

4 CONTINUED: (2)

4

SKINNER

His eyes open, looking up at her. Struggling to speak.

Scully leans close to his face to hear him. His voice is a mere whisper, barely audible above the din of the emergency-room traffic.

SKINNER

I've seen him before...

Skinner is out of breath. He squeezes her hand tighter, willing himself to speak.

SKINNER

The man who shot me...

Skinner's head rolls back on the gurney, exhausted from the effort of talking, as the ELEVATOR dings its arrival.

ANGLE FROM INSIDE THE ELEVATOR - SCULLY

Watches Skinner being wheeled inside, considering the implications of what he's just said. As the elevator doors close on her, we:

CUT TO:

5 EXT. DULLES INTERNATIONAL AIRPORT - NIGHT (STOCK)

5

A LEGEND to identify.

6 EXT. RENTAL CAR PARKING LOT - NIGHT

6

CAMERA PANS ACROSS off the LARIAT RENTAL CARS sign, down to the rows of parked cars, FINDING MULDER coming around to the passenger side of a rental where Krycek sits behind the wheel.

6A INT. RENTAL CAR - NIGHT - CONTINUOUS

6A

As Mulder gets in, we see that he holds his handgun in his right hand, laying it on his lap so that it points toward Krycek. Krycek stares straight ahead.

MULDER

Give me the key.

KRYCEK

When we get there.

MULDER

I want to make sure we get there together.

(CONTINUED)

6A CONTINUED:

6A

Krycek digs in his pocket, hands Mulder the key, then starts the car. As Mulder looks at the key, the initials on it.

MULDER
What's "C.I.?"

KRYCEK
When we get there.

Krycek starts the car. Off Mulder's wariness, we:

CUT TO:

7 INT. HOSPITAL ROOM - NIGHT - LOW ANGLE ON SCULLY

7

looking down at something just PAST CAMERA. Then lifting a medical chart up into frame, studying it. As CAMERA ADJUSTS TO REVEAL SKINNER lying asleep in his hospital bed. When:

ANGLE ON AGENTS FULLER, CALECA

opening the door, entering.

FULLER
How's he doing?

SCULLY
They've got him on steady
Demerol. He's in and out.
(then, gruffly)
I thought I asked for guards
posted outside.

CALECA
We put in a request with the D.C.
police.

SCULLY
This wasn't a random shooting.
We need guards posted here and we
need them now.

FULLER
I think it's a matter of pulling
men off something else.

SCULLY
I've heard the excuses. Now I
don't care if you and Agent
Caleca have to stand out in the
hall yourselves... This man has
to be protected. Okay?

(X)
(X)
(X)

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

(X)
(X)

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

(CONTINUED)

7 CONTINUED:

Scully says this not as a question, but as an order. As she hangs the chart back up and exits. Off Fuller and Caleca's looks of resignation to this mandate, we:

CUT TO:

8 EXT. ROAD - NIGHT

A rural road outside Washington. Night crickets. Wet grass. Mulder and Krycek's RENTAL CAR whooshes PAST CAMERA. AS CAMERA BEGINS TO TRACK up the road, finding the rear bumper, then the cab of a DARK SEDAN parked on the side of the road. TWO MEN sit inside. On seeing the passing rental they start the sedan and pull slowly onto the road behind it. Headlights off.

9 INT. RENTAL CAR - NIGHT - KRYCEK

Driving. Mulder rides shotgun, looking out the back window.

MULDER
We're being followed.

MULDER'S POV

There are NO HEADLIGHTS, nothing but dark road.

RESUME MULDER, KRYCEK

Krycek says nothing, looking into the rearview mirror.

MULDER
A dark sedan with its lights off.
It was parked on the shoulder a
half mile back.

Krycek continues to glance up to the rear view mirror. Again, offering nothing. Mulder lifts his gun, poking it at Krycek.

MULDER
Speed up.

Krycek has no time to accelerate when BRIGHTS SUDDENLY COME ON BEHIND THEM. Blinding Mulder as he stares out the back. Then the car accelerates, pulling into the oncoming traffic lane. Then SLAMMING into the side of Mulder and Krycek's car.

10 EXT. ROAD - NIGHT

CAMERA MOVING WITH THE TWO VEHICLES as Mulder and Krycek's car recovers. Then the Dark Sedan SLAMS HARD into their car again. Sending it:

(CONTINUED)

10 CONTINUED:

10

NEW ANGLE

The impact sends the rental car careening off the road, the CAR CRASHING into a DITCH next to a CONCRETE EMBANKMENT.

11 INT. RENTAL CAR - NIGHT - MULDER & KRYCEK

11

Airbags blown, windshield broken, the car lies at an angle in the ditch. They both sit slumped, bloodied and dazed. Out the front quarter of the window (looking past Krycek) we see brake lights and backup lights coming toward us. CAMERA FOLLOWING the Dark Sedan as it pulls back slowly in reverse so that its occupants can get a look at Mulder and Krycek.

12 EXT. ROAD - NIGHT - THE DARK SEDAN

12

TWO ARMED MEN jump out of the car, carrying automatic weapons. They move quickly to the crippled rental car, sitting sideways in the ditch.

One of the Armed Men goes to the driver's door, the other man moving around to Mulder's side.

KRYCEK

Slumped against the steering wheel. Then pulling himself upright, turning to face the Armed Man -- all with a strangely calm and self-possessed manner. The Armed Man opens the door.

1ST ARMED MAN

Get out.

WIDER

The Armed Man pulls Krycek out of the car, prodding him away from the car, in the direction of the nearby underpass.

1ST ARMED MAN

Where's the digital tape?

KRYCEK

I don't have it.

With that, the 1st Armed Man turns Krycek around, hits him hard in the stomach with the butt of his gun. Krycek is doubled over, but he does not appear to be in much pain.

ANGLE - MULDER

Barely conscious. The 2nd Armed Man is at his door, trying to get it open, but the angle of the car prevents an easy exit. Then the 2nd Armed Man reacts to something.

(CONTINUED)

12 CONTINUED:

12

2ND ARMED MAN'S POV - BRIGHT FLASHES OF INTENSE WHITE LIGHT

strobing brilliantly on the overpass' concrete underbelly.
(The same intense flashes with which Joan Gauthier killed the Jacketed Men in "Piper Maru.")

RESUME 2ND ARMED MAN

reacting to this with wonder and fear. Moving away from the wreckage. And away from:

MULDER

on whose face we see only an indirect reflection of the burning light flashes. But Mulder is only half conscious, blood coming from a cut on his head running into his eyes.

MULDER'S POV

Out of focus, blurred. The lights FLASH BRIGHTLY again. Then everything goes to BLACK.

FADE IN FROM BLACK TO:

13 EXT. FBI HEADQUARTERS - DAY (STOCK)

13

With a LEGEND to establish.

14 INT. AGENT PENDRELL'S OFFICE - DAY - PENDRELL

14

Works at his desk, looking up as Scully enters. (He's the same eager young agent who assisted Scully in the episode, "731.")

PENDRELL

Good morning.

SCULLY

(urgently)

I got a message you called.

PENDRELL

We found something I knew you'd want to see ASAP.

SCULLY

Something on the shooter?

(CONTINUED)

14 CONTINUED:

14

PENDRELL

The partial prints we pulled from the cash register didn't add up to anything. We found saliva on Skinner's shirt that wasn't his.

(hands her a printout)

This is an analysis of the secretors and other hemofactors.

SCULLY

Which tell us we're looking for a male, probably in his 40s, with blood type B positive. But we know that. From the Waitress' description.

(X)

(X)

PENDRELL

There's more. We were able to chromosome-stain some of the hair fibers we picked up last night.

He hands Scully a strip of FILM showing a detailed series of tiny black marks and measurements. Black arrows highlight certain DNA indicators.

SCULLY

Okay. But we still have to find the guy to get a match.

PENDRELL

We can still run his indicators against all suspects arrested in the D.C. area in the past couple years.

SCULLY

That takes time.

Pendrell shrugs. Scully stares at the film now, though. Something occurring to her.

SCULLY

Go ahead and run them.
(indicating DNA film strip)

I need this for a little while.

As Scully starts out, we:

CUT TO:

15 CLOSE - AN X-RAY CHART LIGHT BOX

15

Flickering to life. CAMERA PULLS BACK to reveal we're:

(CONTINUED)

15 CONTINUED:

15

INT. MULDER'S OFFICE - DAY

Scully lays the piece of film that Pendrell just gave her on the box. Then she moves from the light table to Mulder's filing cabinet, pulling out a file.

Scully moves back to the light box and pulls a second piece of film out of the file. Laying it next to the first piece of film. Shaking her head in wonder as she compares:

THE TWO PIECES OF FILM

lying next to one another. As CAMERA SLOWLY PUSHES IN, we:

CUT TO:

15A INT. MULDER'S HOSPITAL ROOM - DAY - MULDER

15A

Lies in a hospital bed, unconscious. His head bandaged. His forehead bruised. He opens his eyes, frowning at the pain to which he's awakened. He looks up to see:

SCULLY

Standing above him. A look of concern on her face.

MULDER

I guess I'm not dead.

(X)

SCULLY

What happened?

(X)

MULDER

Maybe you can tell me.

(X)

SCULLY

The state police found you unconscious. You were strapped in the passenger seat of a rental car that had been driven into a ditch.

(X)

Mulder nods his head, remembering now.

(X)

MULDER

We were run off the road.

(X)

SCULLY

Who's "we?"

(X)

MULDER

Krycek.

(X)

(CONTINUED)

4 CONTINUED: (2)

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SKINNER

His eyes open, looking up at her. Struggling to speak.

Scully leans close to his face to hear him. His voice is a mere whisper, barely audible above the din of the emergency-room traffic.

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6A

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Give me the key.

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When we get there.

MULDER

I want to make sure we get there together.

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men off something else.

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I've heard the excuses. Now I
don't care if you and Agent
Caleca have to stand out in the
hall yourselves... This man has
to be protected. Okay?

(X)
(X)
(X)

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

(X)

(X)

(X)

(X)
(X)

(CONTINUED)

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PENDRELL

Good morning.

SCULLY

(urgently)

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PENDRELL

We found something I knew you'd want to see ASAP.

SCULLY

Something on the shooter?

(CONTINUED)

14 CONTINUED:

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PENDRELL

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(hands her a printout)

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(X)

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He hands Scully a strip of FILM showing a detailed series of tiny black marks and measurements. Black arrows highlight certain DNA indicators.

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Pendrell shrugs. Scully stares at the film now, though. Something occurring to her.

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As Scully starts out, we:

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THE TWO PIECES OF FILM

lying next to one another. As CAMERA SLOWLY PUSHES IN, we:

CUT TO:

15A INT. MULDER'S HOSPITAL ROOM - DAY - MULDER

15A

Lies in a hospital bed, unconscious. His head bandaged. His forehead bruised. He opens his eyes, frowning at the pain to which he's awakened. He looks up to see:

SCULLY

Standing above him. A look of concern on her face.

MULDER

I guess I'm not dead.

(X)

SCULLY

What happened?

(X)

MULDER

Maybe you can tell me.

(X)

SCULLY

The state police found you unconscious. You were strapped in the passenger seat of a rental car that had been driven into a ditch.

(X)

Mulder nods his head, remembering now.

(X)

MULDER

We were run off the road.

(X)

SCULLY

Who's "we?"

(X)

MULDER

Krycek.

(X)

(CONTINUED)

15A CONTINUED:

15A

SCULLY
(surprised)
Krycek?

(X)

MULDER
I ran into him in Hong Kong.
He's got the digital tape. And
he's been selling information --

(X)

SCULLY
That's what these men wanted?

(X)

MULDER
They ordered him out of the car -
I thought they were going to kill
him. I thought they were going
to kill both of us. There was a
bright flash... Then... I can't
remember...

(X)

Scully considers this for a moment.

(X)

SCULLY
Mulder, this may not be the best
time to unload on you... but
you're not the only one in the
hospital.
(off Mulder)
Skinner's been shot.

It takes Mulder a beat to register this, because it doesn't
make sense.

(CONTINUED)

15 CONTINUED: (2)

15

MULDER
What's his condition?

(X)
(X)

SCULLY
The bullet perforated his small intestine. The doctor thinks he'll be fine.

MULDER
Who shot him?

SCULLY
I'm not sure. But I have an idea.

Scully pulls the two filmstrips from a folder she's holding.

MULDER
What are those?

SCULLY
PCR results. This one belongs to the man who shot Skinner.

MULDER
Who's the other belong to?

SCULLY
The man who shot my sister.

Mulder leans forward to examine them. Realizing.

MULDER
He's the same guy?

Off Scully's grave, confirming expression, we:

END ACT ONE

ACT TWO

16 INT. HOSPITAL - HALLWAY - DAY - AGENT SCULLY 16

Moves purposefully down the corridor, showing her FBI identification to two POLICE GUARDS posted outside Skinner's room. She opens the door, finding:

17 INT. HOSPITAL ROOM - DAY - CONTINUOUS 17

SKINNER

Pale but awake, he lies in a hospital bed, a clear tube running from his arm to an I.V. unit beside him. A cannula in his nose. His voice is still thin from the medical procedures.

SCULLY

Hi. How are you feeling?

SKINNER

Like someone's been in my stomach redecorating.

Scully manages a smile. (X)

SKINNER

What've you turned up on the shooter?

SCULLY (X)

We've made some progress. We've determined the man who shot you is the same man who shot my sister.

SKINNER (X)

I'll bet you worked hard for that.

SCULLY (X)

Yes, I did. You don't seem surprised.

SKINNER (X)

Three men came to see me a few days ago. They warned me about pursuing your sister's murder investigation.

Scully takes a moment to process this, feeling the full weight of what Skinner is saying. (X)

SCULLY (X)

Do you realize what you're saying, sir?

(CONTINUED)

17 CONTINUED:

17

SKINNER

I'm not advancing any conspiracy theory here --

SCULLY

(overriding)

My sister's case was closed not because of the evidence -- it was closed because these men didn't want us to catch the killer.

(X)

SKINNER

If you're saying they had me shot to keep this man from being found --

(X)

SCULLY

The order to close my sister's case came down through the FBI chain of command.

(X)

SKINNER

-- You should be very careful about the accusations you make.

(X)

But Scully seems agitated, preoccupied with her own conclusions -- she's seeing a frightening dimension to her sister's murder that she's never seen before.

SCULLY

This man who shot you. You said you'd seen him before.

SKINNER

Several months ago. He was one of the men who attacked me in the stairwell. With Krycek.

SCULLY

(surprised)

He worked with Krycek?

SKINNER

(confirming)

They were the ones who stole the digital tape from me.

SCULLY

(to herself)

Dammit...!

SKINNER

What is it?

(CONTINUED)

17 CONTINUED: (2)

17

SCULLY
We had him.

SKINNER
Who?

SCULLY
Krycek. Mulder had him.

Scully's frustration plays on her face. Skinner watches her thoughtfully, appraising her.

SKINNER
Scully -- talk to me. I can see you're angry.

SCULLY
Of course I'm angry. These people think justice is just a game.

SKINNER
Anger is a luxury you can't afford right now. If you're angry, you're going to make a mistake -- and these people could take advantage of that. You've seen how they operate.

Scully looks at Skinner, appreciating the caution he's giving her. She takes his hand, squeezing it.

SCULLY
I'll be OK.

Scully moves to the door. Skinner calls with his weak voice.

SKINNER
Agent Scully...
(she turns)
If you can't keep your head...
it's OK to step away.

Scully stops to face Skinner.

SCULLY
That's just what they want.

She turns back, heading for the door. On Skinner's look of troubled concern, we:

18
thru OMITTED
19

CUT TO:

18
thru
19

19A EXT. SYNDICATE OFFICE - N.Y.C. - DAY (STOCK) (X) 19A
To establish. A LEGEND reads: 46TH STREET, NEW YORK CITY.

19B INT. SYNDICATE OFFICE - N.Y.C. - DAY - THE ELDER (X) 19B
Stands by the window, looking outside. (X)

ELDER (X)

You may all be wondering why I've called you here on such short notice.

The Elder turns to face the room. (X)

WIDER (X)

The other MEMBERS of the group are assembled. Among them the WELL-MANICURED MAN, who sits, listening deliberately. (X)

ELDER (X)

We've received disturbing reports from our intelligence sources. A French salvage vessel came into San Diego -- its crew all dying from radiation exposure. Its last given position was the site where we recovered the UFO. (Note: He pronounces this "Yufo.")

WELL-MANICURED MAN (X)

How would they have gotten information about that location?

2ND ELDER (X)

We haven't been able to determine that. The French government has denied any involvement.

WELL-MANICURED MAN (X)

Well, they got those coordinates somehow.

ELDER (X)

It seems we have an information leak, gentlemen.

WELL-MANICURED MAN (X)

Has our associate in Washington looked into this?

ELDER (X)

Apparently he's already responded to the situation -- in a way that I don't think any of us would've anticipated.

(CONTINUED)

19B CONTINUED:

19B

WELL-MANICURED MAN
How do you mean?

(X)

ELDER
I'm not sure of the details.
I've asked him to come here and
explain it himself.

(X)

On the group, considering this course of action:

(X)

CUT TO:

20 INT. MILITARY BURN UNIT - DAY

20

A windowless, dimly-lit room where TWO MEN lie in covered hospital beds (like the radiation victims' beds we saw in Episode 15.) The whole place has a colorless, antiseptic air about it, suggesting a military facility. CAMERA ADJUSTS as A DOCTOR steps next to one of the beds, addressing someone o.s.

DOCTOR
The burns you're looking at --
they're somatic, caused by close
proximity radiation exposure.
The same as the French sailors
aboard that salvage ship.
Identical.

REVERSE ANGLE ON CIGARETTE SMOKING MAN

regarding the burn victims without emotion as he takes a box of Morleys from his coat pocket, pulling out a smoke.

(CONTINUED)

20 CONTINUED:

20

CIGARETTE-SMOKING MAN
What's the prognosis?

DOCTOR
It's only a matter of time. This kind of absorption will have a rapid effect on cellular activity. Giving rise to the onset of massive and malignant cancers.

The Cigarette-Smoking Man lights up a cigarette, oblivious to the apparent irony. As he exhales a thick stream of smoke:

CIGARETTE-SMOKING MAN
Has anyone been in to see these men?

DOCTOR
No. Your orders were to isolate them. But we should get a specialist in here, because frankly I've never seen anything like this before.

While the Doctor speaks, the Cigarette-Smoking Man moves closer to the injured men, examining one of them. As he reaches to pull back part of the bandage opening around the man's frightened eyes, we go:

CLOSE - THE MAN'S FACE

Revealing a patch of REDDISH, RAW FLESH, mottled from heat and radiation. The same type of terrible burns the Sick Crewman had in a Pearl Harbor hospital more than 40 years earlier.

RESUME - THE CIGARETTE-SMOKING MAN

Unmoved by this horrific sight.

CIGARETTE-SMOKING MAN
I have.

DOCTOR
Then you know what caused this?

The Cigarette-Smoking Man has seen enough. He starts out.

CIGARETTE-SMOKING MAN
Have the bodies destroyed.

DOCTOR
But these men aren't dead yet.

(X)

(CONTINUED)

20 CONTINUED: (2)

20

CIGARETTE-SMOKING MAN
(coldly)
Isn't that the prognosis?

The Cigarette-Smoking Man continues on his way. HOLD ON the Doctor, disturbed by the order he's been given.

CUT TO:

21 INT. MULDER'S OFFICE - DAY - SCULLY

21

enters, surprised to find the bulky, bright yellow NEWTSUIT that Gauthier used to dive the wreck of the P-51 in "Piper Maru." It stands upright in the middle of the office. Scully is staring at it, as CAMERA ADJUSTS AROUND to reveal Mulder coming out of the dark room at the rear of his office.

MULDER
It looked great on me in the store.

(X)

Clear tape covers the stitches on Mulder's forehead, some evidence of bruising still visible.

(X)

(X)

SCULLY
What's this doing here?

MULDER
I had it flown in from San Diego.
As evidence.

SCULLY
Evidence of what?

Mulder hands her a GLASS VIAL with a darkish liquid in it.

MULDER
This suit was covered with a thin film of oil. As was the French diver when I found him lying delirious on his kitchen floor.

Scully holds the vial up to the light.

SCULLY
What is it?

MULDER
From the reports I'm getting, the same substance was on the French diver's wife when she was found on the bathroom floor in the Hong Kong airport a few days ago.

(X)

(X)

(X)

Scully registers this, piquing her already intense curiosity.

(CONTINUED)

21 CONTINUED:

21

MULDER

The analysis said it's fifty-weight diesel oil. The kind they used on World War Two V Class submarines. And on P-51 Mustangs, for that matter.

(X)
(X)

SCULLY

I don't understand.

MULDER

This oil's 50 years old, Scully. Not only that, its composition has been altered. By exposure to radiation.

SCULLY

I still don't understand. How did it end up on the diver? Or the diver's wife?

MULDER

I don't think this is just diesel oil, Scully. I think it's a medium -- a medium being used by some kind of alien creature that uses it to body jump.

SCULLY

You're saying this thing has intelligence?

MULDER

I think it came from whatever they pulled from the bottom of the Pacific Ocean. It's been down there for fifty years waiting for another host, another body to bring it to the surface.

SCULLY

(not buying it)
Waiting to jump into that diver... then to his wife.

MULDER

Then to Krycek.

SCULLY

Wait a second -- Krycek?

MULDER

They were both in Hong Kong. I think she went there under the control of this thing to find him.

(CONTINUED)

21 CONTINUED: (2)

21

Scully has to laugh. Not at just the absurdity, but the irony.

MULDER

I know how it sounds.

SCULLY

Is anybody NOT looking for Krycek?

MULDER

No, I think the question is what is this thing looking for. Now that it's in Krycek, what does it want?

Off Scully's continued reluctance to warm to this idea and Mulder overreaching certainty, we:

CUT TO:

22 INT. ICE SKATING RINK - DAY - A BANNER

(X)

22

Reading "CAPITOL ICE, Maryland's Finest Skating Wonderland" in the same block lettering we saw stamped on Krycek's locker key. CAMERA TILTS DOWN from the sign to feature:

THE RINK

Skaters of various ages and abilities gliding clockwise around the gleaming white surface of the rink. A LEGEND reads: (X)
ROCKVILLE, MARYLAND. (X)

NEW ANGLE - BYERS (ONE OF THE LONE GUNMEN)

skates confidently in the crowd, his eyes searching the other skaters, the general area of the rink. Then nodding to another skater going the opposite direction -- a less accomplished skater whom we recognize from the back by his long blond hair -- a 2nd Lone Gunman: Langly.

LANGLY

comes to a stop and, like Byers, he cases the general area of the rink. Nodding to:

ANGLE ON FROHIKE

Skating with glide smooth ease, trying to be inconspicuous as he nods to Langly, making an equally smooth 90 degree redirection and heading straight for him (and TOWARD CAMERA), while sneaking a few quick glances at a couple of BEAUTIFUL SKATERS moving past.

Frohike passes right by Langly and steps off the ice. Moving toward:

(CONTINUED)

22 CONTINUED:

22

CLOSE - A RENTAL LOCKER

The number plate reading "517." CAMERA WIDENS to include Frohike as he moves along the wall of lockers, approaching the one that matches his KEY. (The same key we'll recognize that Mulder took from Krycek.)

Reaching 517, Frohike gives secret-agent glances to the skaters on either side of him, making sure it's safe. Then quickly inserts the key, pulling open the locker to reveal:

INSIDE THE LOCKER

An insulated brown packing envelope, a little bigger than a digital computer tape, its ends wrapped in packing tape.

FROHIKE

removes the package, slipping it in his pocket:

CUT TO:

23 INT. CAR - DAY - ANGLE - THE REAR-VIEW MIRROR

23

FROHIKE, LANGLEY AND BYERS

Reflected in the mirror, moving quickly through the ice-rink parking lot toward the car. CAMERA ADJUSTING to reveal MULDER watching their approach.

A NEW ANGLE

As the three men open the front and back doors, Langly and Byers getting in the back while Frohike sits next to Mulder. He removes the package from his pocket, hands it to Mulder.

FROHIKE

Nothing to it.

As Mulder starts tearing the package open:

BYERS

You ought to call upon our services more often.

LANGLY

We show a talent for these G-man activities.

MULDER

You mean if I'd like someone whacked on the knee.

(CONTINUED)

23 CONTINUED:

23

FROHIKE

Only if you want the job done
right.

(X)
(X)
(X)

Mulder finally gets the package open. Finding inside only a clear, empty tape cassette case:

MULDER

It's gone.

As the Lone Gunmen look at each other, crestfallen that their little adventure in crime-fighting has gone awry, we go:

24 INT. APARTMENT - NIGHT - CLOSE - A LOWBALL GLASS

24

Filled with golden Scotch whiskey. A HAND enters frame, bringing the glass to the lips of THE CIGARETTE-SMOKING MAN.

Sitting in a chair in a darkened apartment (like the one the CSM occupied in "One Breath"). A long curl of SMOKE coming from a cigarette smoldering in an ashtray.

The Cigarette-Smoking Man sets down his glass when, suddenly:

THE DIGITAL TAPE

Lands on the table next to his glass. The same tape that disappeared with Krycek after having cost the lives of Mulder's father and Scully's sister. The tape containing all the government's knowledge of extraterrestrial life.

CLOSE - THE CIGARETTE-SMOKING MAN

Looks at the tape for a moment, suppressing whatever feelings of surprise -- or fear -- he has at having this prized possession suddenly dropped right back in his lap.

He looks up slowly to see:

KRYCEK

Standing behind him, his stoic demeanor still clearly suggesting the presence of the alien inside him.

(X)

KRYCEK

Where is it?

CIGARETTE-SMOKING MAN

I've been expecting you.

Suddenly, Krycek's attention is drawn to the SOUND of a hammer being cocked behind him. He looks back to see the Hispanic Man standing there, a PISTOL pointed (discreetly) at his head.

(X)

But it's the Cigarette-Smoking Man who reacts.

(CONTINUED)

24 CONTINUED:

24

CIGARETTE-SMOKING MAN
(to Hispanic Man)
Put that down!

Chastened, the Hispanic Man slowly lowers his weapon. Krycek turns back to face the Cigarette-Smoking Man.

CIGARETTE-SMOKING MAN
I have what you want.

On Krycek's face, showing only the slightest trace of satisfaction:

END ACT TWO

ACT THREE

25 INT. SYNDICATE OFFICE - N.Y.C. - NIGHT

25

The Well-Manicured Man sits stirring a cup of tea, his expression reflecting his intensely troubled thoughts. As he checks his watch, someone is entering the room o.s. -- someone who draws his eyes like a raptor to its prey.

WELL-MANICURED MAN

You've made us wait.

ANGLE TO INCLUDE CIGARETTE SMOKING MAN

Removing his winter coat, which is wet from the rain. Handing it to the Major Domo who does his job with a quiet efficiency. The Cigarette-Smoking Man straightens his suit, stepping into the room where the OTHER MEMBERS sit, including the Elder with his imposing presence.

CIGARETTE SMOKING MAN

There was a weather delay on the shuttle from Washington.

WELL-MANICURED MAN

You had business there?

The patronizing tone puts the CSM on edge.

CIGARETTE SMOKING MAN

Yes. You may have already heard.

ELDER

We've heard you've acted on your own and moved the salvaged UFO to another location. (Note: He pronounces this "Yufo.")

CIGARETTE SMOKING MAN

These new attempts to recover it have increased our need for security.

WELL-MANICURED MAN

Who else is looking for it?

CIGARETTE-SMOKING MAN

In the event, I moved it as a safeguard.

ELDER

Somebody better damn well find out how the French even knew where to look for it.

(CONTINUED)

25 CONTINUED:

25

CIGARETTE-SMOKING MAN
I can assure you it will be
absolutely inaccessible now.

2ND ELDER
Why not bring it to Nevada like
the others?

CIGARETTE-SMOKING MAN
Leaks in security and a
heightened public interest have
made the base in Nevada unviable.
Is this why I've been called
here?

WELL-MANICURED MAN
No. We'd like an explanation
about this business with the
Assistant Director of the Bureau --
Skinner?

CIGARETTE SMOKING MAN
A random shooting, for all I
know.

WELL-MANICURED MAN
They have a waitress who's given
a description of the shooter.
They've released a composite of
his face to the press.

The Well-Manicured Man takes a newspaper from his lap,
proffering it to the CSM. On it is an artist's composite of
the Hispanic Man. The CSM takes it, staring at the drawing,
trying to give nothing away.

WELL-MANICURED MAN
He's one of yours, isn't he?

CIGARETTE SMOKING MAN
(feigning ignorance)
I don't know what to tell you.
If he did, he acted on his own.

WELL-MANICURED MAN
Good Lord...

2ND ELDER
This is a very serious exposure
for us.

CIGARETTE-SMOKING MAN
I'll take care of it.

(CONTINUED)

25 CONTINUED: (2)

25

WELL-MANICURED MAN
(protesting acidly)
My advice to you, sir, is to understand the priorities here. Get this shooter out of the country as quickly as possible. If the Assistant Director is able to ID him, our well-placed operatives won't be able to stand in the way of an arrest. Compromising beyond repair the secrecy of our work and the security, as you so arrogantly assert, of our project's future.

The Cigarette-Smoking Man stares down the W.M.M., resenting the tone of this directive and the condescension of its delivery.

CIGARETTE-SMOKING MAN
It'll be handled.

Off their locked stare, we:

CUT TO:

26 INT. LONE GUNMAN'S OFFICE - NIGHT

26

CLOSE ON A MAGNIFIED IMAGE OF FROHIKE'S EYE. Peering down at CAMERA.

FROHIKE
I've got something here.

WIDE ON ROOM

as Mulder and Byers and Langly move to Frohike at the work bench. Where he leans over the large, lighted magnifying glass.

FROHIKE
Writing. Somebody wrote on top of the package and left an impression.

MULDER
Let me see.

Frohike slides off his seat, Mulder taking his place.

BYERS
Your guys at the FBI turned a major serial murderer on a vestigial pen impression.

(CONTINUED)

26 CONTINUED:

26

MULDER

Yeah. There's something here.

INSERT -- As Mulder tilts the package under the light we can see ever so faintly the pen strokes pressed into the soft brown shell of paper on the padded package. But not enough to make out what it says.

LANGLY

Your sci-crime guys at the Bureau have a laser there that can measure any change in a surface down to a few nanometers.

(X)

(X)

Mulder rises from the chair now, holding the package and looking over the bench top for something.

BYERS

Actually, they can lift a perfect impression using magnetic toner and a sheet of Mylar. An electrostatic device is applied to the specimen and renders the information by drawing toner from the indentations to the Mylar surface.

(X)

During this, in the b.g., Mulder has taken a small piece of scrap paper and a pencil, using the side of the pencil to shade in, rubbing over the impression on the package.

FROHIKE

Actually --

MULDER

-- it's a phone number.

The Lone Gunmen all turn to him, surprised.

MULDER

Five five five... zero one zero two. It's a New York City area code.

He hands Frohike the pencil he was using.

MULDER

Don't drop that. It's a finely calibrated piece of investigative equipment. I've got to make a phone call.

FROHIKE

I'll be damned.

(CONTINUED)

26 CONTINUED: (2)

26

As Mulder moves to his jacket, hung on the other side of the room, we:

CUT TO:

27 INT. SYNDICATE OFFICE - NEW YORK CITY - NIGHT

27

The members (sans the CSM) have donned their heavy winter coats, filing out of the office. The Well-Manicured Man is the last to go, still putting his coat on when the phone rings. The Major Domo moves to answer the phone (a land line - not a cellular or portable).

(X)

(X)

MAJOR D.

Yes... no this is a private line,
you must have misdialed.... no,
there's no one here to take your
call...

CLOSE ON THE WELL-MANICURED MAN

reacting to this.

ANGLE ON MAJOR DOMO

MAJOR D.

I'm sorry I can't help you...

The Well-Manicured Man enters frame, motioning for the phone. Looking at his watch.

MAJOR D.

Please hold on.

WELL-MANICURED MAN

(taking the phone)

Who is this?

INTERCUT WITH:

28 INT. LONE GUNMAN'S OFFICE - NIGHT - MULDER

28

Stands holding his cell phone.

MULDER

Who is this?

WELL-MANICURED MAN

I seem to recognize your voice.

MULDER

Yes. It just occurred to me
we've met.

(CONTINUED)

28 CONTINUED:

28

WELL-MANICURED MAN
Who gave you this number?

MULDER
You probably know him. A man
named Krycek.

WELL-MANICURED MAN
Alex Krycek?

MULDER
Yeah. Nice guy. Killed my
father. You wouldn't happen to
know where he is, would you?

There is a beat of surprise for the W.M.M. Then:

WELL-MANICURED MAN
Mr. Mulder, isn't it?

MULDER
Hey. So nice of you to remember.

WELL-MANICURED MAN
Mr. Mulder, can we meet
somewhere?

MULDER
Love to.

The W.M.M. checks his watch again.

WELL-MANICURED MAN
Give your phone number to my
assistant and he'll call you back
in five minutes.

The W.M.M. covers the receiver as he hands the phone to the
Major Domo.

WELL-MANICURED MAN
Tell him I'll meet him in three
hours in Central Park near the
lighted walkway off 79th near the
reservoir. When you hang up,
have this number disconnected.

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

He hands the phone to the Domo and exits. As we:

CUT TO:

29 EXT. FBI HEADQUARTERS - NIGHT - (STOCK) 29

With LEGEND, to establish.

CUT TO:

30 INT. AGENT PENDRELL'S OFFICE - NIGHT 30

Pendrell sits with Scully, listening to Agent Fuller debrief her on the investigation, standing in front of a slide screen on which the face of the Hispanic Man is projected. Agent Caleca stands listening.

FULLER

We got a name to go with the face.

SCULLY

Beautiful.

FULLER

His name is Luis Cardinal. A native of Nicaragua, School of the Americas alumni, career mercenary. Apparently he impressed a lot of people with his marksmanship during the Iran-Contra deal.

SCULLY

I'll bet.

FULLER

That's actually the good news.

SCULLY

What do you mean?

CALECA

He entered the country without a visa or papers as far as we can tell. We can't find anything on him. Address, phone number, financials, nothing.

(X)

(X)

SCULLY

Does he use an alias?

CALECA

Several. None checked out either. In all likelihood this guy's already out of the country.

(X)

(X)

SCULLY

Dammit! They think they can just get away with it.

(CONTINUED)

30 CONTINUED:

FULLER

I'd like to tell you otherwise.

Scully gets up, pacing, worked to a boil.

SCULLY

Keep looking for him.

FULLER

We've pretty much exhausted our avenues --

SCULLY

What's it going to take?!

CALECA

At this point? Other than a sign from God?

SCULLY

I've seen stranger things, believe me.

And Scully exits without so much as a goodbye. Fuller and Caleca look at Pendrell who's been sitting, listening quietly.

PENDRELL

I believe she has.

Off Fuller and Caleca's unamused looks, we:

CUT TO:

31 EXT. CENTRAL PARK - NIGHT - AGENT MULDER

31

With a LEGEND OVER, as CAMERA FINDS Agent Mulder standing on a walkway in the park, shoulders hunched against the cold. Checking his watch, then looks off to an approaching figure.

ANGLE ON APPROACHING FIGURE

Moving out of the darkness into the light, revealing the Well-Manicured Man. He moves with a measured gait, approaching Mulder as he might a friend.

WELL-MANICURED MAN

I trust we're alone.

MULDER

It's too cold. Even for the muggers and rapists.

WELL-MANICURED MAN

You're looking for Alex Krycek.

(CONTINUED)

31 CONTINUED:

31

MULDER
You could say that.

WELL-MANICURED MAN
To kill him. In revenge.

Mulder stares at the man now, sensing he's being played.

WELL-MANICURED MAN
What makes you think we haven't
done that already?

MULDER
For what?

WELL-MANICURED MAN
Tell me what you know and I'll
consider giving you Krycek.

MULDER
No, sir. You answer some
questions for me first. Like
what exactly was pulled from the
bottom of the Pacific Ocean?

WELL-MANICURED MAN
(without hesitation)
It was a UFO. A so-called Foo
Fighter, downed by American
fighter pilots during the second
World War.

MULDER
Left there until now?

WELL-MANICURED MAN
There were salvage attempts. A
U.S. sub was sent in fifty years
ago, but there were
complications.

MULDER
Almost the entire crew died.

WELL-MANICURED MAN
Yes. It's still a mystery.

MULDER
A mystery to whom?

WELL-MANICURED MAN
The cover story said it was the
third A-bomb bound for Japan, but
the truth is, no one knows what
killed that crew.

(CONTINUED)

31 CONTINUED: (2)

31

MULDER

I know.

WELL-MANICURED MAN

Do you now?

MULDER

Give me Krycek and I'll tell you.

WELL-MANICURED MAN

Mr. Mulder -- I've told you so much this evening, and you've offered next to nothing in return.

MULDER

You haven't told me anything more than what I already know.

WELL-MANICURED MAN

I'm curious. If you've encountered Krycek, why didn't you kill him then?

MULDER

He still has the tape.

WELL-MANICURED MAN

(a beat as he understands now)

Ah, yes. The tape.

MULDER

The one he's been selling those secrets off.

Mulder stares at the Man, suddenly realizing.

MULDER

You don't know where he is. You're looking for him, too.

WELL-MANICURED MAN

Mr. Mulder -- anyone can be gotten to. Certainly you don't doubt that.

(X)
(X)
(X)

Mulder is suddenly struck by a new thought. A thought that causes him to turn and walk away. TRACKING BACKWARDS WITH HIM as he pulls out his cell phone, dials in a hurry.

(X)

WELL-MANICURED MAN

Mr. Mulder --

(CONTINUED)

31 CONTINUED: (3)

31

MULDER
(into phone)
Scully, it's me --

INTERCUT WITH:

32 INT. MULDER'S OFFICE - NIGHT - SCULLY

32

On the phone.

MULDER
The guards you had posted outside
Skinner's room -- are they still
there?

SCULLY
They should be. Why?

MULDER
I want you to get down there and
double-check.

SCULLY
I've got it covered, Mulder.

MULDER
Just do me a favor, Scully, and
get down there right away.

On Scully, considering the urgency of Mulder's concern:

CUT TO:

33 INT. HOSPITAL - NIGHT - A NURSE

33

Moves down the mostly empty corridor, a clipboard in hand,
passing:

SCULLY

Emerging from the elevator. CAMERA STAYS WITH SCULLY as she
moves down the corridor in the direction the Nurse has just
come. Distress playing on her face as we see:

HER MOVING POV - SKINNER'S ROOM

The hallway outside EMPTY. The police guards we saw earlier
now gone.

RESUME SCULLY

Her fear for Skinner's safety rising.

(CONTINUED)

33 CONTINUED:

33

SCULLY

Nurse!

The Nurse doubles back, moving to meet Scully.

SCULLY

Where are the guards outside this room?

NURSE

They've left.

Scully pushes open the door to Skinner's room, finding it EMPTY. The bed made as if no one had ever been there.

SCULLY

Where did they go? What happened to the man inside this room?

NURSE

Mr. Skinner's no longer a patient here.

(X)
(X)
(X)

SCULLY

Where is he?

NURSE

The orderlies were here a few moments ago. They took him away.

SCULLY

Where did they take him?

NURSE

To another hospital. The ambulance must've just left.

(X)
(X)

As Scully rushes back toward the elevator, HOLD ON the Nurse, puzzled by her dire concern.

CUT TO:

34
thru OMITTED
36

34
thru
36

37 EXT. INTERSECTION - NIGHT - AN AMBULANCE

37

Pulls to a stop at a RED LIGHT.

(X)

ANGLE - THE DRIVER

Reacting as Scully suddenly appears outside his window, slapping her FBI BADGE on the driver's window.

(X)
(X)

(CONTINUED)

37 CONTINUED:

37

SCULLY
I'm with the FBI. Are you
transporting a Walter Skinner?

The Driver, more than a little surprised to be stopped like
this, consults the clipboard on his front seat.

DRIVER
Yeah. Is something wrong?

SCULLY
Everything's fine.

Scully opens the door, climbing inside the passenger's seat.

SCULLY
I'm just going to ride with you
the rest of the way.

As Scully climbs toward the back, we go:

38 INT. AMBULANCE - PATIENT AREA - NIGHT

38

Scully walks in a half-crouch, noticing there's no one else in
the ambulance except for:

(X)
(X)

SKINNER

Who lies secured to a gurney, an I.V. stand running a tube of
clear liquid to his arm. He still looks pale, weakened by his
injury.

SKINNER
Agent Scully. What are you doing
here?

SCULLY
I just wanted to make sure you
got where you're going safely.

(X)
(X)

As the ambulance begins to accelerate again, we:

CUT TO:

38A EXT. CITY STREET - NIGHT - MOMENTS LATER

38A

The AMBULANCE moves PAST CAMERA, CAMERA PANNING to follow it as
it comes to a stop behind another car idling at a red light.

38B INT. AMBULANCE - NIGHT - SCULLY

38B

Gently swaying with the ambulance as it rocks to a stop.

(CONTINUED)

38B CONTINUED:

38B

ANGLE - THE I.V. BAG

The brakes cause the CLEAR LIQUID in Skinner's I.V. bag to jiggle, then gradually settle.

Scully waits silently, the ambulance idling at a full stop. Looking up to see:

CLOSE - THE I.V. BAG

The clear liquid inside sloshes gently.

RESUME SCULLY

Realizing it's not traffic that's caused this disturbance. She draws her weapon, carefully moving to the back of the cabin.

SKINNER

What is it, Scully?

SCULLY

Just lie still.

(X)
(X)

CLOSE - SCULLY

As she reaches the back door. Sensing someone may be on board the back of the ambulance outside. Suddenly, Scully SLAMS THE BACK DOORS OPEN. As they swing open, we go:

39 EXT. STREET - NIGHT - CONTINUOUS - THE HISPANIC MAN

39

Is knocked off the back of the ambulance, GUN in hand, flying backward onto the roadway. As he lands, he gets a SHOT off, Scully recoiling as the slug lodges outside the ambulance door.

(X)
(X)
(X)

The Hispanic Man quickly recovers, getting to his feet as:

(X)

SCULLY

Jumps out the back of the ambulance to give chase.

ANGLE - THE HISPANIC MAN

Runs through lanes of oncoming traffic, turning to see Scully gaining on him. His attention distracted long enough for him to run right in the path of:

WIDER - AN APPROACHING CAR

Slams into him, knocking him off his feet and rolling him off the hood. His GUN flying out of his hand.

(X)

(CONTINUED)

39 CONTINUED:

RESUME SCULLY

Reacting to the impact. Dodging cars as she rushes to catch up to the Hispanic Man, who manages to get up and on his feet.

He continues fleeing toward an ALLEY, but he's been hurt. He runs with a limp, favoring one leg. As he disappears into the alley, Scully running after him, we go:

40 EXT. AN ALLEY - NIGHT - THE HISPANIC MAN

Running TOWARD CAMERA, Scully gaining on him in the background.

SCULLY

Federal agent! Stop right there!

The Hispanic Man falls to his stomach, his injury too much for him to continue.

LOW ANGLE - SCULLY

Catches up to him.

CLOSE - THE HISPANIC MAN

Turning over onto his back, revealing himself as Luis Cardinal. The man who shot Skinner -- and murdered Scully's sister.

CLOSE - SCULLY

Her chest heaving from the chase, consumed with a deep and wounding hatred. She pulls back the hammer on her weapon.

HISPANIC MAN

Don't shoot me!

On Scully, looking as if she's about to do just that:

END ACT THREE

ACT FOUR

41 EXT. ALLEY - NIGHT

41

(CONTINUED ACTION)

Scully stands with her pistol pointed at the Hispanic Man. Grief and hatred pump through her -- a deep well of emotion rising at finally confronting the man who murdered her sister.

SCULLY

Are you Luis Cardinal?

The Hispanic Man says nothing, too terrified he's about to be executed to speak.

SCULLY

(growing more
insistent)

Are you Luis Cardinal?!

HISPANIC MAN

Please...

SCULLY

ARE YOU THE MAN WHO SHOT MY
SISTER?!

HISPANIC MAN

Please. Don't kill me.

SCULLY

YOU SHOT MY SISTER!

The Hispanic Man can only lie still, afraid the wrong word might set her off. Then:

HISPANIC MAN

Please. I can tell you --

SCULLY

TELL ME!

HISPANIC MAN

No -- I can tell you what you
want. You want Krycek.

Scully says nothing. Still ready to shoot him dead.

HISPANIC MAN

I can tell you where he is --
please. Please don't shoot.

(CONTINUED)

41 CONTINUED:

41

Scully stares at him a moment longer, still not ready to put her gun down when -- in the b.g. -- a POLICE CRUISER SKIDS UP, THEN ANOTHER. Only then does Scully lower her eyes, her face showing the moment is past -- she won't kill this man. As OFFICERS come running toward the scene.

THE HISPANIC MAN

Shaken but relieved to be alive. As the Officer descend on him, turning him over and pulling his arms back to cuff him.

SCULLY

watches this, wondering now if she did the right thing. If she should have taken her vengeance. And if this man is lying.

CUT TO:

42 INT. RENTAL CAR - NIGHT - MULDER

42

leans across from the driver's seat, reaching into the glove box, searching for something. A LEGEND appears: LAGUARDIA AIRPORT, NEW YORK.

He feels under the passenger seat now, when his cell phone RINGS. He sits up, answers it.

MULDER
(into the phone)
Mulder.

INTERCUT WITH:

43 EXT. ALLEY - NIGHT - SCULLY

43

Speaks into her cell phone, her image STROBED RED by the flashing light bar on a police cruiser parked in the b.g.

SCULLY
Mulder, it's me. Where are you?

MULDER
At the airport in New York.

SCULLY
What are you doing?

MULDER
Trying to find my rental car agreement.

SCULLY
What are you doing in New York?

(CONTINUED)

43 CONTINUED:

43

MULDER

I'll tell you when I see you --

SCULLY

Mulder -- whatever your instincts --
they were right about Skinner.
We just arrested a man for what
looks like attempted murder.

MULDER

Who?

SCULLY

It's him. The man who shot my
sister --

MULDER

Scully --

SCULLY

Listen to me, Mulder -- he told
me where Krycek is. I don't know
if this makes any sense, but he
says he's headed for an abandoned
missile site outside Bismarck,
North Dakota.

(X)

(X)

Mulder processes this information for a moment.

MULDER

Scully -- I want you to meet me
at the D.C. airport in an hour.
Buy two tickets on the first
flight to North Dakota.

SCULLY

What's in North Dakota?

MULDER

The Salvaged Ufo.

CUT TO:

44 EXT. SILO COMPLEX - DAY - HIGH ANGLE

44

The winter sun shines softly over farmland carpeting the North
Dakota plains. An N.D. SEDAN kicking up a trail of dust as it
drives down a narrow dirt access road. A LEGEND reads: BLACK
CROW, NORTH DAKOTA.

CAMERA PANS ACROSS the landscape to reveal:

(CONTINUED)

44 CONTINUED:

44

SILO COVERS (A DIGITAL MATTE)

Forty-foot-diameter steel discs widely spaced atop holes in flat landscape like big, gray poker chips. Spaced intermittently among them are square concrete bunkers.

CUT TO:

44A EXT. SILO COMPLEX - CONCRETE BUNKER - DAY

44A

ANGLE PAST F.G. BUNKER as the N.D. Sedan moves into frame, pulling to a stop outside the bunker. Mulder and Scully exit, moving toward the bunker. CAMERA MOVING TO MEET THEM as they approach a metal door in the bunker's side.

SCULLY

There must be two hundred silos here. And if I'm correct they were filled with concrete when the base was decommissioned. In accord with the disarmament treaty.

Mulder checks the heavy lock on the door, the cover of which has been pried back. With a turn of the knob the door opens. Mulder takes this moment to remove his weapon.

MULDER

I didn't sign that treaty.

(X)

And he steps inside. Scully removes her gun now, too, following him in.

45 OMITTED

45

CUT TO:

46 INT. SILO COMPLEX - DAY - CLOSE - ELEVATOR DOORS

46

As they whoosh open. Mulder and Scully look out into:

THEIR POV - A LONG, WINDOWLESS HALLWAY

Dimly lit, stretching as far as possible in either direction.

MULDER AND SCULLY

step into the hallway.

SCULLY

My ears are still popping.

(CONTINUED)

46 CONTINUED:

46

MULDER

We're eight stories down.

Mulder and Scully flick on the flashlights they're carrying, training the beams down the hallway, as they start out.

CUT TO:

46A INT. SILO COMPLEX - DAY - FAR END OF A LONG HALLWAY

46A

The darkness penetrated by two strands of LIGHT coming from the far end. The beams of Mulder and Scully's flashlights. CAMERA TRACKING AT AN EVEN PACE, moving to meet them at:

A HEAVY SILO DOOR

A small square port window at eye-level. The Agents train their flashlights on the door, illuminating the universal RADIOACTIVE SIGN, and the headline: EXTREME DANGER -- DO NOT ENTER IF (followed by a series of instructions in small type.)

Mulder reaches for the door handle, turning it. It makes a big KA-CHUNK sound as the locking mechanism is released. Mulder pulls open the door, shining his flashlight inside.

46B INT. SILO - DAY - HIGH ANGLE

46B

Looking down on Mulder, then Scully, as they step into the circular chamber. Shining their flashlights on the walls of the empty chamber.

MULDER

Apparently, no one else signed that treaty, either.

(X)
(X)
(X)

SCULLY

One down. One hundred ninety-nine silos to go.

CUT TO:

47 INT. SILO COMPLEX - DAY - LONG HALLWAY

47

Mulder and Scully exits the door leading from the silo, but get only a few steps out when Mulder pushes Scully's flashlight down. Turns his off. As does she when she sees:

MULDER AND SCULLY'S POV

Flashlights at the other end of the hall.

(CONTINUED)

47 CONTINUED:

47

RESUME MULDER AND SCULLY

Move quietly in the opposite direction, turning into

THE BODIES OF SEVERAL UNIFORMED MEN

(X)

Lie dead on the floor, covered with terrible radiation burns.

MULDER

He's here.

SCULLY

Who?

MULDER

Krycek.

Mulder looks up from the men to the SILO DOOR at the end of this hall.

At that moment --

A PIERCING ALARM SOUNDS

The darkness of the corridors suddenly displaced by the flood of EMERGENCY LIGHTS powering on.

(X)
(X)

Scully and Mulder turn to see:

UNIFORMED MEN

Racing down the hallway, automatic weapons in hand.

They start to run the other way, turning around another corner to:

ANOTHER LONG HALLWAY

Mulder and Scully sprint down the corridor, CAMERA TRACKING WITH THEM AT A LOW ANGLE.

THEIR POV - UNIFORMED MEN

Appear at the end of the hall, running toward them.

RESUME MULDER AND SCULLY

As they start to double back, heading for a SILO DOOR numbered "1013." They are only yards away from it when MORE UNIFORMED MEN come at them from an intersecting corridor, sealing off any possible means of escape.

(X)
(X)
(X)

As Mulder and Scully raise their hands and are swept up by the Uniformed Men, we go:

48 EXT. SILO COMPOUND - DAY - OUTSIDE THE BUNKER (X) 48

Mulder and Scully are escorted out of the bunker by the Uniformed Men. They're being led toward a PANELED VAN as an N.D. sedan pulls to a stop. (X)
(X)

THE CIGARETTE-SMOKING MAN

Emerges from the passenger's side, moving past them, back toward the bunker. Mulder calls after him.

MULDER

He's here. You led him here, didn't you? (X)

CIGARETTE-SMOKING MAN

There's nothing here but holes in the ground, Mr. Mulder.

MULDER

Then why are you here -- why these men?

CIGARETTE-SMOKING MAN

I don't owe you any answers.

MULDER

The UFO's here. That's what Krycek was after, isn't it? (X)

CIGARETTE-SMOKING MAN

Krycek? Alex Krycek disappeared five months ago. (X)

SCULLY

We saw bodies back there -- men who had been exposed to high levels of radiation.

CIGARETTE-SMOKING MAN

You saw nothing.

The Cigarette-Smoking Men enters the bunker. Mulder continues to yell after him, refusing to accept defeat even as he and Scully are taken into the personnel carrier:

MULDER

You won't get away with this. You can't bury the truth!

As the back of the carrier is slammed shut, we:

CUT TO:

49 INT. SILO COMPOUND - DAY - THE DEAD SOLDIERS

(X)

49

CAMERA TILTING UP to find the Cigarette-Smoking Man moving toward them, accompanied by more Armed Men. Reaching the bodies, he looks down at them.

CIGARETTE-SMOKING MAN

Take these away.

As the Armed Men start to go to work on removing the bodies, the Cigarette-Smoking Man moves away from them. He walks down the corridor, turning down an adjacent hallway, where he sees:

(X)

(X)

HIS POV - THE SILO DOOR

The one marked "1013." The one Mulder and Scully came so close to finding. Locked shut at the end of the hall.

(X)

RESUME CIGARETTE-SMOKING MAN

Allowing himself a brief look of satisfaction. Then he turns on his heel to leave. We:

RESUME - SILO DOOR

CAMERA SLOWLY PUSHES IN on the door, moving closer toward the turret-like window. Just as we're about to break through the glass, we:

DISSOLVE TO:

50 INT. SILO COMPOUND - NIGHT - SILO

50

Blackness, until the CAMERA BEGINS TO RISE, traveling up the rounded walls of the silo, occasional rays of light slicing through the darkness... now the light catching architectural details of an alien craft -- just enough to suggest the side of a triangular structure... moving through more SHADOWS, CAMERA COMING TO REST on:

A GRAY DOMED SURFACE

Atop which kneels the figure of Alex Krycek, convulsing horribly on his knees.

CLOSE - KRYCEK

Sweating BLACK OIL from all over his face. It seeps out the pores of his skin, coming out in goopy strings from his eyes, nose and mouth -- leaving his body just as it did Capt. Sanford's aboard the submarine 50 years earlier.

CAMERA TILTING DOWN to reveal the oil seeping into:

(CONTINUED)

50 CONTINUED:

50

A STRANGELY SHAPED GRID

Integrated into the design of the craft's surface, the OIL substance slinking down into the grid and the craft below. On this image:

SLOW DISSOLVE TO:

50A EXT. FBI HEADQUARTERS - DAY (STOCK) (X) 50A

With a LEGEND. (X)

50B INT. MULDER'S OFFICE - DAY - MULDER (X) 50B

Works at his computer, the passage of time indicated by the wound on his forehead now being almost completely healed. The sound of the door opening draws his attention to: (X)
(X)
(X)

SKINNER (X)

Entering. Although much recovered from the condition in which we last saw him, he has to walk with the aid of a cane. (X)
(X)

SKINNER (X)
Agent Mulder.

Mulder stands, surprised to see him. (X)

MULDER (X)
I didn't expect to see you back at work for a couple more weeks.

SKINNER (X)
I'm looking for Agent Scully. There's something I wanted to talk to her about.

MULDER (X)
I've been wanting to talk to you. I never got a chance to thank you for what you did.

SKINNER (X)
You mean getting shot in the gut?

MULDER (X)
You were shot because you stood up to these people.

(CONTINUED)

50B CONTINUED:

50B

SKINNER

I think you're proceeding from a mistaken impression. What I did, I did because it was my job.

MULDER

The way I understand it, you put your job - and your life - on the line for Scully.

SKINNER

This isn't my crusade, Agent Mulder. A woman was murdered. I mistakenly thought we could bring the man who committed that crime to justice.

(X)

(X)

(X)

Mulder looks confused - and troubled.

MULDER

Mistakenly? What are you talking about?

SKINNER

That's what I came to talk to Scully about.

On Mulder's look of concern:

CUT TO:

51
thru OMITTED
54

51
thru
54

54A EXT. CEMETERY - DAY

54A

CAMERA TRACKS PAST the headstones, SLOWLY RISING to reveal:

SCULLY

Moving through the graveyard, a solemn look on her face. She carries a simple bouquet of flowers.

NEW ANGLE - SCULLY

Enters frame, coming to a stop in front of a headstone. As she leans down to place the flowers, we see:

HER POV - THE HEADSTONE

Inscribed with the words "Melissa Scully, Beloved Sister and Daughter, 1962-1995."

(CONTINUED)

54A CONTINUED:

54A

CLOSE - SCULLY

She stares at the headstone, deep in thought. After a moment, a SEDAN pulls up in the background. Scully turns to see:

(CONTINUED)

54A CONTINUED:

54A

MULDER

Emerging from the car, moving across the cemetery toward her. Reaching her, he stands beside her, the two of them sharing a silent moment. Mulder letting Scully be the one to have the first word.

SCULLY

I've just been thinking about something a man said to me. He said that the dead speak to us from beyond the grave -- that that's what conscience is.

MULDER

That's interesting. I never thought of it that way.

SCULLY

I thought when we found this man -- the man who killed Melissa -- when we brought him to justice -- I would find some kind of closure. But the truth is no court, no punishment is ever enough.

Mulder is silent for a moment, thinking. Then he takes Scully's arm, leading her from the gravesite.

MULDER

I came here to tell you something, Scully. Maybe there is some justice -- just not the kind you were looking for.

SCULLY

What are you talking about?

MULDER

They just found this man, Luis Cardinal, dead in his cell.

SCULLY

How?

MULDER

They made it look like a suicide. The men he worked for couldn't take a chance he'd point a finger at them.

SCULLY

What about Krycek?

(CONTINUED)

54A CONTINUED: (2)

54A

MULDER

He was there, Scully. I know it.

SCULLY

You think they got to him, too?

MULDER

I don't know. If they didn't,
I'm sure they will, but I doubt
it'll weigh on their consciences.

Scully stops.

SCULLY

I think the dead are speaking to
us, Mulder -- demanding justice.
Maybe this man was right. Maybe
we bury the dead alive.

On Mulder and Scully's shared moment of grief and frustration:

SLOWLY DISSOLVE TO:

55 INT. MISSILE SILO - NIGHT - SILO

55

CAMERA PANNING DOWN the darkened silo at a deliberate speed.
A BANGING sound gradually growing LOUDER as we move down the
silo WALL... past the DOME of the UFO... through more
darkness... catching some of the ENGINEERING DETAIL on the
side of the craft... drifting back into darkness... finally
coming upon the figure of:

ALEX KRYCEK

The banging sound coming from his FISTS pounding against the
inside of the silo door -- the frustration of a man hopelessly
entombed deep in the earth.

As Krycek continues his steady banging for help, we go:

56 INT. SILO COMPOUND - NIGHT - HALLWAY

56

Tracking away from the secured silo door, down the hall...
further and further... until the door is just a small square in
the distance... and the sound of Krycek's banging is no louder
than the pounding pleas of a dead man buried at the bottom of
the sea.

THE END

