

STRANGER 456

HOUR FOUR

Of a limited series

Written by

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Based on his novel

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**EPISODE FOUR**  
**TEASER**

**INT. SUITE 1103 DRAKE HOTEL - NIGHT**

Killebrew's darkened suite of rooms on the 11th floor of the legendary hotel on East Walton St. The phone rings and rings.

**INT. DRAKE HOTEL LOBBY - CONTINUOUS**

Forbes is on a house phone. Maddy beside him.

FORBES  
(hangs up the phone)  
No answer.

MADDY  
Great, so how do we get in?

Forbes motions for her to hold on. HE HANGS UP the house phone and PICKS IT UP again.

FORBES  
Room service.  
(a beat and then)  
Yeah. Hi. Ron Killebrew in  
1103. I'm running out for a  
bit and I just cleaned out  
the Stoli from the mini-bar.  
Can you send someone up to  
restock? Thanks. Right away.

**INT. DRAKE HOTEL 11TH FLOOR HALLWAY - MOMENTS LATER**

From around a corner, Maddy eyes THE MINI BAR CART outside Killebrew's room. When the BAR MAN exits, she moves up to him just as the door is about to close.

MADDY  
Excuse me. I'm looking for  
Room 1125, which way is it?

The Bar Man turns to give directions and Forbes slips behind him into the Killebrew's suite.

CUT TO:

**EXT. FRONT OF THE DRAKE HOTEL - CONTINUOUS - NIGHT**

A black FBI Suburban pulls up with SA Metzger driving.  
SA Gonzalves is in the shotgun seat. Killebrew's in back.

KILLEBREW

When did they get the hit on  
the Taurus?

METZGER

An hour ago. Lojack puts it here.

Gonzalves eyes A SURFACE GO TABLET. There's a Google map of  
their location with A RED DOT pinged over the place where  
Forbes and Maddy parked their car.

GONZALVES

It's about ten spaces down on  
East Walton.

KILLEBREW

Stay on it.

He exits and heads into the lobby. Play the tension as we...

INTERCUT:

**A SERIES OF SHOTS IN SUITE 1103**

Maddy goes to the closet, quickly searches the luggage;  
Checks under the bed; between the mattress & box spring;  
Gets on the bed and checks THE CEILING PANELS  
Shines A FLASHLIGHT into a heating duct. NOTHING.  
Finally, she goes into the living room frustrated, as:

**INT. DRAKE HOTEL LOBBY**

Killebrew hits the elevator button and waits for a car.

**RESUME INT. SUITE 1103**

Forbes casually walks to THE WINDOW and opens it. There's a  
chill from the lake as he leans out and reaches down to:  
**THE ORNAMENTAL CONCRETE LEDGE**

It's about a foot wide; just below the window on the 11th  
floor. When he finds it, Forbes smiles: A BLACK WATER-TIGHT  
FILE FOLDER has been duct-taped to the ledge.

MADDY  
 (over his shoulder)  
 How'd you know?

FORBES  
 DEA stash manual. Killebrew  
 used to work drug enforcement.

Forbes quickly opens the opaque folder and takes out THE FILES. He hands them to Maddy who shoves them into her BACK PACK. Then he seals the folder, leaving it taped to the ledge.

**INT. ELEVATOR - CONTINUOUS**

Approaching the 11th floor, Killebrew phones the SA's outside.

KILLEBREW  
 Any movement?

GONZALVES  
 (on the phone)  
 Nada.

**RESUME INT. SUITE 1103**

As they start to exit, Forbes stops and POV: spots the extra bottles of Stolli the Bar Man left. He grabs them just as...

**INT. 11TH FLOOR HALLWAY - CONTINUOUS**

The elevator opens and Killebrew exits. He turns right, down the hall towards his room, whereupon...

**INT. 11TH FLOOR HALLWAY**

At the opposite end of the hallway, Forbes and Maddy exit into THE STAIRWELL.

**EXT. DRAKE HOTEL LOBBY - MOMENTS LATER**

As they emerge from the stairwell at The Lobby level, she stops him and points outside the front window where THE SUBURBAN is parked. Meanwhile, upstairs...

INT. SUITE 1103

Killebrew immediately heads to the window. He opens it and looks down. The black folder is intact. He's about to reach into it when, HIS CELL PHONE RINGS.

METZGER  
(on the phone)  
They're on the move.

Quickly, Killebrew shuts the window and exits the suite.

CUT TO:

INT. MOTEL WAR ROOM - LATER - NIGHT

Forbes and Maddy have Killebrew's AXEL FILES spread out on the bed, working quickly to evaluate them.

FORBES  
(checks his watch)  
Ten hours. Soon as he leaves in the morning, these go back.

MADDY  
What if he checks tonight?

FORBES  
(grinning)  
A dozen FBI bulls bash down our door and arrest us for B&E, theft, and obstruction. Then, after you get paroled, you can rejoin the Nomads.

MADDY  
Right...

Forbes pulls out an...

FORBES  
Interpol report from 2013.  
(shows her)  
Rome station sent The Bureau a video still of 456/Axel entering Vatican City.  
(close on the still)  
Seems he'd gone in and out of St. Peter's dozens of times.  
(MORE)

FORBES (CONT'D)  
His passport showed a series  
of trips to the Middle East  
so, post 9/11, Interpol put  
him on the "Watch List."

Just then, Maddy opens a file and shakes her head.

MADDY  
How's this for balls? A year  
later he applied to the Bureau.

Forbes stops and pulls out the I-80 files. He flips through  
them quickly, then his jaw drops.

FORBES  
Jesus...

He hands her an...

FORBES (CONT'D)  
FBI Lab Workup Form. Killebrew  
requested a DNA scan comparing  
saliva on the envelope from  
Axel's Quantico app to those  
fibers from the I-80 dump site.  
That was two years ago.

Maddy eyes it and turns to him, shocked.

MADDY  
Positive DNA match. You were  
right. Axel was Suspect Number  
One for I-80. Killebrew knew it  
and let you burn.

FORBES  
We'll deal with him later.

Maddy opens a file marked DCFS and stops.

MADDY  
Oh shit.

FORBES  
What is it?

MADDY  
In the DCFS file you had, there  
was a black and white fax of  
Bobby's mother. Her mug shot.

She points up to the wall where the fax is affixed.

FORBES

So?

Maddy takes out A COLOR ORIGINAL of the same booking photo and hands it to Forbes.

MADDY

She was a red head.

He looks from the mug shot to Maddy and back again.

FORBES

He's killing icons of people who have some kind of meaning to him.

MADDY

Only he lost me, so he needs another one.

CUT TO:

**INT. AXEL'S LAIR - CONTINUOUS**

AXEL is stripped to his jockey shorts. He rubs his temples feverishly trolling TINDER, looking for a suitable RED HEAD. Alice Cooper's WELCOME TO MY NIGHTMARE plays in the bg.

ANGLE the 60-inch screen in his office linked to his laptop. He's swiping left, left, left, rejecting a host of beautiful young women as he searches for another Maddy.

Finally he stops on the image of a coed who could be Maddy's sister. She has long red hair and milk white skin:

ANDREA McMARTIN, a poly-sci major at Northwestern.

CLOSE ON HER SMILING FACE.

AXEL

Welcome to my nightmare...

**END TEASER**

ACT ONEINT. GARAGE - AXEL'S LAIR - 8:00 AM - THE NEXT DAY

He's dressed from head to toe in black leather, walking through the rows full of vehicles, looking for the one that will give him the best chance of luring his stand-in redhead. He stops, then pulls out an iPhone and dials.

INTERCUT:

EXT. NORTHWESTERN CAMPUS - CONTINUOUS

Andrea, with a backpack full of books is moving quickly between Deering Library and Swift Hall when her cell rings.

ANDREA  
(answering)  
You don't waste any time...

AXEL  
Life is short.

ANDREA  
Your profile says you're a painter? You live south of Chicago?

AXEL  
(speaking Italian)  
Sì, ma sto andando essere in Evanston, questo pomeriggio ed io hanno pensato che dovessi incontrare questa bella ragazza.

**SUBTITLE:** Yes, but I'm going to be in Evanston, this afternoon and I realized that I had to meet this beautiful woman.

ANDREA  
(smiles)  
Sono impressionato, ma non ho messo il mio minore in italiano nel mio profilo.

**SUBTITLE:** I'm impressed but I didn't put my minor in Italian in my profile.

She pulls up Axel's picture in her Tinder App. Blonde hair, piercing blue eyes. He belongs on an album cover.



AXEL  
I'll tell you how I found out  
when we meet.

She stops at A KIOSK and grabs a copy of THE DAILY  
NORTHWESTERN. The headline reads: SERIAL STALKS CHICAGO.  
Then she eyes Axel's picture.

ANDREA  
O.K. Some place public.

AXEL  
Let's say the roof of the  
garage by the Boathouse on  
Campus Drive. 2:30.  
(beat)  
Condurrò l'automobile che  
Ferrari ha chiamato dopo voi.

**SUBTITLE:** I'll be driving the car Ferarri named after you.

Axel stops in the garage at the door of A BLACK TESTAROSSA  
convertible.

ANDREA  
What are you, some kind of  
trust fund brat?

AXEL  
No. It's just that when I take  
a woman for a ride, I like to  
drive something worthy of her.  
(beat)  
Dress warm. I'll leave the top  
down.

Off Andrea smiling, with no idea what's to come...

CUT TO:

**INT THE WAR ROOM - 8:15 A.M.**

Forbes and Maddy have spent the night poring through  
Killebrew's files on Axel/Bobby. Maddy is looking at B&W  
crime scene shots of the burned out Tingley farmhouse.

MADDY  
How does a six-year-old boy  
with a fractured wrist pull  
off something like that?

FORBES

Check the file on Bobby's move to the second foster home. The case agent from DCFS wrote "160 IQ" in the margin.

He flips through pages in the file.

FORBES (CONT'D)

Over the next two years he's in and out of three more homes, starting fires, mutilating animals and he continued wetting his bed.

MADDY

The Macdonald Triad.

FORBES

Precursor to predatory behavior. Independent of each other the traits mean nothing, but taken together, they form an evil trinity, particularly if the subject was abused.

MADDY

Yeah, well take a look at what happened to him at the holding center in Kankakee.

She shows him a shot of Bobby (then eight) with A BROKEN JAW.

MADDY (CONT'D)

Got his jaw broken, fighting off repeated rapes.

She flips through another section of the file.

MADDY (CONT'D)

So by the time he's ten they send him to Albert and Marion Granger.

Pictures of the Granger's. Mid 50's, kind-looking whites, standing proudly outside their HARDWARE STORE.

MADDY (CONT'D)

Metamora, Illinois. Suburb of Peoria. They ran the local hardware store.

(MORE)

MADDY (CONT'D)  
 Considered foster parents of  
 "last resort." The DCSF  
 assigned them only "hardened  
 juveniles."

(looks up at Forbes)  
 He had no idea what he was  
 walking into.

Forbes puts his hand on her arm.

FORBES  
 Don't forget. Understanding not--

MADDY  
 Empathy. Yeah.

FORBES  
 Reserve that for the people he  
 runs into at this stage of his  
 pathology. It's going to be  
 their last day on earth and  
 they have no fucking clue.

CUT TO:

**INT. DORM ROOM - NORTHWESTERN - DAY**

Andrea McMartin is lying on her bed naked but for a black bra  
 and thong. She's on her cell phone talking to a girlfriend.

ANDREA  
 (excited)  
 I cut class to get ready. I'm  
 going all black: boots, jeans  
 my leather jacket...

She takes a SCREEN SHOT of Axel's Tinder pic, then gets up  
 and goes to a mirror where she puts on BLACK LIPSTICK.

ANDREA (CONT'D)  
 (lascivious laugh)  
 I know. He's *amazing*, right?  
 He's picking me up in a  
 goddamn Ferrari.  
 (beat)  
 No. I don't need company.  
 There are always a zillion  
 people near that garage. I'll  
 text you when he shows...

**INT. THE TESTAROSSA - LATER - DAY**

Axel roars north on I-94 toward Evanston with the top up on the Ferrari convertible. He's pushing the 65 mph speed limit to 74, but he quickly breaks when A RADAR DETECTOR on the windscreen blasts a warning of A STATE POLICE CAR a mile ahead.

Once he drops it to 60 and passes the cruiser without incident, Axel cranks up the radio.

THE AXEMAN by Omen blasts across the Edens Expressway.

OMEN

Once we lose our precious  
dream, there's nothing left to  
fight. Now that you are bound  
and gagged, one last meal's  
your final right.

The chorus with Axel screaming out the lyrics...

AXEL

Bow down to the axe man. Sun  
is rising time is near. Dawn  
is coming. Time is now...

**EXT. THE ROOF OF THE BOAT HOUSE - PARKING GARAGE - LATER**

Andrea stares out over Lake Michigan as she waits for her rendezvous. She checks her phone. POV: it says 2:40.

ANDREA

Damnit. Do not stand me up.

Just then, she gets a text.

**It says:** I'm here.

She turns around and scans the roof of the parking garage. Thirty or forty cars and a half dozen students and faculty members. But no Axel.

**She texts:** Where?

**He texts:** Right Under You. Take the stairs down.

Andrea hesitates. She turns and sees A DOOR to the stairwell leading to the lower level of the garage below ground.

**She texts:** Why can't you meet me up here?

Just then, her phone rings. She answers.

ANDREA (CONT'D)

Hello?

AXEL

The Ferrari's a target for the campus cops. I've got forty outstanding tickets.

(smiles)

Come on ragazza, I'm right by the door on the lower level. Top down. Waiting for you.

Off Andrea hesitating...

**INT. BOATHOUSE GARAGE - LOWER LEVEL - MOMENTS LATER**

The door from the stairwell opens and SHE WALKS OUT cautiously. She looks around. Just a lot of parked cars. No people and no Axel. A moment of tension, when suddenly...

The Testarossa's engine roars to life. Axel shoots out of a space and skids to a stop next to her.

AXEL

Il mio dio. Siete astonishingly bello.

**SUBTITLE:** My God, you are astonishingly beautiful.

He leans over and opens the passenger door.

AXEL (CONT'D)

Buckle up...

He guns the huge 12 cylinder engine.

Close on the rear of the Ferrari as Andrea gets in and closes the door. ANGLE the license plate. It's from FLORIDA with three of the five digits COVERED IN MUD.

As Axel roars out of the garage...

**END ACT ONE**

ACT TWOINT. DARKENED ROOM - HO CHI MINH CITY

Two years ahead and with the clarity of hindsight, Dr. Forbes is reviewing the same DCFS file on Bobby LeRoy Cole. Typing notes into his Toughbook.

He picks up Bobby's picture. The boy is ten now, standing next to TWO LITTLE BLACK GIRLS on the porch of the Granger's hardware store in Metamora.

FORBES (V.O.)

After being repeatedly sodomized in Kankakee, with brief stays at three additional foster homes, Bobby Cole saw his move to the idyllic village as a kind of deliverance.

FLASH BACK TO:

EXT. THE GRANGER'S YARD - DAY

Bobby is playing a game of hide'n seek with the girls, TRISHA who is just four and her sister KEISHA who is six. The girls are wearing starched white dresses.

Bobby, in overalls, leans against a tree covering his eyes and counting as the girls run around looking for places to hide.

BOBBY

...sixteen, seventeen,  
eighteen, nineteen twenty!  
Here I come, ready or not.

He turns and takes off, running across the yard, searching for the girls who are hiding in THE LILAC BUSHES.

The Grangers are sitting nearby in folding camp chairs. There's A PITCHER OF LEMONADE on a small table between them.

BOBBY (CONT'D)

(laughing)  
Where are you?

Just then, Bobby hits the back of Mrs. Granger's chair as she's taking a sip of lemonade.

MR. GRANGER  
Watch it boy. Slow down now.

But Bobby keeps running, searching from bush to bush. When suddenly, little Trisha rushes out screaming with glee.

He runs after her to tag her, but skirts the Grangers one more time and KNOCKS OVER THE PITCHER.

**HIGH SHOT OVER THE YARD**

As Mr. Granger jumps up and grabs Bobby by his overalls.

**INT. HARDWARE STORE BASEMENT - LATER DAY**

The two girls are crying. Bobby is shaking his head. All three children have been SHACKLED to RUSTY O-RINGS on the stone wall of the basement while...

OFF TO THE SIDE, Mr. Granger uses a small knife to cut the flowers off a FOUR-FOOT BRANCH from the lilac bushes.

MR. GRANGER  
Down here in Metamora we call  
this a switch. It's gonna teach  
you character. Disobey once,  
you get a cut across your legs.  
Twice, you get two cuts.

The girls are now bawling, terrified. But Axel grits his teeth.

MRS. GRANGER  
You live under our protection.  
You follow our rules.

KEISHA  
No. Please missus. We won't  
ever disobey you again.

Mr. Granger flexes the "switch" now. It bends like a bullwhip made of wire.

TRISHA  
(hysterical)  
Pleeese!

Mrs. Granger steps forward and pulls up the younger sister's dress, exposing her legs. Mr. Granger hauls back, ready to whip her when, Bobby speaks up.

BOBBY  
I'll take it.

MR. GRANGER  
(suddenly stopping)  
What?

BOBBY  
(defiant)  
Just leave them be. You can  
pull my pants down and hit me.  
We were just playin' I'm the  
one disobeyed you. Hit me.

Mr. Granger looks over at his wife who nods in agreement. She moves towards the girls and unlocks them.

MRS. GRANGER  
(sternly)  
Run upstairs and wash for  
dinner.

Keisha looks over at Axel who nods for them to comply and the two sisters take off out of the basement.

**INT. GRANGER'S KITCHEN - CONTINUOUS**

The girls emerge from the basement and close the door. Then Keisha motions for her sister to stop and hush up. She opens the door a crack; just wide enough for them to hear...

THE FIRST SWIPE across Bobby's bottom. The switch makes a slicing sounds as it tears across the little boy's flesh.

THE SECOND SWIPE, then THE THIRD and the girls' listen to hear if Bobby is crying. But there's nothing.

A BEAT, then they hear the sound of the Grangers' footsteps on the cellar stairs, so they take off into the house.

CUT TO:

**INT. THE SISTER'S BEDROOM - LATER - NIGHT**

Trisha is huddled asleep clutching a doll while across the room in the opposite bed, Keisha opens her eyes.



**INT. THE HARDWARE STORE - NIGHT**

A door opens from the adjoining house and Keisha emerges in her pj's. She walks quietly through the half-darkened rows of shelves stocked with tools. She stops when she sees...

POV: a small pair of BOLT CUTTERS.

**INT. THE BASEMENT - MOMENTS LATER**

THE BEAM from a flashlight as Keisha descends the stairs. When she gets to the bottom, she pans the light and finds:

Bobby still standing, his buttocks bloody and exposed where he took the lashes from the switch.

The little girl shakes her head and crosses to him. He seems to be asleep with his eyes closed, standing in a trance.

KEISHA  
(whispering)  
Bobby? Are you--?

Just then his eyes pop open. He smiles when he sees her. Keisha squeezes his right hand which is still shackled to the O-ring. With her other hand she passes him the bolt cutters.

Silently Bobby motions her close and whispers.

BOBBY  
Take your sister and get outta  
here. Hide in the lilac bushes  
'til I come get you. Go now.

And with that, Keisha nods and takes off.

**INT. THE HARDWARE STORE - MOMENTS LATER****A SERIES OF SHOTS**

Bobby moves through the dimly lit store  
On the PAINT AISLE he grabs TWO CANS OF KEROSENE  
In the BARBECUE SECTION he finds A LONG BUTANE LIGHTER  
He opens the FRONT COUNTER and pulls out...  
A folding BUCK KNIFE with a four inch blade.  
He opens THE REGISTER and grabs some change.

CUT TO:

**EXT. THE GRANGER'S YARD NIGHT**

Keisha and her little sister, still in their pajamas, crouched under one of the lilac bushes. They look up...

POV: and see A FLICKER OF LIGHT in a bedroom window.

**A HIGH SHOT OVER THE BED**

As the Granger's bleed out from stab wounds to their CAROTID ARTERIES.

Bobby uses the Buck Knife to open the top of the first kerosene can. He opens the second one then JAMS THE KNIFE into the headboard above Mr. Granger's head.

He circles the bed now drenching the two dead bodies with the highly flammable liquid, emptying out the first can.

Then he starts to back out of the bedroom, pouring A TRAIL OF KEROSENE behind him from the second can as he...

Backs down the stairs, through the living room and out the kitchen to the back porch where he empties the can.

Bobby then opens the door to the yard and pulls the long butane lighter out of his overall pocket. He flicks on the flame and tosses it down into the puddle of kerosene...

SLAMMING THE DOOR SHUT, he runs into the yard to find the two sisters. Bobby pulls them away when suddenly...

**INSIDE THE HOUSE**

A WHOOSH as the ribbon of fire snakes back through the kitchen, across the living room, up the stairs and into...

**INT. THE GRANGER'S BEDROOM**

Where the fire ravages the mattress down to the bed springs and THE CORPSES of the two sadistic foster parents TURN TO ASH.

CUT TO:

**EXT. A SIDEWALK ACROSS FROM THE HARDWARE STORE - NIGHT**

Keisha and Trisha sit on the curb watching the inferno when Bobby comes up behind them. He's gone to A SODA MACHINE outside a store and used the change to buy them LEMONADE.

Now as the three children sip their drinks and eye the flames we hear SIRENS in the background.

FLASH FORWARD TO:

**INT. DARKENED ROOM - HO CHI MINH CITY**

Forbes looks at the same B&W crime scene photo of the Grangers lying dead on the box spring that Killebrew had shown to Maddy during that first interrogation in Snoqualmie.

As he describes the fate of Bobby after the fire, we...

INTERCUT:

**EXT. SIDEWALK ACROSS FROM THE HARDWARE STORE - NIGHT**

The local Fire Department has pretty much knocked down the blaze. Bobby and the two little girls are sitting on the tailgate of an EMS truck.

THE POLICE CHIEF looks over at them and shakes his head. There's a beat and A CSU TECH comes up to him. She shows him POLAROIDs of the basement wall with THE SHACKLES.

FORBES (V.O.)

When the local police chief, a member of the Catholic Knights of Columbus, found the shackles in the Granger's fire-charred basement, he decided not to charge the ten year-old boy.

**INT. POLICE CHIEF'S CAR - LATER DAY**

Bobby is in the back seat next to A FEMALE UNIFORM as the Chief drives him through a set of HIGH METAL GATES.

FORBES (V.O.)  
 Instead, through the local  
 parish, he arranged for Axel  
 to be sent to St. Timothy's  
 Roman Catholic orphanage in  
 Joliet. It was run by the  
 Sisters of Charity.

Bobby's eyes go wide and he stares up at the fortress-like  
 institution.

FORBES (V.O.)  
 It will prove to be both his  
 prison and his inspiration for  
 the next five years.

CUT TO:

**EXT. NORTH LAKE SHORE DRIVE - PRESENT DAY**

Axel's black stolen Testarossa roars south along the lake and  
 turns into the entrance for BELMONT HARBOR MARINA.

**INT. TESTAROSSA - MOMENTS LATER**

As they drive toward to the F dock Andrea looks around.

ANDREA  
 Where are you taking me?

AXEL  
 Some place warm.

**EXT. BELMONT HARBOR F DOCK - MOMENTS LATER**

Axel leads the coed along the dock until they stop in front of:  
 A spectacular Navy Blue AZIMUT 38 CABIN CRUISER.

AXEL  
 You said you appreciated Italian  
 engineering and design.

He jumps onto the transom and lifts her aboard.

AXEL (CONT'D)  
 (eyes the stern)  
 Twin Cummins 355's. She'll do  
 nearly 40 knots wide open.  
 (MORE)

AXEL (CONT'D)

(points above)

You can drive her from the flying bridge or down below, where the king sized bed is covered in Egyptian cotton. Eight hundred thread count sheets.

He pulls out a small set of keys and unlocks the sliding door to the spacious teak-paneled salon below decks.

ANDREA

(hesitating)

How many women have you brought here?

AXEL

(leading her below)

I'll tell you after we open the Veuve Clicquot.

**INT. AZIMUT 38 MAIN CABIN - CONTINUOUS**

As Andrea's eyes adjust to the light of the half darkened cabin she sees that IN THE GALLEY there's a champagne bucket with A BOTTLE OF VEUVE on ice next to crystal flutes.

ANDREA

Wow! This has got to be a new high for a Tinder hookup.

AXEL

I trust it beats the dorm room.

He walks into the main cabin for a beat and comes back, stripped of his jacket and shirt. Just the leather pants. Axel is ripped.

**INT. THE SAME SCENE - MOMENTS LATER**

He pulls out a short-bladed 15 inch SWORD.

For a second Andrea FLASHES FEAR, but then in one dramatic gesture he slices off the top of the champagne bottle.

AXEL (CONT'D)

The art of sabrage was developed by one of Napoleon's troops to impress the first Madam Clicquot who inherited her dead husband's vineyards at the age of 27.

Andrea laughs as he fills the two flutes with the bubbly.

ANDREA

The lengths a man will go to to get a woman in bed.

She peels off her jacket as they click glasses. She takes a sip and moves toward Axel, dipping her index finger into the sparkling wine and running it down his neck...

She drops down onto her knees and undoes his belt.

AXEL

(stopping her)

Wait. Before we do this, I need you to tell me something.

ANDREA

(rubbing his cock)

Anything...

Axel reaches over and picks up his leather belt. He puts it gently around her neck and pulls her up towards him.

Now inches away from her lips, he asks her...

AXEL

Was this a proper seduction?

ANDREA

(a bit startled)

What?

AXEL

(holding the belt)

How would you rate my performance in luring you here to this isolated place?

Andrea starts to pull back but he holds the belt tighter around her throat.

ANDREA

What are you talking about?

AXEL  
(sternly)  
Answer the question.

ANDREA  
You're scaring me.

He loosens the belt and motions for her to sit down on a leather sofa. She complies, but he keeps her tethered.

AXEL  
With Bundy it was all just a fraud.

ANDREA  
(eyes wide)  
Bundy? You mean TED BUNDY?

AXEL  
Yeah. According to legend he was such a lothario that women just followed him willingly.

She tries to get up but he holds her in place.

AXEL (CONT'D)  
But that was a rank deception. He'd hobble along on crutches to his car -- a little VW -- and drop his books by the door. He'd ask them for help and when they got close, he'd drop his keys. These coeds would bend down to pick them up, then he'd pull out a crowbar to crack their skulls.

AXEL tightens his grip on the belt now. He reaches over and opens a drawer where he pulls out A FOOT LONG CROWBAR.

Andrea's eyes go wider but she's starting to gasp for breath.

AXEL (CONT'D)  
It wasn't enough of a blow to kill them, mind you, just enough to render them powerless. At which point he'd put them into the passenger side of the Beetle from which he'd removed the front seat.

Nearly unconscious now from the lack of oxygen, Andrea drops down on the sofa. So Axel picks her up and carries her into:

**INT. AZIMUT 38'S MASTER CABIN**

Which is dominated by a large king-sized bed. He tosses her onto it and drops the crowbar on A SIDE TABLE.

Leaning over her now, he pulls out a small FLASHLIGHT. He checks her pupil dilation, then loosens the belt.

Axel then pats Andrea gently on the cheek to revive her. He wants her to hear the rest of his speech.

AXEL (CONT'D)

Anyway, Teddy boy had a dump site up in Issaquah State forest and he used a small piece of bungee cord as a garrote to keep them under as he drove them to their final resting place -- scratch that -- not always *final* since he stored some of their severed heads in his fridge back home.

HE SNAPS HIS FINGERS right next to her face and startles her back to consciousness.

AXEL (CONT'D)

I just want to note for the record that with you, this was a seduction by any conventional sense. You *wanted* to be here. You came with me willingly. And for reasons that I'll explain to you later, now that you've been...  
(flashes a quote sign)  
Sedated, I'm going to keep you alive as long as I can.

Andrea, now fucking terrified, manages to blurt out...

ANDREA

Why me?

Axel leans forward, touches her long red hair and smiles.



AXEL  
(speaking Italian)  
Poiché da un incidente della  
nascita fate colorare il  
perfetto i capelli e la  
tonalità perfetta della  
pigmentazione della pelle

**SUBTITLE:** Because by an accident of birth you have the perfect color hair and the perfect hue of skin pigmentation.

He pulls out HANDCUFFS and cuffs Andrea's left wrist to a STAINLESS STEEL BAR running along the wall behind the bed.

She's incapacitated.

CUT TO:

**EXT. AZUMIT 38 FLYING BRIDGE - MOMENTS LATER**

Axel, wearing his shirt and leather jacket again turns on THE RADAR. He looks out over the lake and sees:

POV: A FOG BANK rolling in. Then, just before the twin inboard engines roar to life, we hear down below...

ANDREA (O.C.)  
(screaming)  
Please.. I'll do anything you  
ask. Just let me goooooo!

**END ACT TWO**

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

Dr. Forbes pulls up A BLUEPRINT of St. Timothy's orphanage on his Toughbook, then other pix of the old Gothic institution.

FORBES (V.O.)

At the turn of the twentieth century, almost fifty thousand children were housed in orphanages across the United States, and of that number, nearly half were under the care of the Roman Catholic Church.

B&W shots of the orphans, along with priests and nuns.

FORBES (V.O.)

More than two dozen of these so-called "orphan asylums" were run by The Sisters of Charity of the Nazarene, an order dedicated to "the guidance and welfare of children abandoned by circumstance."

Shots of the construction of St. Tim's.

FORBES (V.O.)

In 1894, the Diocese of Joliet approved the expenditure of \$950,000 for the construction of quote "a free home for well-behaved orphans in destitute circumstances, physically and mentally sound, from the age of five years."

Shots of the architect amid Knights of Columbus.

FORBES (V.O.)

The prominent Chicago architect Edmund Sewell Langdon, who had been a protégé of H.H. Richardson's, was commissioned to design a facility of some 200 beds.

Pix of the first children to enter the institution.

FORBES (V.O.)  
 The orphan inmates, as they  
 were known, were to be under  
 the care of the asylum  
 trustees until the age of 15.

**EXT. ST. TIMOTHY'S - PRESENT DAY**

As the Taurus passes through the old rusted gates, we pull back to see the orphanage wide while Forbes' v.o. continues

FORBES (V.O.)  
 A Romanesque facility  
 constructed of large Medina  
 red sandstone and brick, St.  
 Timothy's was a dark and  
 foreboding place.

ANGLE some of the architectural detail he's describing.

FORBES (V.O.)  
 It had tiny windows and thick  
 cement walls. A twelve-foot  
 high, cast-iron fence  
 surrounded the perimeter,  
 keeping the children in and  
 unwanted visitors out.

The camera pulls back to show the buildings he's describing.

FORBES (V.O.)  
 There was a four-story  
 administration building, a  
 school on the north side of  
 the grounds and a convent for  
 the twenty nuns adjoining a  
 chapel to the south.

**EXT. THE TAURUS -- CONTINUOUS**

Maddy and Forbes exit and look up at the two pavilions where the children were housed.

FORBES (V.O.)

There were two segregated pavilions marked by towers with steeply pitched mansard roofs. 96 boys and 96 girls were housed in wards of 24 each on the four floors of the east and west pavilions.

**INT. ST. TIMOTHY'S WARD - LATER - DAY**

An abandoned building in the old institution. Forbes and Maddy walk through a ward now empty except for ROWS OF BEDS.

FORBES (V.O.)

Virtually all of the children here were born to parents who had quote "disgraced" their lives in some way through alcohol, prostitution or other vices. The unyielding staff was convinced that their charges had come to them as a result of God's will.

They move through the darkened, eerie old ward where children were made to sleep in CAST-IRON BEDS with two-inch mattresses. Most are mildewed. Some are covered with blood stains.

FORBES (V.O.)

The nuns who prowled its dimly lit corridors saw their role as both educational and penal; making sure that no child left the institution with an infirmity like bed-wetting.

MADDY

(checks Bobby's file)  
Number 23. One bed from the end.

As they approach BED #23 they see large yellow URINE STAINS. At the head and foot of the bed they find RESTRAINTS.

MADDY (CONT'D)

(wincing)  
It's no wonder he turned into-  
- Wait...

She notices something above Axel's old HEAD BOARD.

POV: A yellowed SCOTCH TAPE RECTANGLE about a foot wide.

MADDY (CONT'D)  
 Something was taped here...  
 A chart maybe.

FORBES  
 (looking around)  
 Unh uh. The walls above the  
 other beds are clean. Who ran  
 the ward here?

MADDY  
 (studies the file)  
 A Sister... Veronica. It says  
 she was also the art teacher.  
 She's retired.

**INT. SISTER VERONICA'S ROOM - ST. TIM'S HOME - DAY**

With the blinds partly drawn, the room is half in shadow. A mid 30's orderly named GUZMAN gestures for quiet as he leads Maddy and Forbes into the old nun's room.

Red & blue VOTIVE LIGHTS atop the dresser give the room a chapel-like presence. The walls are covered with framed REPRODUCTIONS of PAINTINGS by Donatello, Caravaggio, Raphael & Michelangelo. A bedside table is stacked with ART BOOKS.

SISTER VERONICA sits in a wheelchair facing the 4th floor window.

FORBES  
 (whispering)  
 Will she talk to us?

Guzman shakes his head, motioning for them to wait as he moves up behind the old nun and turns her wheelchair around. Sister Veronica eyes them blankly.

GUZMAN  
 Had a stroke three years  
 back. Hasn't said a word  
 since.

He leans in and WIPES DROOL FROM THE OLD NUN'S MOUTH as Maddy and Forbes trade looks. It's a dead end.

**EXT. ST. TIMOTHY'S GATE - MOMENTS LATER**

The Taurus heads toward the gate on St. Timothy's grounds.

**INT. TAURUS - CONTINUOUS**

Inside Maddy and Forbes are sullen.

MADDY  
Square one.

FORBES  
We're not even on the board.  
(rubbing his leg again)  
I need something for this pain.

MADDY  
There has *got* to be something  
else in that file. What are  
we missing?

FORBES  
Listen to me. He's escalating.  
The abductions are more  
frequent and we still don't  
know why. We took a shot down  
here and we missed.

They're just at the gate when Maddy cuts him off.

MADDY  
Wait! Stop the car...

Forbes hits the brakes and she jumps out, carrying Axel's Journal.

She rushes toward A CHAPEL on the edge of the grounds.

POV: Forbes watches as she looks at A SIGN outside the church, then quickly flips through Axel's Journal. Finally.

MADDY (CONT'D)  
This is it!

**EXT. TAURUS - CONTINUOUS**

Forbes gets out and crosses to her.

She points to the mysterious series of LETTERS AND NUMBERS in Axel's journal. M 23:12-24 J 11:5-12 etc. Then nods to...

THE SIGN outside the chapel which has the last SCHEDULE OF MASSES and a series of BIBLICAL CITATIONS for READINGS during the liturgy.

MADDY

See... Matthew Book 4 Verses  
20-28; Luke Book 2:11-34.  
He's using the scriptures to  
mark his victims.

Stoked at their first break, she throws her arms around Forbes. There's an awkward moment as he hesitates, then hugs her back.

CUT TO:

**INT. ST. TIMOTHY'S - OFFICE - MOMENTS LATER**

Guzman, who attended Sister Veronica, slips into an empty office, closes the door and quietly dials a phone number.

INTERCUT:

**EXT. AZIMUT 38 FLYING BRIDGE - LAKE MICHIGAN - CONTINUOUS**

FOG SHROUDS THE LAKE as THE AZIMUT 38 roars along the coast near Gary Indiana. Axel's at the wheel, when his cell phone rings. He eyes the number and answers angrily.

AXEL

What the fuck's wrong?

GUZMAN

You said to call if anybody  
came in to see the Sister.

AXEL

(impatient)

And...

GUZMAN

Somebody just came.

AXEL

Don't tell me: Mid 50's, two-  
pack-a-day Camel smoker.

(MORE)

AXEL (CONT'D)  
Yellow nicotine stains on his  
fingers. Flashed a shiny gold  
badge from Quantico?

GUZMAN  
Naw. Some professor type.  
Walked with a limp.  
(eyes Forbes U Wash  
business card)  
He came with some girl. Said  
she was a Deputy.

Axel looks down from the flying bridge through THE HATCH over  
the master bed and eyes ANDREA lying there, struggling.

AXEL  
Long red hair, right? Perfect  
skin. Not a freckle on her.

GUZMAN  
I wasn't lookin' that close.  
They wanted to see the nun.

Suddenly, Axel looks concerned. He gets up and turns toward  
the stern of the boat.

AXEL  
They got nothing, right?

GUZMAN  
You shoulda seen their look  
when I wiped the spit off her  
mouth. Left in a hurry.

AXEL  
Good. I'll double your fat  
stack this month. Just stay  
chill and keep me informed.

Axel hangs up and smiles, knowing he's in control. But just  
then, when he turns around and looks POV: through the hatch:

ANDREA'S GONE FROM THE BED.

**INT. AZIMUT 38 MASTER CABIN**

Axel uses the keys to open the door. When he walks in, Andrea  
lunges out with THE CROWBAR which she used to pop the cuff  
and hits him HARD at the base of his skull.



ANDREA

Guess when you were stalking  
me and learned I parléd  
Italiano, you missed those  
hours I spent in Krav Maga  
class. Next time I'll put that  
in my Tinder profile.

She hauls off and kicks him hard IN THE RIBS. Then she quickly grabs his keys, rushes out of the Master Cabin, slams the door and locks him in.

**EXT. AZIMUT 38 FLYING BRIDGE - MOMENTS LATER**

Andrea looks around the cockpit frantically, searching for a radio. Then spots: the ship-to-shore phone. She turns it on. A GREEN PANEL appears on the screen and she dials 9/11

DISPATCHER (O.C.)  
9/11 emergency.

ANDREA  
(frantic)  
Hello.. Oh Thank God. Listen,  
my name is Andrea Martin. I'm  
a student at Northwestern and  
some maniac has me out on the  
lake in a boat..

Just then she hears BANG, BANG, BANG down below.

INTERCUT:

**INT. AZIMUT 38 MASTER CABIN**

Axel is using a small FIRE EXTINGUISHER to smash the door.

**EXT. AZIMUT 38 FLYING BRIDGE**

Andrea drops the phone and looks, left, right for something to use as a weapon. Finally she spots: A FLARE GUN in a plastic case mounted on the wall of the cockpit.

She quickly opens the case, pulls out THE GUN, pops in A FLARE and races down below.

**INT. AZIMUT 38 MAIN CABIN - CONTINUOUS**

She comes in as Axel continues to bash the door. Just then, THERE'S A CRACK in the wood, so she STANDS BACK and double hands the gun.

ANDREA

If you're the crazy fuck who's been killing people, I swear to God that if you don't snap those cuffs on right now, I'll blow a fucking hole through your chest when you come through that door.

She waits, hyperventilating and then... THE BANGING STOPS.

ANDREA (CONT'D)

Hey? You listening? Let me hear you lock one of those cuffs around your wrist and the other one around the door handle.

**INT. MASTER CABIN - CONTINUOUS**

Axel just smiles. He takes the empty cuffs and closes each of them so she can hear them snapping shut around THE HANDLE.

Then he turns and jumps onto the bed, quickly unlocking THE PLEXI GLASS HATCH through which he watched Andrea.

He opens it and pulls himself up through the opening onto...

**EXT. AZIMUT 38 - FORWARD DECK - CONTINUOUS**

As soon as he gets outside, Axel turns and runs up over the main windshield toward THE FLYING BRIDGE while...

**INT. AZIMUT 38 - MAIN CABIN -**

Andrea stands poised in a Weaver stance with the flare gun still pointed at the door, barely seeing Axel's shadow as he blows past the windshield and up onto...

**EXT. AZIMUT 38 FLYING BRIDGE**

...where he pulls out his iPhone and connects it VIA BLUETOOTH to the AUDIO SYSTEM. He hits PLAY:

Suddenly, the sound of Motorhead's THE CHASE IS BETTER THAN THE CATCH blasts out over fog-covered Lake Michigan.

MOTORHEAD

You know I'm bad, the times  
I've had, I've got a bad  
reputation, I don't care, I  
get my share, Don't feel no  
deprivation.

Now down below...

**INT. AZIMUT 38 MAIN CABIN -**

Andrea realizes he's escaped and starts to panic. But she catches herself.

ANDREA

No goddamnit! You are not  
going to die in this place...

She looks around and spots POV: THE AFT CABIN which she makes a run for just as...

Axel climbs down from the Flying Bridge and swings into the Main Cabin.

He's just yards behind her, when Andrea dives into...

**INT. AZIMUT 38 AFT CABIN**

She slams the door behind her and locks it, while on the speakers built into the walls of the cabin, Motorhead erupts.

MOTORHEAD

The more I get, the better it is.  
I like it fine, like a little  
whizz, Treat 'em like ladies,  
that's a fact, You know The Chase  
Is Better Than The Catch.

While outside...

**INT. AZIMUT 38 MAIN CABIN -**

Axel mouths the lyrics and plays an AIR GUITAR RIFF

MOTORHEAD/AXEL  
 Silver tongued devil, you know  
 what I'm doing. Innocent bitch,  
 you know, I ain't screwing.

He pulls out A DIME and uses it to tap on the Aft Cabin door as he continues to go with the metal anthem

MOTORHEAD/AXEL (CONT'D)  
 I love you baby, love you too  
 much. I like it fine, I feel your  
 touch... The Chase Is Better Than  
 The Catch.

Just then, Axel uses the iPhone to STOP THE MUSIC.

He stands to the side of the AFT CABIN DOOR, away from the line of fire, then uses the dime to UNSCREW THE DOOR HINGES.

**IN. AZIMUT 38 AFT CABIN**

Silence now as Andrea stands terrified on the other side. She hears the screws turning and knows that her options are running out. She switches on AN OVERHEAD LIGHT and quickly looks around the smaller cabin which has two TWIN BEDS.

There's A DRAWER under each of them. She opens the first one and pulls out A LIFE JACKET which she quickly dons.

The second drawer contains another jacket which has, snapped to it A SMALL FLASH LIGHT and A WHISTLE which she grabs, then opens A CLOSET where inside...

POV: she finds A LIFE RAFT in AN ORANGE bag.

INTERCUT:

**A SERIES OF SHOTS**

Axel, unscrews the second set of THREE HINGES on the door as Andrea slides open the PORT SIDE Aft Cabin window.

She pushes the folded life raft onto the deck and  
 Squeezes herself out through the window just as...  
 Axel pulls off THE SECOND HINGE...

**EXT. AZIMUT 38 PORT SIDE DECK**

Flashlight between her teeth, Andrea finds THE PULL that quickly INFLATES the two-person raft.

ANDREA  
Come on. Come on...

Once it's fully inflated she snaps A CARABINER from A LIFE LINE tied to the raft onto A RAILING and PITCHES THE RAFT over the side, whereupon...

**INT. AZIMUT 38 MAIN CABIN**

Axel rips away the door to the Aft Cabin and rushes in to find that SHE'S GONE. He runs to the open window and pulls his Taser, about to fire its TWO CONTACTS into her but...

Andrea jumps overboard and onto the raft.

**EXT. LAKE MICHIGAN - CONTINUOUS**

Now on the fog covered lake, she UNCLIPS the lifeline and lets it drift away from the cabin cruiser as...

**EXT. AZIMUT 38 FLYING BRIDGE -**

Axel runs up and turns on A SEARCH LIGHT, panning down onto the water through the fog. He quickly STOPS the forward movement of the boat, letting it idle, then...

GRABS THE MIKE from the PA system so he can speak to her.

AXEL  
Listen bella ragazza, I know  
that as first dates go this has  
been kind of a non-starter, but  
I want you to *hear* me...

He switches on A SONAR DEPTH GAUGE next to the RADIO. It registers not only fathoms but WATER TEMPERATURE.

AXEL (CONT'D)  
Right now the lake water  
temperature is 46 degrees  
Fahrenheit.

(MORE)

AXEL (CONT'D)  
 If you didn't make it into the  
 raft and you're a very strong  
 swimmer you've got about ten  
 minutes to reach the shore  
 before hypothermia sets in, at  
 which point you'll be...  
 (shuts off the mike)  
 Useless to me.

**EXT. LIFEBOAT - CONTINUOUS**

Andrea crouches under a canvas cover as the small raft is buffeted by THE WAKE from the cabin cruiser.

POV: She can see THE CABIN LIGHTS ahead through the fog about forty feet across the water.

AXEL (O.C.)  
 (broadcasting again)  
 You have my word that I will  
 not harm you on this boat if  
 you come back aboard. Just  
 save yourself and we can talk  
 about what happens next.

Suddenly, Axel's voice starts to break. He gets emotional and begins to weep...

**INT. AZIMUT 38 FLYING BRIDGE**

Tears are streaming down his face now. He tries to wipe them away as he continues...

AXEL  
 I want you to know that I  
 chose you because you remind  
 me -- you look remarkably like  
 a woman I once loved.

**EXT. LIFEBOAT - CONTINUOUS**

Andrea rolls her eyes, shivering but unmoved.

AXEL  
 This was the person who --  
 (stifling tears)  
 brought me into this world.  
 (MORE)

AXEL (CONT'D)  
 I never knew her but -- I had  
 pictures and you look --

Andrea peeks out from below the canvas cover now and she  
 SUCKS IN HARD. THE RAFT has drifted dangerously close to the  
 stern of the cabin cruiser.

Axel is moving the searchlight as he weeps and in just a few  
 moments he'll be on her.

AXEL (O.C.) (CONT'D)  
 This was not a life I would  
 have wished for myself, but  
 we're driven by fate.  
 (beat as he cries out)  
 I have existed between the  
 Alpha and the Omega for so  
 long now that this is no  
 longer a straight line for me,  
 but a circle.

The BEAM OF THE SEARCH LIGHT is just a few yards away from  
 her when suddenly Andrea makes a decision.

POV: She aims THE FLARE GUN straight at THE EXHAUST from one  
 of the two big Cummins DIESEL ENGINES

ANDREA  
 Yeah well, sometimes circles  
 are meant to be broken.

And with that SHE FIRES....

**EXT. WIDE OVER THE LAKE**

As the RED TAIL from the flare roars up the EXHAUST PIPE and  
 THE AZIMUT 38 EXPLODES...

...blowing Andrea and the raft back into the fog.

**END ACT THREE**

ACT FOURINT. TAURUS - MAGIC HOUR

Forbes and Maddy exit The Eisenhower Expressway toward The Loop. She has Axel's journal open and she's running down his NUMBERS.

MADDY

J must be John or maybe  
James...

They pass a sign that says UNIVERSITY OF CHICAGO.

FORBES

The Divinity School. They'll  
know.

She eyes the odometer, anxious. They're just doing 55.

MADDY

Come on. Hit the gas. I  
thought you were the guy who  
runs red lights.

Forbes picks up speed. He's rubbing his leg, really in pain. Maddy understands now why he was holding back.

MADDY (CONT'D)

O.K. How bad is it?

FORBES

It's a three.  
(she doesn't understand)  
When I'm off the Perc, I rate  
the pain by the number of  
martinis it'll take to feel  
better.

MADDY

So you've been off it before?

FORBES

Every so often an attractive  
young teaching assistant  
enters my life and-

MADDY

I get it. Diminished libido.



He nods sheepishly.

There's a beat as she thinks about it, then...

MADDY (CONT'D)  
Tell me you didn't kick to  
have sex.

FORBES  
With you? Not a chance.  
(indignant)  
Haven't slept with a partner  
yet.

MADDY  
That's 'cause you never  
worked with a woman. And  
while we're on that, how come  
you've never done the deed?  
(holds up her ring  
finger)

FORBES  
Marriage? Right...  
(acting it out)  
"Hi honey I'm home. You won't  
believe the dump site I  
processed today. We found a  
partially decomposed corpse  
and a bird's nest with human  
hair."

MADDY  
That really happened?

Forbes nods and turns away, down again.

FORBES  
Tama Jean Ottinger. Twenty  
two. A waitress at Stucky's  
in Dayton. The Ohio River  
murders in 2013.

MADDY  
You remember every one?

FORBES  
(turns to face her)  
Wouldn't you?

CUT TO:

**EXT. LAKE MICHIGAN - CONTINUOUS**

Fog still shrouds the lake. We can hear A BELL from a lake buoy striking every five seconds. Then the sound of A MOTOR.

Finally... A POLICE BOAT from Gary, Indiana P.D. cuts through the fog a few 100 yards off shore. As it passes the buoy, THE CAPTAIN shines A SEARCH LIGHT. There, through the fog...

We see Axel's stolen AZIMUT 38 half submerged and sinking.

**EXT. UNIVERSITY OF CHICAGO DIVINITY SCHOOL - DAY**

The Taurus pulls up and they exit. Maddy has Axel's journal.

FORBES

I still don't know why he came after you. How he even knew you existed.

MADDY

Maybe the DMV database.

FORBES

You really think he's gonna drive two thousand miles to grab a deputy sheriff unless there's more? When he jumped you at your house, did he saying anything indicating he was targeting you?

Just then, Maddy stops. She does a quick...

FLASHBACK TO:

**INT. HER BEDROOM**

Axel on top of her, groping her for the TATTOO she removed.

MADDY

The Angel of Death...

She rushes to the car. Off Forbes unsure where she's going...

CUT TO:

**INT. A TATTOO PARLOR - NORTH RACINE AVENUE LATER - DAY**

THE NEEDLE WHIRRS as a biker gets a tattoo. We pan along A WALL of POLAROIDs with the artist's other work. Dozens of pictures of Aryan Nation types and strippers.

MADDY

Back when I rolled with the  
Nomads, I got this tattoo...  
The Angel of Death.

She pulls her sleeve down to show where her tattoo was.

FORBES

Remember where you got it?

MADDY

Nah. I was on horse and Jack  
Daniels half the time, But  
wherever we'd go. I'd see  
these faces on the wall.

She nods to the wall of Polaroids.

FORBES

You think Axel spotted you in  
one of these--

Before he can finish, Maddy grabs his arm and pulls him over to the wall, stabbing at A POLAROID of...

MADDY

Christie...

Sure enough. The clerk from Saks who Axel abducted and murdered is there on the wall, flashing her back to camera with that PERFUME BOTTLE TATTOO on white alabaster skin.

CUT TO:

**INT. CHICAGO P.D. HOMICIDE BULLPEN - DAY**

The place is in a state of chaos. From a NEWS AT NOON report on A FLAT PANEL TV on the wall we hear...

ANCHOR (T.V.)

Panic sets-in across three  
midwestern states as police  
confirm another series of  
missing person cases...

Captain Jamal yells from across the bullpen.

CAPT. JAMAL  
Shut that thing off...

He turns and runs into Maddy and Forbes

MADDY  
We know how he's selecting  
victims. At least *some* of them.

She shows him Christie's POLAROID in an EVIDENCE ENVELOPE.

FORBES  
He's trolling tattoo parlors.

Captain Jamal seems grateful, but he looks past them at...  
Killebrew's two FBI AGENTS waiting in the conference room.

CAPT. JAMAL  
I tried to hold them off, but  
they've got Federal warrants.  
Tell me you didn't steal  
Killebrew's files?

FORBES  
That's irrelevant now.

MADDY  
Facebook is out as a lead  
because somebody leaked the  
Kendrick picture to The Sun  
Times. But he doesn't know  
we're onto this.  
(nods to Christie's pic)

FORBES  
Stake out every tat parlor  
from Wisconsin to Indiana --  
He'll show.

Capt. Jamal is ready to comply when off-camera we hear...

KILLEBREW  
Not a chance.  
(he storms in)  
The offender's dead.

FORBES  
(in his face)  
What are you talking about?

KILLEBREW  
Gary, P.D. called us first.

He throws down A PHOTO OF THE AZUMIT WRECKAGE.

KILLEBREW (CONT'D)  
They found what's left of this  
cabin cruiser drifting off  
Calumet. Got snagged on a buoy.  
Looks like she was his last  
victim.

He shows them A CRIME SCENE photo of ANDREA'S BODY tangled in  
the remains of the life raft in the wreckage.

KILLEBREW (CONT'D)  
The divers pulled a right  
incisor off the boat before  
it sank. Matched it with a  
bite mark on one of the I-80  
victims.  
(pic of the tooth mark)  
Positive I.D.

CAPT. JAMAL  
Thank God.  
(to the female Sergeant)  
Get me the Mayor's office.

Just then, Killebrew nods for the two agents to grab Forbes.

KILLEBREW  
Take him.

MADDY  
Are you whacked? The case is  
done.  
(nods to Forbes)  
You wouldn't even have *had*  
the I-80 link without him.

KILLEBREW  
I'm sure the U.S. Attorney  
will take that under  
advisement after Forbes  
produces the stolen files.

As SA Metzger cuffs Forbes, SA Gonzalves starts to read him  
his rights.

CUT TO:

**EXT. LAKE MICHIGAN - MAGIC HOUR**

Still on the water, about 20 yards back, we see the lights of the GARY POLICE BOAT as it LAYS DOWN A MARKER BUOY at the spot where the Azimut 38 sank.

In the distance we hear FOG HORNS and THE BELL from the lake buoy and then...

AXEL SURFACES

He's holding onto a small piece of STYROFOAM from the shattered gunwale of the boat.

Now, as the fog horn sounds in the bg he turns and starts swimming toward shore and we...

GO TO BLACK ON MOTORHEAD...

MOTORHEAD

I know you're hot, I know what  
you've got. Come on honey,  
touch me there, Come on honey,  
don't you get scared. Come on  
honey, let me get you in the  
sack. You know The Chase Is  
Better Than The Catch.

**END OF ACT FOUR**