

STRANGER 456

HOUR FIVE

Of a limited series

Written by

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Based on his novel

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EPISODE FIVE
TEASER

EXT. BEACH - INDIAN DUNES NATIONAL SEASHORE - DAWN

Axel crawls out of the dark waters of Lake Michigan and collapses on the beach at this National Park which stretches for 15 miles along the north shore of Indiana.

He watches as the Gary police boat works the Azumit 38 crash scene and he looks up as A NEWS CHOPPER from WBBM hovers over the lake buoy. Hyperventilating as he catches his breath from the swim, he looks left, then right and spots:

POV: A U.S. Park Service maintenance shed.

CUT TO:

A SERIES OF SHOTS:

Axel smashing a window in the door to gain entry.

 Inside he grabs a pair of COVERALLS from a hook.

 Pulling them on, he finds a FLASHLIGHT and
 pans it around the shed to find...

 A QUAD ATV used to pick up beach debris.

 Outside, he jump-starts it and takes off...

EXT. AIRPORT ROAD - GARY, INDIANS - LATER - DAY

Sticking to the perimeter road around Gary/Chicago Airport Axel passes a sign that says: RENTAL CAR RETURN.

He pulls over and watches a series of cars heading to:

EXT. A SHELL STATION - DAY

Drivers pulling in to fill up before returning their rentals.

ANGLE AXEL -- moments later

Standing in the shadows as one driver finishes filling up a DODGE DURANGO, then heads inside the station to pay.

CLOSE ON: A HERTZ STICKER on the windshield as Axel guns it and takes off.

CUT TO:

INT. CHICAGO PD GARAGE - LATER - DAY

Forbes, in cuffs, is led out of an elevator by SA Metzger followed by Killebrew and Capt. Jamal. SA Gonzalves sits at the wheel of a black FBI Suburban waiting for the pickup.

Just then, Maddy exits a parallel elevator into the garage and taps Killebrew on the shoulder. He turns with a smirk.

KILLEBREW

You lookin' to get hauled
in too?

Without a word, Maddy grabs him by the lapels of his suit jacket and pulls him around a corner of the elevator bank. Her teeth are clenched as she whispers out of earshot.

MADDY

Listen you wing-tipped prick.
We know you cooked the books
on I-80.

KILLEBREW

(pulling away)
Fuck you...

But Maddy pushes him back by the shoulders.

MADDY

You had Axel *two* goddamn
years ago but you let Forbes
take a knife in his thigh so
you could run the show.
(Killebrew eyes her)
How many people has 456
killed since then? Huh? Talk
about obstruction...
(nods to Forbes)
If you don't take the cuffs
off him RIGHT NOW I'll call
Deborah Schilling at Channel
Two and you'll be dodging
punk dates from a cell down
in Leavenworth.

KILLEBREW

You're bluffing.

But Maddy hold up her iPhone ready to dial WBBM.

MADDY

Come on, we can put it on
speaker. I-80's on his turf so
the Captain'll love this...

Killebrew grinds his teeth.

He's calculating the risk. Decides he can get them another way. A long beat, then he composes himself and yells...

KILLEBREW

All right, cut him loose.

He walks around the corner with Maddy when Capt. Jamal confronts him.

CAPT. JAMAL

I thought you said he'd stolen files?

Killebrew eyes Forbes who is seething in the handcuffs.

KILLEBREW

I reconsidered. He's jones'n right now for another Percodan. It's pathetic.

(nods to Maddy)

His release is contingent on returning the files tonight.

He turns to SA Metzger and nods.

As soon as the Agent pops the cuffs, Forbes starts to move on Killebrew, but Capt. Jamal jumps in between them.

CAPT. JAMAL

No.

(eyeing Forbes)

You hear me?

Maddy squeezes Forbes' arm as he rubs his wrists.

MADDY

Come on.

KILLEBREW

Listen to your partner, Tommy. She just saved your ass. Have the files back by six and you can keep what's left of your pension.

Off Forbes, ready to split him open.

CUT TO:

INT. MOTEL WAR ROOM - MAGIC HOUR

Maddy's really down. She's starting to pull down the crime scene pictures and evidence from the walls, while across the room, Forbes continues to study the files.

The dynamic this time is 180 DEGREES DIFFERENT from the scene when Maddy had to light his fire.

MADDY

(sullen)

Come on. They gave us 'til six to get the files back. What do you think you're gonna find?

Forbes eyes the files and shakes his head.

FORBES

I don't know, but you don't get a positive I.D. from a single incisor.

MADDY

What are you saying? Killebrew faked Axel's death? Why risk it?

FORBES

'Cause he knows what's in these files.
(he gets up to face her)
Look, Ronnie and I were on the same track at The Bureau. The I-80 killings caused a media shit storm.

FLASH BACK TO:

EXT. A RURAL DUMP SITE - TWO YEARS EARLIER - NIGHT

We pan along A PAIR OF CORPSES, females, strewn in the leaves. Forbes sits quietly in the dark, waiting.

FORBES (V.O.)

I located the killer's dump site. I was staking it out, waiting for him to return, when he came out of the dark.

Forbes hears a noise and pulls his Beretta, when just then, from behind, A FIGURE leaps out at him from behind. Forbes feels a stabbing pain to his thigh and goes down.

RESUME WAR ROOM - MAGIC HOUR

The ex-FBI agent begins rubbing his leg again from the pain.

MADDY

But even if it was Axel, what does that prove?

FORBES

The only other person who knew I was on that stakeout was Ron Killebrew.

MADDY

You're saying he set you up?

Forbes is inches away from Maddy, wanting her to believe him.

FORBES

All I know is, after that, I'm out and he's running The BAU.

A beat. Maddy is sympathetic. Maybe he's right but...

MADDY

What can we do? The Task Force is shut down. Jamal's thrilled 'cause the killer's now "dead"

(with quotes)

And if we don't get the files back they'll issue bench warrants.

A beat as Forbes scans the evidence: Pictures of the escalating number of victims from Ginny to Andrea McMartin.

FORBES

We wait. Stall on the files. This isn't finished for Axel. You'll see. He's alive.

MADDY

What makes you so sure?

Forbes moves up close and burns a look into her.

FORBES

He doesn't have you yet.

END TEASER

ACT ONEEXT. HAM NGHI BLVD - HO CHI MINH CITY - TWO YEARS AHEAD - DAY

For the first time, we see T.C. Forbes venture outside of his room at The Hotel Tranh.

Dressed in a black rayon shirt and cargo pants over sandals, he walks with a heavy limp, balancing himself on A CANE as moves down tree-lined Ham Nghi Boulevard in District One and into...

INT. THE LOBBY OF VIETCOM BANK - CONTINUOUS

As Forbes' voice over continues, we cut to:

A SERIES OF SHOTS

Forbes presenting AN IRISH PASSPORT to a bank official.

The name below THE PICTURE says JOHN HARRIGAN.

Forbes giving the man A SAFE DEPOSIT KEY.

In A DOWNSTAIRS VAULT, the official hands him...

A LARGE deposit box and leads him into...

A PRIVATE BOOTH where Forbes opens the box to find...

A FED EX-OFFICE BOX. He removes the lid & pulls out

A black & white copy of Killebrew's AXEL FILES.

INT. DARKENED ROOM - HOTEL TRANH - LATER - DAY

The velo-bound copy is four-inches thick. It has a clear plastic cover and a black backing with a BLACK PLASTIC SPINE.

FORBES (V.O.)

The local cops who work
homicide refer to the case
file as "The Murder Book."

Paging through the copy we recognize a few pieces of evidence we've seen so far: the BW mug shot of AXEL'S MOTHER, his DCFS report and a series of pages from HIS JOURNAL showing his artwork: pictures of angels and devils in sexual positions.

FORBES (V.O.)

When an unsolved case goes
cold, they put it aside for a
while. Then once they start to
work it again, they read it
first in chronological order.

He pages through the file which has a series of BATES STAMP #'s at the bottom. Starting with 000000 then 000001 and forward.

FORBES (V.O.)
 If that doesn't provoke a
 breakthrough they tear it
 apart, mixing up the pages.

He opens a Boker FOLDING KNIFE with a four-inch stainless steel blade and uses it to break the plastic binding.

HE PULLS THE FILE APART, moving sections onto THE BED of the dingy hotel room. Next, Forbes grabs A GOOSENECK LAMP from the bed table and uses it to illuminate the files as he leans over the bed and studies them.

From his "Murder Wall," he finds A PHOTO taken the day he and Maddy visited the 4th floor ward at St. Timothy's. An iPhone shot of Bobby/Axel's old bed with the mildewed mattress.

We can see Maddy pointing to that SQUARE above the bed where some kind of PICTURE had been taped.

FORBES (V.O.)
 Depending on when the abuse
 begins, the seminal period in
 the development of a serial
 killer is between childhood
 and the early teens.

CLOSE ON a picture of Bobby from the St. Timothy's yearbook.

FORBES (V.O.)
 By the time he'd escaped from
 that orphanage at the age of
 15 Bobby had spent five years
 of his life morphing into a
 hardened sociopath.

FLASHBACK TO:

INT. ART CLASS - ST. TIMOTHY'S - DAY

Bobby now nearly 15, is in a small class with six other boys and girls. They're at parallel tables, using charcoal to sketch on large pads as...

Sister Veronica Vincent, ten years younger than the stroke victim we met in HOUR FOUR, stands in front of a large color plate of "The Martyrdom of Saint Matthew."

In Final Draft find the painting via Script Note flag @ right

As she describes the painting, the nun makes dramatic flourishes with A WOODEN YARDSTICK that she's using as A POINTER.

SISTER VERONICA

The Martyrdom of Saint Matthew.
Perhaps Caravaggio's greatest
work. It's famous for his use of
shadow and light to illustrate
the duality of good and evil.

Sister Veronica moves toward the table of children. Looming over them, she holds the yardstick like a riding crop - an ominous imposing woman dressed head-to-toe in black.

SISTER VERONICA (CONT'D)

(to the class)

After the Evangelist, who's
the most important figure in
this canvas?

The children look up. Two of them raise their hands, but Bobby/Axel keeps drawing.

CHILD NO. 1

The man with the sword who
wants to kill him...

CHILD NO. 2

No. The little angel above on
the cloud trying to stop him.

The nun moves over and SLAMS DOWN the stick on Bobby's drawing which is ENTIRELY FOCUSED on THE LITTLE BOY to the right of the killer. The boy appears to be screaming.

BOBBY

He is...
(points to the boy)
The boy who shows such alarm.

SISTER VERONICA

Why him?

BOBBY

(continuing to draw)
He's the painter's voice.
Caravaggio uses a child to
say, "No one can stop evil;
not the Angels in heaven or
the powers on earth."

He stops drawing and burns a look into her.

BOBBY (CONT'D)

It takes the heart of a child
to fill a blank canvas, Sister
and only a child has the moral
authority to condemn an adult
for such cruelty.

The nun grinds her teeth, but stands back with a kind of awe
as Bobby gets up from the table and walks to the painting.

BOBBY (CONT'D)

Except for the boy, no one is
without sin.

SISTER VERONICA

What about the little cherub?

BOBBY

The Book says that after The Fall
Angels were incapable of sinning.

SISTER VERONICA

Are you saying that Saint
Matthew himself, was a sinner?

BOBBY

I'm not. The Master is. He
paints him in white covered by
a black cloak with gold at his
throat.

SISTER VERONICA

Which means what?

BOBBY

That even the man who wrote
the story of Jesus could be
corrupted.

Sister Veronica stands there almost seething, stunned in part
by Bobby's genius and insight but also clearly jealous.

SISTER VERONICA

Get back to your seat.

BOBBY

There's one more thing that
the painter exposes with this.

SISTER VERONICA

(grinding her teeth)
What's that?

BOBBY

Hypocrisy. Those who would
covet beauty and at the same
time denigrate the human body.

He opens the palms of his hands to reveal: A SERIES OF SCARS
from her beatings with the YARDSTICK.

CUT TO:

INT. DODGE DURANGO - PRESENT DAY - NIGHT

Axel, having escaped in the stolen Durango, is traveling
South on I-57. He's an adult now, eleven years older than the
brilliant student in that orphanage art class.

But he's still suffering.

As he holds the wheel with his left hand, he rubs his temple
with his right fighting off a migraine. Then, before he puts
his hand back on the wheel, he opens his palm to reveal...

THOSE SAME SCARS from the sadistic nun's corporal punishment.

A few beats then he passes a sign that says:

KANKAKEE NEXT FOUR EXITS

INT. GARAGE - AXEL'S LAIR - LATER - NIGHT

In the garage building he OPENS THE DOORS to A CONTAINER.
He switches on a light and walks into what has become:
A CLOSET of clothing recovered from his victims.

A SERIES OF SHOTS

Axel takes a shower, washing off the lake smell then...
stands in front of a mirror eyeing his naked body.

He puts on a blue-stripped Brioni dress shirt and...
a Ralph Lauren Black Label pin-striped suit. Finally...
a yellow foulard Turnbull & Asser tie.

He looks like a young hedge-fund trader; dressing to impress.

CLOSE ON A SAFE

As he spins the dial, opens it and pulls out a pair of
NEWS-CLIPPINGS.

CUT TO:

INT. AUDI RS 5 COUPE - NIGHT

Axel peels off I-80 in a blue stolen Audi. As he makes the EXIT for rural ROUTE I-52 South, CARMINA BURANA is playing.

Now as Carl Orff's mysterious chant blasts out from the sound system he recites a line from the first stanza of "Fortuna Imperatrix Mundi," the codex Orff used for the piece:

AXEL

Fate, monstrous and empty. You
are malevolent. Well-being is
vain and always fades to
nothing. Shadowed and veiled,
you plague me too. Now,
through the game I bring my
bare back to your villainy.

As the Audi disappears in the dark, headlights reflect off the sign that Axel has just passed:

ST. TIMOTHY'S ORPHANAGE

CUT TO:

INT. SISTER VERONICA'S ROOM - ST, TIMOTHY'S - NIGHT

The door opens slowly. The room is still lit by the small red + blue VOTIVE CANDLES. The old nun lies in bed sleeping. Just then, AXEL stands over her. She wakes up, startled.

AXEL

Good evening, sister.

HER EYES NARROW, then GO WIDE when SHE RECOGNIZES HIM. We now see that while her body is incapacitated by the stroke, she still has an alert mind. Axel locks the door.

He looks around the room and finds HER OLD YARDSTICK in a corner. He picks it up and begins pacing by her bed.

AXEL (CONT'D)

Sister V.V. I know it's been
awhile and I haven't been good
about keeping in touch. You
always said that I was an
irresponsible little fuck, who
wouldn't amount to jack SHIT!

He slams the yardstick on THE BED RAIL and her eyes flash fear. Axel smiles and we see that:

HIS RIGHT INCISOR IS MISSING.

SISTER VERONICA
Unnnhhh... Unnhhh

She's struggling to cry out for help now as he continues, pacing back and forth, using the yardstick like a weapon.

AXEL
Oh don't get me wrong. I'm grateful for everything you exposed me to...

He gestures to the CLASSICAL prints on the walls. The art books.

AXEL (CONT'D)
You opened up my miserable little life. Introduced me to DaVinci, Raphael and my mentor...

Axel stops, does a radical mood swing and begins to weep.

AXEL (CONT'D)
You gave me sooo many gifts, along with the ice water enemas and the nightly visits from our FRIEND here.

Viciously, he slams down the yardstick on the bed.

SISTER VERONICA
(struggling to cry out)
Unnhhhh! UNHHHHHHHH!!!!

AXEL
In fact, I brought you a present.

He pulls out the first NEWS CLIPPING.

AXEL (CONT'D)
I was going to save it and come see you after I'd finished my magnum opus but circumstances are such that I've had to move up my timetable.

He unwraps the clipping from *The Newport Daily News* in Rhode Island and moves it over to the bed so she can see it. There's a picture of A U.S. NAVY SAILOR below a headline that reads:

SAILOR EXONERATED IN 1988 RAPE, FOUND MURDERED

For a moment Sister Veronica stops trembling. She eyes the photo and then looks up at Axel/Bobby all grown up.

AXEL (CONT'D)

I slashed his throat as he was leaving a bar on Thames Street. He was in uniform. You would've appreciated the vividness of the red as his blood splattered across his nice summer whites.

The nun eyes the picture, believing for a moment that perhaps he will spare her. Her eyes form a question..

SISTER VERONICA

Bu Bu Bu...

AXEL

The other sailor? The one he took turns with as they ruined your life?

He pulls out a short OBITUARY.

AXEL (CONT'D)

Sadly, before I could get to him he'd died in a VA hospital. Ravaged with cancer.

SISTER VERONICA

(showing hope)

Wha, Wha, Why..

AXEL

Why would I go out of my way to find some kind of justice for you, the woman who turned me from a frightened child into a psychopath?

He SLAMS DOWN THE YARDSTICK on the bed rail and all hope drains from her face.

AXEL (CONT'D)

First, because they had it coming. Apart from your virginity they took the most important thing you had back then -- your future.
(beat as he looks around)
And then there's this place...

He paces back and forth before her bed, using the ruler to point at her art books and the copies of the framed masterworks on her wall; nodding to a color picture of St. Peter's Basilica in Rome.

AXEL (CONT'D)

The Catholic Church is an institution that inspires the best and the worst in humankind. In my history classes, you exposed me to the Renaissance along with the Inquisition. As an altar boy during Holy Week I lit the Pascal Candle which bore the Greek letters signifying the beginning and the end.

(moving closer)

It's this strange duality that all Catholics live with: the love we have for the Prince of Peace and the contempt we have for the clergy like you who've spent centuries corrupting His simple message.

He's almost at the bed now.

AXEL (CONT'D)

Still I never understood the contradiction. How is it that with all of this beauty...

(nods to the paintings)

You allowed yourself to *vilify* the flesh the way you did?

(slams the yardstick)

You used this stick on me night after night and shoved those awful things up my ass when I wet my bed.

(nods to A CROSS)

What kind of a God brings little angels into this world only to subject them to that kind of pain? Why would He create something as perfect as the human body only to corrupt it by age and death?

(nods to the paintings)

The masters knew... They devoted their lives to the preservation of beauty.

(MORE)

AXEL (CONT'D)
They took snapshots in time
with their brushes. Every
soul in their work lived
forever.

He looms over her. The nun is apoplectic with fear now.

AXEL (CONT'D)
It's time now for you to meet
them, Sister V.V.

And with, that he lunges forward and grabs her from the bed.

EXT. THE COURTYARD BELOW - CONTINUOUS

Her black-robed body CRASHES OUT of the fourth-floor window
and falls, down, down in SLOW MOTION...

...into A COURTYARD where it lands at the base of A STATUE:
The Sacred Heart of Jesus.

The inscription reads:

"Suffer The Little Children To Come Unto Me."

END ACT ONE

ACT TWOEXT. ST. TIM'S HOME - COURTYARD CRIME SCENE - LATER NIGHT

When Forbes and Maddy arrive and duck under the CRIME SCENE TAPE, an FBI team is already there.

Killebrew is beside THE BODY talking to a local Joliet P.D. UNIFORMED SERGEANT who seems cowed by him.

KILLEBREW

After the autopsy, send us
the toxicology. Full workup
on the drugs in her system.

The Uniformed Sergeant nods dutifully.

UNIFORMED SERGEANT.

So this ties into those
abductions right? That Axel
case?

Killebrew wraps it up into a nice package.

KILLEBREW

The nun was his teacher. The
pressure of learning what
he'd become, must have been
too great...

Just then, Forbes comes between them.

FORBES

You're calling this a
suicide?

KILLEBREW

What else? The woman had zero
contacts for three years 'til
you showed up and started
grilling her.

Forbes turns to the Joliet Sergeant who has jurisdiction.

FORBES

Look, first off, in the
Catholic Church suicide is a
one-way ticket to hell.
Second, how does a paralyzed
stroke victim get herself off
the bed and out the window?

UNIFORMED SERGEANT
 Meaning what? She was
 murdered?

KILLEBREW
 By who?

FORBES
 You know or you wouldn't even
 be down here. You'd be on the
 Gulfstream V back to
 Quantico, sucking The
 Director's dick.

KILLEBREW
 That's it.

He takes out his gun and tosses it to agent Metzger; then
 pulls off his jacket, ready to rumble.

KILLEBREW (CONT'D)
 Come on. Bring it.
 (puts his fists up)
 I'll let you take the first
 punch. You doped out, pussy
 whipped, chicken shit.

Forbes practically lunges at him, but, Maddy walks in and
 pulls Forbes back. She whispers something.

MADDY
 Behind me. Right corner. Do
 this now and we'll lose him.

Forbes looks over her shoulder and spots GUZMAN, the
 orderly.

KILLEBREW
 Come on. Let's finish this.

But the burned-out criminologist grits his teeth and pulls
 back.

FORBES
 Another time.

KILLEBREW
 Yeah, right, you chicken
 shit fuck...

CUT TO:

EXT. AN ALLEY BEHIND THE HOME - MOMENTS LATER

Sister Veronica's Orderly waits in the shadows. He's pacing nervously and smoking.

MADDY

Tell him what you told me...

Guzman hesitates, then throws the cigarette down.

GUZMAN

Look, I took his money, but the dog never told me he was gonna hurt that old girl.

FORBES

How did he first approach you?

Maddy peers back around the corner and sees an FBI agent coming, so she pulls The Orderly down a stairwell and into:

INT. THE BASEMENT - CONTINUOUS

Where they move through a darkened hallway.

GUZMAN

Just after the Sister went down with the stroke, I started getting envelopes.

FORBES

How often?

GUZMAN

First of each month. C-notes. I couldn't figure it out 'til this guy calls and tells me to watch her. You know... who comes to see her.

FORBES

What kind of visitors did she have?

GUZMAN

None 'til you people. I called him after you left. Next thing I know the nun's dead.

FORBES

We need to get into her room.

INT. FOURTH FLOOR HALLWAY - MOMENTS LATER

As they exit the fourth floor ELEVATOR they stop.

Down the hall, FBI AGENTS are CLEANING OUT THE NUN'S ROOM. All her pictures and art books are being confiscated. Killebrew's directing them.

MADDY
(whispers)
He's wiping the crime scene.

This time Maddy's the one who wants to get into it with the Feds. She starts to move forward, but Forbes holds her back and leads them into:

INT. A STAIRWELL - CONTINUOUS

Forbes motions Maddy and Guzman to huddle close.

FORBES
The woman who went out that window is the key to understanding Axel's plan.

MADDY
What makes you say that?

FORBES
Captain Jamal thinks he's dead, so Chicago PD has backed off. We know he's on an accelerated killing spree; working against some kind of deadline.

MADDY
O.K. But--

FORBES
Why not take advantage of law enforcement pulling back? Make another run on you or find another replacement for his mother?

MADDY
(getting it)
Instead he drives down here. Risks getting spotted so he can close the books on Sister V.V.

Forbes turns to Guzman, the orderly.

FORBES

There must be a file on the premises -- Sister Veronica's work history; her background?

GUZMAN

All the files are boxed up. One of the old school rooms in the main building.

FORBES

Can you get us down there?

Off Guzman...

INT. STORAGE ROOM - ST. TIMOTHY'S NIGHT - LATER NIGHT

Forbes opens the door and hits a light switch. Nothing. So Guzman turns on a FLASH LIGHT.

GUZMAN

Power was cut in this part of the institution years ago.

He shines the line and we reveal: a room full of file boxes jammed in between rows of desks riveted to the floor.

MADDY

(looking around)

How do you find a needle in a haystack full of needles?

GUZMAN

Say a prayer to St. Anthony. Patron saint of lost things.

FORBES

(smiles)

That's a forensic technique I've never used.

MADDY

Hey, didn't I see in your jacket that you went to Catholic School?

FORBES

Two years of elementary. Our Lady of Perpetual Agony.

MADDY

(smiling)

All right, then start praying.

Forbes spots ANOTHER FLASHLIGHT and hands it to her. She and the ex-FBI agent begin searching along different sides of the room. Just then, Guzman starts to pray in Spanish:

GUZMAN

Estimado San Antonio.
Necesitamos su ayuda encontrar
el fichero en el Veronica de
la hermana. Pedimos su ayuda.

SUBTITLE: Dear Saint Anthony. We need your help to find the file on Sister Veronica. We beg your assistance.

DISSOLVE TO:

INT. STORAGE ROOM - ST. TIMOTHY'S - DAWN

Light is just beginning to show through the windows of the old classroom where the shades were drawn years ago.

They've been up all night. Maddy is sprawled on the floor going through file boxes, while Forbes sits at a desk on the other side of the room rubbing his leg. Just then...

Guzman returns.

GUZMAN

The cops are all gone. I have
to do my rounds, so you've got
to finish this.

Then from across the room...

FORBES (O.C.)

Found it... Wasn't in with the
other personnel files.

He walks over and shows them a two-inch thick file.

FORBES (CONT'D)

It was in with the medical.
Worker's Comp stuff.

GUZMAN

Right. 'Cause of her stroke.

MADDY

So who do we thank? Whoever
filed it there or--

GUZMAN

San Antonio.

Forbes nods, then approaches Guzman. He pulls out his business card from the University.

FORBES

It's got my cell number.

(hands it to him)

As long as Axel's still out there, you're at risk.

(to Maddy)

How much cash do you have?

She checks while he pulls out his wallet.

MADDY

Couple of hundred.

FORBES

With what I've got that makes five.

(hands it to Guzman)

Take off. Go someplace nobody knows you. Check in with us once a day. Can you do that?

The Orderly takes it and nods.

FORBES (CONT'D)

And if he calls you...

Guzman checks his cell and writes A NUMBER on the back of Sister Veronica's file.

GUZMAN

Why don't you call *him*?

MADDY

Yeah. Why don't we?

Off Forbes chewing on it...

END ACT TWO

ACT THREE**INT. DARKENED ROOM - HO CHI MINH CITY - NIGHT**

Forbes pulls up a pdf of Sister Veronica's file on his laptop.

FORBES (V.O.)

The profile that was beginning to emerge on Bobby Leroy Cole, aka Axel, was unlike anything we'd seen in the Behavioral Analysis Unit.

Shots of Axel's many victims, men, women and children.

FORBES (V.O)

He refused to confine himself to a victim class and if we were correct about his involvement in the I-80 murders plus all the unsolved missings, his count was now approaching three hundred.

CLOSE ON Sister V.V.'s picture on the Toughbook screen.

FORBES (CONT'D)

Somehow, when it came to his pathology and whatever it was he was planning, this dead nun was the Rosetta Stone.

FLASHBACK TO:

EXT. A SIDE ROAD NEAR ST. TIMOTHY'S - DAY

Forbes and Maddy are standing on either side of the Taurus which is parked. They have Sister V.V.'s file on the hood and they've broken off parts of it to read.

MADDY

Says here She grew up the youngest of twelve children in the North End of Boston. Her father Vincenzo emigrated from Radda in the Chianti region of Italy and her mother Ronnie from County Mayo.

FORBES

Irish and Italian. That's half
the people in Boston.

She finds a picture of Sister V.V. as a 10-year-old.

MADDY

At an early age, Veronica
showed a talent for drawing.
(news clipping)
She won a five hundred dollar
Savings Bond in a contest
sponsored by The Suffolk-
Franklin bank.

Shot of her Graduating Class. She's the youngest of 20 girls.

MADDY (CONT'D)

Graduated St. Augustin's High
School at sixteen, after
skipping two grades. She got a
scholarship to the Rhode
Island School of Design.

Just then Forbes pulls AN ARREST REPORT.

FORBES

O.K. Here's where it changes.
Two weeks after arriving in
Providence, she's walking home
alone when she's attacked by a
pair of sailors from the
Newport Naval Base.

He shows Maddy a shot of Veronica's face after she'd been
badly beaten.

FORBES (CONT'D)

Three broken ribs and a
fractured jaw but that isn't
the worst part.

CLOSE ON A BIRTH CERTIFICATE -- the stamped INFANT FOOTPRINTS
of a little girl.

MADDY

Abortion wasn't even a
consideration. So she dropped
out of RISD in disgrace, gave
up the baby for adoption and
joined the Sisters of Charity.

Shot of Sister V.V. with a brittle smile on the day of her
induction ceremony at the Nazarene convent in Worcester.

MADDY (CONT'D)
 She chose the name Veronica
 Vincent after her parents.

A picture of her at St. Timothy's.

FORBES
 In the early '90's, sister
 V.V., as they called her, was
 transferred to St. Timothy's.
 (paging through the file)
 She spent the next twenty
 years teaching art.

MADDY
 Yeah, and dispensing corporal
 punishment that would have
 been *illegal* in public
 schools.

She shows him a page of her file. Under DUTY ASSIGNMENT it
 says EAST PAVILION DISCIPLINARIAN.

MADDY (CONT'D)
 That's where Bobby lived.

FORBES
 So behind those 12 foot-high
 gates she does her best to
 correct whatever defects she
 finds in those orphan boys.

Forbes finds A SHOT of the ART CLASS with Sister V.V. in the
 bg head-and-shoulders over the other kids including BOBBY.

FORBES (CONT'D)
 Christ, she had him for five
 years.

He looks up at her and this time Maddy corrects him.

MADDY
 Hey Doc. *Understanding* right?
 Your empathy's showing.

Off Forbes as he tries to wrap his head around the moral
 ambiguity of it all.

CUT TO:

INT. THE TAURUS - NIGHT

Roaring north from Joliet, Maddy's behind the wheel. Forbes is slumped down in the shotgun seat, exhausted.

MADDY
You were right about Axel
being alive. How does
vindication feel?

FORBES
Like I'm ready to vomit. Try
kicking barbiturates.

Maddy looks away, then smiles.

MADDY
So he was right...

FORBES
Who?

MADDY
(grinning)
Killebrew. You're a doped-
out, pussy-whipped chicken
shit.

FORBES
You had to beg me to drive,
didn't you?

MADDY
O.K. Two of three...
(he tries to sleep)
Just let me know ahead of
time, O.K.?

FORBES
What? When I'm gonna puke?

MADDY
No. When you're gonna make a
move on me. Now that you're
off the Perc. I want to
prepare for it, mentally.

Forbes tries to smile, but suddenly, he feels it coming. He looks out and spots: A TRUCK STOP.

FORBES
Pull over.

Maddy screeches right and just makes the exit.

EXT. TRUCK STOP MEN'S ROOM - MOMENTS LATER

She stands outside listening as Forbes hurls. Figuring he might need some privacy, she crosses to:

INT. TRUCK STOP CONVENIENCE STORE - CONTINUOUS

Where the SUN TIMES headline reads:

FLYING NUN: AXEL'S TEACHER A SUICIDE. Maddy shakes her head at Killebrew's media victory.

MADDY

Bastard.

She moves toward THE COUNTER to buy some gum when, she looks up and spots POV: A FLAT PANEL TV above the counter in...

INT. THE COFFEE SHOP NEXT DOOR

There's A NEWS REPORT on but THE SOUND on the TV is down. When Maddy rushes in, she yells to A WAITRESS.

MADDY

Can you turn that up please?

CLOSE ON THE T.V. SCREEN

Next to the WGN ANCHOR is A SNAPSHOT of a young woman in her early 20's with RED HAIR. She looks a lot like Maddy. Below the picture it says: COED'S BODY FOUND.

WGN ANCHOR (T.V.)

...Cook County Medical Examiner has ID'd the charred body of a young woman found near the wreckage of a boat that crashed yesterday on Lake Michigan. Andrea McMartin, twenty-one, was a junior at Northwestern University. She was last seen...

Forbes comes up behind Maddy.

FORBES

Now he's got to find another one...

CUT TO:

INT. STAGES GENTLEMAN'S CLUB - KANKAKEE - NIGHT

A low rent bump and grind joint. There's A BUSTY BLONDE on the stage as Axel lurks in the shadows.

Just then, a new STRIPPER comes out. Early 20's, about Maddy's height and build with long RED HAIR. Axel moves to the runway and starts dropping \$20 bills.

EXT. CLUB - LATER - NIGHT

The stripper follows Axel toward his van. She's wearing a spandex mini-skirt and spike heels with a fishnet top. There's a black studded DOG COLLAR around her neck. He opens the side door. Inside, there's A MATTRESS. She leans in.

STRIPPER
(low, sultry voice)
You're not a cop right?

Axel gets in and shakes his head as she touches his crotch. She rubs her GLITTER NAIL POLISHED FINGERS together.

STRIPPER (CONT'D)
Fifty for a blow job...

Axel hands her the money. She climbs in and closes the door.

INT. AXEL'S VAN

The Maddy lookalike unzips his fly. Then, as she starts to go down on him, Axel runs his hand down between her legs.

Suddenly...

STRIPPER
(flashing anger)
Get your fuckin' hands off...

Axel pulls back the dog collar. She's got AN ADAM'S APPLE. He realizes now that the stripper's...

A TRANSEXUAL. Raging, he snaps her neck.

EXT. RURAL ROUTE 50 - NIGHT

Near the exit from I-57 South by Kankakee. The van roars off the exit and Axel skids to a stop. He rolls back the door and tosses THE STRIPPER'S BODY onto the side of the road.

EXT. RURAL ROUTE 50 - LATER - NIGHT

A local SHERIFF'S CAR rolls by. A pair of dogs are in the road, fighting over something. The car stops. The DEPUTY exits, shining his light.

In the road he spots: A GLITTER POLISHED FINGER.

Now, as the Deputy moves toward the shoulder of the road, he shines the light and sees THE STRIPPER'S RAVAGED BODY.

CUT TO:

INT. RABBI'S OFFICE - UNIV. CHICAGO DIVINITY SCHOOL - DAY

Forbes and Maddy meet with RABBI ASHER WEITZMAN, a mid 50's Talmudic Scholar who's paging through AXEL'S JOURNAL.

FORBES

We've got a pretty good fix on the origin of his pathology doctor. It's his end game --

MADDY

We think it has something to do with these letters and numbers.

RABBI WEITZMAN

Each One relates to a Prophet. See here...
(showing them)
I for Isiah, E for Ezekiel, D for Daniel, etcetera.

MADDY

What about H 20:14-18? He repeats that one over and over

RABBI WEITZMAN

Jeremiah, chapter twenty.

He opens a book and shows her the passage which Maddy reads:

MADDY

"Cursed be the day I was born. Let not the day my mother bore me be blessed. Let him hear the cry when I came forth out of the womb."
(nods to Forbes)
Whoa.

RABBI WEITZMAN
Clearly a tormented young
men.

FORBES
You said Jeremiah, but the
citation's written with an "H."

RABBI WEITZMAN
Yes. That passage confused me
at first, then I made the
connection to the Renaissance
painters.

FORBES
Meaning?

RABBI WEITZMAN
In 16th century Italy, the
masters represented the
letter "J" in their work as
an "H."
(eyes them both)
But you must have *known* that,
considering where the
prophecies are found.

Maddy looks at Forbes confused.

FORBES
No... That's why we came to
you.

The rabbi shakes his head, then gets up and crosses the
room. From a wall full of books he pulls out A LARGE VOLUME
and opens it.

RABBI WEITZMAN
These twelve were celebrated
by Michelangelo in his work
for Pope Julius The Second in
The Sistine Chapel.

He opens a book of COLOR PLATES showing THE CHAPEL CEILING.

In Final Draft find the fresco via Script Note flag @ right

RABBI WEITZMAN (CONT'D)
That ceiling is his magnum
opus. The greatest work of
art executed by a single hand
in Western history.
(MORE)

RABBI WEITZMAN (CONT'D)
 For Christians it tells the
 story of creation from
 Genesis up to what they
 believe to be the Ascension
 of Jesus.

Forbes and Maddy trade looks.

MADDY
 The Vatican.

FORBES
 How big is the original in
 Rome?

RABBI WEITZMAN
 Several hundred square
 meters. It took Michelangelo
 four years painting from
 scaffolding forty feet high.

A chill goes up Maddy's spine.

RABBI WEITZMAN (CONT'D)
 As you can see, the prophets
 are surrounded by naked
 figures called ignudi. The
 other figures represent the
 saints, various angels and
 other biblical characters.
 Each has its own scriptural
 reference.

He writes down one of Axel's many numbers. I 12:32-44.

RABBI WEITZMAN (CONT'D)
 Why does this interest the
 police?

Forbes eyes the DOZENS OF FIGURES in the plates of the
 chapel ceiling: old men, young girls, angels and mothers.

FORBES
 How many figures are in the
 fresco?

Maddy scans Axel's journal with 100's of numbers.

RABBI WEITZMAN
 Three hundred, exactly. Why?

Finally, Maddy and Forbes understand Axel's horrible plan.

CUT TO:

INT. AXEL'S LAIR - LATER - DAY

He's up on the scaffold DRUNK AND WEEPING as he finishes off his remarkable fresco... Now, as the camera pans across it, we get a sense of what he's achieved.

Pavarotti's version of THE NESSUN DORMA plays in the bg.

We see the prophet JEREMIAH in the face of AN OLD WINO.

12-year-old GINNY KENDRICK is A YOUNG ANGEL

CHRISTIE SLOANE is in a panel depicting THE FLOOD.

As the camera pans above that, we see the panel representing THE GARDEN OF EDEN: "The Downfall of Adam and Eve"

In Final Draft find the fresco via Script Note flag @ right

A GREEN SERPENT wraps itself around the tree of forbidden fruit. The face on THE SERPENT is that of the vicious SISTER VERONICA.

The outline of EVE has been sketched but it's unfinished.

On the wall he's taped A COLOR COPY of the Polaroid of Maddy on the Harley. Even in defiance she looks strangely like...

MICHELANGELO'S EVE

CLOSE ON: A RECTANGULAR PICTURE of the Chapel ceiling, taped to the scaffold. It's old and bordered with YELLOWED TAPE.

This is THE PICTURE that hung above poor little Bobby's bed as he was strapped down and tortured in the orphanage.

Night after night, he stared up at this painting with the 300 faces and contrived his own hideous version of Michelangelo's masterpiece.

INT. AXEL'S - OFFICE - CONTINUOUS

Now the camera pans down to HIS OFFICE, across THE WALL of missing persons GROWN TO 299, down past THE CALENDAR, with THE DAYS X'D OFF and the 30th of November only ONE DAY AWAY.

We pan to THE NEWS CLIP and read the full headline:

**DEMOLITION FOR ROUTE 17 SPUR
SET TO BEGIN AT MONTH'S END**

A map shows the new highway path with a picture of the old Armour facility where Axel has painstakingly created his master work.

A sub-headline reads:

OLD ARMOUR PLANT TO BE LEVELED

EXT. AXEL'S LAIR - CONTINUOUS

Outside the meat packing plant with its adjoining slaughterhouse, garage and smokestack, a sign says:

**DANGER - KEEP OUT
SITE TO BE RAZED**

We pull back wide over Axel's derelict charnel house and...

FADE OUT:

END ACT THREE

ACT FOUR**RESUME INT. AXEL'S LAIR**

Inside, Axel continues to whimper. But then, THE PHONE RINGS. Surprised, he shuts off the music with the remote.

INTERCUT:

INT. MOTEL WAR ROOM - CONTINUOUS

Maddy paces on the line as Forbes listens in on an extension.

MADDY
Hello Axel...

Suddenly, he straightens up.

AXEL
How did you get this number?

Maddy eyes THE FILE with the number from the Orderly.

MADDY
I'm a cop, remember?

AXEL
(sensing Forbes)
Tell the gimp to hang up.

Maddy shoots a look to Forbes who complies.

AXEL (CONT'D)
What do you see in that
cripple?

Maddy eyes Forbes who moves up close to her.

MADDY
He tells me the truth. To a
woman, that's sexy.

AXEL
Most of the women I meet want
to be lied to.

MADDY
Not this girl. So tell me...
When can I see your
masterpiece?

Axel rocks back at the realization she's discovered his plan.

AXEL
You *know* about it?

MADDY
What did you expect? You left
your journal in the van.

She sighs like she's giving phone sex.

MADDY (CONT'D)
So can I, Axel? Can I see it?

AXEL
What? My fresco or my cock?

MADDY
First things first.
(almost gagging from
the con)
Now where can I find you?

There's a beat as he thinks it over, then walks to a wall
and eyes A MAP of Chicago.

AXEL
I'll find you...

MADDY
When?

AXEL
Midnight. Michigan Avenue
Bridge. Bring climbing gear
and come alone.

CLICK. He hangs up.

Ecstatic, Maddy throws her arms around Forbes.

MADDY
He went for it.

FORBES
Yeah. Now call your father.

MADDY
(pulls away)
What? So he can take me home?

FORBES
No. So he can watch your back.
(checks his watch)
(MORE)

FORBES (CONT'D)
 If he catches a flight from SEA-
 TAC he can be here by ten.

MADDY
 Why?

FORBES
 Air support. You're not
 getting near that animal
 unless you're covered. We
 can't trust The Bureau, and
 we can't rely on Chicago PD.

Touched he's so worried about her, Maddy inches toward him.

MADDY
 And I don't have a choice?

FORBES
 None.

MADDY
 (moving closer)
 This is strictly professional.
 A threat assessment without
 regard to your feelings toward--

FORBES
 Maddy...

Before she can answer, he kisses her hard. Then, without
 another word, he picks her up and carries her to the bed.

INT. MOTEL WAR ROOM - NIGHT

As we pan the FACES OF THE MISSING on the wall, Forbes &
 Maddy make love like it's their last day on earth.

CUT TO:

INT. UNITED AIRLINES GATE - O'HARE AIRPORT - LATER NIGHT

Maddy scans the passengers exiting a flight from Seattle
 when she spots her father. She rushes up and hugs him.

MADDY
 Daddy.

Sheriff Bergstrom hugs her coldly, then pulls back.

SHERIFF BERGSTROM
 You want to have this out now
 or later?
 (nodding to Forbes)
 Would you excuse us?

Maddy backs away, disappointed.

FORBES
 We need to talk first.

He gestures out the window as A SIKORSKY S-76 helicopter
 lands across the tarmac at the GENERAL AVIATION TERMINAL.

EXT. GENERAL AVIATION TERMINAL - NIGHT

Forbes exits through the terminal onto the tarmac with
 Sheriff Bergstrom as Maddy waits inside.

FORBES
 (nods to the chopper)
 It rents by the hour after
 dark.

SHERIFF BERGSTROM
 What's that got to do with
 me? I came here to pick up my
 daughter.

FORBES
 O.K. But just hear me out.

Sheriff Bergstrom hesitates impatiently, then nods. Forbes
 sizes him up, then gestures toward the terminal at Maddy.

FORBES (CONT'D)
 In all the years I've been
 doing this... all the crime
 scenes I've walked into...
 I've *never* worked with an
 officer who had more tenacity
 and more heart.
 (nods inside to Maddy)
 Right now, she's about to go
 into harm's way against a man
 who *kills* the way most people
 breathe.

SHERIFF BERGSTROM
 That's supposed to make me
 feel comfortable?

FORBES

No. But she's willing to risk it because of you. She feels that she let you down.

SHERIFF BERGSTROM

Look. I appreciate what she's done, But the man's a killing machine. She's no match for--

FORBES

Right. Which is why I need you to gas up that chopper, ready to go. Off the books. No flight plan. Into downtown Chicago.

SHERIFF BERGSTROM

And wreck a career I've spent thirty years building?

FORBES

Maybe. But you'd be helping your daughter catch a psychopath.

Sheriff Bergstrom shakes his head.

FORBES (CONT'D)

Come on. You didn't go into police work to pull skiers off mountains.

Bergstrom starts to pull away, but Forbes stops him.

FORBES (CONT'D)

I'm talking about a man who's killed almost three hundred people. And if you don't *do* this, she'll be next. If he doesn't get her now he's going to get her at some point in the future. Just a matter of time unless we stop him.

A long beat as Bergstrom grits his teeth. He looks at Maddy pacing inside the terminal. She's carrying herself with a confidence and weight he's never known. She looks out at him and points to her watch. The clock is ticking.

Still, we're not sure which way he'll go..

CUT TO:

FBI FIELD OFFICE - NIGHT

Killebrew is in A CONTROL ROOM in front of a panel of monitors. He's eyeing A MAP OF CHICAGO with SA Metzger. There's A BLIP ON THE SCREEN representing The Taurus.

SA METZGER

The transponder's working.
She's just driving in on the
Eisenhower.

SA GONZALVES

Sir, the two choppers
assigned to the Field office
are down. One's in Champagne-
Urbana on that bank robbery.
The other's in overhaul.

KILLEBREW

Call DEA. Tell them we picked
up a wiretap lead on a drug
transaction. Sinaloa Cartel.
They can scramble a bird from
the roof. We'll ride shotgun.

SA GONZALVES

What happens when we get
airborne and they find out
it's horse shit?

KILLEBREW

I'll improvise.

CLOSE ON THE TAURUS'S BLIP on the LoJack tracking screen as
Maddy heads toward The Loop.

CUT TO:

EXT. A BOSTON WHALER - CHICAGO RIVER - MIDNIGHT

Axel snakes along Navy Pier and heads under the Michigan
Ave. Bridge in a stolen BOSTON WHALER with twin 50 HP
Mercury outboards as...

EXT. LOWER WACKER DRIVE - CONTINUOUS

Maddy parks the car on Lower Wacker and exits with
A RAPPELLING HARNESS and a 100 feet of line.

She walks up the steps to:

EXT. THE MICHIGAN AVENUE BRIDGE

and looks around. At this time of night there are just a few cars on The Magnificent Mile with zero police presence.

Cautiously, she walks to the center of the bridge and spots...

POV: A SMALL HAND HELD WALKIE-TALKIE. She picks it up.

CUT TO:

INT. THE SIKORSKY AIRBORNE - CONTINUOUS

As they head toward The Loop. The Sheriff is at the stick. Forbes is in the co-pilot's seat.

FORBES

Stay below radar. If he's true to form, it'll be a Lake escape.

Now, as they close in on The Loop...

EXT. FBI FIELD OFFICE ROOF - NIGHT

A DEA CHOPPER takes off.

INT. DEA CHOPPER - AIRBORNE - MOMENTS LATER - NIGHT

Killebrew is on a cell phone with SA Metzger at FBI Control.

SA METZGER

Looks like she parked on Lower Wacker. We've got Teams moving in from either side of the Bridge.

KILLEBREW

She's two blocks away from you. Get over there and make sure we grab him.

(to the Pilot.)

The Wrigley Building.

Killebrew turns to AN FBI SNIPER behind him in the chopper.

KILLEBREW (CONT'D)

Case of Johnny Walker Black if you make it a head shot.

The sniper shakes his head. What's he gotten himself into?

EXT. DEA CHOPPER - NIGHT

As they take off in the dark toward The Loop...

CUT TO

EXT. THE BOSTON WHALER - CHICAGO RIVER - LATER NIGHT

Axel is now under the bridge. He looks up and sees Maddy above, so he contacts her by walkie-talkie. TWO SHORT BLASTS.

AXEL
West side of the bridge.
Thirty seconds.

INTERCUT:

EXT. THE MICHIGAN AVENUE BRIDGE

TWO MORE BLASTS on the walkie-talkie. Maddy grits her teeth and checks the .380 in her waistband.

MADDY
Right. Let's do this.

She looks down through THE GRATE in the bridge roadway as Axel eases the Whaler forward. Then she climbs...

ONTO THE BRIDGE RAILING, whereupon...

FBI SUBURBANS pull to a stop at either side of the bridge. SA Metzger's in one. SA Gonzalves is in the other.

Now, from below, Axel erupts.

AXEL
What the fuck is that?

MADDY
The Bureau. An end-run.

AXEL
Then get the fuck down here.

Now, as the Agents approach from each side, guns drawn...
Maddy jumps down ON THE RAPPELLING LINE dropping...
50 feet to the waterline and...

INTO THE BOSTON WHALER

Just as Axel comes by. He slashes the line and hides under the bridge as FBI agents on both sides draw down on him.

The Whaler is circling now, when Axel screams at Maddy.

AXEL

Where's your boyfriend?

MADDY

I came alone. I told you.
Those are Killebrew's men.

Axel turns back toward the wheel. Maddy is about to pull her .380 when he SLAMS THE THROTTLE FORWARD and she falls back.

Quickly, Axel pounces on her with THE TASER. ZAP! Maddy collapses and he covers her with A TARP just as...

VAROOOM...

POV: THE SIKORSKY roars by overhead.

INT. THE SIKORSKY AIRBORNE - CONTINUOUS

Forbes looks down with A NIGHT SCOPE and spots them.

FORBES

Under the bridge. Watch for
him to break for the Lake.

Sheriff Bergstrom puts the Sikorsky into a tight circle over the bridge, but then...

THE DEA CHOPPER bears down on them.

INTERCUT:

INT. DEA CHOPPER - CONTINUOUS

Killebrew jumps on the radio.

KILLEBREW (RADIO)

This is a no fly zone. You
are interdicting a joint
FBI/DEA operation. Vacate the
airspace forthwith. Repeat,
vacate...

Sheriff Bergstrom pulls back on the stick and banks hard to the east over the lake when suddenly, down below...

THE BOSTON WHALER takes off IN THE OTHER DIRECTION.

INT. WHALER COCKPIT

Axel slams a CD into A GHETTO BLASTER he's taped to the console: Bullet For My Valentine erupts from the speakers with WAKING THE DEMON

BULLET

Don't try to stop me
from avenging this world.
Walking in shadows. We're
waking the Demon.

INT. THE SIKORSKY - CONTINUOUS

The Sheriff points down.

SHERIFF BERGSTROM

Wrong call. He's heading into
the river.

FORBES

(quickly checks a map)
Jesus. It goes south,
southwest into the Des
Plaines River. There's an
Illinois and Ohio Canal below
that, running 50 miles south.
That's how he's been getting
in and out of town.

SHERIFF BERGSTROM

Don't tell me he's smart.
Just tell me my daughter's
alive.

NIGHT SCOPE POV: Forbes struggles to keep THE WHALER in sight as it snakes south in THE CHOPPER'S SEARCH LIGHT.

FORBES

Yeah. There's a tarp behind
him. Something moved
underneath.

The Sheriff grits his teeth. His fighter pilot training suddenly kicks in.

SHERIFF BERGSTROM

Hold onto your balls.

He pulls forward on the stick and ROARS DOWN to a point...

50 FEET ABOVE THE RIVER...

THE DEA CHOPPER FOLLOWS and...

THE FBI SUBURBANS give chase...

racing on EITHER SIDE OF THE RIVER as we commence

The greatest night-time-urban-air-water-land chase that a cable budget, CGI and God will allow.

FADE TO BLACK:

BULLET (V.O.)

There's no escape from
This rage that I feel.
There's not much longer. So
don't try to fight. Your
body's weakening. Walk to the
light. We're waking the Demon.

END ACT FOUR