

HANNIBAL
"Relevés"

TEASER

1 EXT. BEDELIA'S HOME OFFICE - AFTERNOON 1

1

CAMERA PROWLS outside REVEALING BEDELIA DU MAURIER and HANNIBAL LECTER inside through the large windows.

2 INT. BEDELIA'S HOME OFFICE - AFTERNOON 1

2

Bedelia sits opposite Hannibal.

HANNIBAL
Will Graham is troubled.

BEDELIA
And that troubles you beyond professional concern for a patient.

HANNIBAL
I see his madness, and I want to contain it. Like an oil spill.

BEDELIA
Oil is valuable. What value does Will Graham's madness have for you?

HANNIBAL
You suggesting I'm more fascinated with the madness than the man.

BEDELIA
Are you?

HANNIBAL
No.

Bedelia studies the simplicity of Hannibal's reply, allowing her silence to coax more out of him.

HANNIBAL (CONT'D)
Will realized early on that he saw things differently than other people. Felt things differently.

BEDELIA
So did you.

HANNIBAL
I see myself in Will.

(CONTINUED)

2
CONTINUED:

2

BEDELIA

Do you see yourself in his madness?

Hannibal considers his answer before speaking it.

HANNIBAL

Madness can be a medicine for the modern world. You take it in moderation, it's beneficial.

BEDELIA

You overdose and there are unfortunate side effects.

HANNIBAL

Side effects can be temporary. They can be a boost to our psychological immune systems to help fight the existential crises of normal life.

BEDELIA

Will Graham doesn't present you with problems from normal life.

HANNIBAL

No, he doesn't.

BEDELIA

What does he present you with?

HANNIBAL

The opportunity for friendship.

A simpler answer than she was expecting.

BEDELIA

He's still your patient, Hannibal. When it comes to Will Graham, if your impulse is to step forward, force yourself to take a step back.

HANNIBAL

And just watch him lose his mind?

BEDELIA

Sometimes all we can do is watch.

OFF Hannibal, uncomfortable with that prospect...

CUT TO:

3

GEORGIA MADCHEN'S P.O.V. - HYPERBARIC CHAMBER

3

The interior of the HYPERBARIC CHAMBER RACKS OUT OF FOCUS as CAMERA FINDS WILL GRAHAM approaching in hospital attire, pulling his wheeled IV STAND, which leads into his arm.

We are --

4

INT. HOSPITAL - GEORGIA MADCHEN'S ROOM - NIGHT 1

4

Will presses the intercom to speak with Georgia:

WILL GRAHAM
You look better.

GEORGIA MADCHEN
Do I look alive?

WILL GRAHAM
(nods)
You look pretty.

Georgia hasn't felt pretty in some time, it takes her a moment to absorb a compliment from a handsome man. She self-consciously brushes her hair back.

GEORGIA MADCHEN
Must be all the oxygen.
(then)
They said I'm not responding to the anti-psychotics. Have you ever taken anti-psychotics?

WILL GRAHAM
Never thought I needed to. Before.

GEORGIA MADCHEN
Before when?

WILL GRAHAM
Before now.

GEORGIA MADCHEN
They say what's wrong with you?

WILL GRAHAM
Just the fever. They're trying to find out what else.

(CONTINUED)

4
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4

GEORGIA MADCHEN

They won't find anything. They'll keep looking and keep giving you tests and keep giving you false diagnosis and bad medicine. But they won't find anything wrong. They'll just know you're wrong.

(then)

I hope you have good insurance.

WILL GRAHAM

I hope I do, too.

GEORGIA MADCHEN

They're going to give me shock treatment. Electroconvulsive therapy is what they called it but shock treatment sounds nicer.

WILL GRAHAM

People who have what you have can recover with shock treatment.

GEORGIA MADCHEN

Know how many times I've been told I would recover with some kind of treatment? They don't know what I have. They're still guessing.

WILL GRAHAM

Maybe they know this time.

GEORGIA MADCHEN

They said I might remember what I did. I don't want to remember.

WILL GRAHAM

You know what you did, Georgia.

GEORGIA MADCHEN

But I don't remember it. I don't remember it like I did it. It feels more like some horrible dream where I killed my friend.

WILL GRAHAM

You dream about killing anyone else?

GEORGIA MADCHEN

I dreamt you killed that doctor.

QUICK POP TO:

5 STOCK FOOTAGE - EPISODE 110 - FLASHBACK 5

FACELESS HANNIBAL kills Dr. Sutcliffe as Georgia looks on.

POP BACK TO:

6 INT. HOSPITAL - GEORGIA MADCHEN'S ROOM - RESUMING 6

Will and Georgia, as before.

GEORGIA MADCHEN
But I couldn't see your face.

OFF Will, haunted...

CUT TO:

OUT OF FOCUS FACE

The stranger slowly slides into clarity and CAMERA REVEALS it's Hannibal Lecter. He's smiling. We are --

7 INT. HOSPITAL - WILL GRAHAM'S ROOM - NIGHT 1 7

Will opens his eyes, stirring as an aroma hits him. He sits up in bed as Hannibal pops the lid on a second Tupperware container allowing the steam to escape a rich amber broth.

WILL GRAHAM
Smells delicious.

HANNIBAL
Silkie chicken in a broth. A black boned bird prized in China for its medicinal value since the 7th century. With wolfberries, ginseng, ginger, red dates and star anise.

WILL GRAHAM
You made me chicken soup.

Hannibal offers a supportive smile. Of course he did.

ON WILL AND HANNIBAL

They sit silhouetted by the window, reminiscent of the first meal they shared together in EPISODE 101.

HANNIBAL
The nurses tell me you've been wandering, Will.

(CONTINUED)

CONTINUED:

WILL GRAHAM

I was awake. And wandering with
purpose and good intentions.

HANNIBAL

Visiting that unfortunate young
woman suffering from delusions?

WILL GRAHAM

She's my support group.

HANNIBAL

And I hope you're her's. Nothing
more isolating than mental illness.

WILL GRAHAM

I know Dr. Sutcliffe was a friend.

HANNIBAL

She didn't murder Dr. Sutcliffe.
Her disease did. I can't blame her
for his death any more than you can
be blamed for shooting Abel Gideon.

WILL GRAHAM

The hallucinations, the loss of
time, sleepwalking. Could that
have all just been the fever?

Hannibal considers saying what Will wants to hear or what he
wants Will to hear, then simply replies:

HANNIBAL

It's possible.

Not confident enough an answer for Will.

WILL GRAHAM

What else is possible?

HANNIBAL

Fevers can be symptoms of dementia.
Dementia can be a symptom of many
things happening in your body or
mind that can no longer be ignored.

WILL GRAHAM

Does Jack know?

HANNIBAL

That this could be more than a
fever? No. I haven't told him.

7
CONTINUED: (2)

7

WILL GRAHAM
Shouldn't you?

HANNIBAL
Not until we know for certain.
What we must do now is continue to
support and monitor your recovery.
(then)
The young woman you were visiting.
How is her recovery?

WILL GRAHAM
I don't think she wants to recover.
Afraid to remember what she did.

HANNIBAL
Can't say I blame her.

OFF that veiled threat...

8
INT. HOSPITAL - GEORGIA MADCHEN'S ROOM - NIGHT 1

8

Georgia Madchen wakes with a start. Hands shooting up to touch the glass tube above her, she catches her breath as she realizes where she is again.

GEORGIA'S P.O.V.

In the glass of the Hyperbaric chamber she stares at her reflection.

ON GEORGIA

Realizing there's something odd in that mirror image. She finds a PLASTIC COMB that was tucked beneath it.

Studying the comb, Georgia's gaze returns to her reflection.

GEORGIA'S P.O.V.

She raises the comb to her hair and runs its plastic teeth through her tangled, dry hair.

CLOSE ON GEORGIA'S HAIR - SLOW MOTION

As the comb finishes its run, a SPARK of STATIC ELECTRICITY.

WIDER - INSIDE THE HYPERBARIC CHAMBER - SLOW MOTION

The spark is fed by the pure, pressurized oxygen in the chamber. FWOOM. A ROILING FIREBALL UNFURLS down the length of the tube before SPLASHING BACK and engulfing Georgia.

(CONTINUED)

CONTINUED:

8

TIGHT ON GEORGIA'S FACE

She's consumed by FLAME.

OUTSIDE THE HYPERBARIC CHAMBER

It's FILLED WITH FIRE as poor Georgia Madchen is incinerated.

CUT TO BLACK.

END OF TEASER

ACT ONE

THE BLASTED OXYGEN CHAMBER

Through the open end, the incinerated mattress and BURNED CORPSE of Georgia Madchen roll TOWARD CAMERA. We are --

9 INT. HOSPITAL - GEORGIA MADCHEN'S ROOM - DAY 2 9

Smoke stains the walls and the high tech HYPERBARIC CHAMBER. BRIAN ZELLER studies the charred remains of Georgia Madchen as JIMMY PRICE studies the charred remains of the chamber.

JACK CRAWFORD and Will Graham stand nearby. Will is still wearing his hospital robe, holding his rolling IV stand.

JACK CRAWFORD
Hospital speculates a short circuit
could have ignited the fire.

JIMMY PRICE
Unit looks well maintained. No
exposed wiring.

BRIAN ZELLER
Don't know if she suffocated or
burned to death. We'll look for
soot in the lining of her airways.

Will fights the overwhelming sadness of Georgia's life.

WILL GRAHAM
Horrible way to die.

JIMMY PRICE
A kid in Italy was in one of these
things. A spark of static
electricity from his pajamas set it
off. Two cubic yards of oxygen
became two cubic yards of fire.

JACK CRAWFORD
Could she have started the fire?

Will is disturbed by that thought. A thought Zeller finds evidence to support. He pulls a blackened anti-static wrist strap out of the Oxygen Chamber.

BRIAN ZELLER
She wasn't wearing her grounding
bracelet. Prevents build up of
static electricity. Took it off.

9 CONTINUED:

9

WILL GRAHAM
Suicide? By immolation.

JACK CRAWFORD
She was facing two murder charges.

WILL GRAHAM
She wasn't suicidal, Jack. She was sick. I was here. I spoke to her.

JACK CRAWFORD
Why did you speak to her?

WILL GRAHAM
Because I know what she felt like.

JACK CRAWFORD
She tried to kill you. She's a murder suspect. Being her friend impacts the case against her.

WILL GRAHAM
The case against her doesn't really matter anymore, does it?

And with that, Will EXITS. OFF Jack watching him go...

CUT TO:

10 OMITTED. 10

11 INT. PSYCHIATRIC HOSPITAL - COMMON ROOM - DAY 2 11

CAMERA PULLS BACK from a gentle afternoon snowfall to find ABIGAIL HOBBS and FREDDIE LOUNDS working at a table.

FREDDIE LOUNDS

We could use the articles I wrote at the time of each of the murders as book chapter headings.

Freddie lays out PICTURES OF EIGHT GIRLS as she organizes the work space with note cards and police records. She sets up a small recording device near Abigail and presses record.

FREDDIE LOUNDS (CONT'D)

Chapters themselves are you telling your story: where you were and what you were thinking when one by one eight girls, just like you, all over Minnesota, were disappearing.

Abigail shifts in her seat, changing the subject.

ABIGAIL HOBBS

What are we going to call it?

FREDDIE LOUNDS

Thought about "The Last Victim" but there's already a book about serial killers called "The Last Victim."

ABIGAIL HOBBS

Was it a best-seller?

FREDDIE LOUNDS

Ohyeah. Especially after the guy who wrote it killed himself.

(CONTINUED)

11 CONTINUED:

11

ABIGAIL HOBBS
Just as well. Wasn't really my dad's last victim anyway, was I?

FREDDIE LOUNDS
Who was?

ABIGAIL HOBBS
Marissa.

FREDDIE LOUNDS
Marissa Schuur was killed by the Copy Cat. So was Cassie Boyle.

ABIGAIL HOBBS
I still blame my dad.

FREDDIE LOUNDS
Blame him for Nick Boyle's death?

ABIGAIL HOBBS
I blame Nick Boyle for Nick Boyle's death. He killed Marissa. He got what was coming to him.

FREDDIE LOUNDS
Nick Boyle didn't kill your friend.

ABIGAIL HOBBS
Then who did?

FREDDIE LOUNDS
Better question is who killed Nick.

QUICK POP TO:

A12 STOCK FOOTAGE - EPISODE 103 - FLASHBACK A12

Abigail stabs Nick Boyle, answering the question posed.

BACK TO:

B12 INT. PSYCHIATRIC HOSPITAL - COMMON ROOM - RESUMING B12

Freddie and Abigail, as before.

FREDDIE LOUNDS
Nick Boyle was just a dumb kid who was really messed up because his sister was murdered. He wasn't a killer. I've interviewed enough killers to know one when I see one.

(CONTINUED)

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B12 CONTINUED:

B12

FREDDIE LOUNDS (CONT'D)
What gives them away?

FREDDIE LOUNDS (CONT'D)
It's a very specific brand of
hostility. I see it every time I
look at Will Graham.

ABIGAIL HOBBS
He did kill my dad.

FREDDIE LOUNDS
As far as I'm concerned, he killed
Nick Boyle. He and Jack Crawford.
Told everyone he was the Copy Cat.
And someone murdered him for it.

ABIGAIL HOBBS
You really don't think he did it.

FREDDIE LOUNDS
Whoever killed Nicholas Boyle
killed an innocent man.

Abigail flinches imperceptibly. She was the one who killed
Nick. It's the secret she shares with Hannibal.

CUT TO:

ON WILL GRAHAM, asleep. Eyes flitting below eyelids, a sheen
of sweat on his brow. We are --

12 INT. WILL GRAHAM'S HOUSE - NIGHT 2 12

Will sleeps in his bed. The dogs are crowded together for
warmth near the fireplace.

HIS EYES

Open slowly. He leans up on an elbow.

WILL'S P.O.V.

A few feet away from his bed is GEORGIA MADCHEN, a melancholy
expression on her face as she stands over him.

WILL RISES

Only to find that Georgia is gone. He looks to the dogs and
sees that they sleep undisturbed.

Will goes to the front door and follows Georgia outside.

13 EXT. WILL GRAHAM'S HOUSE - NIGHT 2

13

Will steps onto the porch.

HIS P.O.V.

Georgia stands at a remove from the house.

GEORGIA MADCHEN

See? See?

WILL WATCHES, staggered, as IMMENSE ANTLERS IMPALE Georgia from behind, her back arching.

As if from the heat of the immense antlers, GEORGIA'S BODY BURSTS INTO FLAME, disappearing in FWOOSH OF FIRE REVEALING:

THE BLACK STAG

It stares deeply into Will.

ON WILL

He can't breath, AS CAMERA PUSHES IN...

CUT TO:

14 INT. HOSPITAL - WILL GRAHAM'S ROOM - NIGHT 2

14

Will wakes up with a start.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

CLOSE - ON JACK CRAWFORD

JACK CRAWFORD
What are you doing here?

We are --

15 INT. F.B.I. ACADEMY - JACK CRAWFORD'S OFFICE - DAY 3 15

Will Graham approaches Jack at his desk.

WILL GRAHAM
Checked myself out of the hospital.

JACK CRAWFORD
Check yourself back in.

WILL GRAHAM
Fever broke.

JACK CRAWFORD
I don't care.

WILL GRAHAM
Georgia Madchen didn't commit
suicide. And whatever happened to
her wasn't an accident.

JACK CRAWFORD
I'm going to have Z come down here
and put a thermometer in you and if
I see a temperature above 99...

WILL GRAHAM
She was murdered, Jack.

JACK CRAWFORD
By who?

WILL GRAHAM
By whoever killed Dr. Sutcliffe.

JACK CRAWFORD
His blood was all over Georgia
Madchen. Her DNA was all over him.

WILL GRAHAM
She wasn't a serial killer.

(CONTINUED)

JACK CRAWFORD

She was delusional. We don't know what she was capable of.

WILL GRAHAM

She knew what she was capable of.

(then)

She told me there was someone else there. She couldn't see his face.

JACK CRAWFORD

There was someone else there.
Sutcliffe. And she couldn't see his face because she cut it in half.

(then)

I know you're looking for an explanation to make this all right.

WILL GRAHAM

There isn't one. There was something wrong with her. We'll never know what that is. Just that she was wrong. However many doctors she saw, however much help she got, she was fighting that wrong alone.

JACK CRAWFORD

You can't do anything about that.

WILL GRAHAM

All her adult life this woman was misunderstood. What I can do is make sure her death isn't misunderstood. She didn't kill herself. This wasn't an accident.

OFF Jack considering Will's convictions...

CUT TO:

BURNED GEORGIA MADCHEN lying on an open MORGUE DRAWER.

We are --

Brian Zeller, Jimmy Price, Jack Crawford and Will Graham stand over the CHARRED REMAINS of Georgia Madchen.

(CONTINUED)

16

CONTINUED:

16

BRIAN ZELLER

Dismantled the oxygen chamber to see if we could find evidence of someone tampering with the wiring or a short circuit. Nothing.

JACK CRAWFORD

Then what sparked the fire?

BRIAN ZELLER

Inconclusive.

JIMMY PRICE

Not conclusively inconclusive.

He turns their attention to a SMALL BAND OF MELTED PLASTIC.

JIMMY PRICE (CONT'D)

Found this. Thought it might have been part of the bed or monitoring equipment, but mass spectrometer said it was celluloid plastic. They don't use plastic in these things.

WILL GRAHAM

It generates static electricity.

Jack takes the band of plastic, studying it.

BRIAN ZELLER

It was by her head. Her hair was melted into it. Preserved almost like it was in amber.

As CAMERA PUSHES IN ON Will taking in the sad dead girl...

QUICK CUT TO:

17

INT. HOSPITAL - GEORGIA MADCHEN'S ROOM - HYPERBARIC CHAMBER 17

Will looks at Georgia, who self-consciously touches her hair.

CUT BACK TO:

18

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

18

As before.

WILL GRAHAM

Could it have been a plastic comb?

(CONTINUED)

JIMMY PRICE

Static charge from a plastic comb
in a highly oxygenated environment
would have a powerful accelerant.

BRIAN ZELLER

Everything combustible in there
would combust.

Will looks at the melted plastic in Jack's hand.

WILL GRAHAM

You're holding the murder weapon.

JACK CRAWFORD

Or what she used to kill herself.

ON A MORGUE DRAWER

It OPENS REVEALING the body of Dr. Sutcliffe on a separate drawer than Georgia Madchen's CHARRED REMAINS. Jack, Will, Zeller and Price are gathered around the slack-jawed dead.

WILL GRAHAM

Whoever killed Sutcliffe wanted to
kill him how Georgia Madchen killed
her victim. But not exactly how.

BRIAN ZELLER

Georgia Madchen carved up her
victim's face. Sutcliffe was
nearly decapitated at the jaw.

JACK CRAWFORD

She went further the second time.
Serial killers often do.

Will's mind whirls around the details and facts, then:

WILL GRAHAM

She was copied. Like whoever
killed Marissa Schuur and Cassie
Boyle wanted to copy how Garret
Jacob Hobbs killed his victims.

QUICK POP TO:

Marissa Schuur hangs impaled on antlers in the Hobbs cabin.

QUICK POP TO:

20 STOCK FOOTAGE - EPISODE 101 - FLASHBACK 20

Cassie Boyle impaled on the severed stag head in the field.

POP BACK TO:

21 INT. B.A.U. - MORGUE - RESUMING 21

As before.

WILL GRAHAM
But not exactly how.

JACK CRAWFORD
Wait, wait. Hold on. Now you're telling me Dr. Sutcliffe was killed by Garret Jacob Hobbs' Copy Cat?

WILL GRAHAM
And so was Georgia Madchen.
Because he thinks she saw his face.

JACK CRAWFORD
You said Nicholas Boyle was the Copy Cat. His blood was on one of the victims. Nicholas Boyle's dead.

WILL GRAHAM
Then he wasn't the copy cat.

OFF Jack Crawford studying Will...

JACK CRAWFORD (V.O.)
Could this be more than a fever?

We are --

22 INT. HANNIBAL'S OFFICE - DAY 3 22

Jack faces Hannibal, who sits behind his desk.

JACK CRAWFORD
Will's connecting murders that previously had no connection.

HANNIBAL
Beyond his involvement in the investigations.

JACK CRAWFORD
That's right.

(CONTINUED)

HANNIBAL

You're wondering if the lines are blurring or if he's onto something.

JACK CRAWFORD

I'm wondering all sorts of things.

HANNIBAL

May I ask, do you believe Georgia Madchen was murdered?

JACK CRAWFORD

There's evidence to suggest her death was intentional but it could have easily been by her own hand.

HANNIBAL

This woman was bested by madness. Perhaps what Will can't accept is that she took her own life so she wouldn't kill again.

JACK CRAWFORD

Why is that so hard to accept?

HANNIBAL

If she could survive her delusions, then maybe he could survive his.

(then)

He was hallucinating when he shot Abel Gideon. In his mind, he was killing Garret Jacob Hobbs. Again.

JACK CRAWFORD

What's Will's relationship with Abigail Hobbs these days?

HANNIBAL

Complicated.

JACK CRAWFORD

Three deaths in the Garret Jacob Hobbs case haven't been solved.

The third being our only suspect in the first two murders.

HANNIBAL

Nicholas Boyle? Will believes his
murder is connected to the others?

JACK CRAWFORD

No. I do. Will isn't asking any
questions about Nicholas Boyle.

HANNIBAL

What questions would he ask?

JACK CRAWFORD

The same questions I've been
asking. About Abigail Hobbs.

HANNIBAL

You think Will's protecting her.

JACK CRAWFORD

Has been since he killed her
father. Just don't know from what.

HANNIBAL

I can't imagine he would hide
anything criminal from you. I've
only ever known Will Graham as a
man striving to be his best self.

JACK CRAWFORD

You haven't known him very long.
But we both know him well enough to
know he hasn't been himself.

HANNIBAL

Will needs our support, whether or
not mental illness is involved.

JACK CRAWFORD

Is it mental illness or does his
mind just work so differently we
don't know what else to call it?

HANNIBAL

There are days when even Will
doesn't understand his thinking.

Jack Crawford studies Hannibal. There is something the
psychiatrist is hiding. He can sense it. Over this, an
insistent KNOCK-KNOCK-KNOCK at someone's door --

CUT TO:

23 EXT. BEDELIA'S HOME OFFICE - NIGHT 3

23

Bedelia rises to answer the knocking at the door. She peers through an EYEHOLE. Intrigued.

WIDER, as Bedelia swings open the door.

JACK CRAWFORD

Dr. Du Maurier? I'm Special Agent
Jack Crawford with the FBI.

(flashing ID)

I'd like to speak with you about a
patient of yours.

OFF her curiosity...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

24

INT. BEDELIA'S HOME OFFICE - NIGHT 3

24

Jack Crawford surveys Bedelia's home as she closes the door behind him, picking up immediately from the end of ACT TWO.

BEDELIA

Do you have a court order?

JACK CRAWFORD

I'd rather not get one.

(then)

May I sit?

She gestures him toward a chair.

BEDELIA

Please.

(then)

So this isn't an official inquiry.

JACK CRAWFORD

Not yet. I don't want to damage anyone's reputation unnecessarily.

BEDELIA

Whose reputation would that be?

JACK CRAWFORD

I suspect Dr. Lecter may be withholding pertinent information involving a murder investigation.

BEDELIA

He hasn't confided in the F.B.I., you're hoping he's confided in his psychiatrist and I'll tell you?

JACK CRAWFORD

Yes, ma'am.

(off her look)

I don't believe Dr. Lecter is dangerous, but I am concerned about his relationship with a patient of his. A man named Will Graham.

BEDELIA

Without consent or court order, I'd be in breach of confidentiality.

(CONTINUED)

JACK CRAWFORD

If we can't discuss Hannibal
Lecter, can we discuss you?

Bedelia eyes Jack Crawford -- what is he up to?

JACK CRAWFORD (CONT'D)

You were attacked by a patient.
I read the police report. There
was even a statement by Dr. Lecter.

BEDELIA

The patient who attacked me was
formerly in Dr. Lecter's care.

JACK CRAWFORD

Dr. Lecter referred him to you?

BEDELIA

Yes.

JACK CRAWFORD

And this patient almost killed you.

BEDELIA

He swallowed his tongue while he
was attacking me. It's the only
thing that saved my life.

JACK CRAWFORD

Thank God for small favors.

BEDELIA

Yes. Thank god.

JACK CRAWFORD

There was an attack in Dr. Lecter's
office involving another patient.
Two dead. Including the patient.

BEDELIA

Not bad psychology, Agent Crawford.
Putting me in a position of having
to defend or not defend Dr. Lecter.

JACK CRAWFORD

Have to admit he's had some strange
relationships with his patients.

BEDELIA

Complicated patients are conducive
to complicated relationships.

(CONTINUED)

24 CONTINUED: (2)

24

JACK CRAWFORD

How far would Dr. Lecter go in his therapy to treat a patient?
Specifically Will Graham.

BEDELIA

Hannibal speaks about Will Graham more like a friend than a patient.

JACK CRAWFORD

Alright. How far would Dr. Lecter go to treat a friend?

BEDELIA

He doesn't have many of them, so I suspect he would be loyal. I know he's concerned about Mr. Graham and very much wants to help him.

JACK CRAWFORD

I consider Will a friend. And I want to help him, too.

BEDELIA

Seems to me Will Graham could use more friends like Hannibal Lecter.

OFF Jack Crawford taking that in...

MATCH CUT TO:

CLOSE ON - JACK CRAWFORD

CAMERA PULLS BACK TO REVEAL we are --

25 INT. B.A.U. - MORGUE - DAY 4

25

CAMERA CONTINUES PULLING BACK REVEALING the bodies of DR. SUTCLIFFE and GEORGIA MADCHEN, each lying on a corpse tray extending out from the open MORGUE DRAWER.

JACK CRAWFORD

Will Graham theorized the Copy Cat killer had some connection to Garret Jacob Hobbs, some personal insight into his life. They may have even met, known each other.

(off the bodies)

Killed together.

CAMERA REVEALS Jack speaks to Jimmy Price and Brian Zeller.

(CONTINUED)

BRIAN ZELLER

Less of a theory, more of a
hypothesis.

JIMMY PRICE

Theories require evidence.

JACK CRAWFORD

Let's play Jeopardy. The answer
is: these people were killed by the
Copy Cat, who has some connection
to Garret Jacob Hobbs. Now you ask
the right questions.

BRIAN ZELLER

You mean beyond the application of
supposition and unexplained leaps?

JIMMY PRICE

I've been yearning for a return to
the fundamentals of investigation.

JACK CRAWFORD

Where's Beverly?

BRIAN ZELLER

She's still deposed in court.

JACK CRAWFORD

Get her out of court.

(then)

Look at train station, airport,
toll road and hotel details.
Track Garret Jacob Hobbs through
license plate captures on security
footage, and every phone call he
made and where he made it from.

JIMMY PRICE

I'll see if R&I can loan a couple
of clerks to help cross-match.

JACK CRAWFORD

I want to know every place he went
that wasn't home. I want to know
who he was there with. How long he
was there and the travel time to
the nearest missing girl in the
Minnesota Shrike case.

OFF that call to action...

CUT TO:

Will Graham and Abigail Hobbs talk privately near the
greenhouse atrium, in hushed tones:

ABIGAIL HOBBS

You told me killing somebody was
the ugliest thing in the world.

(CONTINUED)

WILL GRAHAM

One of them.

ABIGAIL HOBBS

I finally get it. I thought there was something wrong with me because I didn't feel ugly when I killed Nick Boyle. I felt good. That's why it was so easy to lie about it.

WILL GRAHAM

Like you'd done nothing wrong.

ABIGAIL HOBBS

Feel like you were doing something wrong when you were killing my dad?

He shakes his head "no."

WILL GRAHAM

I felt terrified. The gun I had was taking pieces out of him and he wouldn't go down. I thought he would never die. Then he dropped. Then I felt powerful.

ABIGAIL HOBBS

Do you still feel powerful?

WILL GRAHAM

Right now, I just feel confused.

ABIGAIL HOBBS

I feel ugly. You were right. It is one of the ugliest things in the world... when you've killed someone who didn't deserve to die.

WILL GRAHAM

Thought Nick Boyle was a killer.

ABIGAIL HOBBS

When I killed him, it felt like I was killing my dad. It felt good. To get to end it. To stop him. I thought I got away from him.

WILL GRAHAM

Neither of us have been able to get away from your father.

ABIGAIL HOBBS

I see him sometimes. In dreams.

Will doesn't admit that he does, too.

ABIGAIL HOBBS (CONT'D)
I wish I had killed him. For
killing my mom. For killing all of
those girls. For making me...

Her voice trails off, some secrets better left kept.

WILL GRAHAM
Making you what, Abigail?

ABIGAIL HOBBS
Part of it. Part of any of it.
This wasn't supposed to be my life.
Hard to have anything, isn't it?

WILL GRAHAM
Rare to get it, hard to keep it.
It's a slippery life.

ABIGAIL HOBBS
Feels like my dad's still out
there.

WILL GRAHAM
In a way, he is.

ABIGAIL HOBBS
You mean the Copy Cat?

WILL GRAHAM
(nods)
I think I can catch him, but I'm
going to need your help.

OFF Abigail's commitment...

Bedelia sits opposite Hannibal, mid-session:

BEDELIA
An agent from the F.B.I. came to
see me. He asked questions about
your relationship with Will Graham.

HANNIBAL
Jack Crawford was here?

BEDELIA

He had enough doubt in whatever
you've told him about your patient,
he felt the need to verify.

Hannibal feels the weight of what she is telling him, then:

HANNIBAL

He believes Abigail Hobbs was
involved in her father's crimes and
suspects Will is protecting her.

BEDELIA

And evidently he suspects you are
protecting Will. Are you?

HANNIBAL

Are you asking as my psychiatrist?

BEDELIA

I'm stepping out of my role as your
psychiatrist and speaking to you
now as a friend. Whatever you're
doing with Will Graham... stop.

HANNIBAL

Will needs my help.

BEDELIA

You've crossed professional lines.

HANNIBAL

By making a friend.

BEDELIA

You can't function as an agent of
friendship for a man disconnected
from the concept... as a man
disconnected from the concept.

HANNIBAL

I'm protecting Will from influence.
He has flaws in intuitive beliefs
about what makes him who he is.
I'm trying to help him understand.

BEDELIA

You may not be able to.

27 CONTINUED: (2)

27

HANNIBAL

I'm not comfortable telling Will my very best attempts to help him may fail and that my loyalty to him and his treatment could be compromised.

BEDELIA

Then tell him something else. Jack Crawford asked me about my attack.

HANNIBAL

I see. What did you tell him?

BEDELIA

Half-truths. A violent patient swallowed his tongue while attacking me. I didn't tell him how or why or who was responsible.

HANNIBAL

You protect your patient from Jack Crawford, but I can't protect mine?

BEDELIA

Not anymore.

(then)

Even the very best psychiatrists have an inherent limitation to their professional ability. That may be difficult for you to accept.

HANNIBAL

You're right. It is.

BEDELIA

You have to maintain boundaries.

A moment as Bedelia studies Hannibal considering options.

HANNIBAL

When the pressures of my personal and professional relationships with Will grow too great, I assure you I'll find a way to relieve them.

OFF that...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

A28 EXT. HANNIBAL LECTER'S OFFICE - DAY 5 A28
TIME-LAPSE ESTABLISHING.
28 INT. HANNIBAL LECTER'S OFFICE - DAY 5 28
Hannibal and Will, mid-session.

WILL GRAHAM
I'm much better now. I feel
clearer. It had to be the fever.

HANNIBAL
You checked yourself out of the
hospital against the recommendation
of your attending physician.

WILL GRAHAM
He gave me antibiotics.

HANNIBAL
This is not the behavior of someone
who is thinking clearly.

WILL GRAHAM
I'm finally thinking clearly about
the Copy Cat.

HANNIBAL
The murders you're attributing to
the Copy Cat have suspects, whose
DNA was found on the victims.

WILL GRAHAM
So what?

Hannibal stares, then proceeds calmly:

HANNIBAL
You're choosing to ignore that?

WILL GRAHAM
Both of those suspects are dead.
I'm choosing to factor that into my
psychological profile of a killer.
(then)
Georgia Madchen followed me to
Sutcliffe's office. She witnessed
his murder, she saw the Copy Cat.

(CONTINUED)

HANNIBAL

Why not kill her then and there?

WILL GRAHAM

He must not have had time. She was
an unreliable witness. And that
bought him the time.

HANNIBAL

So he framed her for the murder?

WILL GRAHAM

He wasn't planning on framing her.
He was planning on framing me.

HANNIBAL

You believe this is personal.

WILL GRAHAM

If it wasn't before, it is now.

(then)

It could be someone at the Bureau,
someone in the police force,
someone who knows the crimes, and
has access to the investigations.

HANNIBAL

Someone like you.

Will considers that briefly, then dismisses the notion.

WILL GRAHAM

There will be evidence. I found a
pattern. And now I'm going to
reconstruct his thinking.

HANNIBAL

How do you intend to do that?

WILL GRAHAM

Take Abigail back to Minnesota.
Start where the Copy Cat started.
With Garret Jacob Hobbs.

HANNIBAL

Will, this is venturing into the
paranoid. I can't allow you to
pull Abigail into your delusion.

WILL GRAHAM

This isn't a delusion. I'm not
hallucinating. I haven't lost
time. I am awake and this is real.

(CONTINUED)

HANNIBAL - PROD. #112 - DBL GREEN Collated 4/27/13 28.
28 CONTINUED: (2) 28

Hannibal eyes Will's determination with curious concern.

CUT TO:

29 INT. F.B.I. ACADEMY - JACK CRAWFORD'S OFFICE - DAY 5 29

Brian Zeller and Jimmy Price report to Jack Crawford:

BRIAN ZELLER
We found train tickets purchased by
Garret Jacob Hobbs.

JACK CRAWFORD
Tickets.

JIMMY PRICE
Two.

BRIAN ZELLER
Tickets were for the same train
line one of his victims was using.

JACK CRAWFORD
Elise Nichols.

JIMMY PRICE
Found more instances of Hobbs
crossing with victims. Dinner
receipts for two. Two hotel rooms
near the same campuses.

BRIAN ZELLER
We know he wasn't traveling alone.

Jack is putting it together before they can tell him.

JACK CRAWFORD
He was traveling with his daughter.

BRIAN ZELLER
They were registered for an
orientation program at St. Cloud
State on the Mississippi, where the
Nichols girl was going to school.

JIMMY PRICE
Abigail Hobbs attended orientations
at every school where a girl was
abducted by the Minnesota Shrike.
Within days of the abduction.

(CONTINUED)

29

CONTINUED:

29

BRIAN ZELLER

She was with her father when he chose the girls.

JACK CRAWFORD

Or she helped him choose the girls.

BRIAN ZELLER

The connection the Copy Cat has to Garret Jacob Hobbs could be family.

JACK CRAWFORD

The Copy Cat was inspired by her own father? Killed Cassie Boyle to impress dad? Killed Marissa Schuur in memoriam and then killed Nick Boyle to cover her tracks?

BRIAN ZELLER

Why would she kill Sutcliffe and the Madchen girl?

JACK CRAWFORD

Either she's got a taste for it or she wants to impress someone new.

OFF that...

30

INT. PSYCHIATRIC HOSPITAL - COMMON ROOM - DAY 5

30

Jack ENTERS flanked by TWO FBI AGENTS, TWO POLICE OFFICERS.

CAMERA REVEALS Freddie Lounds sitting at a table alone.

FREDDIE LOUNDS

Hello, Agent Crawford.

JACK CRAWFORD

Freddie Lounds.

FREDDIE LOUNDS

You look like you came here to arrest somebody. Is it Abigail Hobbs or Will Graham?

JACK CRAWFORD

Will Graham was here?

FREDDIE LOUNDS

Then it was Abigail Hobbs.

JACK CRAWFORD

Where is she?

(CONTINUED)

FREDDIE LOUNDS

One of the other girls said Special Agent Graham snuck her out. Don't know why he would feel the need to be sneaky. He's registered as one of her guardians. The irony.

JACK CRAWFORD

Anybody say where they were going?
I know you asked.

FREDDIE LOUNDS

Said they were off without a peep.
Attendants don't even know they're gone. I wonder what they're up to.
Since you came here to arrest
Abigail, I'd say it's no good.

Jack doesn't blink.

JACK CRAWFORD

How's the book coming?

FREDDIE LOUNDS

There's some plot holes.

JACK CRAWFORD

Tell me how you're filling them in.

She eyes Jack, considering all the angles, then:

FREDDIE LOUNDS

Did Abigail Hobbs kill Nick Boyle?

JACK CRAWFORD

What makes you say that?

FREDDIE LOUNDS

You're arresting her for something.

JACK CRAWFORD

Can be arresting you for something, too. I'll tear up your chance to tell this story before you take it.

FREDDIE LOUNDS

I've already got exclusive life rights to the Abigail Hobbs story. I can write whatever I want about her. Long as it's true, of course.

CONTINUED: (2)

JACK CRAWFORD

Why did you ask me if Abigail Hobbs
killed Nick Boyle?

FREDDIE LOUNDS

Abigail is one of those very smart
girls who hasn't figured out that
very smart girls grow up and know
all the moves they're making when
they're trying to hide something.

(then)

What's Will Graham trying to hide?

OFF Jack Crawford wondering that very thing...

INT. HANNIBAL LECTER'S OFFICE - NIGHT 5

Jack Crawford confronts Hannibal Lecter.

JACK CRAWFORD

What the hell is going on between
Will Graham and Abigail Hobbs?

HANNIBAL

Will has been victim to many
unusual and irrational thoughts.

JACK CRAWFORD

Has he acted on those thoughts?

HANNIBAL

Not that I'm aware of or he's aware
of, for that matter. But he has
experienced periods of lost time.

JACK CRAWFORD

I've seen him confused at crime
scenes. He was disoriented.

HANNIBAL

He may've been confused because he
was waking up. Might not have known
where he was or how he got there.

JACK CRAWFORD

Waking up?

HANNIBAL

From a dissociated personality
state. He would appear perfectly
normal and not remember a thing.
But a fractured part of him would.

(CONTINUED)

JACK CRAWFORD
You knew about this.

HANNIBAL
He's only recently started to
discuss these episodes.

JACK CRAWFORD
Unless recently was right before I
walked into this room, you failed
to mention any of this to me.

HANNIBAL
Because I was trying to determine
if it was trauma and stress from
the work he does for you... or
mental illness. Thought it wise to
be sure before making any kind of
claim about Will Graham's sanity.

JACK CRAWFORD
He took Abigail Hobbs. Any idea
where they could be going?

HANNIBAL
No.

JACK CRAWFORD
We have evidence she was involved
in her father's crimes. We just
don't know how involved.

Hannibal appears appropriately gobsmacked by this revelation.

JACK CRAWFORD (CONT'D)
Could Will know what she did? Is
that why he's been protecting her?

Hannibal looks like a man who wants to have a heart-to-heart.

HANNIBAL
There's something you should hear.

ON A RECORDING DEVICE

Hannibal presses play and watches Jack Crawford listen.

HANNIBAL'S VOICE
How did you feel seeing Marissa
Schuur impaled in the antler room?

WILL GRAHAM'S VOICE
Guilty.

(CONTINUED)

HANNIBAL'S VOICE
Because you couldn't save her?

WILL GRAHAM'S VOICE
Because I felt like I killed her.

Hannibal presses stop, studying Jack's reaction.

JACK CRAWFORD
Where was Will the night Marissa Schuur was murdered?

HANNIBAL
He was supposed to be in his hotel room. I knocked on his door. He didn't answer. He told Alana Bloom he decided to go to bed early.

JACK CRAWFORD
We know Will was in Sutcliffe's office when he was killed. And Will was the last person to visit Georgia Madchen before she died.

HANNIBAL
Is Will Graham a suspect?

JACK CRAWFORD
This dissociated personality state you say he goes into... whose personality is it?

HANNIBAL
Will said he got so close to Garret Jacob Hobbs and what he had done, he felt like he was becoming him.

JACK CRAWFORD
Now Will has Hobbs' daughter.

HANNIBAL
Who Hobbs was intending to kill.

OFF that revelation...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

A32 EXT. SKY - DAY 6 (STOCK)

A32

A COMMERCIAL AIRLINER drifts into FRAME.

32 INT. AIRPLANE - DAY 6

32

CAMERA TRACKS down the aisle to find WILL staring into middle distance as ABIGAIL stares out the window at the world below.

ABIGAIL HOBBS
Minnesota is so flat.

WILL GRAHAM
Blame the glaciers.

ABIGAIL HOBBS
It's why we have so many lakes.

WILL GRAHAM
Land of 10,000 of them. According to the license plates.

Abigail glances at Will as he shakes several aspirin into his hand and washes them back.

ABIGAIL HOBBS
You're looking a little pasty.
Maybe you shouldn't have checked yourself out of the hospital.

WILL GRAHAM
I feel fine.

Abigail studies him a moment, then turns back to the window.

ABIGAIL HOBBS
Glaciers ripped up the Minnesota when they retreated into Canada, exposed the irregularities in the earth, filled them up with water.

WILL GRAHAM
Exposing irregularities is good.
Can be good. Occasionally not.

She continues to look out the window.

ABIGAIL HOBBS
Good as long as you fill them up with something. Least that's what we did in the Hobbs Family.
(MORE)

(CONTINUED)

32

CONTINUED:

32

ABIGAIL HOBBS (CONT'D)

(then)

Would've been my mom's birthday next week. We were gonna climb Eagle Mountain to celebrate. Highest point in Minnesota, but it's not really that high. Less than three hours to summit. You can see Lake Superior from there.

WILL GRAHAM

I'll take you, if you want to go.

ABIGAIL HOBBS

I think it would just make me sad. Some places are stained now. Some people, too. I know I am.

CUT TO:

A33 EXT. HOBBS CABIN - DAY 6

A33

A RENTAL CAR creeps down the driveway toward the familiar, yet ominous RUSTIC HUNTING CABIN surrounded by barren trees and drifts of snow. Innocent but for the tragedy inside.

B33 INT. RENTAL CAR - DAY 6

B33

Will Graham and Abigail Hobbs stare in silence at the Rustic Cabin looming as they drive up to the front door.

C33 EXT. HOBBS CABIN - DAY 6

C33

Will and Abigail get out of the car and approach the cabin.

D33 INT. HOBBS CABIN - DAY 6

D33

The door OPENS, Will and Abigail silhouetted in the frame.

33 INT. HOBBS CABIN - ANTLER ROOM - DAY 6

33

Will and Abigail move cautiously through the space, as if the air itself was still filled with screams.

WILL GRAHAM

The Copy Cat knew your father well enough to know about this place.

ABIGAIL HOBBS

You felt like you knew my father.

WILL GRAHAM

I tried to know him. I still try.

(CONTINUED)

33

CONTINUED:

33

ABIGAIL HOBBS
Even after you killed him.

WILL GRAHAM
Maybe even because I killed him. I
wanted to understand him. I felt
like I had to understand him.

Abigail runs her fingertips over the point of an antler.

ABIGAIL HOBBS
Do you ever hunt?

(CONTINUED)

WILL GRAHAM

I fish.

ABIGAIL HOBBS

Same thing, isn't it. One you
stalk, the other you lure.

It's a simple distinction, but Will is haunted by it.

WILL GRAHAM

Were you more fisherman or hunter?

ABIGAIL HOBBS

My dad taught me how to hunt.

WILL GRAHAM

That's not what I'm asking. All
those girls your father killed. Did
you fish or did you hunt, Abigail?

The question hangs in the air, then:

ABIGAIL HOBBS

I was the lure.

Will more or less hides his profound sadness at that.

ABIGAIL HOBBS (CONT'D)

Did Hannibal tell you?

WILL GRAHAM

No. He didn't.

ABIGAIL HOBBS

He said that you'd protect me.
That you'd keep it secret.

Will is at a loss for words. He places his hands on
Abigail's shoulders; it's terrifying for him to look her in
the eyes, to see all of his belief in her innocence gone.

He finally meets her gaze, and picks her up and VIOLENTLY
SHOVES HER AGAINST THE WALL OF ANTLERS, running her through.

Abigail's scream takes us suddenly back to:

REALITY

Will stares at the antlers hanging on the wall, empty. No
Abigail impaled on them. Instead, she stands behind him.

(CONTINUED)

ABIGAIL HOBBS (CONT'D)
Something's wrong with you. I
think you're still sick.

Will reacts, disturbed by the image conjured in his head.

WILL GRAHAM
Jack Crawford was right. He knew.
You killed Nick Boyle. You helped
your father kill all those girls.

ABIGAIL HOBBS
I didn't help my dad kill anyone.

WILL GRAHAM
You lured them. You killed them.
Who else have you killed?

Abigail shrinks away from Will, terrified.

ABIGAIL HOBBS
Do you think I'm the Copy Cat? You
think I killed Marissa?

WILL GRAHAM
If you didn't kill her, Abigail,
someone you know did.

Will rubs his head, confused by the images racing through his mind, trying to massage them into coherency.

ABIGAIL HOBBS
Did you ever think maybe that
someone could be you. You were
there, you saw Marissa. You knew
about this place. And there is
something wrong with you.

Abigail's accusations bear down, her voice distorting until SOUND DROPS OUT, replaced by the DRONE OF A VACUUM CLEANER.

We are --

Will blinks. CAMERA PULLS BACK TO REVEAL he is sitting alone on the nearly deserted plane.

An AIRLINE CLEANING CREW moves through the cabin, collecting discarded trash, wiping down arm rests and tray tables. A member of the Cleaning Crew vacuums in the background.

A FLIGHT ATTENDANT quietly interrupts Will's confusion:

FLIGHT ATTENDANT

Sir.

(then)

I'm afraid I have to ask you to leave. We're preparing the cabin for the next passengers.

WILL GRAHAM

I'm sorry.

FLIGHT ATTENDANT

Are you on a connecting flight?

WILL GRAHAM

Where are we?

FLIGHT ATTENDANT

Dulles International. Virginia.
Is this your final destination?

WILL GRAHAM

Yes. I think so. I was traveling with a young woman.

FLIGHT ATTENDANT

All the other passengers have disembarked. It's just you.

Will absently rises from his seat and heads down the aisle.

FLIGHT ATTENDANT (CONT'D)

Sir.

She offers Will his coat. He takes it with a nod.

WILL GRAHAM

Thank you.

As Will walks away, the Flight Attendant watches after him.

A SCREENED WINDOW

RAINING. A CROUCHING FIGURE pops the SCREEN off the window and slides it OPEN. CAMERA REVEALS the crouching figure is Abigail Hobbs soaking wet. She closes the window behind her.

We are --

Abigail quietly sneaks up the stairs, careful not to make too much noise. The air is perfectly still and her footsteps make nearly no noise as moves into:

35 INT. HOBBS HOUSE - KITCHEN - CONTINUOUS

35

Abigail walks in and STARTLES to FIND HANNIBAL LECTER standing against the counter. Waiting for her.

She immediately runs into his arms for a huge hug.

ABIGAIL HOBBS
What are you doing here?

HANNIBAL
I was worried about you. Will told me he was taking you to Minnesota. I strongly advised against it.

He gently releases the hug, looking Abigail in the eyes:

HANNIBAL (CONT'D)
Where is Will, Abigail?

ABIGAIL HOBBS
I left him at the cabin. I didn't feel safe with him. So I left him.
(then)
He knows everything.

HANNIBAL
So does Jack Crawford.

Abigail's mind spins, her options narrowing.

ABIGAIL HOBBS
If I run, they'll catch me, won't they. You can't protect me anymore.

HANNIBAL
They'll arrest you when they find you. They'll arrest Will, too.

ABIGAIL HOBBS
Did he kill Marissa?

HANNIBAL
They will believe he did. They will believe he killed others, too.

Abigail stares at Hannibal, awareness dawning.

ABIGAIL HOBBS
Will always said whoever called the house that morning was the serial killer. Why did you really call?

(CONTINUED)

HANNIBAL

I wanted to warn your father that
Will Graham was coming for him.

ABIGAIL HOBBS

Why?

HANNIBAL

I was curious what would happen.
(then)
I was curious what would happen
when I killed Marissa. I was
curious what you would do.

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

ABIGAIL HOBBS

You wanted me to kill Nick Boyle.

HANNIBAL

I was hoping. I wanted to see how
much like your father you were.

ABIGAIL HOBBS

Ohmygod.

HANNIBAL

Nicholas Boyle is more important
for you gutting him. He changed
you. That's more important than
the life he clamored after.

ABIGAIL HOBBS

How many people have you killed?

HANNIBAL

Many more than your father.

Quiet tears stream as she realizes what she only dare ask:

ABIGAIL HOBBS

Are you going to kill me?

He gently strokes her cheek, then:

HANNIBAL

I'm so sorry, Abigail. I'm sorry I
couldn't protect you in this life.

CUT TO BLACK.

END OF EPISODE