

STRANGER 456

HOUR SIX

Of a limited series

Written by

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Based on his novel

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**EPISODE SIX**  
**TEASER**

**EXT. CHICAGO RIVER - NIGHT**

Continuing the chase that began at the end of HOUR FIVE, The Whaler veers South and Axel throttles down on the twin Mercs, zig-zagging in & out of oil barges; under bridges while...

**EXT. CHICAGO RIVER BANK**

The Suburbans follow on both sides of THE PERIMETER ROADS and...

**INT. SIKORSKY - AIRBORNE**

Forbes stays on Axel with the searchlight tracking while... Sheriff Bergstrom dodges power lines and...

**EXT. DEA CHOPPER - AIRBORNE**

Killebrew stays right on their tail no more than 200 yards back. At one point, the DEA chopper passes under The Sikorsky and gets buffeted by the rotor downdraft, so...

**INT. DEA CHOPPER**

Killebrew switches on a loud speaker.

KILLEBREW  
Cease and desist or we'll fire.

No response, so he taps the Sniper and BOOM! A shot rings out from the Sniper's M-40.

**INT. SIKORSKY - AIRBORNE**

Zwammmmm. The bullet roars through the top of the cockpit, between Bergstrom and Forbes, CRACKING THE WINDSHIELD so...

Sheriff Bergstrom spins the bird into a steep bank.

SHERIFF BERGSTROM  
Haven't seen this kind of  
action since The Gulf war...

FORBES  
Can you still escape and  
evade?

SHERIFF BERGSTROM  
Guess we'll find out...

VAROOOOM. He puts the Ranger into another steep dive while...

**DOWN BELOW**

Axel throttles down, cutting in and out of RIVER BARGES as  
The channel gets narrower and...  
The Suburbans start to catch up, but...

**UP ABOVE**

Bergstrom's steep bank puts them UNDER A POWER LINE and...  
The DEA chopper has to climb to avoid it.

**EXT. CHICAGO RIVER BANK - MOMENTS LATER - NIGHT**

Now as the RIGHT BANK SUBURBAN pulls neck and neck with the  
Whaler SA Metzger radios up to...

**INT. DEA CHOPPER**

SA METZGER (O.C.)  
Got a visual. Want us to take  
the shot?

KILLEBREW  
Do it.

**INT. RIGHT BANK SUBURBAN**

Another FBI SNIPER comes up through A MOON ROOF and draws  
down on the Whaler's twin Mercs as we go to a...

A NIGHTSCOPE MATT... the Whaler moving into the cross hairs.

**CLOSE ON THE SNIPER**

As the Suburban careens along the bank doing eighty. His finger  
approaches the trigger to squeeze one off when, suddenly...

**EXT. PERIMETER ROAD**

A CONTAINER TRUCK backs out of a freight yard ahead and the  
Suburban driver has to hit the brakes and swing wide causing...

THE SHOT TO GO WIDE... BOOM! It zings across the river and hits A GAS STORAGE TANK which EXPLODES IN A FIREBALL...

**EXT. PERIMETER ROAD**

The Right Bank Suburban swerves to avoid the container truck and runs onto a sidewalk, FLIPPING OVER and crashing as...

**EXT. THE BOSTON WHALER**

Axel, lets out a war whoop...

AXEL

Fuck you, you fucking fucks...

He looks left and sees: The Left Bank Suburban forced to stop at the edge of A WAREHOUSE as...

**INT. LEFT BANK SUBURBAN**

SA Gonzalves studies a map.

SA GONZALVES

Sir. We don't pick up the river again 'til a quarter mile down.

KILLEBREW

(by radio)

Then go the fuck around.

**EXT. BOSTON WHALER**

Alone except for the pursuing choppers, Axel pulls THE TARP. Maddy stirs, so HE ZAPS HER AGAIN, then looks up and spots:

**AN OIL BARGE**

docked along the bank ahead. He spins the wheel and cuts between THE BARGE and THE BANK, slowing to a virtual stall while...

**INT. SIKORSKY - AIRBORNE**

Forbes pans the light left, right, searching.

FORBES

Lost him behind that barge.  
Keep the circle tight.

The Sheriff spins the Sikorsky into A NARROW ARC as...

**INT. DEA CHOPPER**

Killebrew spots their chopper circling and nods to the pilot.

KILLEBREW  
Start to close on them slowly.  
The prick must have banked it.

He radios down to...

**INT. LEFT BANK SUBURBAN**

SA Gonzalves and his team have rejoined the PERIMETER ROAD.

KILLEBREW  
How soon can you get across?

SA GONZALVES  
Another minute. Bridge up  
ahead. We'll double back and  
close in.

**EXT. CHICAGO RIVER - CONTINUOUS**

Behind the barge, Axel pulls the Whaler to a stop. He comes to A LADDER and ties the bow line onto one of the lower rungs. Then he jumps up and looks left, right to see if he's being pursued on the ground. No Suburbans in sight so...

He climbs onto the dock and runs to A CONTAINER parked alongside. He pops open a padlock and pulls back the doors to reveal: A BLACK JEEP WRANGLER he's stashed inside.

He runs back down to THE WHALER and pulls the tarp away. "Cuffing" Maddy behind her back with a pair of PLASTIC FLEX TIES, he duct tapes her mouth.

Then he throws her over his shoulder, grabs her rappelling gear and ascends the ladder while...

**INT. SIKORSKY - CONTINUOUS**

Sheriff Bergstrom checks THE RADAR on THE DEA CHOPPER.

SHERIFF BERGSTROM  
They're half a click back and  
closing. Do you have him?

Forbes pans the searchlight alone the riverbank by THE BARGE.

FORBES  
Just the barge. Go left.

POV: as the Sheriff complies, the light spills onto the dock.

FORBES (CONT'D)  
Wait. Got him. That black Jeep  
backing out of the container at  
three o'clock. Hold her steady.

But Sheriff Bergstrom, suddenly pushes forward on the stick  
as... VAROOOMMMM The DEA Chopper roars down on them...

**INT. DEA CHOPPER - AIRBORNE - CONTINUOUS**

Killebrew yells to the pilot.

KILLEBREW  
Pull along side him.

PILOT  
Negative. We are low on fuel.  
Repeat, the needle's kissin' empty.

KILLEBREW  
Goddamnit!

PILOT  
We were just coming in from a  
run when you grabbed us.  
Another two minutes, we'll  
have to set down.

Killebrew turns to the FBI Sniper and nods to the chopper.

KILLEBREW  
Get that thing in your  
crosshairs.

**EXT. DEA CHOPPER - AIRBORNE**

The two birds are now parallel 500 feet above the river. Only  
three sets of rotor blades apart as:

Killebrew gets on THE LOUD SPEAKER.

KILLEBREW  
I repeat, you are interfering with  
an FBI/DEA operation. Vacate the  
airspace...

**INT. SIKORSKY - CONTINUOUS**

Where Sheriff Bergstrom comes back at him.

SHERIFF BERGSTROM

I'm a sworn law enforcement officer in pursuit of a suspect who fled my jurisdiction. I have a warrant for his arrest signed by a magistrate.

Bergstrom pulls out his Sig Sauer and nods for Forbes to take the stick. He aims it directly at the FBI Sniper.

SHERIFF BERGSTROM (CONT'D)

We've been fired on once. Engage us again and I'll fire back.

FORBES

(on the speaker)

Is that what you want Ronnie? Dog fight over Chicago? Maybe down a chopper? I can see *that* on Rachel Maddow. We're closing in on the world's most audacious killer and you let him escape with a hero Deputy.

SHERIFF BERGSTROM

Call it *now* or we're goin' in...

Killebrew grits his teeth. Another beat and then, Christ...

KILLEBREW

(to his pilot)

Back the fuck off--

He's barely got the words out of his mouth when...

**EXT. SIKORSKY**

Bergstrom roars downward while...

Axel throws Maddy into the Jeep and takes off.

**END TEASER**

**ACT ONE****INT. THE JEEP - MOMENTS LATER - NIGHT**

Axel cuts under an overpass, out of sight for a beat, while...

**EXT. THE DEA CHOPPER**

Lands on the bank nearby and Killebrew jumps out with his agents. He looks toward the overpass and spots the Jeep.

KILLEBREW  
(radios SA Gonzalves)  
That's him. Black Wrangler by  
the overpass. Do you see it?

**INT. THE LEFT BANK SUBURBAN**

CROSSING THE BRIDGE up ahead SA Gonzalves spots the Jeep as it passes behind the foundation supporting the overpass.

SA GONZALVES  
For a second. Now he's gone.

KILLEBREW  
Give me some fucking options.

SA GONZALVES  
(studies a map)  
He's got two ways out: Route  
12 East or I-57 South.

Killebrew paces, going ballistic...

KILLEBREW  
So which is it? We're losing  
seconds...

SA GONZALVES  
I'm thinking 12. It's got  
twice the number of exits as  
the Interstate.

Just then, THE SUBURBAN roars to a stop by THE CHOPPER.

KILLEBREW  
Better have your pension  
vested if you're wrong.

SA Gonzalves swallows hard as Killebrew jumps in the back and...  
THE SUBURBAN does a 180 toward THE ENTRY RAMP TO ROUTE 12.



INT. SIKORSKY - AIRBORNE - MOMENTS LATER - NIGHT

Sheriff Bergstrom and Forbes are worried now. In the standoff with Killebrew, they've lost sight of the Jeep.

SHERIFF BERGSTROM  
How the hell did we lose him?

FORBES  
We'll find her.  
(nods down below)  
Hey... What's that?

POV: THE SUBURBAN roaring down Rte. 12 with LIGHTS FLASHING.

SHERIFF BERGSTROM  
You think they're on him?

FORBES  
50/50. By the time he took off  
in the Jeep, they hadn't  
reached the container.  
(looks below)  
There's more traffic to hide  
in on 57.

SHERIFF BERGSTROM  
What's down there?

FORBES  
(checks a map)  
A lot of farmland 'til Kansas.

SHERIFF BERGSTROM  
We can't afford to guess  
wrong.

The two men look down as THE TWO ROUTES DIVERGE below and for the first time Sheriff Bergstrom gets emotional.

SHERIFF BERGSTROM (CONT'D)  
Come on man. Which way? Left  
or right?

Forbes shakes his head. He can't decide, but just then...

His cell phone rings.

INTERCUT:

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

Capt. Jamal is pacing back and forth in the Homicide Squad, going batshit.

CAPT. JAMAL

The FAA picked up two unknown aircraft over The Loop. We've got reports of shots fired. What the *fuck's* going on?

FORBES

He's alive, Captain.

CAPT. JAMAL

We know. DeKalb County Sheriff picked up a body late last night on rural route 50. Transexual, strangled and marked with a stun gun.

FORBES

Can you give me a twenty on that?

Capt. Jamal checks a map.

CAPT. JAMAL

About thirty miles south toward Kankakee off I-57

Suddenly, Forbes grabs the Sheriff's arm.

FORBES

Go left. Left! 57 South.

**EXT. SIKORSKY - AIRBORNE...**

As they peel off to the left toward I-57.

FLASH FORWARD TO:

**INT. DARKENED ROOM HO CHI MINH CITY - TWO YEARS AHEAD - DAWN**

Stripped to his waist once again Forbes has been up all night going over Killebrew's Axel files which he's now organized into different piles on the bed.

He picks up A SHOT OF BOBBY at the age of 15.

FORBES (V.O.)

The killer who led a team of FBI agents and two helicopters in a chase along the Chicago river had two particular skills.

CLOSE ON A SHOT of Bobby/Axel at the age of 15.

FORBES (V.O.)

He was expert in the abduction and murder of human beings  
(he eyes Bobby's picture)  
And he was one of the great escape artists of all time.

FLASHBACK TO:

**INT. ST. TIMOTHY'S - CONVENT CORRIDOR - DAY**

Bobby, now a 15 year-old, is alone in one of the dark corridors of the orphanage CONVENT. One or two NUNS pass in the bg.

He's on his hands and knees putting wax on the large round buffer/brush of an INDUSTRIAL FLOOR POLISHER.

FORBES (V.O.)

The orphanage had a policy that any child not adopted by the age of fifteen would be sent back into foster care until their eighteenth birthday. So, fearing that he'd end up in another household of Tingleys or Grangers, Bobby contrived an escape plan.

CLOSE ON THE FLOOR POLISHER

Bobby buffs the corridor of the convent to a mirror finish so clear he can see his own face reflected up from it.

CUT TO:

**A SERIES OF SHOTS**

as Forbes' v.o. continues.

A HIGH WIDE shot of the huge stone buildings AT NIGHT  
They're surrounded by the 12 foot-high cast-iron fence  
A pair of GERMAN SHEPHERDS roams the grounds as  
Up above in the dormitories NUNS patrol the floors  
Walking past the beds, they account for each child.

FORBES (V.O.)

In St. Timothy's one hundred and ten year history no child had ever succeeded in leaving on his own. The East Pavilion, where Bobby was housed, was a virtual fortress; locked down day and night. Dogs patrolled the grounds after dark and it would have been impossible to break a window and make a run for the fence. But in the months before his fifteenth birthday, the boy with the genius IQ found a way out.

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

Bobby stows the polisher in a wooden WALK-IN CLOSET located against one of the exterior basement walls NEAR THE BOILER.

FORBES (V.O.)

As a senior inmate with a perfect attendance record and straight A's in school he'd been trusted with a set of keys to the basement lockers.  
(close on the keys)

As he locks up the polisher, Bobby is about to close the locker door when he notices...

POV: A RAY OF LIGHT coming through the wooden boards at the back of the closet.

**INT. ST. TIMOTHY'S - DINING AREA - NIGHT**

As nuns walk up and down amid the tables, Bobby finishes his dinner. He gets up to bring HIS TRAY to the WASHING AREA and PALMS HIS BUTTER KNIFE.

**INT ST. TIMOTHY'S BASEMENT - ANOTHER DAY**

After locking up the polisher following his weekly cleaning, Bobby steps into the closet and CLOSES THE DOOR behind him.

He then uses THE KNIFE to separate the boards at the back of the closet. Suddenly, HIS FACE IS FLOODED WITH LIGHT.

He looks back, making sure's he's alone and uses the sturdier HANDLE of the knife to break open another board, and another until he finally uncovers:

**AN OLD COAL CHUTE**

That had been boarded up following the institution's conversion to oil heat.

Now, moving quickly before he's discovered, Bobby breaks the boards away, creating an opening at the back of THE CLOSET.

**INT. THE CHUTE - SECONDS LATER**

HE SHINNYS up the three-foot square chute until he comes to:

AN OLD HINGED DOOR to the outside.

Listening to make sure he hasn't been noticed, Bobby quietly slides the bolt holding the door in place and opens it a few inches to see:

POV: A DRIVEWAY just 20 FEET from the exterior cast-iron fence.

FORBES (V.O.)

He figured that if he could get down to the convent basement at night, he could go up the chute and run to the fence before the dogs would be on him. But first he'd need something to protect his hands as he scaled the fence topped with iron spikes.

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

Bobby opens A SUPPLY CABINET to find packages of circular COTTON BUFFING RAGS for the floor polisher.

He steals two, folds them and hides them in his pockets.

**INT. ST. TIMOTHY'S EAST PAVILION - NIGHT**

Just before Sister Veronica makes her first round, Bobby slits open the mattress and distributes the rags in such a way as to stave off suspicion.

FORBES (V.O.)  
After lights-out at eight, the nuns checked the wards every three hours. So he'd have a significant head start if he could just get down to the convent basement.

Now Bobby climbs back into bed.

FORBES (CONT'D)  
To avoid detection he'd have to approach it from the outside of the building and since he was four floors up that would be the most dangerous part of his escape.

THE CAMERA PUSHES THROUGH A WINDOW above Bobby's bed, then outside, tilting down to reveal:

THE STONE ALLEY outside the basement four stories down.

FADE OUT:

**END ACT ONE**

**ACT TWO****EXT. I-57 SOUTH - PRESENT DAY - LATER - NIGHT**

As the chase continues, the interstate snakes south away from Chicago into rural Illinois.

AXEL/BOBBY'S JEEP is the only vehicle on the road.

**INT. SIKORSKY - CONTINUOUS**

Forbes taps Sheriff Bergstrom and points down at...

POV: A SOLO VEHICLE on the lonely highway at 12:30 a.m.

FORBES  
Can you kill the running  
lights?

SHERIFF BERGSTROM  
Why not? FAA'S gonna pull my  
ticket anyway.

He cuts the blinking running lights and...

**EXT. SIKORSKY**

The helicopter becomes a BLACK GHOST moving across the...

CLOUDY MOONLIGHT SKY, while...

**INT. JEEP - CONTINUOUS**

The killer looks back. Maddy is wide-eyed and awake on the floor. Lying flat she sees: her RAPPELLING GEAR AND GUN, which Axel shoved under the seat when they took off.

Certain he's in the clear now, Axel hits his iPhone and plays Metallica's slow, melodic ballad: NOTHING ELSE MATTERS

METALLICA  
So close no matter how far...  
Couldn't be much more from the  
heart... Forever trusting who  
we are... And nothing else  
matters. Never opened myself  
this way... Life is ours, we  
live it our way... All these  
words I don't just say... And  
nothing else matters

MADDY tries to break the flex ties but they hold. She inches toward the seat backwards and tries to reach her Beretta .380, but Axel sees her and stops. He gets out, goes to the back, grabs the gun and shoves it into THE GLOVE BOX.

He stops the music & rips off THE DUCT TAPE covering her mouth

AXEL

Goddamnit! I had a whole play list picked out for this and you just killed the mood.

MADDY

You want to make it right? Pull over and cut me loose now before they charge you will killing a Deputy Sheriff.

AXEL

(smiling)

With a body count approaching three hundred I don't think one more's going to make that much difference, except to the Gimp maybe, and BTW, was that your old *man* up there flying that second chopper?

MADDY

They're gonna come for me.

AXEL

You sure? Look up. Empty sky. Nothing but stars and clouds. We lost them half an hour ago

Maddy starts to think maybe he's right. She swallows hard.

AXEL (CONT'D)

Life is defined by a series of critical moments. This isn't just one of yours, it's one of mine.

He pulls the tarp over her and takes off again, finally coming to AN EXIT for...

HIGHWAY 17 WEST toward Kankakee. Now...

Axel turns off Route 17 onto a solitary...



**EXT. COUNTRY ROAD - MOMENTS LATER - NIGHT**

The Jeep moves in and out of shadow as THE MOON passes behind CLOUDS.

Now as Axel heads toward his slaughterhouse lair, he looks up at the sky and we...

FLASHBACK TO:

**EXT. ST. TIMOTHY'S EAST PAVILLION - 10 YEARS EARLIER - NIGHT**

The same kind of full moon ducks in and out of the clouds. As we chronicle Bobby's escape Forbes' v.o. continues.

FORBES (V.O.)

The windows of the other three floors in the Pavilion were always locked, but it was unthinkable that one of the orphans would risk falling from forty feet up, so the nuns didn't bother to dog down the windows on Bobby's ward.

**INT. FOURTH FLOOR DORMITORY - EAST PAVILLION - CONTINUOUS**

Bobby looks around the ward of 23 other boys as Sister Veronica makes her first bed count at 8:00 p.m.

He waits until she closes a door and exits. Then he gets up, checking to make sure no one sees him and goes to...

A TRUNK at the foot of his bed where HIS UNIFORM is stored.

He pulls on the navy blue pants and the light blue Oxford cloth shirt. The black shoes have slippery leather soles, so he ties their strings together and put the shoes around his neck, stepping into his old flannel SLIPPERS.

He takes THE BUTTER KNIFE and slits open the mattress, retrieving the rags that will get him over the fence. He shoves them into the belt at the small of his back, then...

He climbs up onto the sill and opens A WINDOW above his bed. It swings outward on A RIGHT OPENING HINGE.

Bobby looks down POV: the four stories to THE STONE COURTYARD. Now, heart pounding, he steps out onto the ledge.

FORBES (V.O.)

It had rained earlier that day,  
so by eight o'clock the fourth  
floor ledge was still slippery.

**EXT. HIGH ANGLE - EAST PAVILLION - CONTINUOUS**

The window is only two feet wide, by four feet high, so Bobby has to go out facing the court-yard. He grabs onto the sill and pulls himself up, reaching for the over-hanging gutter.

Then, once he feels steady, he turns himself around and closes the window with his foot as he edges himself toward one of the FOUR TOWERS at the corners of the East Pavilion.

The Towers are built with a series of V-BRACES holding THE DRAINPIPES that run down the tower walls to the courtyard.

**EXT. EAST PAVILLION - LEDGE - CONTINUOUS**

CLOSE ON BOBBY now as he pulls himself along the ledge with his hands above, clinging to A RAIN GUTTER.

When he reaches the Tower and climbs out onto the drainpipe, he almost slips at the first V-BRACE he steps onto.

Just then, he hears BARKING from one of the GERMAN SHEPHERDS in the yard behind the pavilion. A light comes on in the West Pavilion across the courtyard, so he hugs the drainpipe.

Finally, Bobby climbs down to the bottom of the courtyard. He stays close to the wall and walks around the quadrangle until he comes to A BASEMENT WINDOW in the convent.

FORBES (V.O.)

This was the most dangerous part of his escape, because inside that building there were twenty nuns who always seemed to have eyes in the backs of their black-hooded heads. They never seemed to sleep. They were nocturnal, like bats. That's how Bobby later described them as they roamed the corridors, punishing the children.

**EXT. COURTYARD - CONTINUOUS - NIGHT**

The basement window is locked shut. But he's brought the KNIFE he'd stolen from the dining hall and he uses it to cut the putty away that's holding the glass in place.

When he's done, Bobby is able to reach in and unlock the window from the top. It opens inward and down.

He holds his breath as he takes off HIS SLIPPERS and lays the pane of glass on them, careful not to let it hit the stone of the courtyard. Then he goes through the window and into...

**INT. BASEMENT - CONTINUOUS - NIGHT**

Once down below, he puts his shoes on and ties them. He pulls out his small set of keys and UNLOCKS THE DOOR to one of the CARETAKER'S LOCKERS. Inside is an old leather jacket.

He puts it on. Then he turns to...

**THE WOODEN LOCKER**

Where the floor polisher is stored.

He opens it and gets in, closing the door behind him.

Just then, he hears MORE BARKING from the Shepherd outside so he freezes and waits for the noise to subside.

Now, Bobby uses the knife to REMOVE THE BOARDS he'd already broken away at the back of the locker. He squeezes through the opening until he reaches the bottom of...

**THE OLD COAL CHUTE**

Now shinnying up the chute, he arrives at THE BOLTED DOOR to the outside. He pauses to listen for the dog and when he doesn't hear it, he opens the door onto...

**EXT. THE PAVILION - DRIVEWAY**

Bursting outside, Bobby takes off like a shot across the narrow driveway to THE FENCE when suddenly...

ONE OF THE SHEPHERDS lunges at him, biting at the heel of his left shoe. Bobby's eyes go wide from the pain, but he knows this is his only chance, so he drops down and...

JAMS THE KNIFE INTO THE DOG'S THROAT

The animal quickly drops to the ground.

Now at the edge of the fence he pulls himself up to the top. Retrieving THE CLEANING PADS, Bobby uses them to protect his hands as he CLIMBS OVER the rusty cast-iron spikes at the top.

One of the spikes catches on his shirt, but he quickly frees himself and makes it over, jumping down to...

**EXT. THE STREET OUTSIDE ST. TIMOTHY'S.**

He stops for a moment, trembling in the February cold, so he zips up the jacket.

FORBES (V.O.)

The little boy who had spent most of his life as an inmate, had now liberated himself. But the most uncertain part of the escape lay ahead.

He takes off running along the orphanage fence.

FLASH FORWARD TO:

**EXT. AXEL'S LAIR - TEN YEARS LATER - NIGHT**

The Jeep pulls up to the old Armour meat packing plant.

Axel stops and looks around.

In the distance he can hear THE ENGINE of some kind of aircraft, but he looks up at the night sky and sees nothing. So he unlocks the padlocked gate and drives in just as...

**EXT. COUNTRY ROAD - MOMENTS LATER - NIGHT**

THE SIKORSKY lands about three miles up the road. Clouds cover the moon intermittently, so one moment Forbes and Bergstrom CAN SEE and the next THEY'RE IN BLACKNESS.

They get out and check their weapons. The Sheriff has a Remington Tactical 870 shotgun and his Sig, Forbes has his Beretta. They try to get their bearings.

SHERIFF BERGSTROM

Which way?

FORBES

You tell me.

The Sheriff cocks his head to THE RIGHT and they start off down the road, but then, Forbes grabs his arm and stops him.

In the distance behind them, they hear JUDAS PRIEST'S metal anthem BEYOND THE REALM OF DEATH emerging from Axel's lair.

JUDAS PRIEST

He'd had enough. He couldn't take anymore. He'd found a place and slammed the door. No matter how they tried, they couldn't understand.

So they turn and take off running towards the noise.

CUT TO:

**EXT. AXEL'S LAIR**

Axel exits his lair onto THE LOADING DOCK by THE FURNACE. CLICK. He throws A SWITCH, igniting the fire.

**ANGLE MADDY**

Pulling herself up in the back seat of the Jeep as THE MOON emerges from behind THE CLOUDS. She looks over at the eerie meat packing plant And then...

HER EYES GO WIDE as FLAMES lick out of THE FURNACE. She looks up

POV: at THE SMOKE STACK beside it. The 19-STORY BRICK CHIMNEY surrounded by THE RUSTY CIRCULAR STAIRWAY spiraling around it.

Then she looks down below at THE ASH PIT. It contains part of a RIB CAGE and A HUMAN JAWBONE.

Suddenly, the killer looms over her. He picks her up, throws her over his shoulder and moves into...

**INT. AXEL'S LAIR**

Carrying her past THE AUTOPSY TABLE and the wall with 299 faces -- now only missing THE FACE OF EVE.

He sets her down on the FAUX MARBLE floor. A beat, then Maddy looks up at his remarkable copy of THE SISTINE CHAPEL CEILING with the victims he's used as his models.

MADDY  
(almost to herself)  
My God...

She realizes now that she's about to be the 300th.

Axel smiles and cranks up the volume on the ballad which thunders out from his house of death, across the fields and into the night...

JUDAS PRIEST  
How many like him, are there  
still? To us, all seem to have  
lost the will. They lie in  
thousands, plagued and lost.  
Is nothing worth this bitter cost?

**EXT. AXEL'S LAIR - NIGHT**

As Forbes and the Sheriff race to try and save Maddy, the lyrics get louder and louder.

JUDAS PRIEST  
Yeah! I've left the world  
behind. I'm safe here in my  
mind. Keep the world with all  
its sin. It's just not fit for  
livin' in...

**END ACT TWO**

ACT THREEINT. EXT. STREET - JOLIET, ILLINOIS 10 YEARS EARLIER - NIGHT

Bobby Leroy Cole, the first inmate to ever escape St. Timothy's Orphanage, runs through the back streets. At this point in mid-February the temperature is just above freezing but the adrenaline rush of the escape is keeping him warm.

FORBES (V.O.)

Bobby's devotion to heavy metal and his unlikely adopted name both came to him on the night of his escape.

He uses the trees and the parked cars along the sidewalks to hide himself from the traffic passing by.

FORBES (V.O.)

He'd started running track at the orphanage the year before, beginning with the 440, the 880 and finally the mile.

SHOT OF BOBBY at an orphanage track meet.

CLOSE ON Bobby's leather shoes now as he runs for his life.

FLASHBACK TO:

INT. ST. TIMOTHY'S SCHOOL LIBRARY - DAY

Moving through the stacks Bobby stops when he comes to A SECTION that says MAPS. He finds what he's looking for, then opens it out on the floor of the stacks.

FORBES (V.O.)

In the library at school he'd found a map of Joliet and studied it until he'd learned the back streets.

CLOSE ON THE MAP. Bobby circles a spot that says Interstate 80.

EXT. GARDNER STREET - JOLIET - NIGHT

Bobby runs down the North-South road south of 4th Avenue and passes under THE INTERSTATE HIGHWAY.

He stops, pulls out A FRAGMENT OF THE MAP and gets his bearings, then he heads to a sign that says I-80 WEST.

FORBES (V.O.)

It was February 17th. The next day would be his 15th birthday and he'd already decided to head west.

**EXT. BOTTOM OF THE ENTRY RAMP - MOMENTS LATER**

Bobby, still in his school uniform stands trembling at the foot of the entry ramp with his thumb out.

He looks like a freezing prep school boy, when suddenly...

A BLACK VAN drives onto the ramp. It passes him. Then stops and backs up.

There are IRON CROSSES painted on the side of the van, interspersed with SKULLS AND CROSSBONES.

Just then, A SIDE DOOR SWINGS OPEN and a waft of SMOKE comes out. Bobby has never smelled anything like it.

A TALL FIGURE in leather pants leans out. His long blonde hair is braided into a pony tail and even now, in winter, he's stripped to his waist. His arms are covered in tats.

We'll soon come to know him as JIMMY.

JIMMY

Hey kid. Where you goin?

BOBBY

(shivering now)  
Ca-- California.

Jimmy looks him up and down, then looks back inside where Bobby can see another DARK FIGURE smoking the strange smelling substance through A GLASS WATER-FILLED TUBE.

JIMMY

What kind of music do you listen to?

FORBES (V.O.)

Bobby couldn't answer. The nuns had forbidden the children to watch TV or even listen to the radio. He had no idea what popular music sounded like.

BOBBY

I-- I don't know.



FIGURE  
 (from inside)  
 Come on man, let's go.

He reaches for the door to close it, but Jimmy stops him. He seems intrigued by this kid.

JIMMY  
 (to Bobby)  
 O.K. Then answer me this:  
 What's your favorite color?

This time, the boy with the genius IQ doesn't hesitate. He eyes the van with its strange markings and Jimmy's arms covered with Iron Crosses.

BOBBY  
 Black.

JIMMY  
 (smiling)  
 Right answer, Kid. Get in.

Bobby jumps in the van, the side doors slams and it roars off.

CUT TO:

### A SERIES OF SHOTS

With Forbes V.O. continuing.

FORBES (V.O.)  
 From that moment on, Bobby Cole became a head banger. As it turned out, the van that had picked him up was full of roadies - the advance crew that helped set up and break down every concert for one of the greatest metal bands in history: Guns N' Roses.

At a concert hall ramp the roadies roll SPEAKERS inside  
 They're emblazoned with the GNR logo.

Bobby, in a CREW t-shirt and black jeans, pushes  
 A DOLLY loaded with the band's DRUM KIT.

FORBES (V.O.)

For the next three years, he traveled with them, working on the road crew, getting a world class education in the blown-out nihilistic sub-genre that was spawned in the 60's and early 70's as a fusion of blues rock and psychedelic.

**INT. CONCERT HALL - BACKSTAGE NIGHT**

The crowd roars as Bobby watches William Bruce "Axl" Rose belt out WELCOME TO THE JUNGLE

AXL

Welcome to the jungle  
We've got fun 'n' games.  
We got everything you want.  
Honey, we know the names.  
We are the people that can  
find whatever you may need.  
If you got the money, honey,  
we got your disease.

Suddenly, the music starts to break up so Jimmy, motions for Bobby to run out to give AXL a new mike with a fresh battery.

SHOT from the backstage POV: Bobby walks out and hands it to the actor portraying Axl whom we just see in SILHOUETTE.

A quick change and Rose is back, prancing across the stage.

AXL (CONT'D)

Welcome to the jungle. We take it day by day. If you want it, you're gonna bleed, but it's the price you pay. You're a very sexy girl, that's very hard to please. You can taste the bright lights, but you won't get them for free.

Off the CROWD (many of them female) SCREAMING at the edge of the stage.

FORBES (V.O.)

The figure in the van was named Jimmy - the lead roadie and guitar tech. When Bobby first saw him he reminded him of the Vikings he'd studied in world history.

**INT. CONCERT HALL - BACKSTAGE - LATER NIGHT**

Jimmy supervises the other roadies in the breakdown of the stage. Bobby carries some CABLE

FORBES (V.O.)

He was tall, over six foot five. He had piercing blue eyes like Bobby and a full head of blonde hair that ran down below his shoulders. He kept it in a ponytail so the epic tattoo that covered his back was always visible.

CLOSE ON JIMMY'S BACK

We see the tat of GNR's infamous first album cover:

FORBES (V.O.)

...A cross that ran from the small of his back to his neck. It was a full color rendering of GNR's first album cover "Appetite for Destruction."

As Jimmy lifts A HEAVY SPEAKER he flexes his back muscles.

FORBES (V.O.)

The cross was suspended between orange and red ribbons with the names of the band and the album. On each point of the cross was a skull's head representing one of the band members: Izzy Stradlin, Duff McKagan, Steven Adler and Slash. The skull in the middle was for Axl.

**In Final Draft find the cover via Script Note flag @ right**

CUT TO:

**A SERIES OF SHOTS**

Jimmy at a tat parlor getting the first part of the image.  
At another ink spot as it grows more detailed, then...  
The third and final pass at another location.

FORBES (V.O.)  
 "Jimmy The Viking," as Bobby called him, had the image drawn on his back over a thirteen month period during GNR's first tour.

**INT. THE VAN - LATER - DAY**

Now, years later with Bobby Cole as part of the road crew Jimmy takes a hit from A BONG constructed from a Square Plexi-Glass Box. Bobby eyes him, but as Jimmy sucks it in and blows it out, he shakes his head.

JIMMY  
 Not 'til you're legal, kid.

**EXT. COUNTRY HIGHWAY - NIGHT**

The BLACK VAN follows the huge GN TOUR BUS

FORBES (V.O.)  
 Jimmy took the fugitive orphan under his wing. In the three years Bobby stayed with the band, Jimmy treated him like a little brother. He called him "Kid" 'til he reached his 18th birthday.

**INT TATTOO - PARLOR - NIGHT**

Bobby, now 18 (played by the actor cast as Axel) is in a chair getting the bottom of his foot inked with the letters W.A.R. standing for W. Axl Rose.

The needle stings as he looks up at A WALL covered in POLAROIDs of the 100's of customers who'd been inscribed before him.

FORBES (V.O.)  
 Jimmy had gotten permission from Rose himself to let Bobby mark himself with his initials W.A.R.

CLOSE ON THE TATTOO

FORBES (V.O.)  
 Always searching for irony and  
 the underside of life, Jimmy  
 had told the "Kid" to put them  
 on the bottom of his foot.  
 (the final inking)  
 That way, someday, if Bobby  
 had to infiltrate the straight  
 culture he'd always know that  
 he was hard-core underneath.

**INT. BACKSTAGE - AFTER A CONCERT**

As Jimmy, Axel/Bobby and the black t-shirted roadies break  
 down the set.

FORBES (V.O.)  
 Until the night of his escape,  
 Bobby had received his first  
 formal education from the  
 clergy of the Catholic Church.  
 For the next three years he  
 studied under a different order  
 that also dressed in black.

Packing up the band's GUITARS, Jimmy treats them with great  
 reverence as he puts them into their cases.

FORBES (V.O.)  
 Though Axl Rose was the high  
 priest, Jimmy the Viking, was  
 one of his principal acolytes.

**INT. THE VAN LATER - NIGHT**

One whole wall in the back is made up of RACKS OF CD'S.  
 Jimmy selects one and puts it into A PORTABLE PLAYER tethered  
 to EAR BUDS on Bobby who has now been christened Axel.

FORBES (V.O.)  
 And he saw it as his personal  
 mission to educate the young  
 runaway by exposing him to a  
 collection of heavy metal CD's  
 that was second to none.

**MORE SHOTS:**

Axel pushing equipment back stage in an IRON MAIDEN T-shirt  
 Plugging cables together with A MOTÖRHEAD tee  
 Stocking the GREEN ROOM in A BLACK SABBATH shirt.

FORBES (V.O.)

As they criss-crossed the country the "Kid," reborn as Axel, listened first to the fathers of metal: Black Sabbath, Led Zeppelin, Deep Purple and Judas Priest, then the Brit bands like Iron Maiden and Motörhead; and finally the mid 80's glam groups like Mötley Crue and the thrash bands like Metallica, Slayer and Megadeth.

**INT. MOTEL ROOM - LATE AT NIGHT**

Axel sits on the edge of his bed listening with HEAD PHONES plugged into the T.V. He's got A SKETCH PAD in front of him drawing SOMETHING. On MTV he's watching The VIDEO of Metallica's WHEREVER I MAY ROAM.

METALLICA (T.V.)

And the road becomes my bride.  
I have stripped of all but  
pride. So in her, I confide.  
And she keeps me satisfied.  
Gives me all I need.

As we go CLOSE ON THE SKETCH PAD we see that Axel is drawing an image of SISTER VERONICA. But not as a nun. He's portrayed her as A DOMINATRIX dressed in black leather and spandex. As she wields her YARDSTICK, we can almost hear her scream.

METALLICA (CONT'D)

My ties are severed clean.  
The less I have the more I gain.  
Off the beaten path I reign.

Now we begin to understand the heavy metal sound track that defines Axel's life. He's come of age with the band in a supportive environment, but he's still haunted by his past.

Just then, he stops and takes off the headphones. Rubbing his temples as A MIGRAINE sets in.

FLASH FORWARD TO:

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

Forbes looks through Killebrew's Axel file and finds A SNAPSHOT of Axel with the Guns N Roses road crew.

They're in a bar laughing. A SIGN behind them celebrating Axel's birthday says "18 YEARS. A KID NO MORE!"

FORBES (V.O.)

But as we tried to understand the trajectory of his pathology, there was a dark hole between his 18th birthday and his first adult kill. Three years to the day from when he left the road crew.

CLOSE ON A CRIME SCENE PHOTO:

A HOOKER lies on a bed, eyes-wide, tongue bulging in death. She's been STRANGLED by her own nylon stocking.

FORBES (V.O.)

After he left the road crew he'd gone off the grid. Jimmy and the band were as close to a family as Axel, born Bobby, had ever known. Then somehow, by himself, he'd conceived the hideous master work he was racing to finish with the blood of a young woman.

Off the PASSPORT PHOTO we saw at the open to HOUR ONE: Mary Harrigan, aka Maddy Bergstrom.

FLASH FORWARD TO:

**EXT. AXEL'S LAIR - NIGHT**

As Forbes and Sheriff Bergstrom, guns drawn, move up to the RUSTED CHAIN LINK FENCE around the perimeter, the pulsating Judas Priest song reaches a crescendo in the bg.

FORBES (V.O.)

At that point I hadn't even begun to understand the depth of his intelligence, much less the bone-chilling danger she was in. All I knew was, he'd taken her inside and if she wasn't dead already, we had only minutes to stop him.

Off Forbes signaling the Sheriff by hand as he finds A LOOSE SECTION OF FENCE, lifts it up and Bergstrom rolls under it.

Once he's in, he lifts the fence for Forbes.

With the sound of the music to cover them, the Sheriff racks THE REMINGTON and Forbes slides a 9 mm round into the barrel of his BERETTA.

They nod and race toward THE SLAUGHTERHOUSE as we...

FADE OUT

**END ACT THREE**



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

The killer lays Maddy out on the faux marble floor directly beneath the elaborately painted ceiling.

He drops down and starts to open her blouse. Still half in shock, she looks up at the murals and begins to recognize the faces of Axel's victims:

12-year-old Ginny and Christie Sloane, the tattooed store clerk with the perfume bottle tattoo.

Axel sees terror in Maddy's eyes, so he stands her up and turns up the music with a remote.

AXEL

It's O.K. to scream now.

But Maddy realizes that staying calm is the only way she'll survive. With her hands flex-tied behind her, she says...

MADDY

Now I understand. What you said on the river... About taking me to a better place.

AXEL

Bullshit.

He moves forward and touches her neck.

AXEL (CONT'D)

Your pulse is racing so fast your heart's gonna arrest.

MADDY

That's not true, I'm just--

AXEL

Don't fucking lie to me...

He lowers the MUSIC, then pours CHORAL HYDRATE on a rag to knock her out.

MADDY

No. Wait. O.K.? I'll relax.

She eyes the digital camera. The faces of the other victims.

MADDY (CONT'D)  
 Tell me how to pose.  
 (insisting)  
 I'll make this work.

Axel stops and eyes her.

MADDY (CONT'D)  
 It's just such a pity...

AXEL  
 (wary)  
 What?

MADDY  
 Your work. How long can it  
 last? That sign on the way  
 in... They're going to tear  
 this place down.

AXEL  
 (confident)  
 Not after tonight.

MADDY  
 What do you mean? Why  
 wouldn't they?

AXEL  
 The body count...  
 (eyes the paintings)  
 When I'm done with you, this  
 becomes the second greatest  
 work of art in history. Forget  
 9/11. Forget Auchwitz. The  
 mass graves of Bosnia... All  
 of that was committee work.  
 But this is *mine*. The crime  
 scene of all crime scenes.  
 They'll run tours through the  
 place. It'll end up in the  
 fucking Smithsonian.

He gestures to his epic mural and his files.

AXEL (CONT'D)  
 I've kept meticulous records.  
 Names, dates.. Enough to clear  
 300 homicides.

He goes to a wall of books on forensics, pulling off volumes,  
 opening them to pictures and tossing them down in front of  
 Maddy: grisly photos of Bundy's carnage. The Son of Sam...

AXEL (CONT'D)

All the others killing, and  
for what? A tabloid headline?  
A T.V. movie?

(pix of Daumer and Gacy)

They were *footnotes* to what  
I've become. They'll be  
writing books about me into  
the next century. The Hillside  
Strangler? Carrion.

(Strangler's victims)

Jack the Ripper? A Victorian  
amateur.

(the Ripper's victims)

You're looking at the  
Michelangelo of homicide. I  
was born to a crack whore in  
Kankakee and tonight I make  
history.

Quietly Maddy sucks in hard. She realizes now that she's  
going to die alone in this stinking slaughterhouse and no one  
will know. Her father was right. She's not her brother.

She's barely a cop. She never should have taken this on.  
Slowly now, she begins to weep...

Suddenly, Axel lunges forward and grabs her by the hair.

AXEL (CONT'D)

No. Wrong emotion. You're Eve.

(points to the ceiling)

Up there, reaching for the  
apple, full of *hope*. That's  
what I want.

Maddy thinks about it and starts to recover.

MADDY

All right... O.K.... But how  
can I strike the right pose  
with my hands tied?

Axel smiles. He leads her over to a faux backdrop of Eden  
from the fresco above.

He presses THE STUN GUN against her neck then takes a  
straight razor and slits the flex-ties behind her.

Now he flex-ties her right arm onto a scaffold, simulating the  
THE DOWNFALL OF ADAM & EVE from the CENTER CEILING PANEL as  
she's reaching out for the apple from THE SERPENT in the tree.

**In Final Draft find the panel via Script Note flag @ right**

With Maddy tied down, he pulls the stun gun away and proceeds, ever so slowly, to cut her clothing away, stripping her so he can paint her naked like the "ignudi" in the mural.

He cuts off the buttons on her blouse and slits it open, exposing her bra. Just then, he spots:

MADDY'S BELT BUCKLE KNIFE -- her last hope for escape. He smiles and cuts the belt off, pulling the knife out and examining it.

AXEL

(smiling)

The prize they gave you after you pulled yourself up that sheer cliff at the climbing school. It was your way of proving to Daddy, you could take Billy's place.

MADDY

No. You're wrong.

AXEL

O.K,. Then call it your back-up plan. A good cop always carries a second weapon.

(he lets the blade catch the light)

Only I have it now and you've run out of options.

Maddy eyes him, trembling with fear.

AXEL (CONT'D)

Just resign yourself. It'll be over soon and you'll thank me from another place. I'm going to make you immortal.

He drops the knife and kicks it across the floor with contempt. Off Maddy wide-eyed with fear...

### EXT. AXEL'S LAIR

The Sheriff and Forbes move up to the edge of the meat packing plant. At the base of the smokestack, as the clouds move away from the moon, they come to:

THE ASH PIT.

Next to it, on a loading dock, Axel has laid out A PAIR OF BODY BAGS. His last two victims waiting to be burned.

SHERIFF BERGSTROM

Oh no...

Bergstrom sees the evidence of Axel's carnage and runs toward the plant to save Maddy. But he trips and...

THE SHOTGUN GOES OFF

**INT. AXEL'S LAIR**

Suddenly, Axel pricks up his ears at the noise. He quickly backs away from Maddy, cuts the music with the remote and listens like an animal catching the scent of a predator.

Then he runs to...

**INT. HIS OFFICE**

...and grabs A TECH NINE. He shoves in a 26 SHOT MAG, then moves to AN ELECTRICAL PANEL and kills the power.

All the lights go out except for TWO EMERGENCY SPOTLIGHTS. Holdovers from the old meat packing days.

THE LIGHTS SWEEP THE HUGE SPACE like eerie beacons, criss-crossing Axel's bizarre reproduction of The Sistine Chapel.

Only this time the faces are those of his victims.

**INT. A BACK WINDOW**

Forbes and the Sheriff slip inside. They trade hand signals and move to different points amid the scaffolding.

As they get closer, Bergstrom sees his daughter, so he instinctively rushes toward her, whereupon...

Axel, perched on a scaffold, turns up the music full blast and FIRES A BURST from the Tech Nine.

BOOM BOOM BOOM

THE SHERIFF GETS HIT and is blown back against a wall a few feet from Maddy as Forbes trades shots with Axel and...

**A RUNNING GUN BATTLE ENSUES**

With Axel leaping from scaffold to scaffold firing down at Forbes who rolls across the faux marble floor firing back.

**ANGLE MADDY**

Straining to reach her father who's badly wounded.

MADDY

Daddy...

SHERIFF BERGSTROM

(losing blood)

Stay back...

Maddy looks up as Axel fires another burst at Forbes who's cutting in and out of the spotlights; drawing his fire...

MADDY

Can you crawl to me Daddy?

The Sheriff grits his teeth. The bullet must have severed his spinal column because...

SHERIFF BERGSTROM

My legs... I can't...

MADDY

All right. Just wait.

Tied to the scaffold with her *right* hand, Maddy strains with all her might to reach toward him with her *left*. The Sheriff tries to move closer as Axel's bullets pock mark the floor.

MADDY (CONT'D)

Daddy. The knife from my belt buckle... He threw it across the floor. Do you seen it?

The Sheriff looks around, then spots it by the scaffold.

SHERIFF BERGSTROM

Yeah.

He nods and starts trying to reach it while...

UP ABOVE Axel fires down, stopping Forbes from moving.

BOOM BOOM BOOM

Finally, the Sheriff reaches the knife and kicks it over to Maddy who grabs it and cuts herself down.

She rushes toward him when...

BOOM BOOM

Axel stops her. But she steels herself and starts to grab for her father's shotgun when...

BOOM! Another shot blows the Remington back.

AXEL  
(screaming)  
Get back on that scaffold!

BOOM! Maddy ducks into a corner.

MADDY  
You said you wanted to paint  
me alive.

AXEL  
The profile just changed.

He's about to finish her. Then, as he slams in a new mag...

BLAM BLAM BLAM

Forbes rolls onto the faux marble floor and fires, forcing Axel off the top of the scaffold. Now...

DOWN BELOW

Maddy reaches the shotgun but sees that Axel's shot has destroyed it. She grabs for the EMPTY PADDLE HOLSTER at her back and realizes that HER .380 IS OUTSIDE IN THE JEEP...

So she nods to her Father.

MADDY  
Hang on Daddy, please.

SHERIFF BERGSTROM  
Just do what you have to do.

Maddy calls out to Forbes.

MADDY  
Cover me...

Just then, Forbes jumps up with a fusillade as...

BOOM BOOM BOOM

Maddy dodges Axel's 9 mm rounds in a broken field run across the faux marble floor. She exits OUT THE BACK WINDOW as...

Axel swings down on a line from the scaffolding and Forbes jumps up to nail him, whereupon, the two men engage in...

A RUTHLESS BRAWL

Forbes, handicapped by his bad leg, gives Axel the thrashing he's been waiting to deliver for years; slamming him across the faux marble floor while Axel wields the Taser.

AXEL

How's the leg feel, Gimp?

FORBES

See for yourself.

He lunges at him, but Axel rolls clear, grabs his Tech 9 and fires...

BOOM! Blowing Forbes back against a wall.

It had to be a fatal shot, but when Axel rushes forward and rips open the ex-agent's shirt, he finds A KEVLAR VEST underneath.

AXEL

I would have made it a head shot, but I need you too.

He quickly searches Forbes and finds a PAIR OF HANDCUFFS, cuffing him to A PIPE on a lower stage of THE SCAFFOLDING.

AXEL (CONT'D)

My Bartholomew was a washout.  
Some wino from North Racine.  
He didn't have the strength of  
character that I need. So  
you'll go up in his place.

Axel nods to: THE PAINTING OF ST. BARTHOLOMEW in the mural.

AXEL (CONT'D)

You remember St. Bart don't  
you? The Romans crucified him  
first, then took his skin off.

POV: On the ceiling in one of the tableaux we see the figure of ST. BARTHOLOMEW holding up his own skin.

**In Final Draft find the panel via Script Note flag @ right**

AXEL (CONT'D)

Think about that, while I go  
kill your girlfriend.



Now, as Forbes struggles to free himself of the cuff, Axel takes off out the back window.

**EXT. AXEL'S LAIR - MOMENTS LATER**

He exits and sniffs the air to get a bead on Maddy who's...

**ACROSS AT THE JEEP**

She quickly locates her gun, then grabs her RAPPELLING HARNESS and looks up at...

POV: THE 19 STORY SMOKESTACK and the rusty CIRCULAR STAIRWAY that surrounds it.

Now, as Axel begins to stalk her, she takes off...

**UP THE STAIRS**

...hoping to draw him up and drill him with the gun on the stairway.

Axel heads toward her, then stops. He moves onto the loading dock past the two body bags and zeros in on the FURNACE CONTROLS.

TURNING UP THE HEAT.

AXEL  
(yelling to Maddy)  
The fires of Gehenna. It's in  
The Book. Those nuns made us  
eat it morning, noon and  
night.  
(strutting now)  
Isaiah 66: "I say unto thee:  
all flesh shall worship before  
Me. Their fire shall not be  
quenched..."

As THE FLAMES below the smokestack roar higher...

INTERCUT:

**INT. AXEL'S LAIR**

Forbes, still struggling with the cuffs, calls over to Bergstrom.

FORBES  
How bad?

SHERIFF BERGSTROM  
 (fading quickly)  
 I'm... bleeding out...

Forbes pulls at the cuff again.

FORBES  
 Can you put any pressure on it?

SHERIFF BERGSTROM  
 No. I'm just... Here, take  
 this...

He pulls out his cell phone and slides it across to Forbes who stretches down and grabs it.

SHERIFF BERGSTROM (CONT'D)  
 (coughing up blood)  
 I need you to tell her...

FORBES  
 I'm getting help. Don't try  
 and talk.

He dials the phone...

SHERIFF BERGSTROM  
 Tell her I... never had a  
 better deputy or a better  
 child. YOU TELL HER!

And with that he drops back and dies.

**EXT. THE SMOKESTACK STAIRWAY - NIGHT**

As Maddy leads Axel up to the top of the brick chimney.

It's 13 feet across with A RIM 3 FEET WIDE at the summit.

They're halfway up the stairwell, when Maddy turns and fires the .380 BAM...

The shot goes wide.

AXEL  
 That's one. Given your  
 propensity for defiance I'm  
 thinking that you've got  
 another fourteen in the mag.  
 None of that Diane Feinstein,  
 reduce-the-number-of-rounds-to  
 ten bullshit for you, right?

MADDY  
 (yelling down)  
 It only takes one.

AXEL  
 Yeah but you need to finish  
 this and get back down to  
 Daddy, so I don't see a lot of  
 precision shooting coming from  
 you. What's your pulse rate  
 right now? Bet it's one-ten -  
 one twenty.

He rounds the corner toward the next level when Maddy fires off another round. BAM. It chips the brick near his face and Axel tastes blood.

AXEL (CONT'D)  
 Lucky shot...

UP ABOVE the moon's been behind THE CLOUDS, but just then, they move away and the scene brightens by half an f-stop.

He advances another half rung and Maddy gets off a third shot BAM... that comes even closer to him.

AXEL (CONT'D)  
 (he looks down)  
 All right, this is getting  
 annoying.

He SPRAYS A BURST of rounds BOOM, BOOM, BOOM, BOOM, racing up another have story while...

### UP ABOVE

Maddy makes it ALL THE WAY TO THE TOP. She steps onto the three-foot-wide RIM and drops down, lying flat.

He starts to move up, but Maddy fires a fourth shot BOOM:

He sprays another BURST: BOOM, BOOM, BOOM, and

One of the rounds SLICES PAST MADDY'S FACE, leaving a quarter-inch gash across her cheek.

She hesitates, then fires one through the rungs below, narrowly missing the maniac as he screams out laughing.

Then suddenly: HIS TEC-NINE JAMS

Axel tries to free the round, but it's lodged in the barrel, so HE TOSSES IT OVER THE SIDE, whereupon...

Maddy gets an idea. She figures out how she can beat him. If she can shoot the stairs away below him, he'll drop.

So she leans out over the rim and steadies the .380 on the edge. BAM, BAM, BAM. She hits ONE OF THE BOLTS on the 18th level just above where Axel is standing and...

POP... The stairway starts to pull away from the smoke stack.

Suddenly, stairs below Axel STARTS TO SHAKE and for the first time since we've seen him as an adult AXEL SHOWS FEAR

BAM BAM BAM She fires at A SECOND BOLT and the entire helix of a stairway start to buckle. Then finally...

BAM BAM BAM BAM-- She empties her gun as

Axel lunges up and grabs onto the BOTTOM STEP of the 18th level, ONE STORY FROM THE TOP whereupon...

The stairway below him FALLS AWAY. Like an enormous rusty Slinky in SLO MO, each story drops onto the one below it.

Now there's ONE STORY between Axel and his prey at the top.

AXEL (CONT'D)  
(yelling up at her)  
That's fifteen and you're  
empty; which means you've only  
got two ways down. Over the  
side or into the pipe.

He moves up a few more steps as

ON THE RIM Maddy quickly dons the rappelling HARNESS. She looks out at THE HORIZON and sees

POV: THE FIRST HINT OF SUN emerging from the east.

Maddy looks back down as THE 18th STORY starts to shake. Without the structural integrity of the WHOLE SPIRAL, the rusty metal of the last stage is trembling under Axel's weight.

Now with what strength she has left, Maddy leans over the rim and KICKS AT IT... She's trying to dislodge it as the most dangerous man she's ever known, crawls hand over hand, pulling himself up to the rim to kill her.

**END ACT FOUR**