEON (CONT'D)

Now it's very important that you
stay awake because I'm going to ask
you to hold a few things.

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

AA28 INT. F.B.I. S.U.V. - NIGHT 4

AA28

Traveling. Will sits in the backseat with Jack Crawford. F.B.I. AGENTS up front. Jack studies Will as he glances out the window at the street lights intermittently flashing past.

JACK CRAWFORD

I want you to wait outside.

WILL GRAHAM

I think that's probably best.

JACK CRAWFORD

You look like hell, Will.

WILL GRAHAM

I feel like hell. Actually, I feel fluid. Like I'm... spilling. I must be coming down with something.

(then)

Hope it's not contagious.

JACK CRAWFORD

This. What we do. Can weaken your immune system. If you allow it.

WILL GRAHAM

If I allow it?

JACK CRAWFORD

Keep this all in perspective. Keep yourself in perspective.

WILL GRAHAM

Myself is in a haze at the moment.

JACK CRAWFORD

You seem over-whelmed. You've got to take care of yourself, Will.

WILL GRAHAM

Build up my resistance?

JACK CRAWFORD

Just don't let yourself go. As much as you can, let the rest of it go. You take too much of this with you.

(CONTINUED)

WILL GRAHAM
It's hard to shake off what's
already under your skin.

BA28 EXT. OBSERVATORY - NIGHT 4 BA28

The F.B.I. S.U.V. approaches.

ON WILL GRAHAM

His eyes are closed. He listens to a POUNDING RAIN outside his head. He slowly opens his eyes and WE ARE...

A28 INT. F.B.I. S.U.V. - NIGHT 4 - SLOW MOTION A28

Will sits with JACK CRAWFORD and THREE OTHER FBI AGENTS. Sheets of water pour over the windows indicating a heavy rain outside. The SOUND DROWNS OUT ALL OTHER SOUND.

Jack Crawford and the other FBI AGENTS EXIT the vehicle, quietly shutting doors as they move across the field.

ON WILL GRAHAM - WILL'S FEVERED P.O.V.

Pouring rain outside. Will watches the distorted images of JACK CRAWFORD and the FBI AGENTS stealthily moving off.

He finally unbuckles his seat belt and gets out.

28 EXT. OBSERVATORY - F.B.I. S.U.V. - NIGHT 4 28

Will steps out of the vehicle and there is no evidence of the heavy rain fall he witnessed when he was inside.

The LOUD SOUND OF RAIN is abruptly absent.

There are TWO OTHER F.B.I. S.U.V.s parked on the road, FBI AGENTS moving toward the Observatory from each of them, following Jack Crawford and the others.

ON WILL GRAHAM

He casts a foggy look to the nearby tree-line. Something's moving in the forest. It's THE BLACK STAG.

BACK TO WILL

He moves, drawn toward the treeline, heading away from --

29 EXT. OBSERVATORY - NIGHT 4 29

The FBI team slowly and stealthily approach the Observatory. JACK CRAWFORD stands by the door to the Observatory.

(CONTINUED)

CONTINUED:

He hears a LOW MOAN. The big TELESCOPE DOORS are opening.
He looks at an FBI SWAT OFFICER. Jack nods.

The SWAT OFFICER pulls the door open --

30 INT. OBSERVATORY - NIGHT - 4 30

Jack RUNS into the SPACE and sees MOONLIGHT streaming through the TELESCOPE DOORS REVEALING:

DR. CHILTON

The drip in his arm. He is reclining in the GURNEY. He holds HIS OWN INSIDES in his lap, a GROTESQUE BASKET OF ORGANS, like hellish fruit.

Freddie Lounds works furiously, rhythmically pumping air.

FREDDIE LOUNDS
He's still alive.

ON JACK CRAWFORD

JACK CRAWFORD
(to SWAT)
Get medical in here! Now!

OFF the horrifying tableau of Chilton clinging to life...

AA31 EXT. OBSERVATORY - NIGHT 4 AA31

From a distant vantage point, Gideon amongst trees, watching the FBI flood the Observatory. He sighs, disappointed. Jack Crawford EXITS the observatory and confers with FBI AGENTS. He watches for a moment, then recedes into the darkness.

A31 EXT. FOREST ROAD - NIGHT 4 A31

Will stumbles out of the trees and stops short.

THE BLACK STAG

It stands at the side of the road, motionless, staring back. They watch each other for a still moment.

Will slowly un-holsters his gun. He raises his weapon at the Stag, his finger tensing on the trigger.

31 INT. GIDEON'S CAR - NIGHT 4 31

Gideon slides behind the wheel, glancing up in the REARVIEW MIRROR to see Will Graham sitting in his back seat. He's in a flop sweat, the gun still in his hand pointing at Gideon's back through the backrest of the front seat.

DR. GIDEON
I was expecting the Chesapeake
Ripper. Or are you him?

(CONTINUED)

31

Gideon glances over his shoulder at Will's drawn gun.

WILL GRAHAM'S - FEVERISH P.O.V.

Gideon is now GARRET JACOB HOBBS, his eyes cloudy and dead.

WILL GRAHAM

Turn around. Don't look at me.

OMNISCIENT P.O.V.

Will looks grey, sweating, swaying. The gun unsteady.
Gideon looks at Will's state.

DR. GIDEON

You're a little peaky, Mr. Graham,
if I'm allowed to say so. I may be
crazy, but I believe you're sick.

WILL'S P.O.V.

Garret Jacob Hobbs stares at him from the REARVIEW MIRROR.

DR. GIDEON (CONT'D)

Who is your doctor?

Will's eyes droop, but then he shakes it off. Wipes sweat
from his brow with his free hand.

WILL GRAHAM

Drive.

CLOSE ON DOOR

It OPENS REVEALING Hannibal. He looks surprised. We are --

32

INT. HANNIBAL'S HOME - MUD ROOM - NIGHT 4

32

Hannibal has opened his door on ABEL GIDEON and a pale and
sweating WILL GRAHAM, holding a gun on Gideon's back.

Hannibal backs inside, allowing Gideon and Will to ENTER.

HANNIBAL

Will, what are you doing here?

Will closes the door behind him, keeping the gun on Gideon.

WILL'S FEVERED P.O.V. - GIDEON

Only he looks exactly like GARRET JACOB HOBBS.

33

INT. HANNIBAL'S HOME - DINING ROOM - NIGHT 4

33

Garret Jacob Hobbs sits at the head of the table. Will Graham stands between Hannibal and Hobbs.

WILL GRAHAM

I didn't know where else to go.
I'm... I'm having a hard time
thinking. I feel like I'm losing
my mind. I don't know what's real.

INTERCUT WITH:

OMNISCIENT P.O.V.

Will points his gun at Gideon, who remains silent, observing Hannibal's navigation of the situation.

HANNIBAL

It's 7:27 PM. You're in Baltimore,
Maryland. Your name is Will Graham.

WILL GRAHAM

I don't care who I am. Tell me...
(then, re: Gideon)
...if he's real.

HANNIBAL

Who do you see, Will?

WILL GRAHAM

Garret Jacob Hobbs.
(then)
Who do you see?

HANNIBAL

I don't see anyone.

The admission throws Will into more confusion. Will fights the welling tears, terrified of his madness.

WILL GRAHAM

He's. Right. There.

HANNIBAL

There's no one there, Will.

Will shakes his head, glancing over and seeing GARRET JACOB HOBBS staring quietly back at him.

WILL GRAHAM

You're lying.

(CONTINUED)

HANNIBAL

We're alone. You came here alone.
Do you remember coming here?

WILL GRAHAM

Please don't lie to me.

HANNIBAL

Garret Jacob Hobbs is dead. You
killed him. You watched him die.

Will holds his head, trying desperately to hold on.

WILL GRAHAM

What's happening to me...

HANNIBAL

You're having an episode. I want
you to hand me your gun.

Will shakes his head through confusion, shudders, goes still.

HANNIBAL (CONT'D)

Will?

CLOSE ON WILL'S PUPILS

They've DILATED dramatically.

POP WIDE

Hannibal examines Will's eyes.

HANNIBAL (CONT'D)

He's had a mild seizure.

DR. GIDEON

That doesn't seem to bother you.

HANNIBAL

I said it was mild.

He removes the gun from Will's hand, directing at Gideon.

HANNIBAL (CONT'D)

Are you the man who claimed to be
the Chesapeake Ripper?

DR. GIDEON

Why do you say claimed?

(CONTINUED)

HANNIBAL

Because you're not. You know
you're not and you don't know much
more about who you are beyond that.

Gideon is struck silent by that assessment. Hannibal sits
opposite Gideon at the dining table.

HANNIBAL (CONT'D)

A terrible thing to have your
identity taken from you.

DR. GIDEON

I'm taking it back one piece at a
time. You should see the pieces I
got out of my psychiatrist.

HANNIBAL

Alana Bloom was one of your
psychiatrists, too. Is that right?

DR. GIDEON

Yes. Dr. Bloom.

HANNIBAL

I can tell you where to find her.

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

34 INT. HANNIBAL'S HOME - DINING ROOM - NIGHT 4 34

A SHORT REPLAY OF SCENE 33 - WILL'S FEVERISH P.O.V.

Will shakes his head, confused. Garret Jacob Hobbs watches him from across the dining room table.

WILL GRAHAM
Please don't lie to me.

HANNIBAL
Garret Jacob Hobbs is dead. You
killed him. You watched him die.

Will holds his head, trying desperately to hold on.

WILL GRAHAM
What's happening to me...

Will's hand push through the tissue of his face, which POURS THROUGH HIS FINGERS in horrifying fashion.

WILL GRAHAM

He stares into middle distance and blinks.

HANNIBAL
Will... can you hear me?

Will slowly nods, disoriented.

HANNIBAL (CONT'D)
Repeat after me.
(then)
My name is Will Graham.

WILL GRAHAM
My name is Will Graham.

HANNIBAL
Raise both of your arms.

Will does as instructed, Hannibal studies them, then gently pushes them back down again.

HANNIBAL (CONT'D)
Although you may not feel like it,
I need you to smile.

(CONTINUED)

Will does as instructed.

HANNIBAL (CONT'D)
It wasn't a stroke.
(then)
You may have had a seizure. Tell
me the last thing you remember.

WILL GRAHAM
I was with Garret Jacob Hobbs.

HANNIBAL
You have a fever. You were
hallucinating. You thought he was
alive. In the room with you.

WILL GRAHAM
I saw him.

HANNIBAL
He's a delusion disguising reality.
Don't let that let you slip away.
You killed Garret Jacob Hobbs once.
Can find a way to kill him again.

Hannibal places his car keys on the dining room table.

WILL GRAHAM
Where are you going?

Hannibal moves toward the door, shrugging on his coat.

HANNIBAL
I'm worried about Alana Bloom.
Abel Gideon is still at large. He
mutilated Dr. Chilton. They found
him clinging to life. Will...

WILL GRAHAM
Alana.

Will stands but Hannibal gently pushes him back down.

HANNIBAL
You're in no state to go anywhere
but the hospital. I'll call Jack
Crawford. Tell him where you are.

Hannibal EXITS and returns with the telephone, dialing, but
Will is already gone. Hannibal hangs up the phone, content.

35

EXT. ALANA'S OFFICE - NIGHT 4

35

Framed by the window pane, Alana Bloom works at her desk.
CAMERA PULLS BACK TO REVEAL this is GIDEON's POV. He stands
outside her window, some distance away, studying her.

(CONTINUED)

CAMERA FINDS Will Graham standing behind him.

DR. GIDEON

I don't know if I'll feel like
myself again. I don't know if
there's a self left to feel like.
I spent so much time believing I
was him it got harder to remember
who I was when I wasn't him.

WILL GRAHAM

Who are you now?

WILL'S FEVERISH P.O.V. - GIDEON

In Will's mind on fire, he appears to be GARRET JACOB HOBBS.

GARRET JACOB HOBBS

You.

Will is horrified by Garret Jacob Hobbs' comparison.

INTERCUT WITH:

OMNISCIENT P.O.V.

Gideon turns his attention back to Alana in the window.

DR. GIDEON

We're both here. Looking at her.
Just those kind of people who
shouldn't be in a relationship.
You and I are already committed.
Hard to be with another person when
you can't get out of your own head.

WILL GRAHAM

I want to get out.

DR. GIDEON

We all want things we can't have.
(then, re: Alana)
If I kill her... like he would kill
her... I wonder if I could
understand him better, hear the
cold drips in his darkness, watch
the world through his red haze.

He turns to Will and we REVEAL GIDEON is GARRET JACOB HOBBS.

GARRET JACOB HOBBS

I wonder if then you could finally
understand who you've become.

(CONTINUED)

HANNIBAL - PROD. #111 - DBL GREEN Collated 4/27/13 40.
CONTINUED:

Will stares at him and for a moment, seem clear headed.

36

INT. ALANA'S OFFICE - NIGHT 4

36

Alana JUMPS at the SUDDEN sound of a GUNSHOT outside.

37 EXT. ALANA'S OFFICE - NIGHT 4 37

WILL GRAHAM

Sweating, breathing heavily. The GUN drops from his hand and drops the GRASS next to Gideon.

A38 EXT. F.B.I. ACADEMY - NIGHT 4 A38

TIME-LAPSE ESTABLISHING.

B38 INT. F.B.I. ACADEMY - JACK CRAWFORD'S OFFICE - NIGHT 4 B38

Jack stares at pictures of Abel Gideon on his corkboard before pulling them down, along with the maps of his escape.

JACK CRAWFORD

They'll be sewing Dr. Chilton back together until morning. If he lives through the night.

HANNIBAL

At least Will remains in one piece. For now. His temperature is 105. White blood cell count is twice normal. They still can't identify the source of the infection.

JACK CRAWFORD

They will.

HANNIBAL

You seem confident.

JACK CRAWFORD

Even with a 105 degree fever, Will brought Gideon down. He's going to be fine. I told you. Will always comes back to being Will.

HANNIBAL

Will's sense of self has not been constant or even continuous. How he thinks of what he does is becoming less and less evident.

(then)

I would recommend you suspend his license to carry firearms.

Jack glances at Hannibal -- that's a serious recommendation.

(CONTINUED)

B38

JACK CRAWFORD
Are you having a difference of
opinion about who Will is?

HANNIBAL
I know who Will is. Will knows who
he is. But our experiences shape
us, Jack. How are Will's
experiences shaping him?

OFF that question...

38

INT. HOSPITAL ROOM - NIGHT 5

38

Alana Bloom sits on bed and watches over unconscious Will
Graham, he's hooked up to an IV and several monitors.

CAMERA PUSHES IN and she finally takes his hand in hers.

CUT TO BLACK.

END OF EPISODE