

THE X-FILES

"The Blessing Way"

Written by

Chris Carter

Directed by

R. W. Goodwin

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July 12, 1995

"THE BLESSING WAY"

CAST

Fox Mulder
Dana Scully
Albert Hosteen
Albert Hosteen's Son
Eric Hosteen
Camouflage Man
Cigarette Smoking Man
Senior Agent
Assistant Director Skinner
1st Elder
2nd Elder
3rd Elder
Well Manicured Man
Mrs. Scully
Melissa Scully
Frohike
Four Navajo Boys (non-speaking)
Mr. Mulder
Deep Throat
Tour Guide
Security Guard
MD
Dr. Mark Pomerantz
Mrs. Mulder
Krycek
Hispanic Man
Minister

(X)

July 12, 1995

"THE BLESSING WAY"

SET LIST

INTERIORS:

HOSTEEN RESIDENCE

BOXCAR

NAVAJO HOGAN

SCULLY'S CAR

FBI HEADQUARTERS

/LOBBY

/SKINNER'S OFFICE

/SKINNER'S OUTER OFFICE

/AGENT MULDER'S OFFICE

NEW YORK CITY OFFICE

MRS. SCULLY'S HOUSE

/LIVING ROOM

AGENT SCULLY'S APARTMENT

/DINING ROOM

/BEDROOM

MEDICAL LAB

DR POMERANTZ'S OFFICE

(X)

HALLWAY

(X)

MR. MULDER'S HOUSE

/ATTIC AND/OR BASEMENT

AGENT MULDER'S APARTMENT

/HALLWAY

EXTERIORS:

NORTHERN NEW MEXICO HIGH DESERT

ROAD

HOSTEEN RESIDENCE

RED ROCK QUARRY

NAVAJO HOGAN

FBI HEADQUARTERS (STOCK)

THE CAPITOL DOME - WASHINGTON DC (STOCK)

(X)

NIGHT SKY - LIMBO

(X)

NEW YORK CITY OFFICE BUILDING

AGENT SCULLY'S APARTMENT

/STREET

CEMETERY

MR. MULDER'S HOUSE

TEASER

1 FIRE FILLS THE SCREEN

1

Boiling flames. Violent orange tentacles sucking life from the air. CAMERA PULLS BACK SLOWLY, UNDER:

ALBERT HOSTEEN'S VOICE

There is an ancient Indian saying that something lives only as long as the last person who remembers it. My people have come to trust memory over history. Memory, like fire, is radiant and immutable...

CONTINUING TO PULL BACK, REVEALING the source of the flames: the buried boxcar hatch. Inside which we last saw Agent Mulder. The red rock New Mexico desert spreading out around it.

ALBERT'S VOICE (CONT'D)

... while history serves only those who seek to control it, those who would douse the flame of memory in order to put out the dangerous fire of truth. Beware these men, for they are dangerous themselves -- and unwise. Their false history is written in the blood of those who might remember, and of those who seek the truth.

CUT TO:

2 INT. HOSTEEN RESIDENCE - LATE DAY

2

Albert Hosteen is on the phone in the kitchen.

(X)

ALBERT

No, they left here and haven't come back --

(X)

His son (Eric Hosteen's father) enters the room when they are both surprised by a LOUD, CLOSE NOISE. Wheeling, they see:

(X)

The CAMOUFLAGE-UNIFORMED SOLDIERS (the ones who set the boxcar afire) bursting in their front door, guns at the ready. Barking rude orders at Albert and his son.

CAMOUFLAGE MAN

ON YOUR KNEES! HANDS BEHIND YOUR HEAD!

(CONTINUED)

2 CONTINUED:

2

As they are startled and slow to act, one of the Camouflaged Soldiers hits Albert's son across the face with the butt of his gun, causing him to fall to his hands and knees. Another presses the plunger and hangs up the phone. While:

(CONTINUED)

2 CONTINUED: (2)

2

THE OTHER CAMOUFLAGE SOLDIERS

are going through the modest home, searching the rooms.

ALBERT

slowly drops to his knees, never breaking eye contact with the man who hit his son, the defiance clear in his eyes even though he obeys their orders. Slowly he puts his hands behind his head. Then looks O.S. to see:

THE CIGARETTE SMOKING MAN

standing in the doorway holding young Eric Hosteen by the back of his collar. Eric's face has been beaten to a bloody pulp, though through his swollen eyes we see the same clear defiance his grandfather has.

CIGARETTE SMOKING MAN (X)
I want to know where Mulder is.

ALBERT (X)
I don't know.

He pushes Eric roughly, stepping threateningly over to Albert. (X)

CIGARETTE SMOKING MAN (X)
His car's parked outside. He was (X)
here. (X)
(off Albert's silence)
I want Mulder and I want those
files!

ALBERT
You'll find nothing here.

There is a moment of intense energy between them -- a collision of wills -- before the CSM straightens and moves back toward the front door, nodding an unspoken order to one of the Camouflaged Men as he goes.

ALBERT

watches him, glancing down furtively at his son who moans quietly on the floor. Then looking back up to see:

ALBERT'S POV

The Camouflaged Man who hit his son steps up to Albert, raising his gun butt and slamming it right into the lens.

Matching speed and movement as we:

CUT TO:

A CAR PULLING RIGHT INTO LENS, TO A SKIDDING STOP

3 INT. HOSTEEN RESIDENCE - LATE DAY - ANGLE OUT FRONT WINDOW

3

Scully exits the car, hurrying up the steps of the front porch. Entering the house, reacting to:

THE TRASHED HOUSE

Every piece of furniture turned upside down. Except for a sofa where Albert Hosteen sits. His fresh, swollen cut and bruise where the gun butt caught him are being dressed by his son who has his own fresh wound. Scully moves to them.

SCULLY

What happened here?

ERIC'S FATHER

There were men...

ALBERT

They were looking for your partner...

Scully bristles, stiffens at this news. Then...

SCULLY

Mulder. Where is he?

The old man only shakes his head, looks to his grandson Eric who enters from an adjacent room. Scully sees his beaten-up face, too. Off her sinking reaction:

CUT TO:

3A RED ROCK QUARRY - LATE DAY

(X) 3A

WIDE SHOT on the red rock quarry -- CRANING DOWN LEVEL TO REVEAL again the still-smoldering hatch door of the buried boxcar.

CAMERA PIVOTING, ADJUSTING to find Scully working her way down the sheer rock wall in the B.G..

CLOSE ON THE SMOLDERING HATCH - SCULLY

steps into frame. She bends toward the hatch opening, but the heat coming from it causes her to recoil. She scans the barren landscape surrounding her. Her futility amassing like an electric charge, rising to a panic. Causing her to scream out into the deafening silence --

SCULLY

Mulder!

But no answer is forthcoming. As we:

GO TO MAIN TITLES.

ACT ONE

4 EXT. NORTHERN NEW MEXICO HIGH DESERT - NIGHT 4

A pair of headlights prick the darkness far up the road, heading toward us on a desolate stretch of highway. A LEGEND appears: NAVAJO RESERVATION, NORTHWEST OF LOS ALAMOS, NEW MEXICO.

The headlights are bearing down on us, PANNING with the car as it passes, traveling at very high speed.

CUT TO:

5 INT. TRAVELING CAR - NIGHT - CONTINUOUS 5

Agent Scully is behind the wheel, her tiredness masked by a trancelike concentration on the events that have brought her here. When, suddenly, she is snapped out of her trance by a LOUD RUMBLE which rocks the car.

Scully grabs the wheel tightly with both hands, her head turreting from window to window, until a BRIGHT WHITE LIGHT blasts through her windshield from an unseen source above the car. Causing Scully to shield her eyes.

CUT TO:

6 EXT. ROAD - NIGHT 6

The light is being beamed down from a helicopter that is traveling just overhead Scully's car. The chopper flaring off as she swerves the car to a stop on the shoulder.

7 INT. CAR - SCULLY 7

Squinting into the light that is still pinning her in its beam.

HER POV OUT WINDSHIELD

As the helicopter touches down on the road and the Camouflage-Suited Men appear. Silhouetted in the light as they run toward her. Throwing open the door and --

8 EXT. ROAD - NIGHT 8

One of the men pulls Scully forcefully from her car, throwing her up against the side and removing her weapon with practiced speed. While the others enter the vehicle, going through the glove box, the console -- poring over the car as if Scully were a dealer and this was a drug bust.

(CONTINUED)

8 CONTINUED:

8

CAMOUFLAGE MAN
(over the din of the
chopper)
Where are the files?

SCULLY
(matter of fact)
In the trunk.

One of the men takes the keys from the ignition and moves around to the trunk. Scully, still with her hands on the side of the car, turns to the man who continues to pat her down, with no regard to the fact that she's a woman.

SCULLY
Where's Agent Mulder?

CAMOUFLAGE MAN
Turn and face away.

ANGLE TO INCLUDE MAN GOING THROUGH THE TRUNK

He holds up the sheaf of papers, the files Scully had been working on. He slams the trunk lid back down.

CAMOUFLAGE MAN
(to Scully)
We need the DAT copy.

SCULLY
I don't have it.

CAMOUFLAGE MAN
Who has it?

SCULLY
Agent Mulder.

There is a moment of tense anticipation. Is the man going to hit Scully -- kill her? But he does neither, signalling to his men and leading them back to the waiting chopper. Scully stands watching them as the helicopter rises and disappears into the night.

DISSOLVE TO:

9 EXT. FBI HEADQUARTERS - DAY (STOCK)

9

To establish. With LEGEND. Under:

SENIOR AGENT'S VOICE
It is the recommendation of the
Office of Professional Conduct...

10 INT. ASSIST. DIR. SKINNER'S OFFICE - ANGLE ON SENIOR AGENT

10

sitting at Skinner's conference table.

SENIOR AGENT

...that Special Agent Dana Scully
be given a mandatory leave of
absence until the full detail of
her misconduct can be
calculated...

ANGLE ON SCULLY

sitting across from this man at the table, surrounded by a host
of other senior agents and directors. She takes this news
stoically, unflinchingly.

SENIOR AGENT (O.S.)

... this summary action is
justified under the OPC articles
of review and Agent Scully will
complete her suspension of duty
without pay or benefits due to
the nature of her
insubordination...

Her eyes staring straight at this man until she shoots a
leveling glance at:

SKINNER

standing behind his chair, leveling Scully with the same even
look.

SENIOR AGENT (O.S.)

... and the direct disobedience
of her superior agents.

WIDE ON TABLE

as the Senior Agent looks up from the document.

SENIOR AGENT

We'll have to ask you to check
your weapon and your badge before
you leave the building, Agent
Scully.

Scully rises, reaching for her ID and then her weapon. Laying
them both on the conference table.

SKINNER

We would also ask that you make
yourself available to answer
further questions in our
investigation into Agent Mulder's
whereabouts.

(CONTINUED)

10 CONTINUED:

10

SCULLY
I've told you all I know. To the
best of my knowledge Agent Mulder
is dead.

This is said with restrained venom and resentment. Scully
moves to the door, passing Skinner.

SKINNER
Don't think this hasn't been
difficult for everyone.

Scully gives him a scalding look, opens the door and exits.

11 INT. ASST. DIR. SKINNER'S OUTER OFFICE - DAY - CONTINUOUS

11

As Scully exits, Skinner follows her out.

SKINNER
Agent Scully --

Scully turns, giving her bile and resentment full vent.

SCULLY
Who are these people?!

Skinner moves toward her, maneuvering her away from his office
door.

SKINNER
These people are doing their job --

SCULLY
What they're doing is putting an
official stamp on the
perpetuation of a lie.

SKINNER
These people have a protocol to
follow. Which is what you and
Agent Mulder failed to do.

SCULLY
And what about the people who
were poisoning Agent Mulder's
water?! Whose protocol was that?

SKINNER
The investigation --

(CONTINUED)

11 CONTINUED:

11

SCULLY

The investigation will be an exercise. The men who killed Agent Mulder -- the people who killed his father -- they aren't meant to be found.

SKINNER

We'll find them.

SCULLY

With all due respect, sir... I think you overestimate your position in the chain of command.

Scully turns and exits. Off Skinner's clenched expression:

CUT TO:

12 INT. AGENT MULDER'S OFFICE - DAY - SHORT TIME LATER

12

Unoccupied, until Scully enters. She closes the door behind her and moves straight for Mulder's desk. She opens the pencil drawer and reaches her hand deep inside the drawer cavity.

SCULLY

gropes for something that must be affixed to the underside of the desk top. Working to get it loosened, she pulls it out, finding a clear DAT cassette holder. BUT ITS CONTENTS HAVE BEEN REMOVED.

Off Scully's reaction to this, we:

CUT TO:

13 EXT. NEW YORK CITY OFFICE BUILDING - DAY (STOCK)

13

A multi-story structure, as unremarkable as the others around it. A LEGEND appears: 46TH STREET, NEW YORK CITY.

CUT TO:

14 INT. NEW YORK CITY OFFICE - DAY

14

Manhattan sunlight is cast through the windows like a heat lamp in this otherwise dim, smoke-filled room. A fitting stage for THE GROUP OF ELDERLY MEN assembled. Gathered here, as they are, for a dark purpose.

(CONTINUED)

14 CONTINUED:

14

They are otherwise comfortable in their girth and years, as are all men of power, except that today there is an issue which is larger than the equal parts of this commission. A matter which has engaged the group in strenuous debate.

1ST ELDER

-- where were the safeguards against this? These files were never to be seen --

2ND ELDER

-- forty years of work. The damage could be incalculable --

3RD ELDER

-- the damage is done.

A familiar voice rises above the others. CAMERA ADJUSTING TO REVEAL The Cigarette Smoking Man sitting amongst the group. He rises, holding a lit cigarette.

CSM

-- Gentlemen, we have control. The files have been recovered and the men involved in their theft have been removed without incident.

Moving, the CSM stops near a WELL-MANICURED MAN, well-on in years, who watches him with catlike intensity. This man does not speak, he only listens. Missing nothing, no false gesture or word.

CSM (CONT'D)

There is a small matter of concern with the FBI, but we will handle it internally, as usual. The media attention will amount to no more than a few scattered obituaries.

1ST ELDER

The Mulder problem --

CSM

Special Agent Mulder is dead. His body won't be recovered. He will be officially listed as missing until the matter can be resolved quietly.

1ST ELDER

And we've recovered the copy of the stolen computer files?

(X)

(CONTINUED)

14 CONTINUED: (2)

14

There is a slight hesitation by the CSM, betraying his usual sangfroid.

CSM

Yes.

1ST ELDER

Then all the pertinent parties should be informed and we can continue with our work.

(X)

The CSM nods, though he does not look convinced of his own reassurance that the matter has been contained. A look which is not lost on The Well-Manicured Man. As we:

CUT TO:

15 INT. SCULLY'S MOTHER'S HOUSE - NIGHT - CLOSE ON DOOR

15

A knocking is heard from the other side. After a moment, Mrs. Scully appears in her bathrobe. She looks out the peephole, then opens the door. Scully stands outside, holding her shoes in her hand. She is in the same clothes we last saw her in at work. She looks beat.

MRS. SCULLY

Dana...? What are you doing?

SCULLY

Hi, Mom.

(X)

Mrs. Scully opens the door, staring at the shoes her daughter is carrying, regarding Dana with concern as she steps inside.

(X)

MRS. SCULLY

What happened to your shoes?

SCULLY

They started to give me blisters.

MRS. SCULLY

You walked here? At this time of night?

Dana is too upset to even acknowledge this.

SCULLY

Oh Mom...

She puts her arms around her mother and begins to cry.

MRS. SCULLY

Dana... what is it?

(CONTINUED)

15 CONTINUED:

15

SCULLY
I've made a terrible mistake.
Dad would be so ashamed of me.

CUT TO:

16 INT. MRS. SCULLY'S LIVING ROOM - NIGHT - SHORT TIME LATER

16

CLOSE ON SCULLY. Some time has passed. She's taken off her coat and is sitting with her legs up on the couch. Her mother sits beside, talking in a gentle way.

MRS. SCULLY
How can you fault yourself, Dana?
You had to make a choice. I
think you did what you felt was
right.

SCULLY
No. I did what I felt was right
for my partner.

MRS. SCULLY
But wouldn't Mulder have done the
same for you?

SCULLY
Yes. But that's just it. I
behaved exactly how Mulder would
have behaved. I lied and
countermanded my superiors
because the pursuit of the truth
seemed more important.

MRS. SCULLY
And wasn't it?

SCULLY
I don't know what the truth is,
Mom. But from the FBI's
standpoint the truth is that if
every agent worked this way the
Bureau couldn't do its job. And
they're right.

Mrs. Scully looks at her daughter, admiring her intelligence, seeing her dilemma and feeling her sadness.

MRS. SCULLY
Dana. If you're really worried
about what Dad would have thought
of you -- I think he would have
seen there was no right choice.
Or no wrong one.

(CONTINUED)

16 CONTINUED:

16

Dana does not appear heartened by this.

MRS. SCULLY (CONT'D)
I think he would have been proud
and supportive of his daughter
either way.

At this moment, the sound of someone coming in the front door can be heard. And then Scully's sister Melissa appears. She is dressed in a rather bohemian style, in sharp contrast to Dana. This includes an assortment of small hoop earrings running up the auricle of one ear.

SCULLY
(to her mother)
No. There was a right choice and
I didn't make it. I went with
Mulder to New Mexico. I should
never have let him go off by
himself. He was in no condition.

MELISSA
Something's happened to the man
you work with, hasn't it?

MRS. SCULLY
Melissa --

MELISSA
No. I've been feeling it for the
past two days. He's become ill
or something.

Mrs. Scully stares at Melissa, trying to communicate with a look the delicacy of the situation. She could be asking herself how could two girls have turned out so different. Then she rises.

MRS. SCULLY
I think I'll make some coffee.

And exits, leaving Melissa alone with her sister. Melissa takes her coat off and sits down on the sofa with Dana.

MELISSA
I'm right, aren't I?

SCULLY
Melissa... Mulder is very likely
dead.

Melissa studies her sister for a moment.

MELISSA
You don't believe that.

(CONTINUED)

16 CONTINUED: (2)

16

Scully stiffens a little, in no mood for this. She puts her hand on Melissa's arm.

SCULLY

No, I do believe it, Melissa.

MELISSA

Well, I'm getting strong feelings otherwise.

SCULLY

I wish it weren't true.

Melissa takes her sister's hands, studies her eyes.

MELISSA

No, it's deeper than that. You're radiating, Dana. You have a connection with him that is still strong and powerful.

SCULLY

Melissa -- don't do this.

Scully gets up off the sofa, angered by her sister's loopy insensitivity.

MELISSA

I know what I feel.

SCULLY

Fine. Let's leave it at that, because you have absolutely no sensitivity about my feelings.

MELISSA

Dana -- I wouldn't say it if I didn't feel so sure.

(off her sister's look)

You should get a second opinion.

SCULLY

This isn't a medical condition, Melissa -- it's a statement of fact. It's either true or it isn't. And based on the empirical evidence -- which I happen to have gathered -- it looks like a pretty damn sure bet that you're whistling in the graveyard!

Melissa gets off the sofa now, moving to Dana.

(CONTINUED)

16 CONTINUED: (3)

16

MELISSA

Dana... I know you're feeling a lot of things right now. You may be feeling responsible... but if you would try and see through your guilt and anger you might look past your Western empiricism.

(X)

Scully looks at her sister like she's a stranger.

SCULLY

Thank you. I'll make sure to consult my tarot cards when I'm out looking for a new job.

(beat)

I've lost someone, Melissa. I'd like to deal with it in my own way.

Dana stalks away, heading into the kitchen where her mother had disappeared. Off Melissa's look, we:

(X)

(X)

CUT TO:

17 EXT. NEW MEXICO HIGH DESERT - EARLY MORNING (STOCK)

17

The red rock mesas and barancas are cut in sharp relief by the low angle of the sun. Over this:

ALBERT HOSTEEN'S VOICE

The men who had come and threatened us did not return to our house again...

CUT TO:

18 EXT. HOSTEEN RESIDENCE - EARLY MORNING

18

A SMALL GROUP OF YOUNG NAVAJO BOYS hurries up the steps and onto the porch, knocking at the door. As they wait.

ALBERT'S VOICE (CONT'D)

... but the following day some of the boys from the reservation came to tell us they had seen buzzards flying out near the quarry where Eric had first encountered the men...

(CONTINUED)

18 CONTINUED:

18

Eric Hosteen answers the door and listens to the boys tell him this story. He's joined by Albert and his father.

CUT TO:

19A BUZZARDS CIRCLING IN THE CLEAR BLUE NEW MEXICO SKY (STOCK) (X) 19A
cruising effortlessly on the desert thermals.

ALBERT'S VOICE (CONT'D)

The buzzard is a large but cowardly bird. It does not work for its prey, letting others provide the kill.

CUT TO:

19 EXT. RED ROCK QUARRY - EARLY MORNING - ERIC

19

and the young Indian boys stand atop the boxcar looking up at the sky. CAMERA FINDS Eric's father helping Albert Hosteen down the bottom rocks leading down the sheer red rock wall, moving toward Eric and the boys now.

ALBERT'S VOICE (CONT'D)

When I see them circling in the desert this can only mean that something has died and they are going to pick its bones. Or that death is close and they are waiting for it to do its work for them.

Albert has begun walking to a location away from the boxcar against another wall of the quarry.

NEW ANGLE

As Albert and the others MOVE TO CAMERA.

ALBERT'S VOICE (CONT'D)

We did not see what they saw, but I remembered something I had seen as a younger man. Just as my grandson had done, I too had found a body at the quarry. In a hole, half-buried under rocks. But even the buzzards, who will eat anything, would not touch it.

As they move RIGHT TO CAMERA, we BOOM SLOWLY DOWN to the desert floor.

(CONTINUED)

19 CONTINUED:

19

ALBERT'S VOICE (CONT'D)

This spot is where we found what the buzzards had come for. We could not tell at first who or what it was, but I knew what the buzzards knew: That the smell of death was upon it.

CAMERA FINDS A MAN'S LIFELESS HAND poked from a rock and sand outcropping. As Albert and the others bend to inspect it, we

FADE OUT.

END ACT ONE

ACT TWO

THE SUN BEATS RIGHT AT CAMERA IN A GLARY HAZE.

ALBERT'S VOICE

The desert does not forgive man
his weakness. Weak or strong, it
takes no mercy and can kill a man
in less than a day. To survive,
one must develop skin like
leather, know where to find water
and when to take shelter.

20 EXT. RED ROCK QUARRY - EARLY MORNING - CONTINUOUS

20

Eric Hosteen and his father, and some of the young Navajo boys, help to remove the rocks and dirt that surround the body of Agent Mulder. He appears to have survived by coming up through a narrow, pre-existing tunnel or escape route. Because, as they pull the rocks away from his legs, THE BODY OF A SMALL BEING WITH A LARGE HEAD (a we saw in the Teaser of Anasazi) lies beside him. Though now his body, covered in a fine film of red dust, is limp and lifeless.

ALBERT'S VOICE (CONT'D)

The FBI man would have surely
died...

NEW ANGLE

Agent Mulder is laid on a flat patch of red dirt quarry floor. Albert kneels over him and puts his ear to Mulder's mouth, listening.

ALBERT'S VOICE (CONT'D)

... had he not stayed
underground, protected like the
jackrabbit or the fox.

Albert lifts his head and nods to the others. Mulder is alive. He tells his son in Navajo that they are going to pick him up and carry him out of the quarry. As they do this:

ALBERT'S VOICE (CONT'D)

Even so, death was near.

DISSOLVE TO:

21 EXT. NEW MEXICO DESERT HIGH COUNTRY - LATE DAY - A NAVAJO HOGAN

21

sits on a flat stretch of red dirt. It looks like a dome of mud, like a yurt or an igloo. Or a mole hill that has grown right out of the very earth it sits on. There is a door in its side, covered by an Indian blanket.

(CONTINUED)

21 CONTINUED: 21

ANGLE ON GROUP

carrying Agent Mulder, wrapped in a blanket, to the hogan. One of the group pulls the blanket covering the door aside and the group carries him in.

22 INT. HOGAN - LATE DAY 22

Albert is already inside the hogan when the group comes in. He is putting oak twigs in the four roof beams of the structure.

ALBERT'S VOICE (CONT'D)

In accordance with our ancient traditions, we put four oak twigs on the beams of the hogan to summon the holy people and tell them that a ceremony will be held. It is called The Blessing Way chant. Only the holy people can save the FBI man's life now. He is in their hands.

Mulder is laid on a ceremonial bier on the floor of the hogan. (X)
Albert gestures for the others to leave. Then he kneels over (X)
Mulder and, lighting a bouquet of sage, he begins the ritual fumigation process that begins the chant. Fanning the smoke with an eagle feather.

CUT TO:

23 EXT. HOGAN - EARLY EVENING - MEDIUM SHOT 23

The stars are beginning to come out. The chanting continues over this as we:

DISSOLVE TO:

23A THE CAPITOL DOME - WASHINGTON D.C. - NIGHT (STOCK) (X) 23A

Matching the organic shape of the Navajo structure. A LEGEND appears, to establish.

CUT TO:

24 INT. AGENT SCULLY'S APARTMENT - NIGHT - CLOSE ON SCULLY 24

lying in bed, her eyes open. She tosses onto her side, sleepless. When all of a sudden HER DOORBELL BEGINS TO RING INSISTENTLY.

(CONTINUED)

24 CONTINUED:

24

ANGLE ON FRONT DOOR

The apartment is dark inside. The doorbell continues to ring insistently. After a moment Scully appears, tying her bathrobe around her, looking out her peephole. She turns on the light, opens the door. There stands Frohike, a bottle of J&B Scotch in hand.

SCULLY

Frohike...

FROHIKE

I know it's late but I heard the news and... maybe I should go. Pardon my presumtuousness.

SCULLY

How much have you had to drink?

He lifts the bottle, checking its fullness. It's empty.

FROHIKE

Do you recycle?

SCULLY

Come in, Frohike. I couldn't sleep anyway.

25 INT. SCULLY'S DINING ROOM - NIGHT - CLOSE ON COFFEE CUP

25

being filled with coffee. WIDEN to reveal Scully pouring from a Melior cafe filtre vessel. Frohike takes a sip of the coffee, still suffering from his binge. Scully takes a seat across the table, which is lit only by a hanging overhead lamp.

FROHIKE

He was a good friend. A redwood among mere sprouts.

(looks at Scully)

I guess this mean he's passing you the torch.

SCULLY

I'm afraid not. I'm soon to be out of a job.

FROHIKE

Those sons of bitches. They're rigging the game.

SCULLY

And like rats, they just scatter back into the woodpile.

(CONTINUED)

25 CONTINUED:

25

Frohike goes into his shirt pocket, pulls a news clipping. He hands it across to Scully.

FROHIKE
The rats that killed the cat.

SCULLY
What's this?

FROHIKE
It's a news item about Kenneth
Soona. Aka The Thinker. The man
who hacked the MJ files.

(X)

SCULLY
(reading)
... killed execution style in
what appears to be a professional
murder, his body found in the
Trenton city landfill...

She looks up at Frohike.

FROHIKE
We believe no evil till the
evil's done.

SCULLY
What is the date on this?
(finding it)
This was the day before
yesterday. After Mulder
disappeared.

(X)

Scully suddenly seems very hopeful of something.

SCULLY
Could they be so stupid?

Off Frohike's non-comprehension, we:

CUT TO:

THE STARRY, STARRY SKY HANGING OVER THE NEW MEXICO DESERT
CRANING DOWN TO REVEAL:

26 EXT. NAVAJO HOGAN - NEW MEXICO DESERT - NIGHT

26

Its mud dome silhouetted against the landscape, light from a fire inside escaping around the edges of the blanket covering its single door. Under this, we hear rhythmic chanting in Navajo. As the CAMERA TRACKS IN SLOWLY, we hear:

(CONTINUED)

26 CONTINUED:

26

ALBERT HOSTEEN'S VOICE
This healing ritual called The
Blessing Way has been passed down
by our ancient Navajo ancestors.
Its songs and prayers must be
followed just as they have been
for centuries or the holy people
will not be summoned.

DISSOLVE TO:

27 INT. HOGAN - NIGHT - A FIRE CRACKLES

27

in the center of the structure. Next to it sits Albert
Hosteen, his shirt off, his hair pulled up in a traditional
Navajo bun with a weathered old sweatband around his head.

ALBERT'S VOICE (CONT'D)
I watched my father perform the
chants as a young boy and saw
their healing magic...

Albert is carefully making a very detailed "sand painting"
called The Father Sky on the floor of the Hogan, sifting the
finely ground charcoal through his fingers. (This ceremonial
art is actually done on the ground with corn meal, corn pollen,
ground charcoal and colored sand.)

ALBERT'S VOICE (CONT'D)
... but my fear for the FBI man
was that his spirit did not want
to be healed.

On the side of the hogan, on the wall behind Albert are the
shadows of SEVERAL FIGURES dancing in the firelight.

ALBERT'S VOICE (CONT'D)
That it wished to join the spirit
of his own father who had died
and did not want to return to the
world of the living.

CAMERA DRIFTS from Albert and the dancing shadow figures to the (X)
figures themselves: FOUR NAVAJO BOYS sweep the floor, tend the (X)
fire and lay fresh pine boughs over the naked body of Agent
Mulder who lies unconscious on an Indian blanket. His body has
been cleaned and bathed but he looks fevered, his hair matted
and damp. A very sick man.

ALBERT

appears, kneeling beside Mulder and painting two charcoal marks
on his forehead with his thumb, continuing to chant.

(CONTINUED)

27 CONTINUED:

27

ALBERT'S VOICE (CONT'D)

His body has become tired and weak and it searches for rest. If the struggle to continue is too hard or the wish to join his ancestors too strong, the body will give up. But if the desire to resume life burns brightly enough, the holy people will be merciful. The days and nights now will be long and difficult for the FBI man as the holy people come and help him to choose.

LOW POV OF ALBERT

kneeling above Agent Mulder. The boys exit the hogan, replaced (X)
by AN ELDER who enters the hogan. This Elder takes a (X)
ceremonial drum and, kneeling next to Albert, begins to beat it (X)
rapidly as Albert chants. As he does the domed roof of the (X)
hogan slowly fades away and is replaced by the endless starry
dome of the sky. And then Albert and the boy fade, too, though
the chanting and drum beating continue. And in an instant we
are floating up towards the sky.

REVERSE ANGLE ON AGENT MULDER

floating in space now, on his litter made of branches, covered
with the pine boughs. The starry sky above him is now also the
sky below, a gentle breeze playing on the branches and in his
hair. THE CAMERA FLOATS WITH HIM AND AROUND HIM as figures
begin to dissolve in around him, forming a human circle. But
they have no detail or features. They are simply starmen,
distinguishable only in bas relief from the sky around them.

And then one of the figures advances, gliding forward toward
Mulder. As it does, a sourceless light begins to shine from
above and the figure's features appear. It is Deep Throat,
Mulder's former shadowy government contact who was gunned down,
but who stands above Mulder now, looking down at him.

DEEP THROAT

I was first struck by the absence
of time, having depended on it so
completely as a measure of myself
and my life. Moving backwards
into the perpetual night that
consumes purpose and deed, all
passion and will. I come to you
old friend with the dull clarity
of the dead, not to beckon you
but to feel the fire and
intensity that still live in you.
And the heavy weight of your
burdens, which I had once borne.

(MORE)

(CONTINUED)

27 CONTINUED: (3)

27

DEEP THROAT (CONT'D)
There is truth here, old friend,
if that is all you seek. But
there is no justice or judgment,
without which truth is a vast
dead hollow. Go back. Do not
look into the abyss or let it
look into you. Awaken the sleep
of reason and fight the monsters
without and within. You have but
precious time.

As Deep Throat says these last words, the starry sky behind him
is dissolving into:

28 INT. BOXCAR - NIGHT - CONTINUOUS

28

Standing in the boxcar, Deep Throat dissolves away into a gassy
fog coming from the hatch door above him. Then suddenly there
is COMMOTION. A FRENZY OF SMALL ALIEN BEINGS running through
the fog, crying like animals or small children, clawing over
each other to try and get into a hole that has been broken away
at the bottom of the boxcar. An escape route. But they cannot
all fit in at once. As the gas continues to be pumped in
through the hatch door above they begin to form a pile of dying
bodies. We see one or two of their faces crying out until the
gas over takes them and swallows them into its dense cloud of
fog. Their dying voices reverberating away.

28A NIGHT SKY - LIMBO

(X) 28A

And then we are PUSHING THROUGH THE CLOUD, until we reach a
clearing which is right back where we began: Mulder floats in
space with the circle of starmen surrounding him. There is a
moment, with the CAMERA FLOATING GENTLY, then another figure
steps from the group. The sourceless light comes on from above
and dissolves up the features of Mulder's father. He is
dressed as we last saw him.

(X)

MR. MULDER

Hello, son. I did not dare wish
to see you so soon, nor ever
again hope to broker fate with a
life to which I gave life.

Mulder's eyes open now. He looks at his father.

MR. MULDER

The lies I told you were a pox
and poison to my soul, and now
you are here because of them.
Lies I thought might forever bury
a truth I could not live with.

(MORE)

(CONTINUED)

28A CONTINUED:

28A

MR. MULDER (CONT'D)
I stand here ashamed of the choices I made so long ago, when you were just a boy. You are the memory, Fox. It lives in you. In the event of your death, the truth will die and only the lies will survive us. How can I guide you? How should any father guide his son but to be a better man, to atone for his mistakes. I love you, Fox. Do not go gently, son.

Mulder opens his mouth to speak, the words coming out weak and reedy.

MULDER
Is she here? My sister?

MR. MULDER
No. The thing that would destroy me, the truth I knew you must never learn, is the truth I know you will find if you are to continue.

The light from above fades off and Mr. Mulder's features fade back into the star field, his figure receding back into the group. As CAMERA PULLS SLOWLY BACK on the scene, FADING TO BLACK.

FADE IN ON A FIELD OF STARS AGAINST A BLUE BACKGROUND

These are the fifty stars on the American flag. CAMERA ADJUSTS AND TILTS DOWN to reveal we are at a HIGH ANGLE ABOVE:

29 INT. FBI HEADQUARTERS LOBBY - DAY

29

Standing below us is a group of CIVILIANS waiting to tour the facility. A LEGEND appears: LOBBY, FBI HEADQUARTERS, WASHINGTON D.C.

TOUR GUIDE
Okay, I just need everyone to step through the metal detector and we'll begin the tour.

ANGLE TO INCLUDE SCULLY

standing at the rear of this group, waiting impatiently. As the Tour Guide continues:

(CONTINUED)

29 CONTINUED:

29

TOUR GUIDE

The facility you are in is called the J. Edgar Hoover building. It was finished in 1974, built on the site of the original FBI Headquarters.

CLOSE ON SCULLY

watching the slow-moving parade in front of her.

SCULLY'S POV

as the Tourists move through the tall metal detector, putting their keys and change in small baskets, just as we all do at airports.

TOUR GUIDE (CONT'D)

The tour will take approximately fifty five minutes. You'll see... (more dialogue to come)

As the Tour Guide pulls up the rear of the group through the metal detectors, Scully removes her keys and change and puts them into the small basket. Being greeted by the SECURITY GUARD manning the area, who smiles when he sees Scully.

SECURITY GUARD

Making you come in the front door these days, are they Agent Scully?

SCULLY

For now.

Scully tries not to betray her mild humiliation as she steps through the metal detector. Causing A HIGH-PITCHED BEEP to sound. She stops and turns around.

SECURITY GUARD

Are you carrying your weapon?

SCULLY

No.

The Guard picks up his metal-detecting wand, moves to her.

SECURITY GUARD

Sorry to have to run you through this.

SCULLY

No. That's all right.

She raises her arms and he runs the wand up and down her body. Without setting off the alarm.

(CONTINUED)

29 CONTINUED: (2)

29

SCULLY
That was weird.

SECURITY GUARD
I've had a straight pin left in
a shirt collar set this machine
off. You can go on in.

Scully nods, gathers her keys and change and starts off.

SCULLY
Thanks.

CUT TO:

30 INT. ASST. DIRECTOR SKINNER'S OUTER OFFICE - DAY

30

Scully sits outside, waiting. While Skinner's SECRETARY works quietly at her desk. After a moment, Skinner's door opens and he appears.

SKINNER
Scully. Come in, please.

Scully gets up, moving to the door.

31 INT. SKINNER'S OFFICE - DAY - CONTINUOUS

31

Scully enters and Skinner closes the door behind them.

SKINNER
You said you had to see me
concerning the investigation.

SCULLY
Yes, sir. I came across a news
article. There was a man's body
found in New Jersey. I have
reason to believe he may have
been killed by the same man
responsible for Agent Mulder.

(X)

SKINNER
Can I see it?

Scully has the obit in her coat pocket.

SCULLY
The date of death postdates Agent
Mulder's disappearance.

She pulls it out, hands it to Skinner who reads it over.

(CONTINUED)

31 CONTINUED:

31

SCULLY

You already have the ballistics data from Agent Mulder's father on file. I'd like you to run it against the ballistics on this man's case.

SKINNER

To try and prove what?

SCULLY

If both men were killed by the same weapon, it could prove Agent Mulder didn't kill his father. And help us find the man who did.

(X)

Skinner gives Scully a look.

SKINNER

You have been relieved of your investigative function.

SCULLY

I know that, sir. I just thought this might be helpful.

Skinner hands the obituary back to her.

SKINNER

I'm afraid not. This case would have been handled by the Trenton PD. They're on our DRUGFIRE ballistics data base. If there was a matchup on the two slugs all the bells and whistles would have gone off by now.

Scully stands in a bit of shock at Skinner's dismissal.

SCULLY

You don't want to check?

SKINNER

Miss Scully, I think you underestimate the duties and responsibilities of my position as Assistant Director.

Her earlier words being thrown right back at her. Scully feels the sting.

SCULLY

Sir -- I'm only trying to cooperate in this investigation --

(CONTINUED)

31 CONTINUED: (2)

31

SKINNER

To mitigate your situation and
enhance your chances of
reinstatement, isn't that right?

SCULLY

I only want answers!

SKINNER

And so do I!

Skinner moves around to his desk, lifting a paper off it.

SKINNER

I want to know why I've been
asked to execute a search warrant
on your apartment -- to look for
a digital cassette...?

SCULLY

I don't have it.

SKINNER

Is this tape what Agent Mulder
died for?

SCULLY

I believe so.

SKINNER

You want to bring me a smoking
gun, Scully, you bring me that
tape. Otherwise, I'd ask you to
go home, sit tight and let us do
our job.

This is said with a terse finality. Skinner moves back to his
desk and turns his back and attention away from her.

SCULLY

Is that all, sir?

SKINNER

That's all.

Scully, fuming, takes a beat and then strides from the room.
Skinner remains at his desk. Turning to see Scully shut the
door. Then turning again to see:

SKINNER'S PRIVATE DOOR

It opens and The Cigarette Smoking Man enters the office.

CIGARETTE SMOKING MAN

Did you ask her about the tape?

(CONTINUED)

31 CONTINUED: (3)

31

SKINNER

She says she doesn't have it.

The CSM takes out a cigarette and lights it. Smiles knowingly.

CIGARETTE SMOKING MAN

Is that what she says?

Skinner nods.

CIGARETTE SMOKING MAN

Well, that's unfortunate for everyone.

Off his cold expression, we:

CUT TO:

32 INT. FBI LOBBY - DAY - SHORT TIME LATER

32

Scully, still bent from her episode with Skinner, moves past more milling Tourists to exit the building. She moves through the stile adjacent to the metal detector when she suddenly stops. Thinking. Staring at:

THE METAL DETECTOR

as the last few Tourists move through it. After a moment, Scully appears in frame. Catching the eye of the Security Guard.

SECURITY GUARD

Back again?

SCULLY

Yeah. I was just curious about something. Do you mind if I go through this again?

Scully is taking her keys and metallic stuff out again, putting it in the small basket.

SECURITY GUARD

Come on through.

And Scully does. With the same result: She sets off the high-pitched alarm. Both Scully and the Security Guard shake their heads.

SECURITY GUARD

This thing is more sensitive than a toothache.

(CONTINUED)

32 CONTINUED:

32

SCULLY

Would you mind just running the
wand over me again?

The Security Guard takes the wand, running it up and down Scully's body as she stands with arms raised. Up her legs, torso, up her back -- WHEN THE LITTLE UNIT'S ALARM PICKS UP SOMETHING AND SETS OFF A WHIRRING SOUND. Right around Scully's neck. He waves it over this area a few times, getting the same reaction.

SECURITY GUARD

Are you wearing a necklace or
something?

SCULLY

No. Not today.

SECURITY GUARD

Then what the hell is that?

Off Scully's curious -- and frightened look, we:

END ACT TWO

ACT THREE

33 FADE IN ON A CERVICAL X-RAY

33

Adjusting to reveal Agent Scully studying it, along with a few others which are fastened to a wall-mounted lightboard. A LEGEND reads: 11:21 PM.

SCULLY

What do you think it could be?

We are:

INT. MEDICAL LAB - NIGHT

(X)

Stands with a male MD, (mid-30s, sharp and bright).

MD

I don't know. It's imbedded in your soft tissue here, just under the skin. It looks like maybe a piece of buckshot or something.

CLOSE ON X-RAY

A small, distinct white shadow hovers over Scully's spinal chord. The MD's finger points to it.

RESUME SCULLY AND MD

She shakes her head. It doesn't make sense.

SCULLY

I don't know how it could have gotten there.

The MD turns her around, examining her neck.

MD

I can feel it just below the skin. And now that I'm looking closely, there's a tiny little scar over it. If you want, I could do a local and pull it out of there.

Scully nods. Still perplexed and a little afraid. The MD turns and grabs some cotton and antiseptic, lifting Scully's hair and wiping her neck down.

SCULLY

Thanks for coming down here to do this for me so late.

(CONTINUED)

33 CONTINUED:

33

MD

No problem. You were probably wounded in the line of duty and didn't even know it.

We hold on Scully's apprehensive expression, then:

CUT TO:

ECU ON A PAIR OF TWEEZERS

Holding a tiny piece of shiny metal, like a stainless steel ball bearing which has been flattened. It is carefully placed on a glass slide. We are:

34 INT. MEDICAL LAB - SHORT TIME LATER

34

The MD sits on a stool, positioning the slide under the microscope which sits in front of him. And into which he bends and peers. Scully stands by. We can see the small bandage which now covers the spot on her neck where the object was removed.

MD

Well, it's definitely not buckshot. I know what it looks like to me -- but I couldn't tell you how it got there.

(looks up)

Take a look.

Scully bends in, peering in the eyepieces at:

HER POV - MICROSCOPE MAT

The small piece of metal appears to be some kind of microcircuit.

SCULLY

lifts her head from the microscope.

SCULLY

It looks like a computer chip.

MD

(baffled)

That's what it looks like.

(X)

Scully can't quite find a laugh in this. And off her nervousness, we:

CUT TO:

35 INT. NAVAJO HOGAN - NIGHT - ALBERT HOSTEEN (X) 35

pushes back the blanket covering the door and enters. He carries a basket and a clay water vessel. A fire is still going in the center of the room. Albert sits down near Agent Mulder who lies in the litter. An Indian blanket has replaced the pine boughs that were covering him.

ALBERT'S VOICE

For three days The Blessing Way chant was performed. The FBI man suffered great fevers and his body burned like fire. There was doubt that he would recover, but the gods were in attendance because on the night of the third day he opened his eyes and asked for water.

Albert lifts Mulder's head and pours a drink of water into his mouth.

DISSOLVE TO:

36 EXT. NAVAJO HOGAN - EARLY MORNING 36

Mulder, the Indian blanket wrapped around him, is led from the hogan by Albert. Ushered toward a small mound of earth not far from the entrance to the hogan.

ALBERT'S VOICE

The ritual bath must be given outside the hogan before sunrise. The FBI man was weak from his journey and did not wish to speak.

DISSOLVE TO:

37 EXT. HOGAN - EARLY MORNING 37

Mulder sits naked on an Indian blanket atop the small mound, his head bowed as Albert washes his back.

ALBERT'S VOICE

But like a rising sun, I sensed in him a rebirth.

DISSOLVE TO:

38 EXT. HOGAN - EARLY MORNING 38

Mulder, sitting atop the mound, wrapped in the Indian blanket, eats a traditional cornmeal cake given to him by Albert.

(CONTINUED)

38 CONTINUED:

38

ALBERT'S VOICE
Still, it will take time to
regain his strength.

Off Mulder's 100 yard stare, we:

DISSOLVE TO:

CLOSE ON SCULLY

Staring at a small glass vial which contains the little
microchip. A beat, then her sister Melissa bends into frame,
looking at it with her.

SCULLY
I don't know how long it's been
in me. I have absolutely no
recollection of it being put
there.

She turns her serious look on her sister now.

MELISSA
It's frightening.

We are:

39 INT. SCULLY'S APARTMENT - DINING ROOM - MORNING

39

Melissa sits down in the chair next to Scully.

MELISSA
Dana, this is serious. You
should find out what this is.

SCULLY
I don't have access to any of the
FBI labs --

MELISSA
I'm talking about access to your
own memories. You've obviously
buried this experience beyond
your ability to consciously
recall it.

SCULLY
(resistant)
Melissa...

MELISSA
I know someone --

Scully rises from her chair, she doesn't want to hear this.

(CONTINUED)

39 CONTINUED:

39

SCULLY

No.

MELISSA

What are you so afraid of, Dana? That you might learn something about yourself? You're so shut off to the possibility there could be other explanations beyond your own rigid scientific view of the world that you've lost all touch with any deeper consciousness.

She gets up, faces Scully who has not responded to her.

MELISSA

You're carrying too much grief and fear to see through to your own walled-in feelings and repressed memories. Do this for me. Please.

Off Scully's skeptical look, we:

CUT TO:

40 INT. HALLWAY - DR. POMERANTZ'S OFFICE - DAY (X) 40

A NAMEPLATE ON A DOOR -- Dr. Mark Pomerantz -- Psychotherapy -- Regression Hypnosis -- Energy Fields

ADJUST to FIND SCULLY standing at the door. She can barely wipe the skeptical frown from her face as she takes a breath, then pushes open the door.

CUT TO:

41 INT. DR. POMERANTZ'S OFFICE - DAY (X) 41

DR. POMERANTZ

A kind, gentle-looking man with a calm mien.

DR. POMERANTZ

What I'm going to do is induce a non-ordinary state, a modified form of hypnosis that involves what is called holotropic breathwork. This will quiet your interpretive mind so that we can get through the interference with your memories and perceptions.

(CONTINUED)

41 CONTINUED:

41

During this, the CAMERA DOLLIES AROUND SLOWLY to reveal Scully, sitting in a chair across from Pomerantz. She stares at him blankly, trying not to let him see how foolish she feels.

(CONTINUED)

41 CONTINUED: (2)

41

DR. POMERANTZ
I'm going to ask you to maintain
a focus on your breath and
relaxing your breathing. To
close your eyes now and imagine
a place where you've always felt
completely comfortable and
safe...

DISSOLVING TO:

DR. POMERANTZ

has progressed to the question and answer interview. THE
CAMERA CONTINUES TO DOLLY AROUND.

DR. POMERANTZ
You told me of your experience of
being taken away and losing time.
Do you remember how you felt just
before this happened?

DOLLYING to Scully who sits with her eyes closed.

SCULLY
I was afraid.

DR. POMERANTZ
Do you remember what you were
afraid of?

SCULLY
That I would die.

DR. POMERANTZ
But you didn't die. Someone must
have cared for you. Do you
remember who that was?

SCULLY
There were men. A man took me.
There was a light and... loud
sounds. My ears were pounding.

Though her eyes are closed, she appears to struggle to dredge
these memories up. Her hands work into fists and there is some
rapid-eye movement. As we:

DISSOLVE TO:

41 CONTINUED: (3)

41

DR. POMERANTZ

DOLLYING THE OPPOSITE DIRECTION

DR. POMERANTZ

They performed a procedure on you. Do you remember any pain during this?

SCULLY

(struggling)

I'm trying. Sound is all... screwed up. There's an alarm... I remember. I remember... they wanted to know if I was alright...

DR. POMERANTZ

Maybe you trusted them not to hurt you. Is that possible?

SCULLY

I don't know...

DR. POMERANTZ

At the FBI, you work with people you must entrust with your life. Could it have been one of these people?

SCULLY

(struggling)

I had to trust them. I was powerless. I could not resist them...

Dr. Pomerantz leans toward Scully and puts a comforting hand on her shoulder.

DR. POMERANTZ

If this is painful, I want you to think back to that comfortable place where we began and try again --

Scully opens her eyes now and shakes her head.

SCULLY

I'm sorry. I'm trying, but this isn't working. I don't think we're getting anywhere.

She gets up from the chair.

(CONTINUED)

41 CONTINUED: (4)

41

SCULLY
Thank you, but you'll have to
excuse me.

And Scully exits. HOLD ON Dr. Pomerantz, watching her go.
Then:

CUT TO:

42 INT. AGENT SCULLY'S CAR - TRAVELING - MORNING

42

Scully is lost in her own serious thoughts as she pulls her car
to the curb just down from her apartment building. She puts
the car in park. Then something captures her attention:

SCULLY'S POV OUT REAR SIDE WINDOW

Skinner is coming out of her apartment building. Looking left
and right, suspiciously. He hurries to his own car at the
curb, gets in and pulls away quickly. Driving past Scully as
he goes.

43 EXT. STREET IN FRONT OF SCULLY'S APARTMENT - ON SCULLY

43

through the side window of her car. She watches Skinner.
Curious.

CUT TO:

44 INT. NAVAJO HOGAN - LATE DAY

(X) 44

Mulder sits across from Albert, next to the sand painting
established earlier. The fire is still burning. Mulder is
still draped in the Indian blanket. Surrounding them are all
the boys who helped to rescue Mulder earlier.

ALBERT
You must be careful now to finish
the ceremony properly. If you
leave you must not do any work,
change your clothes or bathe for
four days.

MULDER
That's going to really cut into
my social life.

The boys surrounding them all laugh. Even Albert smiles.

ALBERT
The boys have a gift for you.

(CONTINUED)

44 CONTINUED:

44

One of the boys hands Mulder a small leather pouch bound with a leather cord and eagle feathers. Mulder opens it and pours its contents into his hand. Sunflower seeds.

ALBERT
You were asking for them during
your worst fevers.

Mulder smiles now. Then becomes thoughtful, serious.

MULDER
During my fever... I left here
and traveled to a place --

ALBERT
-- this place, you carry it with
you. It is inside you. It is
the origin place.

MULDER
It wasn't a dream?

ALBERT
(smiles)
Yes.

Albert takes an eagle feather and sweeps the sand painting away with it, destroying it. Mulder watches him rise, motioning to the boys.

ALBERT
We are done now.

(X)

And Albert exits through the blanket covering the door.

CUT TO:

45 INT. SKINNER'S OFFICE - LATE DAY - CLOSE ON SKINNER

45

at his desk, answering the ringing phone on his desk. A filmy blue haze of smoke lays up against the windows where the late-afternoon sun floods in.

SKINNER
Skinner.

SCULLY'S VOICE
You came to see me today.

SKINNER
Excuse me?

CUT TO:

46 INT. SCULLY'S APARTMENT - LATE DAY

46

Scully is on the phone, standing not sitting.

SCULLY

You came to my apartment. I assume you wanted to see me about something.

SKINNER'S VOICE

I don't know what you're talking about.

SCULLY

I saw you come out of my building.

SKINNER'S VOICE

You've obviously made a mistake. I'm sorry.

There is a click as he hangs up. Leaving Scully mildly freaked and suspicious.

CUT BACK TO:

47 INT. SKINNER'S OFFICE - LATE DAY - CONTINUOUS

47

Skinner stares across his desk for a moment, then gets up. His expression and manner seem tense, edgy.

SKINNER

Excuse me. I need some air.

He moves to exit. CAMERA ADJUSTING TO REVEAL the Cigarette Smoking Man sitting across the desk from him, smoking. A thin smile on his face. Watching Skinner squirm. As we:

FADE TO BLACK.

47A EXT. NIGHT SKY - DREAM SEQUENCE

(X) 47A

MULDER'S VOICE

I have been on the bridge that spans two worlds, the link between all souls by which we cross into our own true nature...

As these words sound in the blackness, stars begin to appear, just as they had in Mulder's dream sequences. CAMERA PANNING DOWN to reveal the starmen that had surrounded Mulder earlier. In vague relief against the starry sky. One of the figures steps forward, illuminated by the soft, sourceless light from above. It's Mulder. He continues to talk, in the same manner in which his father and Deep Throat had.

(CONTINUED)

47A CONTINUED:

47A

MULDER

You were here today looking for
a truth which was taken from you.
A truth which was never to be
spoken, but which binds us
together in dangerous purpose.
I have returned from the dead to
continue with you, but fear that
this danger is now close at hand.
And that I will be too late --

HARD CUT TO:

SCULLY

rising bolt upright from a dead sleep. As if a gun had gone
off or someone had stolen her breath. We are:

48 INT. SCULLY'S BEDROOM - NIGHT

48

Scully sits alone in bed, in her quiet house, trying to get her
bearings. She won't sleep again tonight. As we:

FADE OUT.

FADE IN:

49 EXT. CEMETERY - DAY - WIDE ON

49

A graveside gathering. A LEGEND appears: GARDEN OF
REFLECTION, PARKWAY CEMETERY, BOSTON, MASSACHUSETTS.

ANGLE ON MINISTER

Reading aloud to the mourners.

MINISTER

... so we are here to mourn the
passing of William Mulder, to
join in our grief for our loss
but to share also the memories of
a man whose life was rich and
full and who made his family's
and his friends' lives richer and
fuller as well... Sadly, I've
been informed today by the mother
of William's children that his
son Fox could not be here today
to join us in this time of
sorrow... (more dialogue to
come)

(X)

(X)

(CONTINUED)

49 CONTINUED:

49

During this CAMERA PANS ACROSS the mourners, FINDING Mrs. Mulder standing with her head bowed.

CUT TO:

50 EXT. CEMETERY - SHORT TIME LATER

50

The service has ended and the Mourners are milling in small groups or leaving the area. CAMERA FINDS SCULLY moving through the area, approaching Mrs. Mulder who, though talking to someone else, turns when she feels the energy of Scully's presence near her. There is a beat, a moment of recognition even though these women do not know one another.

SCULLY

Mrs. Mulder?

MRS. MULDER

Yes.

SCULLY

My name is Dana Scully. I work with your son.

(off Mrs. Mulder's look)

I know what you may have heard from the FBI, but I have a very strong feeling your son is going to be found.

MRS. MULDER

Oh my goodness gracious...

SCULLY

I think he's alive.

MRS. MULDER

How do you know?

SCULLY

(hesitates)

I... I just have a very strong feeling.

Off Mrs. Mulder's reaction to this, CAMERA SLOWLY DRIFTS from the two women to a somewhat familiar face: The Well-Manicured Man, who we met in Act One with the Cigarette Smoking Man, stands several yards away, watching Scully and Mulder's mother. Off his look, we:

END ACT THREE

ACT FOUR

51 EXT. CEMETERY - DAY - WIDE

51

The mourners are all moving back to their cars now. Scully and Mulder's mother are still together near the gravesite.

SCULLY AND MULDER'S MOTHER

SCULLY

I promise I'll let you know
anything the moment I do.

MRS. MULDER

Thank you. Thank you very much.

Scully breaks, begins moving back toward the road where her car is. As she does, she notices someone waiting for her.

ANGLE ON SCULLY'S CAR - SCULLY'S MOVING POV

Where The Well-Manicured Man waits.

RESUME WIDE

as Scully moves to him.

SCULLY AND WELL-MANICURED MAN

She approaches with due trepidation as he is a stranger.

WELL-MANICURED MAN

Hello. I see you are a friend of
the family. So am I.

(off Scully's look)

Do you think we might find a
moment to speak?

The man speaks with a crisp, proper manner. He might even have a bit of an accent.

SCULLY

About?

WELL-MANICURED MAN

A very serious matter. Please,
let's find a place away from the
road.

Scully regards him suspiciously, but curiously.

CUT TO:

52 EXT. A PATH IN THE CEMETERY - DAY

52

Moving with Scully and the WMM.

(CONTINUED)

52 CONTINUED:

52

WELL-MANICURED MAN
I couldn't help overhearing your conversation. You think the son is still alive?

SCULLY
Who are you?

WELL-MANICURED MAN
I'm a member of a kind of consortium. We represent certain global interests.

SCULLY
What kind of interests?

WELL-MANICURED MAN
Interests that would be extremely threatened by the digital tape that you are no longer in possession of.

Scully stops, looks the man in the eye.

SCULLY
Threatened enough to murder?

WELL-MANICURED MAN
(a gross understatement)
Oh my yes.

Scully is suddenly very edgy, hot under the collar.

SCULLY
What do you know about Mulder?

WELL-MANICURED MAN
That he is dead. Cui bono.

SCULLY
You're lying.

WELL-MANICURED MAN
I'm not here to tell you lies.

SCULLY
Then what are you here for?

WELL-MANICURED MAN
To tell you your life is in danger, too.

SCULLY
Leave me alone.

(CONTINUED)

52 CONTINUED: (2)

52

Scully starts away angrily. She is walking away as The Well-Manicured Man raises his voice and stops her with these words:

WELL-MANICURED MAN
They'll kill you one of two ways.

Scully stops, turns. As he walks slowly towards her, The WMM continues to speak.

WELL-MANICURED MAN
They'll send someone, possibly two men. They'll kill you in your home or your garage with an unregistered weapon, which will be left at the scene. Using false documents provided by associates of mine, they'll be out of the country in less than two hours time.

(X)
(X)

The WMM steps up to Scully again and stops, having regained her attention. She studies him.

SCULLY
You said there were two ways.

WELL-MANICURED MAN
Yes. He, or she, will be someone close to you. Or someone you trust. They will arrange a meeting or arrive at your home unexpectedly. Do you have someplace else you might stay?

SCULLY
Why? Why kill me?

WELL-MANICURED MAN
You want something they don't. Justice. And because they're quite certain now you don't have the computer copy of the files they're looking for.

SCULLY
Why are you protecting me?

WELL-MANICURED MAN
I believe my colleagues are acting impulsively. That your death would bring unnecessary attention to our group.

(CONTINUED)

52 CONTINUED: (3)

52

SCULLY

You're not protecting me, you're protecting yourself.

WELL-MANICURED MAN

Why should this surprise you. Motives are rarely unselfish.

Scully studies this man again for a moment. He does not break eye contact with her. He has maintained a calm but intense manner that makes him seem wholly credible. Which only serves to frighten Scully -- and make her revile him.

SCULLY

(with seething hatred)

What sort of business are you in?

WELL-MANICURED MAN

We predict the future. And the best way to predict the future is to invent it.

(smiles)

Good day, young lady.

And he walks off calmly, never turning as Scully stares daggers in his back. As we:

CUT TO:

53 EXT. MULDER'S FATHER'S HOUSE - MARTHA'S VINEYARD - DAY

53

To establish, with LEGEND.

54 INT. MULDER'S FATHER'S HOUSE - DAY

54

A FIGURE appears through the glass front door. Keys are fumbled with, then the door is pushed open. It is Mulder's mother. She hesitates a bit in the open door, looking into the house with dread and reluctance. Then she closes the door.

CLOSE ON WALL OF PHOTOS - SLOWLY PANNING

Of young Fox Mulder and his sister Samantha. Happy, hopeful years, so long ago.

SIDE ANGLE ON MRS. MULDER

Standing at this wall of memories, a wistfulness overtaking her, until AGENT MULDER steps out of a nearby doorway and causes her to jump. He still looks tired, disheveled from his ordeal. He speaks somewhat weakly.

MULDER

Mom...

(CONTINUED)

54 CONTINUED:

54

It takes her a moment to regain her beating heart, then mother and son embrace as if their lives have just been spared.

MULDER'S MOTHER

Oh my god...

MULDER

Mom, I need your help. I don't have much time.

Mulder releases from his mother, holding her by the shoulders. She is wrecked and he is trying to focus her.

MRS. MULDER

They said something terrible had happened to you --

MULDER

-- Listen to me. I need your help. I need you to remember.

Mulder takes his mother by he hand, leads her away urgently.

CUT TO:

55 INT. ATTIC AND/OR BASEMENT - DAY - CONTINUOUS

55

Mulder leads his mother off the stairs leading to this dimly lit storage space. To a place where he has been digging through boxes of old photographs.

MULDER

I need to know about Dad. Who these people are.

He takes two photos from an old chest, shows them to her. Staring at her intensely.

INSERT PHOTOS - Circa 1972. A younger Mr. Mulder stands with several other men in front of an extremely tall building that has been built into the side of a mountain in a rural area. They are smiling; comrades in purpose, much like the old photos of the men who worked together on the Manhattan Project.

The second photo is a closer portrait of the men. So that we might recognize a younger Cigarette Smoking Man, a younger Deep Throat and a younger Well-Manicured Man among the others.

RESUME MULDER AND HIS MOTHER

She shakes her head.

MRS. MULDER

It was so long ago --

(CONTINUED)

55 CONTINUED:

55

MULDER

I need you to try to remember.
These were taken in 1972. Where?

MRS. MULDER

I don't know.

MULDER

Dad was working for the State
Department. He'd go on the road.
Where would he go?

MRS. MULDER

I don't remember, Fox. Please.

MULDER

(insistently)
Look at them.

He wants her to look at the photos, but she can't.

MRS. MULDER

Don't do this to me. Not now.

MULDER

He must have talked about his
work -- about the men he worked
with. Did they come here?

MRS. MULDER

Yes. But I don't remember their
names anymore. What does this
have to do with, Fox?!

MULDER

(a beat, then)
I think it has to do with my
sister. I think it has to do
with what happened to Samantha.

(X)

Off his mother's gasp and mute horror, Mulder continues to dig
through the boxes of photos, memorabilia. Finding:

INSERT BOX - Inside of which is a felt pouch which holds
something heavy inside. Mulder takes it.

RESUME MULDER.

He opens the pouch, pours out a small caliber revolver and some
loose shells. His mother watches him, more horrified than
ever. Off this:

CUT TO:

55 CONTINUED: (2)

55

CLOSE ON RINGING PHONE

We are:

56 INT. SCULLY'S APARTMENT - NIGHT

56

Scully enters through the front door, just arriving home. She is dressed just as she was at the funeral. She moves quickly to the phone, answers it.

SCULLY

Hello.

MELISSA'S VOICE

Dana, it's Melissa. Where have you been?

SCULLY

I had to go to Boston for a funeral.

MELISSA'S VOICE

I was worried about you.

SCULLY

Why?

MELISSA'S VOICE

I hadn't heard from you since you saw Dr. Pomerantz.

SCULLY

Melissa -- I had a strange experience. I'm actually a little freaked out about it --

MELISSA'S VOICE

Look, I want to come over and talk to you. Are you going to be there?

SCULLY

Yes.

MELISSA'S VOICE

Good. See you in a bit.

Scully hangs up the phone, gets but a minute to get her bearings when THE PHONE RINGS AGAIN. She picks it up.

SCULLY

Hello.

(CONTINUED)

56 CONTINUED:

56

But the caller immediately hangs up. As does Scully. Freaked now. Feeling very violated, creeped out. She picks the phone back up, dials. It begins to ring... and ring... and ring. Then:

MELISSA'S PHONE MACHINE
(with gentle harp music
in B.G..)

Hi. This is Melissa. I'm very sorry to have missed you. I'll call you back as soon as I can. Okay? Have a really nice day.
(BEEP)

SCULLY
Melissa, it's me. Pick up, please... Melissa? I'm coming over to your place instead. I'll look for you on the way. Bye.

Scully hangs up again. She grabs her purse, but doesn't go immediately to the door. Moving instead toward her bedroom.

57 INT. SCULLY'S BEDROOM - NIGHT - CONTINUOUS - CLOSE ON

57

A bureau drawer being opened. Scully rummages beneath folded sweaters, removing A SMALL AUTOMATIC PISTOL.

CLOSE ON PISTOL

She checks the clip, jams it back in. Then she puts it in her purse and shuts the drawer. On the drawer slam, we:

CUT TO:

58 EXT. SCULLY'S APARTMENT - NIGHT - CLOSE ON SCULLY

58

Exiting the front door of the building. Standing on the steps a minute, looking right and left, then heading off.

NEW ANGLE

As Scully moves down her walk to the curb, starting across the street, she turns, sees:

A CAR

lurches away from the curb up the street, coming toward her rapidly, without its headlights on.

(CONTINUED)

58 CONTINUED:

58

RESUME SCULLY

Moving instinctively back toward the curb, into the shadows of the trees. As the car guns up to her and stops abruptly. Revealing Skinner at the wheel. He motions to her through the open window.

SKINNER

Get in the car, Scully.

Scully's heart is racing. She doesn't respond.

SKINNER

I have to talk to you. It's very important.

SCULLY

I was just going to my sister's.

SKINNER

I'll drop you by there. But right now I need you to come with me.

Scully's hand moves casually to her purse, clicking it open so that her gun is easily accessible.

SCULLY

Where are we going?

SKINNER

A place we can speak in private.

Scully hesitates, then trying not to show Skinner her fear, gets in the car with him. CAMERA HOLDS ON HER SERIOUS INTENSITY for a beat. Then the car pulls away, moving quickly down the street. As we:

CUT TO:

59 INT. AGENT MULDER'S HALLWAY - NIGHT - CLOSE ON ELEVATOR DOORS

59

The bell chimes and the doors open. Skinner and Scully stand inside the elevator, exiting into the hallway. Moving toward Mulder's apartment door. Scully is all edge, a spring ready to uncoil.

SKINNER

Do you have keys?

SCULLY

Yes.

(CONTINUED)

59 CONTINUED:

59

She reaches into her purse without taking her eyes off Skinner, removing her keychain and putting the key in the door. All the while keeping Skinner in her angle of view. She unlocks the door, pushes it open.

SCULLY

After you.

He notes Scully's formality, but enters ahead of her.

60 INT. MULDER'S APARTMENT - NIGHT - CONTINUOUS

60

As Skinner enters we hear Scully, who is hidden behind him in this angle, give him a command.

SCULLY

Eyes forward, hands where I can see them. Don't turn around or I'll blow your head off.

Skinner freezes as Scully appears from behind him now, her small pistol pointed at his head. Fiery mad.

SCULLY

Don't think I won't do it you sonofabitch!

SKINNER

(adrenalized)

No. I believe you. Just stay cool. I'm with you...

SCULLY

Move slowly to the sofa. I want you to turn around and sit down on your hands.

She shadows Skinner as he does this, their eyes locking as he turns and takes his seat.

SKINNER

Are you going to let me tell you why I'm here?

SCULLY

I know why you're here. I want to know who sent you. Whose errand boy you are.

SKINNER

No one sent me.

Keeping the gun on Skinner, Scully swings a chair around and sits opposite him.

(CONTINUED)

60 CONTINUED:

60

SCULLY
You've got the rest of your life
to give me answers.

Off Scully's steely resolve to sit this out the night, we:

CUT TO:

61 INT. SCULLY'S APARTMENT - NIGHT - POV FROM LIVING ROOM

61

Scully has left only one light on in the apartment, on the stove in the kitchen. Otherwise the house is dark. CAMERA SLOWLY DRIFTING DOWN to RACK AND REVEAL the small glass vial containing the implant removed from Scully's neck. It sits atop an end table in the living room, visible in dim silhouette against the lighted B.G..

Then, suddenly the vial is upset by movement F.G., tipping and falling and rolling onto the ground. We see the flash of someone's silhouette, then they are gone. Followed by the sound of keys in the door. CAMERA WHIPS to find The Silhouette (X) flashing into the shadows. Someone is definitely in Scully's apartment. Then the sound of keys in the lock DRAWS THE CAMERA BACK TO THE DOOR.

CLOSE ON DOOR

as it opens and Melissa steps in, wondering why the house is dark.

MELISSA
Hello?

(X)

When a SHOT RINGS OUT. CAMERA FOLLOWING MELISSA as she slumps to the floor. A moment, then feet appear in frame, adjusting to REVEAL KRYCEK and AN HISPANIC MAN. Krycek turns Melissa over and:

KRYCEK
(adrenalized)
Dammit.

HISPANIC MAN
What?

KRYCEK
Let's get outta here.

The Hispanic Man drops the weapon to the floor and he and Krycek take off, leaving Melissa lying in a small pool of her own blood. As we:

CUT TO:

62 INT. MULDER'S APARTMENT - NIGHT - SCULLY

62

still holds her small pistol on Skinner.

SCULLY

How high does it go, Skinner?
Who's pulling the strings?

SKINNER

You can kill me, Scully. But
you'll only be doing their work
for them. Forget about your job
and your family -- you'd spend
the rest of your life behind
bars. There's not a federal
judge they couldn't persuade --

SCULLY

-- what's the alternative? Let
you kill me now?

SKINNER

I didn't come here to kill you.
I came here to give you
something.

(a beat)

I've got the digital tape,
Scully.

SCULLY

You're lying.

SKINNER

I've got it in my pocket. I took
it out of Mulder's desk.

Scully stares at him intensely, then they both react to A DING
OF THE ELEVATOR out in the hall.

CUT TO:

63 INT. HALLWAY OUTSIDE MULDER'S APARTMENT - NIGHT - CONTINUOUS

63

The elevator doors open. Then they close again slowly.

CUT TO:

64 INT. MULDER'S APARTMENT - NIGHT - SCULLY

64

is watching the door, reacting to:

HER POV

Under the door, the shadows from someone's feet appear.

(CONTINUED)

64 CONTINUED:

64

NEW ANGLE ON SCULLY

In profile, Skinner sitting on the sofa watching her in the B.G.. -- when suddenly, in one quick move, Skinner has his hand in his suitcoat, pulling out his gun. Pointing it at Scully. Off her reaction to this we:

FADE OUT.

TO BE CONTINUED.