

THE X-FILES

"ASCENSION"

Written by

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**FOR EDUCATIONAL
SCRIPT READING
PURPOSES ONLY**

September 6, 1994

THE X-FILES

"ASCENSION"

CAST

FOX MULDER
DANA SCULLY

ALEX KRYCEK
DUANE BARRY
ASSISTANT DIRECTOR SKINNER

X

CIGARETTE SMOKING MAN
MARGARET SCULLY
DR. SLAUGHTER
DWIGHT
SENIOR AGENT
HIGHWAY PATROLMAN
VIDEO ENHANCEMENT TECHNICIAN
CRIMINOLOGIST
DEPUTY #1

(X)

September 6, 1994

THE X-FILES

"ASCENSION"

SETS

EXTERIORS:

MULDER'S APARTMENT
SCULLY'S APARTMENT
SCULLY'S CAR
RESIDENTIAL STREET
ROADWAY
SCULLY'S CAR
SKYLAND MOUNTAIN
 /AERIAL TRAM CHALET
 /LOADING DOCK
 /FOREST
 /SUMMIT
FBI HEADQUARTERS
FBI ACADEMY
RUSSELL SENATE OFFICE BUILDING
PARK

INTERIORS:

MULDER'S APARTMENT
MULDER'S SEDAN
SCULLY'S APARTMENT
SCULLY'S CAR
 /TRUNK
HIGHWAY PATROLMAN'S CAR
KRYCEK'S CAR
FBI HEADQUARTERS
 /SKINNER'S OFFICE
 /MULDER'S OFFICE
 /VIDEO PRODUCTION UNIT
 /BULLPEN
 /LOBBY
FBI ACADEMY
 /MORGUE
SKYLAND MOUNTAIN TRAM
 /CONTROL ROOM
 /TRAM CAR
 /SKYLAND RESTAURANT
 /MANAGER'S OFFICE
 /HALLWAY
 /KITCHEN AREA
RUSSELL SENATE OFFICE BUILDING
 /STAIRWELL
PENTAGON OFFICE (C.S. MAN)
LIMBO

TEASER

FADE IN:

1 EXT. MULDER'S APARTMENT - NIGHT 1

A thunderstorm assaults the city with wind and rain. LIGHTNING SIZZLES across the sky as a LEGEND appears to establish:
"WASHINGTON, D.C. 8:23 P.M." (X)

2 INT. MULDER'S APARTMENT - WASHINGTON D.C. - NIGHT 2

The room is drenched in shadows. Rain pelts the windows. LIGHTNING FLASHES, illuminating Mulder's face in the darkness. Exhausted, he removes his jacket and sits in a chair. He stares out the window as LIGHTNING strobes in his eyes. The shadows of raindrops on the window course down his face. Mulder's eyes are drawn down as the CAMERA TILTS down to find a RED LIGHT blinking in the shadows. His finger presses a button near the light and we hear --

SCULLY'S VOICE

Mulder, it's me. I just had something strange happen. The piece of metal they took out of Duane Barry - it has some kind of code on it...

Mulder senses the tension in Scully's voice.

SCULLY'S VOICE

I ran it through a scanner and some kind of serial number came up. What the hell is this thing, Mulder? It's almost like... it's almost like somebody was using it to catalogue him or something. It's --

Scully's voice is cut off by a BANGING SOUND in the background. Mulder looks concerned... the phone is muffled as he listens to a dreadful silence...then... SCULLY SCREAMS. GLASS BREAKS. THE PHONE SLAMS TO THE FLOOR.

DUANE BARRY'S VOICE

Come here, lady!

(X)

Mulder is horrified hearing Scully being dragged across the floor.

SCULLY

(screams)
Mulder, I need help!

(CONTINUED)

2 CONTINUED: 2

The line suddenly HUMS, dead. PUSH IN on Mulder's terrified face as we... (X)

SMASH CUT TO:

3 EXT. RESIDENTIAL STREET - WASHINGTON D.C. - MIDNIGHT 3

Headlights speed at us, whizzing past...

4 INT. SEDAN - MOVING - NIGHT 4

Mulder FLOORS the car, SCREECHING around a wet corner. He rockets out of a turn and barrels down the street. At the next corner, he SKIDS and SCREECHES up to the curb.

CLOSE ON MULDER

Sickened, the reflection of red lights flashing in his eyes...

5 MOVING WITH MULDER (HAND HELD) 5

He's out the door and across the damp sidewalk where we REVEAL Police cars and FBI sedans surrounding Scully's apartment. Inside the apartment, we see POLICE OFFICERS and FBI AGENTS beginning a crime scene investigation.

Mulder flashes his FBI credentials to a POLICEMAN who is setting up a yellow crime scene tape. Mulder ducks under the police line and crosses the lawn. (X)

As Mulder approaches a broken window, the CAMERA DRIFTS over to a jagged piece of glass sticking out from the shattered window frame. MULDER'S GHOSTLY REFLECTED IMAGE appears in the glass. A limp blind hangs in the windowframe. (X)

MULDER

Chilled, studying the glass. The SOUND of POLICE HELICOPTER blades make a hypnotic WHIRR overhead, as we PUSH in on Mulder's face.

Inside the living room, an electronic CAMERA FLASHES and makes a menacing WHINE as we -- (X)

- 6 FLASHBACK TO - DUANE BARRY'S FACE (REAL TIME) 6
- His nightmarish image is reflected in the same window. Soaked (X)
with rain, Duane Barry presses his face close to the glass. (X)
The blinds open inside and we see Scully's frightened (X)
expression. She screams as he SMASHES the glass with his fist. (X)
The action is SHOCKING in its swift brutality.
- 7 MULDER 7
- stares at the shattered window, the sound of her SCREAM and the (X)
BREAKING GLASS echoing in his imagination... The moment is (X)
dreamlike as the CAMERA DRIFTS to blood stains on the bottom of (X)
the window frame. Mulder enters the front door. (X)
- 8 INT. SCULLY'S APARTMENT - NIGHT 8
- Mulder moves like a ghost lost in a dream world. FBI (X)
CRIMINOLOGISTS and AGENTS work in the shadows around him, (X)
documenting the crime scene. Mulder focuses on an empty gun (X)
holster lying on the entryway floor. As he steps closer, the
CAMERA STROBES, bleaches out the frame...
- HARD CUT TO: (X)
- 9 FLASHBACK - SCULLY (REAL TIME) 9
- She falls back as the window gets SMASHED in. Glass rains down (X)
as she drops the phone and cracks the back of her head against (X)
the wooden floor. Staggered, she feels the blood on her head,
then looks back and spots...
- HER 9MM GUN
- holstered on the table (NOTE: A sweatshirt with the University (X)
of Maryland logo is hung over a nearby chair.) (X)
- SCULLY
- starts crawling toward the gun. (X)
- DUANE BARRY (X)
- rips through the blinds. (X)

10 BACK ON MULDER 10

He studies a strand of Scully's red hair that's stuck to drying blood on the wooden floor. He looks up as the CAMERA FLASHES again, and we...

11 FLASHBACK - SCULLY (REAL TIME) 11

panting, crawling for the gun. Behind her, Duane Barry comes through the shattered window frame. Scully, semi-conscious, reaches for the gun as --

DUANE BARRY

grabs her feet, pulling her back

DUANE BARRY
Come here, lady!

(X)

Scully's bloody fingers claw tracks across the floor as she yells out...

SCULLY
Mulder! I need help!

Duane Barry grabs the phone, SMASHING it under his shoe. (X)

12 BACK ON MULDER 12

Scully's SCREAM ECHOES in his mind as he studies her bloody finger streaks. Mulder, haunted, imagines the horror that has befallen Scully. He is pulled out of this nightmare by the echoing sound of Krycek's voice inside the kitchen.

KRYCEK'S VOICE (O.S.)
I'm sorry, ma'am, but we can't
let anyone disturb the crime
scene.

WOMAN'S VOICE (O.S.)
But this is my daughter's
apartment! Please...

As a dazed Mulder moves toward the kitchen, we notice his hand accidentally touch a blood stain on the inside of the doorframe.

13 INT. SCULLY'S APARTMENT - ENTRYWAY - NIGHT (X) 13

As Mulder enters, the crime scene around him seems to SPEED UP to its earlier frenetic pace. A POLICE OFFICER rushes past as Mulder spots Scully's mother, Margaret, talking to Krycek by the front door. (X)

(CONTINUED)

13 CONTINUED:

13

KRYCEK
If you just wait, I'll --

MARGARET
Please, I have to go inside.

MULDER
(unSURE) Mrs. Scully?

(X)

Margaret looks past Krycek and meets eyes with Mulder. As Mulder gestures for Krycek to let her pass, Margaret sees blood on Mulder's fingertips. Mulder suddenly becomes aware of the blood himself. He nods toward the living room.

MULDER
She's not in there.

MARGARET
Where is she?

The question hangs in the air as we...

GO TO MAIN TITLES:

END OF TEASER

ACT ONE

FADE IN:

14 EXT. SCULLY'S APARTMENT - NIGHT 14

More camera crews, neighbors and bystanders have gathered around the cordoned-off crime scene. A LEGEND appears: 9:13 P.M." (X)

MULDER'S VOICE (O.S.)

We believe she was abducted by a fugitive named Duane Barry.

15 INT. SCULLY'S BEDROOM - NIGHT 15

CAMERA finds Mulder comforting Scully's sobbing mother in the privacy of Scully's bedroom. Through the half-open door, we see FBI Agents and police officers continuing their crime scene investigation. Margaret is distraught, barely able to speak as she cries... (X)

MARGARET

He took those people hostage.

(confused)

The news said he's ex-FBI? (X)

Mulder nods. Margaret looks off at the broken glass window. Tears fill her eyes... (X)

MARGARET

I knew it would happen this way.

Mulder is thrown by the enigmatic comment. She reads his curious look.

MARGARET

I had a dream... (X)

(sobbing)

...of someone taking her away.

Margaret looks around Dana's bedroom, gathering herself. (X)

MARGARET

It's strange, isn't it?

Mulder nods, then...

MULDER

We're going to find her.

As if she's not listening, Margaret continues --

(CONTINUED)

15 CONTINUED:

15

MARGARET

I wanted to tell Dana, but I just
didn't want to scare her.

(sighs)

She would've laughed at me. She
doesn't believe in things like
that.

A smile quivers on her lips. Mulder lays a comforting hand on
her shoulder, but his mind is elsewhere, thinking of the task
ahead.

CUT TO:

16 INT. FBI HEADQUARTERS - A.D. SKINNER'S OFFICE - MORNING (X)

16

Agent Mulder sits a conference table with several SENIOR FBI
AGENTS who are listening intently while he debriefs Assistant
Director Skinner, who paces about. Agent Krycek sits with the
others, casting an occasional glance to the Cigarette Smoking
Man who stands rather conspicuously on the opposite side of the
room. A LEGEND APPEARS: FBI HEADQUARTERS, WASHINGTON D.C. 3:01
AM.

SKINNER

Why would he take her?

MULDER

I'm not sure.

Skinner studies Mulder, measuring the depth of his personal
involvement in the matter. Which, by the deeply serious look
on Mulder's face, is not hard to judge.

SKINNER

Agent Scully's research states
that Duane Barry's propensity for
violent, deviate behavior is due
to brain damage from a bullet
wound to the head.

MULDER

Yes. That's a possible
explanation.

SKINNER

Do you have another?

MULDER

(carefully)

Duane Barry's convinced he's
going to be abducted by aliens.

(MORE)

(CONTINUED)

16 CONTINUED:

16

MULDER (CONT'D)

He believes that by taking someone to the abduction site he won't be abducted himself.

This causes some uncomfortable body language from the Senior Agents seated around the table. But Agent Mulder keeps steady eye contact with Skinner who does not dismiss him out of hand.

MULDER

That he's obeying alien voices in his head.

SKINNER

Interesting spin on the Nuremburg defense.

SENIOR AGENT

You seem to subscribe to the latter explanation, Agent Mulder.

Mulder takes a beat, knowing he's in a room hostile to any such belief.

MULDER

There's a question how he could have gotten to Scully.

SENIOR AGENT

(duly incredulous)

And you think the alien voices told him?

MULDER

Agent Scully was holding a small piece of metal that was removed from Duane Barry's abdomen. An implant he described as a tracking device.

This causes more awkward shifting in seats.

SENIOR AGENT

Agent Scully also thought you had made a major miscalculation of Duane Barry's psychosis. Isn't that true?

MULDER

Yes. But it still doesn't explain how he knew where she lived.

(CONTINUED)

16 CONTINUED: (2)

16

Agent Krycek takes one of those quick looks to the Cigarette Smoking Man at this point. The significance of which isn't clear. (X)
(X)

SKINNER (X)
So where would he be taking her? (X)

MULDER (X)
I don't know. He talked about a (X)
mountain, but he wasn't clear on (X)
the location. (X)

Skinner nods, convinced of nothing but the dire urgency of the situation. (X)

SKINNER (X)
However he got to her, and (X)
whatever his motives, he took (X)
Agent Scully's car and her (X)
weapon. I think we all (X)
understand the seriousness of (X)
this matter and should proceed (X)
ahead quickly with all possible (X)
resources. (X)
(looks to Mulder) (X)
I need you to turn over your (X)
files to HRT. (X)

MULDER (X)
I'd like to brief them myself if (X)
you -

SKINNER (X)
Go home, Agent Mulder. You've (X)
been up all night. Go get some
sleep.

Mulder is stunned by his removal. (X)

MULDER (X)
I know Duane Barry. I've been in (X)
his head. I know how he thinks.

SKINNER (X)
You're too close to this case. (X)
If we can use you, we will.

MULDER (X)
Sir - (X)

(CONTINUED)

16 CONTINUED: (3) 16

SKINNER

That's an order, Agent Mulder. (X)

(looks to Krycek)

Make sure he gets home safely. (X)

Mulder rises from his chair, the eyes of the bureau brass on him, seeing his numbness from Skinner's edict. (X)

As the SOUND of HAUNTING MUSIC RISES, we... (X)

CUT TO:

17 EXT. ROADWAY - DAY (X) 17

Scully's car whizzes past down the roadway. A LEGEND appears: (X)
"ROUTE 229 -- RIXEYVILLE, VA. 7:23 A.M." On the car's radio, (X)
WE HEAR Nick Cave and the Bad Seeds' "Red Right Hand" blaring.

NICK CAVE

(singing)

You'll see him in your
nightmares,/ you'll see him in
your dreams/ He'll appear out of
nowhere but he ain't what he
seems...

18 INT. SCULLY'S CAR - DRIVING - DAY (X) 18

Duane Barry appears possessed, like a man on a mission. His (X)
hypnotic eyes stare straight ahead. As he nears a fork in the (X)
road, he abruptly and intuitively turns right, crossing a (X)
bridge.

(CONTINUED)

18 CONTINUED:

18

Blood from his chest wound seeps through a worn sweatshirt that has the University of Maryland logo. (NOTE: He still wears his hospital I.D. wristband.) Duane Barry's head bobs slightly to the eerie song --

NICK CAVE

(singing)

You'll see him in your head on
the TV screen/ And hey buddy, I'm
warning you to turn it off/ He's
a ghost, he's a God/ he's a man,
he's a guru..

(X)

19 INT. SCULLY'S CAR - TRUNK - DAY

19

A faint band of light illuminates Scully's face in the shadows. She's unconscious, her hands and feet bound behind her back. Her body is covered with a coat. The futzed MUSIC is heard from back of radio speakers vibrating in the trunk.

NICK CAVE

(singing)

You're one microscopic cog in his
catastrophic plan/ Designed and
directed by his red right hand...

20 INT. SCULLY'S CAR - DAY

20

Duane Barry, enraptured by the music, speeds along at 85 m.p.h. as -- (X)

A SIREN BLARES

He looks in the mirror.

(X)

DUANE BARRY'S POV - REAR VIEW MIRROR

The road is empty behind him.

(X)

(CONTINUED)

20 CONTINUED: 20

DUANE BARRY

is unable to find the source of the phantom siren. Glancing ahead, he sees a Virginia Highway Patrol car hiding under a shadowy tree. Duane Barry speeds by. (X)
(X)

20A EXT. THE HIGHWAY PATROL CAR - DAY 20A

The patrol car whips a U-turn, speeding to catch up.

20B INT. SCULLY'S CAR - DAY 20B

Duane Barry looks at himself in the mirror, the flashing red lights reflected in his eyes. Panicked, he struggles to breathe. He winces as a throbbing pain burns in his brain. Strangely, he holds his breath as the pain subsides. He becomes calm and slows to the side of the road, parking under a grove of trees that block the morning sun. The Highway Patrol car pulls up behind him in the shadows. (X)
(X)
(X)
(X)
(X)

21 INT. HIGHWAY PATROL CAR - DAY 21

A HIGHWAY PATROLMAN (25) flips on a VIDEO CAMERA that's mounted on the dash, then gets out of the cruiser.

CUT TO:

22 INT. SCULLY'S CAR - DAY 22

Duane Barry lets the radio continue playing. Fighting off the pain, he glances in the side-view mirror. The Highway Patrolman cautiously approaches, resting his hand on his pistol. Duane Barry attempts to cover his anxiety. (NOTE: From this angle, the Patrolman is unable to see the blood on Duane Barry's shirt.) (X)
(X)
(X)
(X)

PATROLMAN

(over the loud music)

Sir, could you turn off your radio?

DUANE BARRY

I would, officer, but I've got to keep going.

(CONTINUED)

22 CONTINUED:

22

ANGLE ON PATROL CAR

The camera videotapes the scene.

VIDEO CAMERA'S POV

bathing the scene in black and white as we hear:

DISPATCHER'S VOICE

All units, an A.P.B. from the
FBI has been issued for a suspect
believed to be responsible for
the abduction of an FBI Agent.

(MORE)

(CONTINUED)

22 CONTINUED: (2)

22

DISPATCHER'S VOICE (CONT'D)
The suspect is described as a
Caucasian male --

23 EXT. SCULLY'S CAR - DAY

23

The LOUD RADIO drowns out the DISPATCHER's voice. The
Patrolman is oblivious as he nods at Duane Barry's radio --

(X)

PATROLMAN
Sir, I asked if you'd mind
turning that off.

Duane Barry flips off the radio, frantically appealing to the
Patrolman.

DUANE BARRY
Okay, but could you just give me
the ticket so I can go? I've got
to be someplace.

(X)
(X)
(X)
(X)

PATROLMAN
Where?

(X)
(X)

DUANE BARRY
I'm not sure. They'll tell me
when I get there.

(X)
(X)

The suspicious Patrolman glances inside.

PATROLMAN'S POV

He sees bloody cuts on Duane Barry's knuckles, as well as the
hospital I.D. bracelet on his wrist.

THE PATROLMAN

alarmed, pulls his gun.

PATROLMAN
Sir, put your hands on the
steering wheel where I can see
them.

(X)
(X)
(X)

DUANE BARRY
But you don't understand.
They're waiting for me. If I'm
late they'll come looking for
me..

(X)
(X)
(X)
(X)
(X)

(CONTINUED)

23 CONTINUED: 23

The Patrolman cautiously opens the car door. (X)

CUT TO:

24 INT. SCULLY'S CAR - TRUNK - DAY 24

Scully stirs from unconsciousness at the sound of the voices.

PATROLMAN

(firm)

Put your hands up --

(X)

(X)

Scully struggles in the restraints, barely able to summon the strength to tap her finger against the inside of the trunk.

CUT TO:

25 EXT. SCULLY'S CAR - DAY 25

The Patrolman gestures with his gun for Duane Barry to get out. (X)
Duane Barry winces in excruciating pain, struggling to breathe. (X)

PATROLMAN

-- and exit the vehicle.

DUANE BARRY

No, I've got to keep moving.

Please, for your own sake, don't
stop Duane Barry..

(X)

Duane Barry is panting in agony. The patrolman looks (X)
frightened by this bizarre behavior. (X)

PATROLMAN

Sir, put your hands--

(X)

(X)

The Patrolman freezes, hearing a TAPPING NOISE coming from the trunk. He glances back. In that instant, Duane Barry whips out a GUN from between his legs. The Patrolman and Duane Barry both FIRE --

ANGLE ON PATROL CAR WINDSHIELD

We see the FLASHES of GUN FIRE reflected on the windshield. Inside the car, the video camera records the shooting.

CUT TO:

26 INT. SCULLY'S CAR - TRUNK - ON SCULLY

26

Flinching at the GUNSHOTS. A BODY is HEARD DROPPING to the gravel. Scully tenses, hearing the sound of FOOTSTEPS ON GRAVEL as SOMEONE comes around to the trunk.

Keys JINGLE in the lock... then the trunk opens. She looks up (X)
at the HULKING SILHOUETTE above her. (X)

(CONTINUED)

26 CONTINUED:

26

SCULLY'S POV

Duane Barry's face emerges from the shadows.

(X)

CUT TO:

VIDEO CAMERA'S POV

From a distance, we see Scully reacting to the sight of Duane Barry.

MULDER'S VOICE (O.S.)

Freeze it there.

Scully's frightened image FREEZES as we PULL BACK TO REVEAL we're...

27 INT. FBI HEADQUARTERS - VIDEO PRODUCTION UNIT - DAY

27

Mulder observes the video footage on a monitor that is being operated by a FBI VIDEO ENHANCEMENT SPECIALIST. A LEGEND appears: "FBI HEADQUARTERS. VIDEO PRODUCTION UNIT. 3:11 P.M."

MULDER

Back it up a few frames.

The Technician slowly rewinds the tape...

MULDER

There. Now magnify this area.

Mulder points to SCULLY'S FACE on the monitor. The Technician enhances the frame until SCULLY is in EXTREME CLOSE UP. Scully's image is grainy, surreal. Her eyes glitter in terror. The Technician is chilled to see Scully in this condition.

TECHNICIAN

My God.

MULDER

(sotto)

She's still alive.

Mulder is transfixed by Scully's image. After a tense beat...

MULDER

Print it up.

The Technician copies the digital information onto a disc, which he slips into a thermal printing Mavrigraph machine. Scully's image appears on the screen as he punches another code.

(CONTINUED)

27 CONTINUED:

27

ANGLE ON MACHINE

as three copies of SCULLY'S FACE slide into a bin on the side of the machine. Mulder picks up the copies and looks at one.

CUT TO:

CLOSE ON SCULLY'S FACE

grainy, black-and-white, frozen in terror.

DUANE BARRY'S VOICE (O.S.)
I just want to go to the place.

CAMERA PULLS BACK TO REVEAL we're...

28 INT. FBI BULLPEN - MULDER'S DESK - DAY

28

MULDER, sleep deprived, working alone. A LEGEND appears: "FBI HEADQUARTERS. 4:03 P.M." He's listening to tape recordings of his earlier hostage negotiation conversation with Duane Barry.

MULDER
What place, Duane?

DUANE BARRY
Where it started. Where they first came and took me.

MULDER
Where is that?

DUANE BARRY
(trying hard to remember)
There's a mountain. We go up and up. Ascending... to the stars.
(pained)
I'm not going anymore. They're not going to take Duane Barry again. They can take the doc, but not me.

Mulder stops the tape and rewinds it to:

DUANE BARRY (O.S.)
There's a mountain. We go up and up. Ascending... to the stars.

Mulder rewinds again to hear...

DUANE BARRY (O.S.)
...Ascending... to the stars...

(CONTINUED)

28 CONTINUED:

28

Mulder stops the tape, contemplating what he's heard, then stares at the grainy photo of Scully's frightened face. He's startled by --

(X)

KRYCEK'S VOICE

(X)

Mulder.

CAMERA TURNS with Mulder to see --

(X)

KRYCEK

entering the bullpen. He's freshly shaved, wearing a new suit.

(X)

KRYCEK

(X)

How'd you sleep?

(X)

MULDER

I couldn't.

(X)

Krycek sees the photocopy of Scully's face and another photo of Duane Barry. Mulder, getting back to work, hits the tape:

(X)

(X)

DUANE BARRY (O.S.)

...They're not going to take Duane Barry again.

Mulder rewinds it to:

DUANE BARRY

There's a mountain. We go up and up. Ascending... to the stars.

Mulder stops the tape, pondering these words. He rewinds the tape to:

DUANE BARRY (O.S.)

...Ascending... to the stars...

Krycek senses that Mulder is on to something...

KRYCEK

What is it?

MULDER

Where was that patrolman killed?

KRYCEK

Rixeyville, Virginia. Route 229.

MULDER

Doesn't 229 lead to the Blue Ridge Parkway?

(CONTINUED)

28 CONTINUED: (2)

28

KRYCEK

Yeah.

Mulder gets an idea and strides over to a bookshelf filled with hundreds of Yellow Pages directories. Pulling out a Virginia directory, he quickly thumbs through it.

(CONTINUED)

28 CONTINUED: (3)

28

He locates a page, scanning it for something. His finger stops on an advertisement.

MULDER
Skyland Mountain.

Mulder locates a page and scans it, stopping on a quarter-page advertisement.

KRYCEK
You know where he's going?

Mulder nods as Krycek looks at the ad --

ANGLE ON AD

showing the photo of a tram rising up a mountain. A caption reads: "Skyland Mountain: Ascend to the Stars."

KRYCEK
Ascend to the stars.
(blown away)
It's right there.

Mulder, excited, pulls on his jacket. He grabs a set of handcuffs from his desk and pockets them.

MULDER
Get your car. Meet me downstairs
in the garage in five minutes.

KRYCEK
Where are we going?

MULDER
Just get your car.

KRYCEK
What about Skinner?

MULDER
I'll deal with it.

(X)
(X)

(X)
(X)

Krycek, disturbed by Mulder's intensity, nods and rushes out the door. Mulder folds up a copy of Scully's photo, slips it in his pocket. As he heads out, the CAMERA drifts down and HOLDS on another photocopy of the grainy, black and white video PHOTOGRAPH of Scully, her eyes frozen in terror. Over this we HEAR:

(CONTINUED)

28 CONTINUED: (4)

28

KRYCEK'S VOICE
He thinks Scully's been taken up
to Skyland Mountain --

CUT TO:

29 INT. KRYCEK'S CAR - UNDERGROUND FBI GARAGE - DAY

29

Krycek, on a cellular phone, speaks conspiratorially...

KRYCEK
-- I'll hold him off until they
locate her.
(looks off)
Wait, here he comes.

ON MULDER

briskly entering the parking garage.

RESUME KRYCEK

on phone --

KRYCEK
I'll be in touch.

He flips the phone shut, then revs his engine and pulls the car
out. Mulder jumps in.

MULDER
Let's go.

Krycek nods, taking off.

30 EXT. KRYCEK'S CAR - DAY

30

As the car WIPES FRAME, we hold on a sedan and see the C.S.
Man on a cell-phone. He flips the phone off and sits in the
shadows, the red tip of his cigarette glowing malevolently, as
we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

31 EXT. ROADWAY - AFTERNOON

31

Golden afternoon light ignites the sky. The sedan whizzes down the two-lane roadway at high speed. A LEGEND appears: "ROUTE 211. WARRENTON, VIRGINIA. 5:43 P.M."

32 INT. KRYCEK'S CAR - AFTERNOON

32

Mulder drives. He appears tired as the CAMERA CREEPS closer toward his eyes and we see...

MULDER'S POV

fading off, his vision blurring... until he hears the ominous THUDDING NOISE of his tires crossing the reflective bumps in the middle of the roadway.

KRYCEK (O.S.)

HEY!

MULDER

eyes flashing open. He turns the wheel as a TRUCK blares its HORN and FLASHES past. Mulder, chilled, is now wide awake.

KRYCEK

You're dozing off. Maybe I should drive?

MULDER

-- I'm okay.

(X)

KRYCEK

But you haven't slept yet. I have.

(X)

(X)

(X)

MULDER

I said I'm fine.

They drive in silence. Krycek strikes up a conversation, trying to keep Mulder awake.

KRYCEK

You know, Chernobyl, the Exxon Valdez, and Three Mile Island were all linked to sleep deprivation?

(CONTINUED)

32 CONTINUED:

32

Mulder looks at him strangely.

KRYCEK

And the U.S. Department of
Transportation estimates over
190,000 fatal car crashes each
year are caused by sleepiness.

MULDER

Did they estimate how many people
are put to sleep listening to
their statistics?

KRYCEK

Hey, man, I'm just trying to keep
you awake.

Mulder glances over. Krycek feigns anxiety about participating (X)
in this clandestine investigation. Mulder studies him, then -- (X)
(X)

MULDER

Look, I know you think we should
have told Skinner. But if he
sent out the whole cavalry, Duane (X)
Barry might go over the edge.

KRYCEK

You're right. (X)

Krycek tells Mulder exactly what he wants to hear.

MULDER

If we find them first, we'll
notify the Bureau. (X)

Krycek nods. After a moment -

KRYCEK

You really think he tracked her (X)
down by that implant? (X)

Mulder hesitates, deeply troubled by this mystery. (X)

MULDER

That's the easiest explanation... (X)
and the most implausible. (X)

KRYCEK

Are you saying you don't think he (X)
was abducted now? (X)

(CONTINUED)

32 CONTINUED: (2)

32

MULDER (X)
His alleged "memories" were (X)
consistent with those described (X)
by sane, credible abductees. (X)

KRYCEK (X)
Then it could be a real implant? (X)

MULDER (X)
(unsure) (X)
Or a bullet or shrapnel. He was
shot in the line of duty and did
a tour of Vietnam.

Krycek, frustrated, tries to pin Mulder down - (X)

*KRYCEK (X)
So what do you believe? (X)

Mulder offers the only truth he knows - (X)

MULDER
We've got to find them before
it's too late.

Krycek nods at an approaching roadway sign. (X)

KRYCEK (X)
There's our turn off - "Skyland
Mountain."

33
thru OMITTED
35

33
thru
35

36 EXT. SKYLAND MOUNTAIN - TRAM - CHALET - LATE AFTERNOON (X) 36

Krycek looks on while Mulder shows Duane Barry's PHOTO to DWIGHT (36) a reclusive, paranoid night watchman. Mulder is intense, fearing that precious moments to find Scully may be slipping away. Dwight inspects the photo.

DWIGHT
Yep, he came by here.

MULDER
And you let him go up in the tram?

DWIGHT
No way. The tram's shut down during the summer. I told him to take the back road up.

MULDER
How long ago?

DWIGHT
Oh, about an hour and a half.

MULDER
How long's it take to drive up there?

DWIGHT
A little over an hour.

MULDER
You have to get me up there.

DWIGHT
It's too dangerous. We just got done reconnecting the track rope. It hasn't been tested for passenger's yet. You'll have to take the back road too.

MULDER
I don't have that kind of time.

DWIGHT
You don't have a choice.

MULDER
I'm going up there now.

DWIGHT
No way. If the cable comes off the track, you're a dead man.

(CONTINUED)

36 CONTINUED:

Mulder pulls his gun.

MULDER
I'll take my chances. Now let's
go.

As Dwight's eyes widen --

36
(X)
(X)
(X)
(X)
(X)
(X)
(X)

37 INT. TRAM CONTROL ROOM - LATE AFTERNOON - CLOSE ON A KEY 37

A HAND turns the key in a lock, causing a beat up panel of lights to FLASH ON. The HAND then presses a button marked "M.G. SET" as we hear the EERIE WHINE of a ancient AC electric motor, along with BLOWERS and COOLING FANS. (X)

WIDEN TO REVEAL

Dwight working the control panel. Mulder and Krycek look on. Two T.V. Monitors focus on the upper and lower loading terminals. The control room looks through a glass window at the tram loading area and Skyland mountain. (X)

Mulder races out the door, followed by Krycek.

38 INT. TRAM LOADING DOCK - LATE AFTERNOON 38

Mulder jumps into the tram and closes the glass door as Krycek runs up.

KRYCEK
What are you doing?

MULDER
Stay here and whatever happens, don't let him stop the tram. (X)

Mulder scans the tram's old control panel. A small reading light illuminates a UHF two-way radio, a "speed indicator" and numerous buttons. Dwight shuffles up, puffing, giving last minute instructions -- (X)

DWIGHT
Okay, you hit your "run" and "up" buttons on the panel. Your "speed indicator" controls your ascent. Now when you want to slow down --

Mulder impatiently hits the control panel buttons and cranks the "Speed Dial," causing the tram to take off up the mountain. Dwight calls after him --

DWIGHT
I'm not taking the blame for you getting killed!

Off Krycek's look --

39 EXT. GROUND VIEW - TWILIGHT - ANGLE ON TRAM 39

As it speeds past.

40 INT. TRAM - LATE AFTERNOON

40

Mulder watches the tram base get smaller as the tram rises a hundred feet above the mountain.

WIDE SHOT OF TRAM - (SFX)

As the tram moves up the mountain.

41. INT. TRAM -DUSK

41

The wind whooshes past, causing the cab to sway on the cable, creating an hypnotic effect. Mulder's mind wanders off as sleep presses against his brain... His face is etched in the half-light of the blinking control panel lights... Bleary-eyed, he turns toward his reflection in the window.

MULDER'S POV

As he turns, he catches the fleeting image of DUANE BARRY'S FACE reflected behind him.

MULDER

spins to see... THE EMPTY TRAM. Frightened by this hallucination, he leans against the wall and breathes in, trying to calm his racing heart. He's startled by --

AN EERIE VOICE (O.S.)
...zulu-zulu...
(breaking up from
static)
...zulu-zulu...

Mulder turns to the two-way radio by the control panel. He adjusts the radio's squawk button and hears...

PILOT'S VOICE (O.S.)
(crackling over radio)
Charlie-zulu-zulu... Come in
tower.

Mulder realizes it's an airplane transmission. He readjusts the squawk button and hears another static voice.

DWIGHT'S VOICE
Base to car one. Pick up.

Mulder picks up the radio handset and presses the mike.

MULDER
Go ahead.

(CONTINUED)

41 CONTINUED:

41

DWIGHT'S VOICE
(crackling from static)
If it's too... slow her..

MULDER
You're breaking up.

Mulder adjusts the squawk button.

DWIGHT'S VOICE
Slow her down! Slow her down!
Or you'll crash into the tower
coming up!

Mulder turns to see the tower approaching fast. He turns the "Slow Dial" and decelerates, passing within inches of the first tower. Mulder cranks the "Speed Dial" back up to "Full Speed." The "Speed Indicator" needle rises... 15... 20... 25... 30... 35 mph. He watches the other tram descend at the halfway point. It glides past like a ghost tram, empty, silent...

MULDER is awakened by the VOICE on the radio.

DWIGHT'S VOICE
(breaking up)
The next... coming up...

MULDER
(into mike)
I can barely hear you.

DWIGHT
...tower...

The tram is buffeted by increasing winds. He adjusts the slow button and we see the "Speed Indicator" drop... 35... 30... 25... 20... 15... The second tower appears on the next crest. (X)

(CONTINUED)

41 CONTINUED: (2) 41

The wind HOWLS, jostling the tram. Mulder spots the upper tram station within three hundred yards.

42 OMITTED 42

43 INT. TRAM CONTROL ROOM - DUSK (X) 43

As Dwight looks up at the tram, Krycek stands behind him, studying the back of his head.

KRYCEK
How close is he?

DWIGHT
He should be up top in a minute.

FEATURE T.V. MONTOR (X)

as the tram appears on screen and rises higher up the mountain. (X)

DWIGHT (X)
There he is. (X)

Krycek nods, then abruptly SLAMS Dwight across the back of the head as we --

SMASH CUT TO:

44 EXT. TRAM - DUSK - STREAKING ACROSS FRAME (X) 44

with a violent shudder.

45 INT. TRAM - DUSK (X) 45

As the tram moves, it's hit by a gust of wind. The control panel lights suddenly strobe and sputter out. The tram cables grind to a halt. Mulder grabs the radio.

MULDER
I've lost power.

46 INT. TRAM CONTROL ROOM - DUSK (X) 46

Krycek stands alone, the red emergency lights ghoulishly illuminating his face. Mulder's voice crackles over the radio.

MULDER'S VOICE (O.S.)
What's happening down there?

(CONTINUED)

46 CONTINUED:

46

Krycek ignores Mulder's transmission. We see that Krycek is holding a cellular phone in his other hand.

Krycek keeps his thumb off the radio mike so Mulder won't hear him.

(CONTINUED)

46 CONTINUED: (2)

46

MULDER'S VOICE (O.S.)
Agent Krycek, do you read me?

(X)

Krycek listens to the phone.

VOICE (O.S.)
(over phone)
Hold him there until otherwise
ordered.

Krycek calmly pockets his cell-phone. He glances at the T.V. MONITOR and sees the tram swaying on the cable. (X)
(X)

47 INT. TRAM - DUSK

(X) 47

The tram is jostled by the wind. Mulder panics, as darkness is descending on the mountain. (X)

MULDER'S VOICE
Isn't there an emergency system
on board?
(beat)
Can anyone read me down there?

(X)

Frantic to find Scully in time, Mulder scans the floor and sees a trap door marked "Emergency Evacuation." Leaning closer, he opens the door and finds Evac Equipment packed inside. He pulls out a "screamer suit" harness, a spool of cable, brake release, and complicated step-by-step assembly instructions. (X)

Frustrated and pissed, he spots an evacuation door in the roof. Mulder reaches up and opens the roof door. WIND WHOOSHES inside.

48 EXT. TRAM - DUSK

(X) 48

WIND BLOWS as Mulder crawls to the top of the tram. He looks ahead and sees the second tower some ten yards up the mountainside. A steel ladder on the tower leads to the ground. (X)
(X)

(CONTINUED)

48 CONTINUED:

48

MULDER, considering a way to get down to the ground, eyes the
cable leading to the tower ahead.

(X)

(X)

(X)

- 49 INT. TRAM CONTROL ROOM - DUSK (X) 49
Watching the TV monitor, Krycek reacts, seeing Mulder on top of the tram. Enraged, Krycek considers his orders to stop Mulder at all cost. Krycek turns on the key, then presses the "M.G. SET" button. The A.C. electric motor KICKS ON. BLOWERS and COOLING FANS RUMBLE to life. (X)
(X)
(X)
(X)
(X)
- 50 EXT. TRAM - DUSK (X) 50
WIND blows around Mulder as he reaches out for the cable. (X)
- 51 INT. TRAM CONTROL ROOM - DUSK (X) 51
Krycek's expression is devoid of emotion as he hits the speed dial. (X)
(X)
- 52 EXT. TRAM - DUSK (X) 52
Mulder's eye's widen as the tram takes off. He rolls over the side and hangs onto the edge. His fingers dig into the ridge atop the tram. (X)
(X)
(X)
CLOSE ON CABLE (X)
picking up speed, spinning on the track wheels. (X)
CLOSE ON MULDER (X)
The tram shudders going over the tower wheels. He grasps the roof, barely holding on. (X)
(X)
- 52A INT. TRAM CONTROL ROOM - DUSK 52A
Watching the T.V. monitor, Krycek burns as he watches Mulder hang on to the tram as it docks at the upper terminal. (X)
(X)
- 53 EXT. FOREST - TWILIGHT - TRACKING WITH MULDER 53
Darkness has fallen. Mulder sprints like a man possessed. The summit is like a dream world, obscured by the moving CLOUDBANK and the WHISTLING WIND.
SCULLY'S CAR
appears from the haze. Music plays inside and the engine is still running. The driver's door is open. Mulder pulls his 9mm. Approaching cautiously, he aims his gun into the car --

(CONTINUED)

53 CONTINUED:

53

MULDER'S POV

The car is empty. The light on the radio glows inside. Mulder flips on a mini "Mag" flashlight and sweeps the beam inside, finding drops of blood on the driver's seat.

MULDER

spots the TRUNK RELEASE LEVER and pops it open. He moves around to the back of the car. His heart is pounding as he slowly lifts the trunk and looks inside --

(CONTINUED)

53 CONTINUED: (2)

53

MULDER'S POV

The trunk is empty. Mulder flashes his light inside and finds a blood-soaked piece of frayed twine. Something glittering next to it attracts his attention. Mulder reaches inside and finds SCULLY'S GOLD CROSS attached to a BROKEN CHAIN.

MULDER

studies the gold cross necklace in the light. As he pockets it, he's suddenly distracted by...

A SERIES OF BIZARRE GLOWING BLUE LIGHTS

APPEAR behind the scrim of trees surrounding him. A HUMMING NOISE RISES.

MULDER

disoriented, seems to hear the HUM from all around him. Confused, he moves closer toward the trees, which are obscured by the cloudy aura. He reacts as...

THE GLOWING LIGHTS

GO OUT at once!

ON MULDER

Wind and debris continue BLASTING into his face as the RUMBLING WHINE of some type of aircraft is heard passing through the cloudbank. Mulder peers up momentarily to see...

A BLACK CRAFT (SFX)

moving like a wraith within the misty clouds overhead before it disappears.

MULDER

suddenly finds himself standing alone, with only the sound of the WIND around him. LAUGHTER across the smoky field draws his attention.

MULDER

heads in the direction of laughter. With his gun drawn, he moves through the cloudy haze until he's startled by someone SCREAMING and WHOOPING. Mulder spins to see --

DUANE BARRY

WHOOPING in excitement, looking toward the sky. Mulder aims his gun at Duane Barry's head.

(CONTINUED)

53 CONTINUED: (3)

53

MULDER
Federal Agent. Freeze.

Duane Barry laughs, oblivious to Mulder.

MULDER.
I said FREEZE!

Duane Barry turns and smiles, seeing Mulder.

MULDER
Where is she?

(X)
(X)

DUANE BARRY
Ask them.

Duane Barry gestures heavenward as the haze and wind swirl
around them, and we...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

54 EXT. SKYLAND MOUNTAIN SUMMIT - NIGHT - CONTINUOUS ACTION

54

Mulder holds his gun and flashlight on Duane Barry, who rants like a lunatic above the wind. LIGHTNING CRACKS, revealing Scully's 9mm gun stuck in Duane Barry's waistband. Duane Barry feels his temples, finally relieved of his pain and inner torment. (X)
(X)
(X)
(X)

DUANE BARRY

(skyward)

I'm free, you sonsabitches! You
can't touch Duane Barry anymore!

(X)

Duane Barry raises his fist and screams at the stars. Mulder panics, trying to gain control over this madman. (X)

MULDER

FREEZE!

Duane Barry is apparently unafraid of Mulder.

MULDER

Down on the ground.

(gestures)

I SAID ON THE GROUND!

Duane Barry lies down, gleefully clawing his fingers into the terra firma of Mother earth. Mulder pulls the 9mm pistol from Duane Barry's waistband, then attempts to handcuff him. But Duane Barry suddenly rolls over and sits up, looking at the stars.

MULDER

DON'T MOVE.

DUANE BARRY

(relieved)

I'm not going anywhere.

(X)

(X)

Mulder slaps handcuffs on him.

MULDER

Where is she? Where'd you leave
her?

(X)

(CONTINUED)

54 CONTINUED:

54

DUANE BARRY
They took her.

MULDER
WHO?

Duane Barry acts as if the answer is obvious.

DUANE BARRY
(skyward)
Them. I told you they'd take
someone else...they just rolled (X)
out of here.

MULDER (X)
You're a liar.

DUANE BARRY
Duane Barry's a liar? You saw
'em for yourself.

Duane Barry points to his face. Mulder points the flashlight
beam and studies red blisters and burns on Duane Barry's skin.

DUANE BARRY (X)
What the hell do you think caused
this?

A RUMBLING NOISE RISES from behind the trees. Mulder tenses.
They're SUDDENLY HIT BY A BLINDING BRIGHT LIGHT. Duane Barry's
smile fades, his eyes widen in horror.

DUANE BARRY
NO!!!

He tries to scramble to his feet, but Mulder holds him down.
The BEAM PANS back and forth, like a giant eye exploring the
surrounding terrain. Duane Barry cowers as the LIGHT BEAM and
THUNDERING WHIRR get closer. Mulder holds on to Duane Barry
with one hand and shields his eyes with the other. The WIND
swirls faster around them as the LIGHT passes. Mulder looks up
to see...

A SEARCH AND RESCUE HELICOPTER

thunder overhead, its bright beam scanning the area.

BACK ON MULDER AND DUANE BARRY

Duane Barry remains terrified, at a full panic.

CUT TO:

55 EXT. SKYLAND GRILL - SKYLAND MOUNTAIN SUMMIT - NIGHT 55

The grill is surrounded by Sheriff and Ranger patrol cars.
LEGEND appears to establish: "SKYLAND MOUNTAIN SUMMIT. 8:46
A.M."

56 INT. SKYLAND GRILL - NIGHT 56

The office windows are covered with partially open mini-blinds.
The door opens and TWO PARAMEDICS emerge after dressing Duane
Barry's wounds. CAMERA creeps past them and we enter --

57 INT. MANAGER'S OFFICE - NIGHT 57

Mulder closes the door and turns to Duane Barry, who is
handcuffed and wearing a clean shirt. Mulder resumes his
interrogation. Duane Barry is effusive, overjoyed to be free (X)
of his mental agony. (X)

MULDER

Now what happened after you took
her out of the trunk?

(X)

DUANE BARRY

We walked a little ways up to the
top of the mountain. Right where
you found me.

(X)

(X)

MULDER

Then where'd you take her?

DUANE BARRY

I didn't. They did. That was
the deal. Her instead of me.
She was right there before you
showed up.

MULDER

Did you kill her?

(CONTINUED)

57 CONTINUED:

57

DUANE BARRY

No. I never wanted to hurt her.
I swear. They made me take her.

(X)
(X)

MULDER

You were the only one on the
mountain. And you're the only
one who knows where she is.

(X)
(X)

(CONTINUED)

57 CONTINUED: (2)

57

DUANE BARRY
(shakes his head)
But you saw that thing with the
lights take off and fly right
over us.

(X)

MULDER
That could have been the Search
and Rescue helicopter.

DUANE BARRY
I thought you believed. You stop
when you can't accept the answer?

MULDER
Only when the answer's a lie.

(X)

Duane Barry glances over Mulder's shoulder and notices TWO MEN
observing him through the partially open blinds.

(X)
(X)

57A INT. HALLWAY - NIGHT

57A

TWO MEN in DARK SUITS look in, a band of light illuminating
their eyes. (NOTE: They are the same two men seen in Duane
Barry 2X05 flashback). We see Krycek lingering in the shadows
behind them.

(X)
(X)
(X)
(X)

57B INT. MANAGER'S OFFICE - NIGHT

57B

Duane Barry freaks out recognizing them.

(X)

DUANE BARRY
Ask them! They know the truth
about what happened!

(X)
(X)
(X)

Duane Barry struggles, fighting in his chair.

(X)

MULDER
Sit down.

(X)
(X)

DUANE BARRY
No. They're right outside.
Look!

(X)
(X)
(X)

Mulder struggles to restrain him.

MULDER
Stop it. Now calm down.

(X)

CONTINUED

(CONTINUED)

57B CONTINUED:

57B

DUANE BARRY (X)
Not until you ask them. They (X)
know what goes on. They know (X)
everything.

MULDER (X)
Who? (X)

DUANE BARRY (X)
Those guys out there! In the (X)
suits! Go look!

Mulder holds Duane Barry at arm's length and glances back. The (X)
men are gone. Mulder glances back at Duane Barry. This is (X)
further proof to Mulder that he's dealing with a psychopath.
Duane Barry reads his disbelief.

DUANE BARRY (X)
They're right outside! Go ask (X)
them. They'll tell you where she (X)
is --

MULDER (X)
You said aliens abducted her.

DUANE BARRY (X)
They did. But the military's in (X)
on it. Just ask 'em.

Mulder, pissed, circles behind Duane Barry where he notices (X)
something hanging on Duane Barry's hospital wrist I.D. tag.

(CONTINUED)

57B CONTINUED: (2)

57B

CLOSE - A FEW STRANDS OF SCULLY'S RED HAIR

are wrapped around Duane Barry's hospital I.D. tag.

DUANE BARRY (O.S.)
They know where she is.

MULDER

yanks the strands off and shoves them in his face.

MULDER
But you did this to her!

Mulder EXPLODES -- grabbing Duane Barry and pinning his neck against the wall. Duane Barry gags, choking. After a tortured moment, Mulder suddenly realizes what he's doing and releases his neck. Duane Barry slides to the floor and coughs, marvelling at Mulder's behavior.

DUANE BARRY
And you call me crazy?

Mulder is shocked and ashamed. He grabs Duane Barry and sits him back down in the chair. Mulder looks around, reorienting himself. A knock is heard at the door.

MULDER
Come in.

A DEPUTY opens the door and pokes his head inside. He eyes Duane Barry, who is still panting...

DEPUTY #1
Sir, is everything okay in here?

MULDER
Yeah, we're fine.

The Deputy can see that Mulder is covering something. As a way to exit --

DEPUTY #1
-- You want some coffee?

MULDER
(nods)
Yeah. I'll be right out.

The Deputy nods, exits. Mulder looks back at Duane Barry, then starts out...

(CONTINUED)

57B CONTINUED: (3)

57B

DUANE BARRY
Hey, Agent Mulder --

(X)
(X)
(X)

Mulder turns.

(X)
(X)

DUANE BARRY
You want a tip? --

(X)
(X)
(X)

Mulder waits, hoping for a clue to Scully's whereabouts.

(X)
(X)

DUANE BARRY
-- Decaf.

(X)
(X)
(X)

Mulder exits, SLAMMING the door.

(X)
(X)

CUT TO:

58 INT. HALLWAY - NIGHT

58

Mulder is disturbed by his own aggressive behavior. He attempts to appear calm as Krycek approaches. Mulder glances around.

(X)
(X)
(X)

MULDER
Were you alone out here?

(X)

KRYCEK
(lying)
Yeah. Why, what's the matter?

(X)

Mulder doesn't answer - his suspicion of Duane Barry's delusions confirmed. Krycek nods toward Duane Barry.

(X)

KRYCEK
He give you anything useful?

Mulder shakes his head, no, then walks off, passing the TWO DEPUTIES. He points them toward the door

MULDER
Nobody goes in or out.

(X)

The deputies nod and guard the door.

(X)

MOVING WITH MULDER (HAND HELD)

The HAND HELD CAMERA conveys Mulder's disturbed state of mind. Exhausted, he walks to the end of the grill and stands before a picture window. His reflection appears in the glass.

(X)
(X)

(CONTINUED)

58 CONTINUED:

58

A mirror image of city lights shimmering on the lake. Spent, he rubs his eyes...

A SEARCH AND RESCUE TEAM

appears out of the darkness, passing through the spill light of the window.

MULDER'S POV

He gets a fleeting glimpse of SCULLY in the group.

MULDER

is startled.

(X)

MULDER'S POV

a RED HAired WOMEN glances back, meeting eyes with him. It's not Scully...

(X)

MULDER

He watches the woman and the group get swallowed up by the darkness.

(CONTINUED)

58 CONTINUED: (2)

58

MULDER

looks away, turning toward a bright light inside the grill. Mulder stares at the light, as if transfixed...

MULDER'S POV

as we PUSH INTO the light, and...

DISSOLVE TO:

59 A BLINDING LIMBO

59

The faint image of SCULLY'S FACE appears out of an aura. Her body is covered by a white sheet. An electric HUM is heard around her as she's put through a mysterious M.R.I. examination. She moans, her eyelids fluttering as her pupils constrict to pinpoints. AN ARC of WHITE LIGHT INTENSIFIES as we. ..

(X)
(X)
(X)

DISSOLVE TO:

A SHINY NEEDLE

appearing from the light, glimmering. CAMERA DESCENDS with the needle as it's guided by an unseen hand, passing Scully's face, and is about to pierce a point on her bicep marked by a projected grid pattern of light. As the needle is about to pierce her flesh --

SCULLY'S FACE

tightens, reacting to the pain... She relaxes as --

THE NEEDLE

is removed. Blood is strangely absent from the pin prick. The needle vanishes in the light, then comes down above the next mark on the grid. As the needle is about to pierce her skin, CAMERA PULLS BACK to REVEAL HUNDREDS of grid marks down her arm, points yet to be punctured. The SOUND of GAS is heard O.S. as we PULL BACK FURTHER and see...

HER ENLARGED STOMACH

expanding as a NEEDLE injected in her belly button pumps in an unknown gas as part of an enigmatic medical experiment... As WE TILT up and PUSH INTO THE LIGHT, we...

(X)

DISSOLVE TO:

60 A LIGHTBULB - INT. SKYLAND MOUNTAIN GRILL - NIGHT

60

PULL BACK to reveal MULDER staring into the light. It's unclear whether these images are real, an hallucination, or a clairvoyant vision of Scully's condition. Mulder turns away from the light. As his eyes readjust, he glances back toward the manager's office.

(CONTINUED)

60 CONTINUED:

60

MULDER'S POV

The Deputies who were guarding the office door are now missing.

MOVING WITH MULDER

Alarmed, he strides back to the office. As he approaches, he peeks in through the mini-blinds...

MULDER'S POV

Krycek questions Duane Barry inside the room.

MULDER

watches, paranoid, curious about what Duane Barry is telling Krycek. Mulder pounds on the glass. Startled, Krycek looks up. Mulder signals for him to come outside. Krycek says something to Duane Barry, then walks out.

61 INT. HALLWAY - NIGHT

61

Krycek closes the door. Mulder speaks conspiratorially to him.

MULDER

What the hell were you doing in there?

Krycek acts thrown by Mulder's accusation. A DEPUTY looks around the corner.

MULDER

(to deputy)

I asked you not to let anyone in there.

The Deputy resumes his position guarding the door. Mulder gestures to Krycek.

MULDER

Come here.

Krycek follows Mulder down the hallway.

KRYCEK

He said he couldn't breathe.

(glances back)

That's why I went in. He said you choked him. I sent the deputies on break to cover your ass.

Mulder is unsure if Krycek is telling the truth.

(CONTINUED)

61 CONTINUED:

61

MULDER

No one is to interrogate the
suspect.

(CONTINUED)

61 CONTINUED: (2)

61

KRYCEK
Except you?

MULDER
Except me.

He stares at Krycek, who backs down.

MULDER
Did you ask him where Scully is?

KRYCEK
Yeah.

MULDER
(suddenly expectant)
What'd he say?

KRYCEK
He started whistling "Stairway to
Heaven."

A THUNDERING HUM RISES above. They freeze, listening as a
BRILLIANT LIGHT HITS the grill window. Krycek looks baffled by
Mulder's anxious reaction.

Mulder listens, recognizing the distinctive sound of HELICOPTER
BLADES CHOPPING the air. The helicopter is heard touching down
outside.

MOVING WITH MULDER AND KRYCEK

toward the entrance. By the time they reach the front door,
Skinner enters, followed by THREE FBI AGENTS from the Violent
Crimes Section. Skinner is eerily reserved.

SKINNER
You've got Duane Barry?

MULDER
Yes, sir.

MOVING WITH SKINNER AND MULDER

striding toward the Manager's office. Krycek and the other
agents follow.

SKINNER
Agent Mulder, you disobeyed my
direct order.

MULDER
I had to find Scully and the
suspect.

(CONTINUED)

61 CONTINUED: (3)

61

Mulder opens the office door and looks inside to find --
AN EMPTY ROOM

Mulder looks around. Duane Barry has vanished.

SKINNER
Where is he?

Mulder turns. Before he can answer, we hear --

DEPUTY #1 (O.S.)
(yelling)
Get those paramedics back here!

62 INT. HALLWAY - NIGHT

62

Mulder races out.

DEPUTY #1 (O.S.)
Hurry!

Mulder follows the voice, racing into...

63 INT. KITCHEN AREA - NIGHT

63

DEPUTY #1 stands over DEPUTY #2, who's on his knees giving cycles of CPR to SOMEONE lying on the ground. CAMERA MOVES over the Deputy's shoulder to reveal --

DUANE BARRY

convulsing, eyes rolling back in his head. His face is blue.

MULDER
What happened?

DEPUTY #1
(looks up)
He was gagging in the room.

Suddenly, Duane Barry becomes motionless. Mulder sees that he's gone into cardiac arrest.

Mulder panics, leaning down. He puts his ear to Duane Barry's chest, listening for signs of life. Hearing nothing, he THUMPS his heart, desperate for any response. (X)

PARAMEDICS

rush back in and take over, Mulder is pushed aside as-- (X)

(CONTINUED)

63 CONTINUED:

63

DUANE BARRY'S EYES OPEN

as his back arches and his chest heaves forward. He meets eyes with Mulder for a moment, then exhales violently as the life is sucked out of his body.

MULDER

looks at Krycek, then meets eyes with Skinner. Mulder is shocked, devastated, realizing that the only person who knows Scully whereabouts is now dead.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

64 EXT. FBI ACADEMY - QUANTICO - MORNING 64

A LEGEND appears to establish: "Morgue. FBI Academy.
Quantico. 6:30 A.M."

65 INT. MORGUE - FBI ACADEMY - MORNING 65

DUANE BARRY'S body lies naked on the cold steel table. His eyes look up, frozen in death. Purple bruises from being choked have formed on his neck. Second-degree burns blister his face. Human breath suddenly steams near his face, as if he's alive. But we PULL BACK to REVEAL MULDER, frazzled, studying the corpse that holds the secret to Scully's whereabouts.

SCULLY'S VOICE

(X)

Excuse me.

Startled, Mulder looks up into the silver medical lamp above the autopsy table. (X)

MULDER'S POV - A WOMAN

(X)

appears in the distorted reflection of the convex silver lamp. (X)

MULDER

spins to see...

NAVY DR. RUTH SLAUGHTER (45)

(X)

a female coroner and Navy officer. Dr. Slaughter reads the spooked expression in Mulder's eyes. He attempts to regain his composure. Dr. Slaughter offers her hand. (X)

DR. SLAUGHTER

I'm Dr. Slaughter.

MULDER

Agent Mulder.

Mulder notes her military ranking and eyes her with some suspicion.

MULDER

Who assigned the military to perform the autopsy?

(CONTINUED)

65 CONTINUED:

65

DR. SLAUGHTER
Quantico's under military
jurisdiction. I'm the resident
pathologist on call this morning.

Mulder, paranoid, wonders if her participation isn't part of a military plot. Dr. Slaughter looks over Duane Barry's body, noting the repaired bullet wound and a CRESCENT-SHAPED SCAR near his bellybutton. She picks up a clipboard and inspects the sheriff's report.

DR. SLAUGHTER
Caucasian male. Thirty-eight-
years-old. Murder suspect.
Cause of death... Asphyxiation.

MULDER
That's the sheriff's theory.

DR. SLAUGHTER
What's yours?

MULDER
I believe he might have been
poisoned or killed by some type
of lethal injection.

DR. SLAUGHTER
It's unlikely a single injection
would leave a traceable mark in
the skin.

MULDER
Unless the toxin extravasated
into the surrounding tissue.

Dr. Slaughter acts offended, as if he's questioning her medical expertise. (X)
(X)

DR. SLAUGHTER
Are you a doctor? (X)

MULDER
No. I learned that from a
friend. (X)

Dr. Slaughter sets the report down, then picks up a reflex camera...

CAMERA'S POV - DUANE BARRY

brought into focus, trapped in the cross-hairs of the lens.

(CONTINUED)

65 CONTINUED: (2)

65

The camera FLASHES and makes an eerie WHINE as we FREEZE FRAME
and...

MATCH CUT:

66 CLOSE ON AUTOPSY PHOTO - INT. SKINNER'S OFFICE - DAY

66

The PHOTO shows Duane Barry lying dead on the table. A LEGEND appears: FBI HEADQUARTERS, WASHINGTON D.C. 10:36 AM.

SKINNER'S VOICE

"... victim appears to have expired from prolonged hypoxemia, secondary to asphyxiation..."

WIDEN to REVEAL Skinner holding the photo, reading the accompanying autopsy report. Standing before Mulder who sits with the SENIOR FBI AGENTS who we met earlier in scene 16. Agent Mulder hasn't showered or shaved since we last saw him.

While Skinner reads, Mulder glances over at the Cigarette Smoking Man, watching him remove a pack of filterless cigarettes and light one up.

SKINNER

Of several possible etiologies, the most likely is strangulation due to the presence of contusions and a bruised larynx..."

(looks at Mulder)

Do you want to speak to this, Agent Mulder?

Mulder turns his gaze from the C.S. Man to Skinner.

MULDER

I didn't kill him, if that's what you're suggesting.

SKINNER

But you attacked him?

MULDER

I was interrogating him about Scully. I was pushing him because he wasn't cooperating -

SENIOR AGENT

- and you lost control.

MULDER

Momentarily. But then I left the room. Duane Barry was very much alive. I spoke to him. Agent Krycek spoke to him.

SKINNER

Agent Krycek says he entered the room because the suspect was gagging.

(CONTINUED)

66 CONTINUED:

66

Mulder cannot refute this.

MULDER

Is Agent Krycek asserting that I killed him, too?

SKINNER

No. He corroborates your story. But we've got a dead suspect, Agent Mulder, and no other plausible cause of death. OPC wants the both of you to take a lie detector test. You're to report there immediately.

Mulder stands, defiant of the accusing atmosphere in the room.

MULDER

There is a plausible cause of death.

SKINNER

What's that?

MULDER

Poisoning. By injection or ingestion.

SKINNER

Poisoning?

There are murmurs around the table. Skinner looks back to the autopsy report.

MULDER

You won't find it on the Navy pathologist's report.

SKINNER

What are you saying, Agent Mulder?

MULDER

That the autopsy is incomplete. That the toxicological findings were covered up by the military.

SKINNER

(clenching)

Why would they do that?

MULDER

Because they know where Scully is.

(CONTINUED)

66 CONTINUED: (2)

66

Mulder does not look directly at the C.S. Man, but feels the man's eyes boring into him from across the room.

(X)
(X)
(X)
(X)
(X)
(X)
(X)
(X)
(X)
(X)
(X)
(X)
(X)
(X)
(X)

SENIOR AGENT

Why are you so damn paranoid,
Agent Mulder?

MULDER

I don't know. I guess I just
find it hard to trust anyone.

Then, without further explanation, Mulder exits. Leaving a tense and irritated room. Skinner looks to the Cigarette Smoking Man who answers the look only with a long exhale of smoke. Of this, we:

CUT TO:

67 INT. FBI HEADQUARTERS - BULLPEN - DAY

67

Mulder walks past the bullpen. Krycek watches Mulder exit into the hallway.

67A INT. FBI HEADQUARTERS - HALLWAY - DAY

67A

Mulder approaches a door that reads "Office of Professional Responsibility." He hesitates, pissed, then continues walking toward the elevators.

68 OMITTED

68

69 EXT. RUSSELL SENATE OFFICE BUILDING - DAY

69

The Capitol Dome looms in the background. A LEGEND appears:
"Office of Senator Richard Matheson. 11:45 A.M."

70
thru
72

70
thru
72

73 INT. ROOM - RUSSELL SENATE OFFICE BLDG. - STAIRWELL - DAY 73

Mulder ascends the staircase, about to exit a door into the main building when he's turned by a DISEMBODIED VOICE.

X'S VOICE

The Senator can do nothing for you now.

Mulder looks upward as A FIGURE steps from an upper landing, rim lit and unidentifiable - until the figure steps down toward Mulder and the features of X come into faint resolution.

MULDER

What?

X

Not without committing political suicide.

MULDER

Why? They have something on him?

X

They have something on everyone, Mr. Mulder. The question is when they'll use it.

MULDER

I need his help -

X

No one can help you now. Your channels of appeal and recourse are closed.

MULDER

Your predecessor could have helped me.

X doesn't respond to this, glares at Mulder.

MULDER

You know don't you. You know what happened to her.

X

This reaches beyond any of us, Mr. Mulder. Even my predecessor.

(CONTINUED)

73 CONTINUED:

73

X turns, starts back up the steps. Mulder hesitates for a moment, then goes after him. Taking him by the shoulder and turning him forcefully.

(X)
(X)
(X)
(X)

MULDER

I want an answer, dammit!

(X)
(X)
(X)
(X)

X hesitates, registering Mulder's intense need to know.

(X)

X

Why kill Duane Barry if there was nothing to hide?

(X)
(X)
(X)
(X)

MULDER

You mean the government?

(X)
(X)
(X)
(X)

X

There are no answers for you, Mr. Mulder. They only have one policy. Deny everything.

(X)
(X)
(X)
(X)

And with that X pulls away from Mulder and disappears up the stairs.

(X)
(X)

74 EXT. RUSSELL SENATE OFFICE BUILDING - DAY

74

Mulder isn't sure where to go next. As he moves down the sidewalk, he's startled by a HONKING HORN. Mulder turns to see --

(X)

75 KRYCEK

75

driving up. He gestures for Mulder to get into the car. Mulder comes around to open passenger window.

KRYCEK

C'mon, Mulder, get in.

(CONTINUED)

75 CONTINUED: 75

Mulder fueled by X's warning, now eyes Krycek with some suspicion. (X)
(X)

MULDER
How'd you find me?

KRYCEK
I saw you leave the building. (X)
Skinner heard you took off and
went ballistic. He wants you
back there now.

Mulder hesitates.

KRYCEK
C'mon. Let's go.

After a tense beat, Mulder opens the door and climbs inside.

76 INT. KRYCEK'S CAR - DAY 76

Krycek takes off driving. Mulder, ultra paranoid, secretly notices -- (X)

A FILTERLESS CIGARETTE BUTT
in the ashtray.

MULDER

realizes it's the same filterless brand as those smoked by the Cigarette Smoking Man. Mulder makes the connection between Krycek and all the strange things that have transpired. (X)
(X)

Off Krycek's curious look, we hear --

SKINNER'S VOICE (O.S.)
He's a spy?

77
thru OMITTED
78

77
thru
78

79 INT. FBI HEADQUARTERS - SKINNER'S OFFICE - DAY

79

Mulder controls his anger. Krycek's expression reveals nothing. Skinner appears worried that Mulder has finally gone over the edge.

(X)

(X)

(X)

MULDER

(X)

He was the last one with Duane Barry before he died.

Skinner looks at Krycek, who turns to Mulder.

(X)

KRYCEK

(X)

Bruises from your hands were around his neck. And you ordered me out of that room. Maybe I could have saved him.

(X)

(X)

(X)

MULDER

(X)

Saved him? You poisoned him.

(X)

(X)

SKINNER

(presses on)

Do you have any hard evidence against Agent Krycek?

MULDER

No, Sir.

(off Skinner's
incredulous look)

But there's a web of circumstantial evidence that he conspired to thwart my search for Agent Scully.

(X)

(X)

SKINNER

How are you getting this?

MULDER

He stopped the tram before I could get to her.

(X)

(CONTINUED)

79 CONTINUED:

79

KRYCEK
An electrical short shut it down
for a few minutes.

MULDER
No, you shut it down after
hitting the night watchman.

(X)

Krycek doesn't react.

SKINNER
(to Mulder)
The watchman told you this?

MULDER
No -- he's in critical condition.
I just got off the phone with his
work. They found him bleeding to
death in the engine room this
morning.

(X)

KRYCEK
You're the one who flashed your
gun at him.

(X)

SKINNER
You threatened the night
watchman, too?

(X)

MULDER
Agent Krycek was the last person
seen with him before his injury.

(X)

(X)

(X)

KRYCEK
He obviously fell or got hurt
after I left.

(X)

MULDER
He was with you in the control
room?

(X)

KRYCEK
That's right.

(X)

(CONTINUED)

79 CONTINUED: (2)

79

MULDER (X)
Then why'd you let him almost
kill me?

SKINNER (X)
What the hell are you talking
about, Agent Mulder?

MULDER (X)
I climbed on top of the tram
after it stopped near the upper
tower. They would have seen me
on the TV monitor.
(to Krycek)
If he was there, why did he start
the tram? And why didn't you
stop him?

Skinner looks curiously at Krycek for a response. (X)

KRYCEK (X)
We didn't see you on the monitor.

Skinner looks at Krycek, unconvinced by his lame explanation. (X)

MULDER (X)
No you saw me, and you tried to
kill me.

Skinner begins to get drawn into Mulder's conspiracy theory.

SKINNER (X)
Why go to all this trouble?

MULDER (X)
Ask him --

Mulder tosses the filterless cigarette butt on Skinner's desk. (X)
Skinner recognizes it as the brand of the Cigarette Smoking
man. Mulder nods at the cigarette, referring to the C.S. Man. (X)

MULDER (X)
Maybe he'll tell you what Scully
and I were getting close to... so
he had the Bureau shut down the
X-Files.

A disturbed Skinner picks up the cigarette butt. (X)

SKINNER (X)
Where'd you find this?

(CONTINUED)

79 CONTINUED: (3)

79

MULDER
Krycek's car.

(X)

Skinner, disturbed, glances at Krycek.

(X)

SKINNER
What the hell was he doing with
you?

(X)

Skinner's private line rings. Pissed, he picks it up.

(CONTINUED)

79 CONTINUED: (4)

79

SKINNER
Hello?

80 INT. PENTAGON BUILDING - SHADOWY OFFICE - DAY

80

The Cigarette Smoking Man is on the phone. A small desk lamp carves out his features in the shadows. Smoke swirls up into the light.

C.S. MAN
Skinner?

81
thru OMITTED
82

81
thru
82

83 INT. FBI BUILDING - DAY

83

Skinner subtly tenses hearing his voice. Mulder senses this and leans closer to Skinner

MULDER
How'd he know we were talking
about him?

Skinner shares a paranoid look with Mulder, wondering if his office is bugged. Skinner swivels his chair around to have a private but quietly heated conversation with the C.S. Man.

FEATURE MULDER AND KRYCEK

sitting in the chairs, watching. Mulder glances over. Krycek's expression seems strangely calm. After a moment, Krycek suddenly stands.

MULDER
Where are you going? Sit down.

Krycek ignores him and starts toward the door. Mulder stands and follows.

MULDER
Krycek.

Krycek doesn't look back. Mulder grabs Krycek's arm. Krycek regards him without emotion. Mulder feels like he's looking into the eyes of a person he's never seen.

SKINNER'S VOICE
Let him go, Agent Mulder.

Mulder turns. Skinner gestures for Mulder to release Krycek's arm. Mulder is confused.

(CONTINUED)

83 CONTINUED:

83

MULDER
He murdered Duane Barry.

SKINNER
We'll never be able to prove it.

Mulder looks at Skinner in utter disbelief. Skinner shakes his head, resigned.

SKINNER
Let him go.

Mulder turns on Krycek. They meet eyes for the last time. Mulder wants to kill him. Krycek looks like he could care less and exits. Mulder, stunned, advances on Skinner

MULDER
How could you let him walk?

SKINNER
I told you before, Agent Mulder.
We all have to answer to somebody.

MULDER
They know where she is.

SKINNER
(nods)
The Director and I will be looking into that right now.

Skinner stands, grabs his coat, and starts for the door. He glances back at Mulder, who looks lost. Skinner appears sympathetic. As a way of apology --

SKINNER
And I'm reopening the X-Files.

Mulder, stunned by the turn of events, takes this news without any reaction.

SKINNER
I thought you'd be glad to get back to your work.

MULDER
I will be when we find Scully.

Skinner turns, exits...

84 INT. FBI HEADQUARTERS LOBBY - AFTERNOON

84

Mulder appears haggard, slump shouldered, lost. As he heads toward the exit, he slips his hands in his pockets and finds a slip of paper. He unfolds it and sees the photocopy of SCULLY'S FACE, frozen in surreal terror. Mulder slows, finds a bench, and sits.

(CONTINUED)

84 CONTINUED:

84

Dazed, he studies Scully's face, looking as if he could cry.

WOMAN (O.S.)
Agent Mulder?

Mulder looks up and sees...

MARGARET SCULLY

She manages a smile. Mulder's heart jumps, frightened that she'll see this horrifying image of her daughter. He casually folds the photo and slips it into his pocket. Mulder stands, embarrassed, realizing that he forgot to call her. He approaches...

MULDER
I'm sorry, Mrs. Scully. I was
going to call you as soon as I
got some good news.

She reads from his expression that the news isn't good. Off her sorrowful look --

DISSOLVE TO

85 EXT. PARK - AFTERNOON

85

Mulder strolls with Margaret Scully through a garden. Lost in thought, she shreds the petals of a flower...

MARGARET
...I had that dream again last
night... about Dana being taken
away. I can't tell you how it
scared me.

MULDER
It's scarier when you stop having
the dream.

MARGARET
... You think she's still alive?

Mulder nods, covering his own doubts.

MULDER
Yeah, I do. And we'll find her.

Margaret nods, a glimmer of hope. As they walk...

(CONTINUED)

85 CONTINUED:

85

MARGARET
Dana couldn't ever talk about
what you did together, but I know
she really cared for you.

Rather than giving comfort, her words fuel Mulder's feeling
that he's betrayed his closest friend.

MULDER
I just keep thinking this
wouldn't have happened if --

MARGARET
(cutting him off)
She knew the risks.

Margaret smiles, attempting to absolve Mulder's guilt.

MULDER
But she put her trust in me. I
let her down.

He looks off, musing...

MULDER
A friend once told me to "trust
no one." I didn't know that
included myself.

Margaret looks sadly at Mulder, unable to provide any comfort,
as we...

DISSOLVE TO:

86 EXT. SKYLAND MOUNTAIN - SUMMIT - MIDNIGHT

86

Mulder appears out of the shadows and climbs to the summit of
the mountain. Standing alone, he gazes skyward. He's awed by
the cold and infinite void of the cosmos. Surveying the stars,
he wonders where his sister and Scully may be, as we slowly...

FADE OUT.

THE END