

HANNIBAL  
"Savoureux"

TEASER

1 EXT. WOODLAND - NIGHT A1

1

Shafts of beautiful winter moonlight.

WILL GRAHAM

Stands in the woods. In hunting gear. A rifle under his arm. Will moves through the forest, stepping carefully, gun raised at port arms. Listening. The woodland symphony.

He sees movement in the trees up ahead. Raises his rifle to his shoulder. SLOWLY the BLACK STAG moves into view. Fearsome and majestic. It TURNS and looks right at Will.

Will is FROZEN. Then his finger tightens on the trigger.

But the BLACK STAG is gone. There's a rustling in the trees behind him. Will spins around, rifle at the ready.

He catches a glimpse of the BLACK STAG moving. Will follows it with his gun, then loses sight. He listens with the barrel of his rifle. More rustling to his right. Then to his left.

Then silence.

Will slowly advances deeper into the forest, moving cautiously. He approaches a thicket of branches, and the BLACK STAG BOLTS. Will FIRES. The STAG RUNS.

Will arrives where the STAG was, finds blood on leaves. It SMEARS across his fingers.

Will follows the spots of blood. As he pursues, faster, more urgent. Will breathes hard, breath FROSTING.

He sees a patch of blood, slick and BLACK in the moonlight.

He stops as the BLACK STAG comes into view ahead, between the trees. He raises the rifle but it is there and then gone.

Will runs to the spot.

(CONTINUED)

CONTINUED:

Sees the STAG. Raises his rifle.

BLAM!

The BLACK STAG judders and crashes through undergrowth. Will after it. It disappears into a dense THICKET.

CRASHING from within. As if the STAG has collapsed.

Will, hoarse and panting, pushes into the THICKET. Tense. Nervous.

A glimpse of ANTLERS, moving, low to the ground -- through the brush.

Will parts the BRANCHES with his rifle barrel. To SEE --

ABIGAIL HOBBS

She stares up at him. Abigail's eyes fix on Will in a silent plea. She looks exactly as she did when he first saw her in her family's kitchen, but instead of a slit throat, there is a bullet hole in her neck that is gushing blood in spurts, instead of lying on a kitchen floor, she is in mud and snow.

Will stares in fixed horror.

CAMERA REVEALS A FIGURE near Will; it is black, melding into the shadows, almost human but with an ANTLERED head.

Suddenly, shockingly, this MAN STAG is nearly upon Will, fixing him with a terrifying gaze --

WILL GRAHAM

Wakes up with a jerk. WE ARE --

Will is in his bed, dawn light streaking through the windows. He looks drawn, ill, groggy.

The dogs are barking and he throws back the covers. To REVEAL his feet and legs are covered in dried mud which smears the bedclothes. The light hurts his eyes.

Will is immediately concerned.

3 EXT. WILL GRAHAM'S HOUSE - DAY 1

3

A beautiful winter morning. Will shields his eyes on the porch as the dogs rush out barking. WINSTON stays by Will's side. He looks down at him.

Winston pushes his head under his hand. The others bark and mill. Something has them thrown, agitated.

Will turns back inside.

4 INT. WILL GRAHAM'S HOUSE - DAY 1

4

The dogs fuss around Will as he heads for the SINK, and runs the tap good and cold. He drinks from the faucet.

GRABS a bottle of aspirin and weighs four in his palm before swallowing them and then bending back to the faucet, feeling bad. He glugs water, sighing breathes between each swallow.

He straightens, wipes his mouth.

AND THEN, with sudden violence, he RETCHES and HURLS into the sink. AND STARES.

Lying in the sink, spotted with ASPIRIN is a grey, perfectly intact HUMAN EAR... Will STARES at it...

5 EXT. WILL GRAHAM'S HOUSE - DAY 1

5

Will explodes off the porch and drops to his knees in the yard. Retching and retching but nothing more comes.

He looks up. Around. Nothing. Whirls around. Woods all around.

CAMERA MOVES round and round Will, his anxiety, his anguish, his fear...

CUT TO:

6 EXT. WILL GRAHAM'S HOUSE - DAY 1

6

Will sits on the porch. Shivering. Staring. Hannibal's car pulls up and Hannibal gets out. Comes to Will.

WILL GRAHAM  
I went to Minnesota. I took  
Abigail. We went to Minnesota.  
She didn't come back with me.

(CONTINUED)

Hannibal is effectively feigning shock and concern.

HANNIBAL  
Show me.

He holds out a hand. Will looks at it, looks up at Hannibal and then takes it and stands. Hannibal ushers him inside.

Hannibal wraps a blanket around Will. Sits him down.

Through the KITCHEN DOORWAY, CAMERA FOLLOWS Hannibal until he stares at what is in the sink with stunned silence. Will sits in the living room, looking into middle-distance.

WILL GRAHAM  
I don't remember going to bed last night. But I must have. Maybe I got up to let the dogs out and I...

HANNIBAL  
When did you last see Abigail?

WILL GRAHAM  
I woke up and my feet were muddy.

HANNIBAL  
Will.  
(then)  
When did you last see Abigail?

WILL GRAHAM  
Yesterday. At her father's cabin.  
I had an episode. She said something was wrong with me. She was afraid of me. She ran away.

HANNIBAL  
What happened? Why was she afraid?

WILL GRAHAM  
I hallucinated. I hallucinated that I killed her. But it wasn't real. I know it wasn't real.

He looks at Hannibal, desperate, terrified. Hannibal is saddened, concerned. He kneels next to Will.

HANNIBAL  
Will, we have to call Jack  
Crawford. You can't run from this.  
It will only make things worse.  
(off Will's slow nod)  
Get dressed.

CUT TO BLACK.

END OF TEASER

ACT ONE

A8 EXT. WILL GRAHAM'S HOUSE - ENCLOSED PATIO - DAY 1 A8

Hannibal stands patiently next to the door observing the PERIMETER FBI AGENTS and LOCAL POLICE have established. Among the FBI and ANIMAL SERVICES VEHICLES, we can see BRIAN ZELLER, BEVERLY KATZ and JIMMY PRICE patiently waiting.

B8 INT. WILL GRAHAM'S HOUSE - LIVING ROOM - DAY 1 B8

JACK CRAWFORD stands with TWO FBI AGENTS, surrounded by the dogs. Will sits, still stunned, in his overstuffed chair.

JACK CRAWFORD

What are we going to find when we  
go to Minnesota, Will?

Will searches for an answer he doesn't have, then admits:

WILL GRAHAM

I don't know.

Jack studies Will, his broken pony, then turns to an AGENT:

JACK CRAWFORD

Process him.

8 EXT. WILL GRAHAM'S HOUSE - SLOWER MOTION - DAY 1 8

CLOSE ON THE FRONT DOOR. CAMERA PULLS BACK as the door swings open revealing Hannibal Lecter still standing on the porch, a sadly stoic expression on his face.

WILL GRAHAM

He is in HANDCUFFS, the TWO FBI AGENTS at his side. Jack Crawford follows Will out, but stops on the porch with Hannibal Lecter. Jack nods to his team and the ANIMAL CONTROL OFFICERS and FBI AGENTS, including Zeller, Price and Katz, get to work, picking up their gear.

WILL'S P.O.V.

Zeller, Price and Katz move into his home with EVIDENCE COLLECTION KITS, their expressions dour. They look at Will, then look away. Beverly looks back, making eye contact.

Will holds her gaze for a moment then has to look away.

(CONTINUED)

## WIDE

Will is marched across the front yard by the TWO FBI AGENTS. They lead him to an FBI VEHICLE. One of the Agents opens the back door while the other Agent tucks Will's head and pushes him into the back seat and shuts the door.

## WILL'S P.O.V.

FBI AGENTS are removing EVIDENCE BOXES from his home. Two ANIMAL HANDLERS are leading the dogs out of the house on leashes. WINSTON breaks free and runs toward Will.

A HANDLER grabs Winston's collar and drags him away towards the DOG VAN. Winston barks and whines, looking back at Will.

## ON WILL

He watches in anguish as Winston is dragged off. And as the S.U.V. he's in pulls away from his home, CAMERA FINDS...

## JACK CRAWFORD AND HANNIBAL LECTER

Inside Will's house behind them, CAMERA CAN SEE FLASHBULBS going off as Will's living room is turned into a CRIME SCENE.

9

OMITTED.

9

10

OMITTED.

10

11 INT. F.B.I. S.U.V. - DAY 1 11

Being driven away, Will leans his head against the window,  
his home and dogs and life receding into the distance.

CUT TO:

12 OMITTED. 12

13 OMITTED. 13

14

INT. B.A.U. - EVIDENCE PROCESSING - DAY 1

14

In t-shirt and boxers, WILL GRAHAM stands in the brightly-lit, sterile space on a white paper mat. Staring straight ahead. He hands his pants to Jimmy Price who bags them. His shirt and his right and left shoes are stacked on a nearby table in three separate, appropriately labelled evidence bags. His eyeglasses and watch are also bagged and tagged.

Jimmy Price holds Will's khakis with one gloved-hand and digs through the pockets with another. Zeller logs the evidence next to an operational video camera.

It is painfully awkward for them all. Will stares in silence.

JIMMY PRICE

Right rear pocket. One leather wallet containing 17 dollars cash.

BRIAN ZELLER

Right rear pocket. One leather wallet 17 dollars cash.

Jimmy dips a hand into another pants pocket. Removes KEYS.

JIMMY PRICE

Front left pocket. Key ring. Two keys. House and car.

BRIAN ZELLER

Front left pocket. Key ring. Two keys. House and car.

Jimmy checks the other pocket. Finds a POCKET KNIFE.

JIMMY PRICE

Front right pocket. Folding knife.

He handles the small folded knife carefully, examining the knife handle, a smudged fingerprint in what might be blood.

BRIAN ZELLER

Front right pocket. Folding knife.

Zeller grabs a new evidence bag, drops the knife inside.

CLOSE on WILL GRAHAM staring straight ahead under this.

RED FALLING PARTICLES come into focus. Falling through the air like snow --

REVEAL THAT NOW --

15

INT. B.A.U. - EVIDENCE PROCESSING - LATER

15

Will stands in his underwear alone with Beverly Katz, who is SCRAPING under his nails with a small tool.

A dull red RESIDUE falls onto the white paper. They've both seen it often enough to know what it is. BLOOD.

CLOSE ON - WILL'S FINGERNAIL

The file slides under his nail and the red flakes fall onto the paper...

ON WILL

He watches the dusting of blood fall from under his nail. Beverly is looking at Will. Struggling with the situation.

(CONTINUED)

BEVERLY KATZ

I can't do the silent treatment. I  
can't pretend I don't know you and  
I can't pretend we don't both know  
what I'm finding under your nails.

Will remains silent, in numb shock.

BEVERLY KATZ (CONT'D)

You called me once because you  
didn't trust yourself to know what  
was real. This blood is real, Will.

WILL GRAHAM

I know.

BEVERLY KATZ

Do you know how it got there?

WILL GRAHAM

Not with certainty, no.

BEVERLY KATZ

Certainty comes from the evidence.  
I didn't want to find any evidence  
on you. I wanted to be certain  
about who you are. But you can't  
even be certain about yourself.

WILL GRAHAM

Not anymore.

BEVERLY KATZ

If you weren't certain about  
yourself, then you shouldn't have  
been here. This is the FBI.

WILL GRAHAM

I thought I would get better.

BEVERLY KATZ

How long have you been lying about  
what's going on with you?

WILL GRAHAM

I wasn't lying --

BEVERLY KATZ

You knew your state of mind. You  
should have recused yourself from  
any investigation. You were  
irresponsible and a girl is dead.

(CONTINUED)

Beverly steps back from him. Angry with him.

BEVERLY KATZ (CONT'D)  
However far over the edge you were  
leaning, I was hoping that you  
wouldn't fall.

Will looks at her, hating this. Not wanting to face it.

BEVERLY KATZ (CONT'D)  
You always said all you do is  
interpret the evidence. So do it,  
Will. Interpret the evidence.

WILL GRAHAM  
According to the evidence...

Will fights what he wants versus what he thinks. Finally --  
a whispered, horrible realization.

WILL GRAHAM (CONT'D)  
I killed Abigail Hobbs.

OFF Will's horrible admission...

(CONTINUED)

ON ALANA BLOOM

CAMERA MOVES closer and closer onto her growing horror as she listens to Jack Crawford --

JACK CRAWFORD

We analyzed the tissue. It matched Abigail Hobbs. It was her ear. Her blood was under Will's fingernails. Scratches on his arms look like defensive wounds. She fought back --

ALANA BLOOM

Shut up.

We're --

Alana is struggling with this information, tears welling. She pushes them back. Finally she can't hear another word.

ALANA BLOOM

Just stop talking.

It comes out more of as a plea as opposed to anything hostile. A long beat of silence, both of them stressed, neither of them above succumbing to the pressure of it.

ALANA BLOOM (CONT'D)

"He won't. Get too close." You said you would cover him. You could see he was breaking.

JACK CRAWFORD

Yes, I could. And I kept pushing him because he was saving lives.

ALANA BLOOM

Not Abigail Hobbs' life.

JACK CRAWFORD

Look me in the eye and tell me you couldn't see he was breaking.

ALANA BLOOM

Of course I could see it. I told you not to put him out there.

JACK CRAWFORD

Every decision I made about Will Graham's mental health was under the advisement of a respected psychiatrist, who you recommended.

ALANA BLOOM

Hannibal had to know. He had to see something was wrong.

JACK CRAWFORD

Not until it was too late. Just like the rest of us.

(then)

Hannibal said Will was exhibiting signs of dementia.

ALANA BLOOM

Dementia isn't a disease, it's a symptom of disease. We have to find out what's causing it and treat it.

JACK CRAWFORD

The concern is that there may not be anything to treat. Will had a brain scan. They found nothing.

ALANA BLOOM

This started with Garret Jacob Hobbs.

JACK CRAWFORD

Maybe Will did what Garret Jacob Hobbs couldn't do. Kill his daughter.

ALANA BLOOM

Abigail's blood is on all of us.

(then)

And so is Will's.

OFF the weight of that responsibility...

CUT TO:

A17 EXT. FBI PARKING LOT - ALANA BLOOM'S CAR - DAY 1 A17

We HEAR a MUFFLED SCREAM as CAMERA CREEPS ALONG the side of the vehicle until it FINDS Alana Bloom behind the wheel of her car, gripping the steering wheel with white knuckles as she lets out her frustration and anger and sadness.

17 INT. B.A.U. - INTERROGATION ROOM - DAY 1 17

Will sits at a table in his jump suit. Alana Bloom ENTERS. She can't hide her distress at seeing him this way. And he can't hide his relief at seeing her walk through the door.

WILL GRAHAM

Hi.

ALANA BLOOM

Hi.

WILL GRAHAM

You're flushed. You been yelling?

ALANA BLOOM

Screaming is more like it.

WILL GRAHAM

I could use a good scream. I can feel one. Perched under my chin.

ALANA BLOOM

Let it out.

WILL GRAHAM

I'm afraid if I started, I... wouldn't be able to stop.

(then)

I'm surprised Jack let you in here. Given my romantic overtures.

ALANA BLOOM

Jack doesn't know about your romantic overtures. Didn't know.

(CONTINUED)

Alana self-consciously glances at the two-way mirror.

QUICK CUT TO:

A18 BEHIND THE TWO-WAY MIRROR

A18

Jack shakes his head and pinches the bridge of his nose.

BACK TO:

B18 INTERROGATION ROOM

B18

Alana looks at Will, who averts his eyes.

WILL GRAHAM  
Guess you dodged a bullet with me.

ALANA BLOOM  
I don't feel like I dodged a  
bullet. I feel wounded.

He slides his hand out, but catches himself and withdraws.  
Will glances selfconsciously at the two-way mirror.

ALANA BLOOM (CONT'D)  
Been in touch with Animal Services.  
I'm going to pick up your dogs in a  
couple of hours. I'll bring them  
back home with me and take care of  
them until... whenever.

WILL GRAHAM  
Are you sure? Whenever could be a  
long time from now.

ALANA BLOOM  
I'll take care of them until then.

WILL GRAHAM  
Thank you.

ALANA BLOOM  
We have to do some tests. They'll  
be the standard psychopathology  
tests. Thematic Apperception.  
Minnesota Multiphasic.

WILL GRAHAM  
Suppose you're going to ask me to  
draw a clock while you're at it.

ALANA BLOOM  
Hannibal ask you to draw a clock?

(CONTINUED)

B18

HANNIBAL - PROD. #113 - DBL YELLOW Collated 4/27/13 12A.  
CONTINUED: B18

WILL GRAHAM

Said it was an exercise to help  
ground me in a present moment. A  
handle to reality to hold onto.

ALANA BLOOM

Was the clock normal?

WILL GRAHAM

Would I be here if it wasn't?

Now Alana's interest is raised. Her antenna humming. She  
pulls out pen and paper and slides it across the table.

ALANA BLOOM

Draw me a clock.

Will takes the pen and paper and starts to draw a CLOCK.

(CONTINUED)

B18

HANNIBAL - PROD. #113 - DBL YELLOW Collated 4/27/13 13.  
CONTINUED: (2) B18

**WILL's POV** - he draws a NORMAL CLOCK.

**ALANA'S POV**, her dawning horror as she watches Will draw a clock with all of the numbers and hands stacked on one side. Dahli-esque. Just like he did before with Hannibal.

Will turns the picture and slides it to her.

WILL GRAHAM  
See. Just a normal clock. Telling  
the time isn't my problem.

Alana looks at Will with growing dread.

ALANA BLOOM  
It's the least of your problems.

The truth of that weighs on them both.

C18

EXT. HOBBS RESIDENCE - DAY 1

C18

A MINNESOTA PATROL CAR pulls up to the house.

D18

INT. HOBBS RESIDENCE - DAY 1

D18

We are TRACKING along the dark, empty hallway towards where light shines through from a window by the door.

CLOSE and CLOSER to the FRONT DOOR.

It OPENS to reveal two LOCAL COPS, guns at the ready.

CAMERA FOLLOWS them as they make their way down the hall. One tries the LIGHT SWITCH but the power is dead.

They move to the Kitchen doorway.

They flash their flashlights, SCANNING the room. And the beams pick up splashes and sprays of BLOOD, slick black in the shuttered gloom, turning red in the beams....

The floor is covered in a pool of blood.

The TWO COPS hold on the charnel scene and stare...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

18 EXT. BEDELIA'S HOME OFFICE - DAY 1 18

TIME LAPSE ESTABLISHING.

19 INT. BEDELIA'S HOME OFFICE - DAY 1 19

Bedelia sits quietly with Hannibal, who stares into middle-distance. Neither of them say a word as CAMERA SLOWLY PUSHES IN ON Hannibal to see his eyes brim with tears. Finally:

HANNIBAL

Despite the overwhelming evidence,  
I still find myself searching for  
ways Abigail could still be alive.

BEDELIA

Grieving is an individual process  
with a universal goal. The truest  
examination of the meaning of life  
and the meaning of its end.

HANNIBAL

I know what life means.

She watches Hannibal, silently, never pushing him to speak.

HANNIBAL (CONT'D)

We've existed for 100,000 years. In  
that time 100 billion human lives  
have had beginnings and endings.

BEDELIA

100,000 lives haven't impacted  
yours. Clearly Abigail Hobbs' life  
has and that seems to surprise you.

He can't deny it, it weighs on him.

HANNIBAL

I never considered having a child.  
But after meeting Abigail, I  
understood the appeal. The  
opportunity to guide and support,  
and in many ways, direct a life.

BEDELIA

You were having influence on her?

HANNIBAL

I was hoping I was.

(CONTINUED)

BEDELIA

Young people are supposed to be the lenses through which we see ourselves living beyond this life.

Hannibal considers that, not necessarily agreeing.

HANNIBAL

I think of my earliest memory and project forward to what I imagine will be my death. I never think about living beyond that span of time. Except by reputation.

BEDELIA

Even after this loss?

HANNIBAL

More so after this loss.

BEDELIA

Will Graham is a loss, too. You have to grieve him as a loss.

HANNIBAL

I haven't given up on Will.

BEDELIA

If he is found guilty of killing Abigail Hobbs...

HANNIBAL

When. Let's be honest.

BEDELIA

I don't recommend you participate in any rehabilitation effort.

Hannibal remains thoughtful a moment, then:

HANNIBAL

I was so confident in my ability to help Will, to solve him...

BEDELIA

To save him.

HANNIBAL

Trying to save him, I lost Abigail. It's hard to accept that I could fail them both so profoundly.

HANNIBAL - PROD. #113 - DBL YELLOW Collated 4/27/13 16.  
19 CONTINUED: (2) 19

OFF Bedelia studying Hannibal's regret...

20 OMITTED. 20

(CONTINUED)

AN OUT-OF-FOCUS GLEAM - brightens as we RACK FOCUS and it becomes the sharp, copperish BARB of a FISHING LURE, held in a small VICE.

The black thread UNWRAPS as if by itself, loosening the materials beneath... A tiny feather floats free...

A bright COIL of FABRIC springs FREE and is tweezed away by an UNKNOWN HAND.

We MOVE AROUND the VICE and the LURE changes - a bigger, GAUDIER model...

Tweezers gently lift out the tiny gold CLASP of an earring, sliding it along the Hook's length...

Another LURE, something out of focus in FOREGROUND, until we RACK and it becomes a line of Gold thread, slowly unravelling.

MOVE AROUND again -- coming to rest on --

A DISPLAY of the de-constructed LURES on a white sheet of paper. WE ARE --

A21

INT. B.A.U. - EVIDENCE PROCESSING - DAY 1

A21

Jack and Alana are with Zeller, Price and Katz.

JACK CRAWFORD  
Will was a fisherman. He tied all of his own lures.

JIMMY PRICE  
Most anglers use feathers, twine, fur, bits of shell. Designing their flies to catch specific fish.

Beverly displays a LURE --

BEVERLY KATZ  
This one caught my eye. I noticed the hair color. Took me a few to accept what I was seeing. I ran a chem-set to confirm the connection.

ALANA BLOOM  
What connection?

BEVERLY KATZ  
Four of the lures are made from materials including human remains.

(CONTINUED)

Alana is stunned. Jack Crawford has heard many strange things in his career, but this requires a beat to process.

JIMMY PRICE  
We have DNA matches on all of them.

As Beverly explains, she displays her grisly discoveries --

BEVERLY KATZ  
This one is Cassie Boyle. Bits of bone fragments and pieces of lung.  
(displays another)  
Marissa Schuur. Antler velvet, a fingernail, wound with her hair.  
(displays another)  
Doctor Sutcliffe. Crushed teeth, soft tissue from inside his mouth, bound with cartilage from his jaw.

JACK CRAWFORD  
All victims of the Copy Cat?

JIMMY PRICE  
Other lure was made with hair and fiber matched to Georgia Madchen.

BRIAN ZELLER  
He kept trophies from his victims.

JACK CRAWFORD  
Trophies. Now Will Graham is a serial killer taking trophies?

ALANA BLOOM  
Something is wrong with Will, physically, neurologically. He's not a serial killer.

BRIAN ZELLER  
Abigail's just his latest victim. Must've been working together. She was probably going to expose him.

Jimmy and Beverly glare at him but is unrepentant.

BRIAN ZELLER (CONT'D)  
We let the fox into the chicken coop. And he played us all.

OFF Jack Crawford wincing at that horrible possibility...

22

INT. B.A.U. - CORRIDOR - DAY 1

22

Moving away from CAMERA as Jack walks grimly down the corridor.

23

INT. B.A.U. - INTERROGATION ROOM - DAY 1

23

WILL GRAHAM

He sits alone.

A MUFFLED CLICKING SOUND can be heard. Faint, but getting LOUDER. Will looks to the TWO WAY MIRROR. The MUFFLED HOOF STEPS draw closer and closer. Will stands from the table and crosses to the MIRROR, cupping his hands to see through it.

Nothing. Just the dark reflection of his eyes. Then a SILHOUETTE rises from the darkness behind the mirror, as if made from it. The ANTLERED MAN, Will's personal Devil.

As Will shudders with horror...

SMASH CUT TO:

A24

INT. B.A.U. - INTERROGATION ROOM - REALITY

A24

Will is sitting back at the table, staring absently at the TWO WAY MIRROR. He realizes not only did he not get up and cross to the mirror because of his shackles, but now...

JACK CRAWFORD

...is sitting opposite him, his face slack with worry.

A tiny startle from Will. He was off in a nightmare when Jack walked into the room and sat opposite him.

JACK CRAWFORD  
You're sick, Will.

WILL GRAHAM  
I wasn't consistent with taking my antibiotics. My fever came back.

JACK CRAWFORD  
We're going to move you to a secure medical ward where we will find out what's wrong with you. And get you the treatment you need.

WILL GRAHAM  
And then what? Baltimore State Hospital for the Criminally Insane? Have Chilton fumbling at my head?

Jack analyzes Will, hoping for any confirmation of something.

(CONTINUED)

JACK CRAWFORD

This job doesn't generally lend itself to optimism. I desperately want to be optimistic about an alternative to what every fiber of evidence is telling me you did.

WILL GRAHAM

I can't confess to something I don't remember.

JACK CRAWFORD

Question is, how much more is there that you don't remember?  
(off his look)  
We found your fishing lures.

WILL GRAHAM

I should hope so. They were on my desk next to the front door.

JACK CRAWFORD

We found human remains in the materials you used to make them.  
Cassie Boyle. Marissa Schuur.  
Donald Sutcliffe. Georgia Madchen.

Will's mind reels, he shakes his head, unable to accept what Jack Crawford is telling him.

WILL GRAHAM

No. I wasn't sick when Cassie Boyle was murdered. I wasn't sick when Marissa Schuur was murdered.

JACK CRAWFORD

That's not an argument you want to be making right now. Not to me.

WILL GRAHAM

Because then I'd be a psychopath.

JACK CRAWFORD

My biggest fear is learning you knew what you were doing all along.

WILL GRAHAM

Don't have to be afraid of that, Jack. But there is something you should be afraid of and that's whoever is doing this to me.

JACK CRAWFORD

Someone is doing this to you? Is  
that what this is? A set up?

WILL GRAHAM

They'll be close to you. It could  
be someone here. Working with you.  
They know the cases. They know  
forensics. They know I'm unstable.

JACK CRAWFORD

Do you hear how paranoid you sound?

Will allows himself a sad smile, not believing what he's  
about to say, but also not knowing what to believe.

WILL GRAHAM

Or it could just be you. Then I'm  
pretty much screwed, aren't I?

OFF Jack's heart breaking at the state of Will of mind...

24

EXT. F.B.I. - DAY 1

24

Will, now in IRONS, is being shuffle-walked to an AMBULANCE  
by a PARAMEDIC and a GUARD. Jack looks on, despairing.

Will looks out at Jack as he is stepped up into the  
AMBULANCE. Hold their look till the doors slam closed.

25

INT. AMBULANCE - DAY 1

25

The moving ambulance. Will Graham is sitting back on the  
GURNEY. His CUFFS round the gurney rail and fastened.

Will is watching the solitary GUARD opposite him. He glances  
away with trepidation, he knows what he has to do, but  
doesn't want to do it. He steels himself.

Will looks down, takes a deep breath and CRACKS his thumbs  
out of joint. A horrible SHRIEK/GROAN of pain as he slides  
his broken hand from the cuff in one move.

The GUARD looks up. Will turns on him with a mixture of  
malice, pain and regret. And lunges.

CUT TO BLACK.

END OF ACT TWO

ACT THREE

26 OMITTED. 26

AA27 EXT. HANNIBAL'S OFFICE - DAY 1 AA27

TIME-LAPSE ESTABLISHING.

A27 INT. HANNIBAL'S OFFICE - DAY 1 A27

Hannibal stands with Jack and Alana, mid-conversation.

JACK CRAWFORD

Broke his thumb getting out of the restraints. Disarmed his guard, threw him and the driver out of the vehicle. They found the ambulance in an alley in Dumfries. These are not the actions of an innocent man.

ALANA BLOOM

They're the actions of a man who is impaired. I had Will draw a clock to test for cognitive dysfunction.

She places Will's DALI-ESQUE drawing of a clock on the desk. Hannibal reacts, very concerned.

HANNIBAL

That's extreme.

He reaches for his notebook and opens it REVEALING the drawing Will made in his office in EPISODE 110.

HANNIBAL (CONT'D)

This is the clock Will drew for me two weeks ago. It's normal.

ALANA BLOOM

What disease progresses gradually but plateaus for lengths of time?

HANNIBAL

Will has periods of clarity. We've seen him lucid and aware one moment and then the next moment he's not.

ALANA BLOOM

Could be some form of encephalitis.

(CONTINUED)

HANNIBAL

Autoimmune encephalitis. Body's immune system attacks the brain as if it is itself an infection.

ALANA BLOOM

It's hard to diagnose. There are no tumors. No lesions. Wouldn't show up on a brain scan unless you knew you were looking for it.

Jack Crawford puts the train back on the tracks:

JACK CRAWFORD

Just tell me if he could've killed five people and not known about it.

Neither Alana nor Hannibal can bring themselves to answer.

HANNIBAL

It's unlikely.

JACK CRAWFORD

Doesn't feel like dementia. Feels like an intelligent psychopath. This killer called the Hobbs house, warned Abigail's father. Hobbs then hung up the phone, killed his wife and cut his daughter's throat.

HANNIBAL

I was with Will that entire time.

JACK CRAWFORD

Did he have an opportunity to make a phone call?

HANNIBAL

At the construction site. Before we went to interview Garret Jacob Hobbs. Will was in the office while I was outside loading the car with files, but he was only in there a minute or two.

JACK CRAWFORD

Dumb luck and bad bookkeeping. It's how Will said he caught Hobbs. How would you say he caught Hobbs?

He glances at Alana, as if to prepare her for what's coming.

(CONTINUED)

HANNIBAL

We were looking through the files  
and it was as if Will plucked his  
name out of a hat, based on little  
more than an incomplete address.

ALANA BLOOM

That's what Will does. He makes  
those kinds of leaps.

JACK CRAWFORD

Allow me to play the devil, Dr.  
Bloom. This clock test. Would  
Will Graham know how to fake it?

After a long moment, Alana finally answers.

ALANA BLOOM

Yes.

OFF Alana fighting the sad apparent "truth" of it all...

## THE FRONT DOOR

We HEAR the key in the lock, then it opens just a crack.  
SEVERAL SNOOTS poke their way inside.

We ARE --

Alana comes through the door after WILL'S DOGS, holding them all on two group leashes. The dogs pull until...

ALANA BLOOM

Tssst.

The dogs focus.

ALANA BLOOM (CONT'D)

Sit.

The dogs obey. Except for one.

ALANA BLOOM (CONT'D)

Everyone.

The final dog sits. Alana allows herself a small, sad smile as she unfastens each of their collars from the lead.

ALANA BLOOM (CONT'D)

Okay.

She gives them each a small treat. Alana shrugs off her coat and drops her bag on the counter as the pack of dogs mill. She crosses to the REFRIGERATOR.

Alana grabs a beer and pops the cap. The dogs follow her. She takes a deep sip and sighs. She rests the cold bottle against her forehead. She's exhausted.

Just as she's noticed the dogs have all trailed away...

WILL GRAHAM'S VOICE

Alana.

Alana STARTLES, dropping her bottle of beer. CAMERA REVEALS Will Graham is now standing in the room with her, the dogs milling about, sniffing and greeting him with wagging tails.

WILL GRAHAM

Please don't scream.

(CONTINUED)

ALANA BLOOM

Wasn't going to but you saying that sort of makes me think I should.

WILL GRAHAM

I'll stand over here if it makes you feel any safer.

ALANA BLOOM

It doesn't. You can't be here, Will. I can't harbor you.

WILL GRAHAM

I know. Just got a little confused. I needed to get my bearings.

(then)

It's good to see the dogs. Thought I wasn't going to see them again.

ALANA BLOOM

You have to go to a doctor. What's happening to you can be treated. This disease. It's attacking the way you think. Everything you're feeling. The doubt, the confusion. It can all go away. If you let it.

WILL GRAHAM

If I don't find out who is doing this to me, I'll be going away. They already think I did it. They'll diagnose me with something and they'll keep diagnosing me and they'll keep being wrong.

ALANA BLOOM

I don't know how to help you.

WILL GRAHAM

I'm not a killer.

She picks up her car keys from the counter and offers them.

ALANA BLOOM

Take my car. It's parked on the street. But please, Will, you've got to go to a hospital.

Will takes the car keys, sad and disappointed. He considers them a moment, then hands them back to Alana.

(CONTINUED)

WILL GRAHAM

You were pretty slick about that.  
(off her look)  
You just unlocked your car doors,  
didn't you? Flashed the lights?  
They'll be waiting for me outside.

ALANA BLOOM

If there was somebody out there,  
wouldn't they already be coming  
through the door?

WILL GRAHAM

No, they wouldn't. Because they  
know I could kill you before they  
got up those stairs.

The reality of that hangs in the air, then:

WILL GRAHAM (CONT'D)  
Goodbye, Alana.

He quietly moves toward the back door, disappearing down the hall. Alana waits there a moment, afraid to move. She realizes she stopped breathing and takes a jagged breath.

OFF that moment...

A28 EXT. HANNIBAL'S OFFICE - DAY A28

TIME-LAPSE ESTABLISHING.

28 INT. HANNIBAL'S OFFICE - DAY 28

Hannibal works at his desk in his darkened office. Then:

HANNIBAL  
Hello, Will.  
(glancing up)  
How are you feeling?

REVEAL Will is up on the landing, tucked in the corner.

WILL GRAHAM  
Self aware.

HANNIBAL  
You frightened Dr. Bloom.

WILL GRAHAM  
She's confused about who I am,  
which I can relate to.  
(then)  
Are you confused about who I am?

HANNIBAL  
I'm not confused. I'm skeptical.  
Meaning I'm willing to change my  
mind should the evidence change.

WILL GRAHAM  
Do you believe I killed Abigail?

(CONTINUED)

HANNIBAL

I believe it's entirely possible,  
if not nearly indisputable based on  
how you discovered her ear.

WILL GRAHAM

If it was just Abigail, I would  
have believed. I would have  
believed I got so far inside Hobbs'  
head, I couldn't get out.

HANNIBAL

But it wasn't just Abigail.

WILL GRAHAM

I know who I am.

HANNIBAL

All sense of who you are has been  
distorted by your illness. You  
know who you are in this moment.  
That isn't always the case.

WILL GRAHAM

I didn't kill any of them. Someone  
is making sure no one believes me.

Hannibal sighs, debating how to best help his friend.

HANNIBAL

If we're to prove you didn't commit  
these murders, perhaps we should  
consider how you could have.

(then)

And then disprove that.

TIME CUT TO:

29

INT. HANNIBAL'S OFFICE - THERAPY - LATER

29

Will sits opposite Hannibal, a session like any other save for the fact that Will is wearing a prison jumpsuit.

HANNIBAL

If you are this killer, that identity runs through these events like a thread through pearls. Cassie Boyle would have been your first victim. You said her crime scene was practically gift wrapped.

CAMERA REVEALS the crime scene in the darkened shadows of the room as if in the recesses of Will's mind: CASSIE BOYLE MOUNTED ON THE STAG HEAD, all of it PAINTED BLACK.

WILL GRAHAM

It told me everything I needed to know to catch Garret Jacob Hobbs.

As Hannibal speaks, Will can see out of the corner of his eye, movement near the crime scene, A SEPARATE AND DISTINCT DARK SHAPE with ANTLERS, prowling near Cassie Boyle's body.

HANNIBAL

You'd seen one of Hobbs' victims, you knew how he killed. You may have been exploring how he killed to better understand who he was.

WILL GRAHAM

I wasn't in Minnesota when Cassie Boyle was murdered.

HANNIBAL

She disappeared on a Saturday. Found her on a Monday. You would've had the weekend to do your work.

WILL GRAHAM

I know I didn't kill her.

HANNIBAL

How do you know?

Will's mind spins for an answer. Hannibal doesn't allow him to articulate it, continuing to draw a psychological picture as CAMERA REVEALS another crime scene in the room: MARISSA SCHUUR MOUNTED ON ANTLERS, all of it PAINTED BLACK.

(CONTINUED)

HANNIBAL (CONT'D)  
What did you think when you first  
met Marissa Schuur? How much like  
Abigail she was? Same height, same  
weight, same hair color, same age.

WILL GRAHAM  
(gallows)  
How could I resist?

The BLACK ANTLERS around Marissa Schuur move REVEALING the  
INHUMAN SILHOUETTE of the DARK SHAPE, only now it becomes  
clear it is the MAN STAG that haunted Will's nightmare.

HANNIBAL  
So much like his daughter, you may  
have wondered why Garret Jacob  
Hobbs didn't kill her himself.

Will fights the confusion, sickened by it. CAMERA REVEALS  
another crime scene behind Hannibal's desk: DR. SUTCLIFFE  
NEARLY DECAPITATED AT THE JAW. PAINTED BLACK.

HANNIBAL (CONT'D)  
Dr. Sutcliffe wasn't killed how  
Garret Jacob Hobbs killed. He was  
murdered how you imagined yourself  
murdering a woman only days before.

WILL GRAHAM  
How Georgia Madchen killed. She  
said she dreamt I killed Sutcliffe.  
But she couldn't see my face.  
(then)  
And then she was murdered.

HANNIBAL  
You catch these killers, Will, by  
getting into their heads, but you  
also let them into yours.

BLACK ANTLERS rise in the darkness behind Hannibal, the MAN  
STAG taking shape from the shadow. It has Hannibal's face.  
Will winces at the image in his head, shaking it off.

HANNIBAL (CONT'D)  
I'm trying to help you, Will.

WILL GRAHAM  
Then take me back to Minnesota. I  
want to see where Abigail died.

OFF Will's determination...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

A30 INT. HANNIBAL'S CAR - NIGHT 1 A30

Hannibal drives, windshield wipers thumping rhythmically as rolls RAIN off in sheets. He glances over at Will Graham who dozes fitfully in the passenger seat.

30 OMITTED. 30

A31 OMITTED. A31

B31 EXT. BEDELIA'S HOME OFFICE - EARLY MORNING/MORNING 2 B31

TIME-LAPSE ESTABLISHING.

31 INT. BEDELIA'S HOME OFFICE - MORNING 2 31

Jack Crawford and Alana Bloom are questioning Bedelia.

JACK CRAWFORD

You had any contact with Hannibal  
Lecter in the last 24 hours?

BEDELIA

Is something wrong?

JACK CRAWFORD

I'm on my way to Minnesota. I  
believe Will Graham has taken  
Hannibal Lecter there. Or Hannibal  
Lecter has taken Will Graham.

BEDELIA

Implying Hannibal went willingly  
with an escaped murder suspect?

JACK CRAWFORD

Would Dr. Lecter put himself in  
danger to help Will?

Bedelia stares at Jack, strange to hear the allegation aloud.

JACK CRAWFORD (CONT'D)

We're not suspecting Hannibal of  
doing anything criminal.

ALANA BLOOM

Hannibal knows Will is sick. If he  
had any control of the situation,  
he would get him to a hospital.

(CONTINUED)

## BEDELIA

I could imagine Hannibal taking Mr. Graham to Minnesota if he thought Abigail Hobbs was still alive.

## ALANA BLOOM

We haven't found her body.

(then)

Neither of them can accept Abigail is dead. Will because he can't accept he's killed her and Hannibal because he can't accept Will could.

(CONTINUED)

BEDELIA

Or he's trying to prove Will could.

ALANA BLOOM

Will could kill Hannibal and not  
even know he was doing it.

BEDELIA

If anyone could've helped Will  
Graham, it would've been Hannibal.  
In fact, he may still be trying.

Jack eyes Bedelia, still unsettled about the situation.  
Alana can see his distress.

CUT TO:

EXT. HOBBS RESIDENCE - DAY 2

Hannibal's BENTLEY pulls into the driveway, Hannibal behind  
the wheel. Will Graham in the passenger seat.

Hannibal and Will get out of the car and head into the house.  
Even though the car has been turned off, the PURR OF THE  
BENTLEY'S ENGINE continues to haunt Will beneath the PICTURE  
and carry on into and throughout the next scene.

INT. HOBBS RESIDENCE - FOYER - DAY 2

Will ENTERS. He walks cautiously down the hall, Hannibal no  
longer behind him. He walks into:

THE KITCHEN

Breakfast time. LOUISE HOBBS is cooking eggs, Garret Jacob  
Hobbs helping her prep. Abigail sets the table. It's the  
moment before everything in Abigail Hobbs' life changed.

Will Graham stands in the room, watching the scene. (NOTE:  
This is a REPLAY of Abigail's last family supper from EPISODE  
101, intercutting existing footage with new so that now Will  
bears witness to the unfortunate events.)

(CONTINUED)

The phone RINGS. It startles Will. A sense of dread as Abigail crosses to the phone and answers it.

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

GARRET JACOB HOBBS  
Who is it?

ABIGAIL HOBBS  
Caller i.d. said it was blocked.

She hands her father the phone and as he raises it to his ear, CAMERA REVEALS GARRET JACOB HOBBS is NOW WILL GRAHAM.

Will puts the receiver to his ear. The pervasive purr of Hannibal's Bently engine suddenly stops.

WILL GRAHAM  
Hello?

HANNIBAL'S VOICE  
Will?

WILL GRAHAM  
Yes.

HANNIBAL'S VOICE  
We're here --

ON WILL GRAHAM

He opens his eyes. We are --

Hannibal sits in the driver's seat; we can still hear the car COOLING and PINGING. Will takes a deep breath and heaves a sigh as he OPENS HIS CAR DOOR and climbs out.

36 OMITTED. 36

A37 INT. HOBBS RESIDENCE - BASEMENT - NIGHT 2 A37

The SLIDING GLASS DOOR slowly ROLLS OPEN and Will and Hannibal ENTER. They move cautiously through the room. Will turns and sees Hannibal standing behind him, a familiarity to their placement in the room takes us to...

FLASHBACK TO:

B37 EPISODE 105 - SCENE 23 B37

Will stands where he is now, Hannibal in the same position, only Alana and Abigail are also present. Abigail asks:

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

Hannibal is caught off guard. More so by Abigail's steely nonchalant stare that follows her comment.

BACK TO:

C37 INT. HOBBS RESIDENCE - BASEMENT - RESUMING C37

Realization dawning, Will dares to stare at Hannibal only briefly before averting his eyes and turning away.

WILL GRAHAM  
Are we going to re-enact the crime?

HANNIBAL  
If it would help you.

WILL GRAHAM  
It may come to that.

Will shrinks into the shadows of the house. Hannibal follows.

37 INT. HOBBS RESIDENCE - FOYER - NIGHT 2 37

The house is cold. Will and Hannibal climb the stairs to the main floor. Will pauses, bracing himself, as he moves into:

38 THE KITCHEN 38

REVEAL the Kitchen is empty. Blood stains everywhere. A processed crime scene. Forensic markers etc.

(CONTINUED)

Will STARES --

Steps into the room. He bows his head, his face crumpled with emotion. He takes a breath and then looks up again.

HANNIBAL

It's as if Abigail was supposed to die in this kitchen. Nothing we did was able to change that.

Hannibal is as horrified by the room as Will, feigning as though he is seeing it for the first time. Will looks at the ARTERIAL SPRAY on the wall, deeply saddened.

WILL GRAHAM

Her throat was cut. She lost great gouts of blood and there's an unmistakable arterial spray --

He stops himself, unable to speak for a moment.

HANNIBAL

They haven't found her body.

WILL GRAHAM

Just the one piece.

HANNIBAL

If you were in Garret Jacob Hobbs' frame of mind when you killed her, they may never find her body.

WILL GRAHAM

Cause I honored every part of her?

HANNIBAL

Perhaps you didn't come here looking for a killer. Perhaps you came here to find yourself. You killed a man in this very room.

WILL GRAHAM

I stared at Hobbs and the space opposite me assumed the shape of a man filled with dark and swarming flies. And then I scattered them.

HANNIBAL

At a time when other men first see and fear their isolation, yours has become understandable to you. You are alone because you are unique.

WILL GRAHAM  
I'm as alone as you are.

HANNIBAL  
If you followed the urges you kept down for so long, cultivated them as the inspirations they are, you'd become someone other than yourself.

WILL GRAHAM  
I know who I am. I'm not so sure I know who you are anymore. But I am certain one of us killed Abigail.

Will raises his gun and steadies it at Hannibal.

HANNIBAL  
Are you a killer, Will? You. Right now. This man in front of me. Is this who you really are?

WILL GRAHAM  
You called here that morning. Abigail knew. You kept her secrets until she found out some of yours.

Hannibal eyes the gun in Will's hand.

HANNIBAL  
You said it felt good to kill Garret Jacob Hobbs, Will. Would it feel good to kill me now?

WILL GRAHAM  
Garret Jacob Hobbs was a murderer. Are you a murderer, Dr. Lecter?

HANNIBAL  
What reason would I have?

WILL GRAHAM  
You have no traceable motive, which is why you were so hard to see. You were just curious what I would do. Someone like me. Someone who thinks how I think. Wind him up and watch him go. Apparently, Dr. Lecter, this is how I go.

Betrayed and confused, Will's finger tenses on the trigger.

Jack Crawford ENTERS, gun drawn, sees Will is preparing to shoot Hannibal, and in a terrible re-enactment, SHOOTS WILL.

BLAM!

A bullet slams into Will's shoulder and he is knocked against the counter, slides down it. Right where Garret Jacob Hobbs died. Blood flecks Hannibal's face and shirt.

Jack comes forward, still holding his smoking weapon. He kicks the gun from Will's loose fingers. Looks down at the bleeding Will with anguish.

Will looks up at Jack and Hannibal. Will holds Jack's gaze.

WILL GRAHAM (CONT'D)  
See? See?

WILL'S P.O.V. - JACK AND HANNIBAL

His vision begins to dim and LOSE FOCUS, as it does HANNIBAL BLURS AND SHIFTS into the BLACKENED MAN STAG, and we...

FADE TO BLACK.

END OF ACT FOUR

ACT FIVE

WILL GRAHAM

From directly above. Eyes closed. Moves through frame, and we REVEAL he is on a GURNEY --

39 EXT. HOBBS RESIDENCE - NIGHT 2

39

The gurney is being moved to an ambulance by PARAMEDICS. (Just as Abigail was rushed to hospital in Episode 101.)

Jack Crawford is moving behind it, concerned. They take us past -

HANNIBAL LECTER, who watches Will being put in the ambulance. Flecks of blood still on his face...

Hannibal's POV - the gurney is rushed into the ambulance and the doors are pulled closed on Jack Crawford.

The ambulance pulls away, lights flashing. Leaving Jack to watch it go and then he turns to Hannibal. Their eyes meet.

WILL GRAHAM

Again from directly above. Unconscious. His head jerks as we RISE UP and OVER, REVEALING WE ARE --

40 INT. HOSPITAL - ER - NIGHT 2

40

As an ER team work on Will, his clothes have been pulled away. A DOCTOR is cleaning the BULLET WOUND in his shoulder. The wound is ugly and red.

CLOSE UPS -- a blood bag goes up on a stand. A needle is slid into the crook of Will's elbow.

Monitoring machines start to bleep.

A bloom of BLOOD in the barrel of an I/V needle as Will is injected with drugs.

Another I/V bag - antibiotics, slid into his other arm.

Finally - wide angle - from the foot of the bed. Will Graham, unconscious, drips and drugs and machines working on his behalf...

Sleeps. In a hospital bed. Wired up to drips and monitors.

41 INT. HOSPITAL - CORRIDOR - DAY 3

41

ON JACK CRAWFORD

Coming down the hospital corridor - in sharp focus, his surroundings blurring behind him.

42 INT. HOSPITAL - WILL GRAHAM'S ROOM - DAY 3

42

Down the corridor and into Will's room.

JACK's POV - Will Graham unconscious in the bed. Two chairs pulled up by the bed. Hannibal sits in one, eyes on Will. He looks up as Jack enters. Jack takes the other seat.

HANNIBAL

Right hemisphere of his brain was inflamed. Been placed in an induced sleep. He's being treated with antiviral and steroid therapies.

JACK CRAWFORD

Is he responding?

HANNIBAL

More or less. He's expected to make a substantial recovery. Over time.

Hannibal looks at Will in his comatose state, then asks:

JACK CRAWFORD

Would you have gone to Minnesota if he didn't have a gun on you?

HANNIBAL

I would have wanted to.

(off his look)

Even now I feel that I've failed to satisfy my obligation to Will.

JACK CRAWFORD

Any regrets?

HANNIBAL

More than I would care to admit. Psychiatrists can have divided loyalties. We have to protect our patients from becoming victims of the pressures we face to help them.

JACK CRAWFORD

Will Graham isn't your victim.

(CONTINUED)

HANNIBAL  
Nor is he yours.

Jack considers that, not so sure it's the case.

JACK CRAWFORD  
In my life, I've seen some hideous  
and offhanded ways in which the  
world breaks people. This is worse  
than anything I've seen on the  
autopsy scales. What I experienced  
with Will Graham has caused in me a  
small tectonic shift. I am not the  
same man I was yesterday.

HANNIBAL  
No one in this room is.

Hannibal studies Jack Crawford's regret as CAMERA TRACKS out,  
through the door, into the corridor to REVEAL two FBI AGENTS  
standing guard on either side.

Bedelia OPENS THE DOOR REVEALING Hannibal holding a platter  
of food under a beautiful glass dome.

HANNIBAL  
Good evening.

BEDELIA  
Hello, Hannibal. Please come in.

A simple, elegant, well-appointed table with place settings  
for two. Bedelia pours Hannibal a glass of wine, then  
herself. Hannibal sets a plate of magnificent food in front  
of Bedelia as she pulls up her chair to the table.

HANNIBAL  
Tête de Veau en Sauce Verte.

BEDELIA  
Smells like a bonfire.

HANNIBAL  
I smoked the veal on a pyre of dry  
hay. Imparts a unique smoldering  
flavor to the meat and to the room.

BEDELIA  
This is an unexpected treat.

HANNIBAL  
Thank you for indulging me.

BEDELIA  
You seemed like you needed to talk.

HANNIBAL  
And since you refuse invitations to  
my dinner table, this is the only  
way I could cook for you.

BEDELIA  
What's on your mind, Hannibal?

HANNIBAL  
I'm going to see Will tomorrow.

She stares at him a moment, then through him.

BEDELIA  
As a patient or as a friend?

HANNIBAL  
As a farewell. Of sorts. Who I  
knew Will to be was an illusion.

BEDELIA  
He's created his own version of  
reality to help him make sense of  
what he saw and heard and felt.

HANNIBAL  
And did.

BEDELIA  
Thought Mr. Graham would finally be  
the patient who cost you your life.

HANNIBAL  
He didn't cost me my life. He cost  
Abigail Hobbs her's.  
(then)  
Your veal is getting cold.

Bedelia realizes she hasn't taken a bite, cuts into her meat.

BEDELIA  
It's a controversial dish. Veal.

She takes a bite, savoring it.

BEDELIA (CONT'D)  
Mmmm.

(CONTINUED)

HANNIBAL

Those who denounce veal often cite  
the young age at which veal are  
killed, when they are in fact older  
than many pigs going to slaughter.

Bedelia considers that, then brings the subject back.

BEDELIA

You have to be careful, Hannibal.  
They started to see your pattern.

HANNIBAL

What pattern would that be?

BEDELIA

You form relationships with  
patients that are conducive to  
violence. That pattern.

Hannibal goes still.

BEDELIA (CONT'D)

Under scrutiny, Jack Crawford's  
beliefs about you could unravel.

HANNIBAL

Tell me, Dr. Du Maurier, have your  
beliefs about me begun to unravel?

Hannibal takes a bite of his veal and waits for her answer.

OFF Bedelia not sure how to respond...

CUT TO:

A45

EXT. B.S.H.C.I. - DAY 4

A45

TIME-LAPSE ESTABLISHING.

45

INT. B.S.H.C.I. - CELL BLOCK - DAY 4

45

The cave-like cell on the high security block. The security gate opens and Hannibal Lecter steps inside. He stops and takes in the surroundings. The smells. Straightens his tie.

Hannibal walks down the block, aware of the inmates.

HANNIBAL'S P.O.V.

CAMERA continues down the corridor until it finds the last cell on the block REVEALING WILL GRAHAM INSIDE. He wears a B.S.H.C.I. jumpsuit. His cell bare except for bed and table.

(CONTINUED)

45

HANNIBAL - PROD. #113 - DBL YELLOW Collated 4/27/13 41-42.

CONTINUED:

45

ON HANNIBAL AND WILL

They appraise each other through the safety barrier.

HANNIBAL  
Hello, Will.

WILL GRAHAM  
Dr. Lecter.

CUT TO BLACK.

END EPISODE

\*