

T H E X F I L E S TM



"THE LIST"
Episode #3X05



THE X-FILES

"The List"

Written by
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Directed by
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Episode #3X05
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August 28, 1995

"The List"

SET LIST

EXTERIORS:

EASTPOINT STATE PENITENTIARY (X)
COUNTRY ROAD
MANLEY HOUSE
/FRONT PORCH

INTERIORS:

FLORIDA STATE PRISON
/HALLWAY
/WARDEN'S OFFICE
/Q BLOCK (DEATH ROW)
/NEECH'S CELL
/CELL BLOCK HALL
/EXECUTION ROOM
/HALLWAY OUTSIDE EXECUTION ROOM
/CORRIDOR
/INFIRMARY
/JOHN SPERANZA'S CELL
/SHOWERS
/INTERROGATION ROOM
FLORIDA STATE CAPITOL BUILDING
AGENT MULDER'S OFFICE
MANLEY HOUSE
/HALLWAY
MODEST TRACT HOME
/ATTIC
DANNY CHAREZ'S APARTMENT
WARDEN'S CAR

August 21, 1995

"The List"

CAST

Fox Mulder
Dana Scully
Warden Leo Brodeur
Key Guard
The Executioner (Non-speaking)
Sammon Roque
John Speranza
Chaplain
Napoleon "Neech" Manley
Danielle Manley
Daniel Charez
Oates
Parmelly
Fornier
Tattooed Hispanic Prisoner
Jim Ullrich
Guard

THE LIST

- 1 EXT. EASTPOINT STATE PENITENTIARY - EARLY MORNING (STOCK) (X) 1

The old gray complex of buildings are a dull pentimento against a heavy gray sky. With its perimeter of razor-wired chain link fences, the facility has the ominous aspect of a concentration camp. Home to the living dead. A LEGEND appears, to establish.

- 2 INT. PRISON HALLWAY - EARLY MORNING 2

FOLLOWING A GUARD as he lets himself through a heavy metal sliding gate. Moving to a doorway marked WARDEN LEO BRODEUR. The Guard (we'll call him the KEY GUARD) opens the door, enters.

- 3 INT. WARDEN'S OFFICE - EARLY MORNING 3

Brodeur sits at his old wooden desk, fingering a copy of a death warrant: a rather ordinary document with a distinctive black border. There is ANOTHER MAN dressed in a suit sitting across from him. It is only five a.m. but both men have light perspiration on their faces from the Florida heat (throughout the script we will play this.) (X)
(X)
(X)

Both men look to the Key Guard apprehensively as he enters.

KEY GUARD
It's five o'clock, sir.

WARDEN
(deep breath)
How's Neech?

KEY GUARD
He's still in with his wife.

WARDEN
I mean, how is he? How's he doing?

KEY GUARD
He won't eat his meal. And he wouldn't see the chaplain. Told him to get the hell out.

The Warden and the man sitting across from him trade a quick look. It somehow deepens their anxiety.

WARDEN
What about the hired man?

KEY GUARD
He's traveling.

The Warden checks his watch nervously. Then:

(CONTINUED)

3 CONTINUED: (2)

3

WARDEN
Awright. Let's get Neech
prepped.

The Guard nods, exits. Brodeur rises out of nervousness.

WARDEN
If God can't save his sorry ass
then neither can I.

CUT TO:

4 EXT. COUNTRY ROAD - EARLY MORNING

(X)

4

A MAN waits on the side of the dark, desolate highway.
Squinting slightly as APPROACHING CAR LIGHTS wash onto him.
CAMERA ADJUSTING as an n.d. sedan pulls to a stop.

The MAN opens the door, exchanges a few words we can't hear
with the Driver, then gets in. The car pulls away.

CUT TO:

5 INT. EASTPOINT STATE PENITENTIARY - Q BLOCK (DEATH ROW) -
EARLY MORNING

(X)

5

The Key Guard uses his keys to let himself into the block. He
opens and closes the heavy door and moves on, CAMERA DRIFTING
to a cell where A PRISONER hangs tight on the bars. He is
SAMMON ROQUE.

ROQUE
(yelling out)
Time's up, Neech!

CAMERA DRIFTING TO THE NEXT CELL

where another prisoner rises from his bunk, clutching the bars.
He looks more nervous than excited. He is JOHN SPERANZA.

ANGLE ON GROUP OF GUARDS, A CHAPLAIN DOWN THE BLOCK

turning as the Key Guard approaches. They part in anticipation
of his duty here. The Key Guard nods to them, then looks in
on:

5A A CELL

5A

A black man (late 30s) sits on his bunk, his head bowed. He is
NAPOLEON "NEECH" MANLEY. Next to him sits his wife DANIELLE
(early 30s). Talking in a hushed, urgent tone.

(CONTINUED)

5A CONTINUED:

5A

DANIELLE

... I ain't gonna ever love
another man. You hear me? I
won't. I won't betray our
love... ever...

KEY GUARD

(interrupts o.s.)

It's time, Neech. Time to go.

Neech looks up now and for the first time we get a clear look
at his face. It is at once frightening and noble, with intense
diode eyes.

DANIELLE

That phone call's gonna come.
The Governor's gonna come
through...

But Neech doesn't respond to this. With quiet resolve:

NEECH

Gotta go now.

Futile tears start to well in her eyes. The sound of keys in
the cell door. As we:

CUT TO:

6 INT. FLORIDA STATE CAPITOL BUILDING - EARLY MORNING

6

LEGEND over a man in a suit standing impatiently outside a
heavy wooden door. He is DANIEL CHAREZ (40). In the f.g.
government employees pass by, moving up and down a spacious
hallway. After a moment, the wooden door opens and another
suited man exits. He is OATES, the governor's counsel.

CHAREZ

Will he see me?

OATES

No. He says he isn't seeing
anybody.

CHAREZ

I need to --

OATES

-- you aren't going to change the
Governor's mind one way or the
other, Danny --

(CONTINUED)

6 CONTINUED:

6

CHAREZ
I represented this guy -- I know
the evidence against him. He
deserves the benefit of --

OATES
Of what? You shoulda thought of
this ten years ago.

(X)
(X)

CHAREZ
You think the Governor's gonna
make the call?

OATES
Fifty-fifty at this point.

Oates slips back into the door. Off Charez's frustration:

CUT TO:

7 INT. NEECH'S CELL - CLOSE ON NEECH

7

as a PRISON TRUSTIE runs a barber's razor over his head, like
a farmer plowing a furrow in his already close-cropped hair.
Shaving his head clean while Neech sits with his jaw set tight,
looking neither right nor left.

8 INT. CELL BLOCK HALL - THE GUARDS

8

milling nervously outside the cell, glancing in at Neech, whose
hands and feet are shackled. Then reacting to the appearance
of the Warden.

WARDEN
Neech?

But Neech doesn't answer him. It unnerves the Warden.

WARDEN
We gotta go. Let's go.

The cell door is opened again and Neech is approached by a
black guard, PARMELLY, who treats him respectfully.

PARMELLY
Time, Neech.

9 INT. CELL BLOCK - LONG SHOT DOWN THE BLOCK

9

As Neech is led out of the cell, followed by the procession of men. They make the long walk toward us, past the other men on death row. There is commotion, INDISTINCT VOICES, but Neech keeps his head down, looking at the floor. As he reaches us, though, he looks over at:

ANGLE TO INCLUDE JOHN SPERANZA

hanging on his cell bars.

JOHN SPERANZA
Be seeing ya, Neech.

NEECH
Not before I see you, Boss.

The two men exchange a significant look. CAMERA DOLLYING with Neech as they move him to the sliding metal gate, past Sammon Roque's cell.

ROQUE
See ya, Neech.

Neech doesn't look at Roque, doesn't pay him any mind. Then he's led away. Leaving Roque laughing at his back.

ROQUE
I told my brother to take a squat
on your grave.

(X)

CUT TO:

10 TWO GUARDS STANDING INSIDE A DOORWAY

10

speaking to each other in hushed, unintelligible whispers. Turning when NEECH appears in the doorway with the procession. The look in Neech's eyes betrays the cold chill that runs through him. He is looking past the Guards to:

NEECH'S POV

As the Guards part and the electric chair is revealed. Sitting in the center of a light green room. It is made of heavy wood with a series of leather and metal straps.

HARD CUT TO:

11 A STRAP BEING FASTENED TIGHT

11

on Neech's shaved leg.

A STRAP BEING FASTENED TIGHT

around his wrist. Binding it to the chair's arm.

(CONTINUED)

11 CONTINUED:

1

A STRAP BEING FASTENED TIGHT

around Neech's neck. Another Guard is dabbing a white conducting creme on the his temples and the crown of his head. Neech remains stoic, eyes ahead.

CAMERA CIRCLING NEECH'S HEAD as another leather binding is fitted on the top of his head. The Guards doing this with practiced skill. (All of this action is shot very tight.)

CAMERA HOLDS ON NEECH'S FACE

as the men begin to file out of the room in the b.g. Neech is breathing labored and heavily through his nose.

MATCH CUT TO:

12 A WINDOW COVERED BY VENETIAN BLINDS

1:

as the blinds are flicked open by a Guard, revealing Neech bound down in the chair, as the other Guards file out of the room.

13 INT. EXECUTION ROOM - OVER NEECH

1:

looking out at the viewing area where 10 - 15 people sit in folding metal chairs, staring in at him. CAMERA DOLLYING AROUND NEECH, revealing his face again as the Warden and the Chaplain enter the door the Guards just left through.

WARDEN

We've got a hood if you want it.
It's your option.

NEECH

No.

It's difficult for Neech to speak with the leather binds around his neck and head. The Warden checks his watch nervously, glancing at:

A BANK OF THREE PHONES

in the hallway outside the room. Near a gray metal junction box.

THE WARDEN

looks down at Neech. Then, tentatively:

WARDEN

You got anything you want to say,
Neech? Last words?

(CONTINUED)

13 CONTINUED:

13

NEECH

Yeah.

REVERSE ON VIEWING AREA

The spectators stare through the window with dull faces.

NEECH

NEECH

(strongly)

I been here eleven years, fifty
six days. Now they gonna murder
me. So what's my punishment?
Death? Or all the crap and
indignity I suffered in this
hellhole? Tell me.

(X)

(X)

He looks at the Warden with fire in his eyes.

NEECH

The Lord says thou shall be
merciful and just. I know no
mercy. Allah said the spirit
shall rise again and be reborn in
this life --

WARDEN

(to the Chaplain)

You should begin --

NEECH

-- the soul shall be recast,
borne unto new flesh --

CHAPLAIN

The Lord is my Shepherd, I shall
not want. He leadeth me through
green pastures --

Suddenly everything is happening at once. Neech is emoting,
the Chaplain is sermonizing, the Warden is motioning to the
Guards standing in the doorway. Summoning:

THE EXECUTIONER

appears in the doorway with the Guards. He wears a black hood
over his head, but we recognize him by his clothes. It's the
man we saw picked up on the dark country road.

THE WARDEN

lays a hand on the Chaplain's shoulder as the clergyman winds
down the psalm. Under:

(CONTINUED)

13 CONTINUED: (2)

13

NEECH
(gaining power)
-- I shall return to avenge the
petty tyranny and the cruelty
I've suffered. I shall be
recast, reincarnated, the reunion
of spirit and flesh -- five men
will die --

14 INT. HALLWAY OUTSIDE EXECUTION ROOM - CONTINUOUS

14

The Warden is looking at his watch, then at the phones. CAMERA
PUSHING IN past the Guards and others who stand with him.
Until, under his breath:

WARDEN
Fry him.

(X)

Someone closes the door to the execution room as the
Executioner raises his hand up to the switch on the gray metal
box. With a sure, swift jerk he throws the switch.

CUT TO:

15 NEECH'S HANDS

15

contracting into fists, involuntarily. Then going into quick,
arthritic spasms.

THE FACES OF THE SPECTATORS

looking through the window. Their masked horror. While
reflected in the glass we see the vague image of Neech as his
body goes into hard muscular spasms, the voltage coursing
through his body.

CLOSE ON NEECH'S FACE

his eyes buggy, every muscle in his face contorted as the smoke
from his burning flesh begins to rise up, filling the air.
Then, improbably, something like a smile in his eyes, forming
on his lips. As we:

CUT TO MAIN TITLES with an OMINOUS BOOMING CRASH.

ACT ONE

16 INT. AGENT MULDER'S OFFICE - DAY - A PROJECTED PRISON PHOTO
of the executed prisoner, Neech Manley. Pre-execution.

16

MULDER'S VOICE
Napoleon "Neech" Manley.
Convicted in 1984 for double
murder in the holdup of a Florida
liquor store.

(X)

Mulder steps into frame.

MULDER
The actual gunman was killed in
pursuit. Manley was driving the
getaway car and got the death
sentence.

SCULLY

stands, as she has for two years now, listening intently to
Mulder. Nodding her head, though.

SCULLY
He was put to death in the
electric chair three days ago.

(X)

Mulder moves to her.

MULDER
He'd been to the chair twice
before, but the Governor had
granted him last minute stays.

SCULLY
Third time's a charm. What's
your interest in all this?

MULDER
Manley was interesting. Well
read, charismatic... he became
a writer. A kind of prison
philosopher. A week before his
execution word went through the
prison that Neech claimed he was
going to be reincarnated. That
he was coming back from the dead.

(X)

SCULLY
Reincarnation has always been
popular on death row. For all
the obvious reasons.

(CONTINUED)

16 CONTINUED:

16

MULDER

Apparently these claims were more than just a dying man's hope against hope.

SCULLY

What do you mean?

MULDER

Manley claimed he wasn't just coming back, but that he was going to take vengeance on five men who had mistreated him.

Scully gives Mulder a doubtful look. He smiles and clicks the remote. Another picture comes up on the slide screen.

MULDER

Yesterday a death row guard was found dead in the cell Neech had occupied for those eleven years. His death cannot be explained.

(X)
(X)

Scully reacts to this, looking off at:

THE SLIDE SCREEN

Where a picture of the Key Guard is projected. Lying lifeless on the cramped bunk of a cell. His dead face illuminated by a photographic strobe. SLOW PUSH IN over the sound of A HEAVY METAL DOOR SLIDING OPEN:

CUT TO:

17 INT. CORRIDOR - EASTPOINT STATE PENITENTIARY - DAY -
MULDER AND SCULLY

(X) 17

are accompanied by the Warden, moving down a long dim corridor. Prisoners, all dressed in denim, are at work painting the walls. Dull curious eyes glancing at the visitors as they pass.

SCULLY

Has a cause of death been determined?

WARDEN

Suffocation -- best we can figure. Somebody must've held a pillow over his face.

MULDER

Any indication how one of your guards could get murdered in an empty cell like this?

(CONTINUED)

17 CONTINUED:

17

WARDEN

No. Shouldn't happen. Not with the precautions we take.

SCULLY

I see the guards here all wear panic devices. Was the victim's activated?

WARDEN

No.

He leaves it at that. Without any explanation to offer.

MULDER

There were threats this might happen --

WARDEN

-- Prison is basically a police state. There's always the threat of violence.

MULDER

Any credence to Neech Manley's claims that he would come back to take revenge?

They have reached the end of the block, waiting as a GUARD posted at the gate opens the sliding door. The Warden turns to the Agents, stock serious.

WARDEN

Neech Manley was a very smart man who made a mistake that cost him his freedom and his life. Was justice served? It's not for me to say. But put a man of his intelligence behind bars for ten or eleven years and you'll pay for it.

(X)
(X)

SCULLY

What do you mean?

WARDEN

Outside he might win the Nobel Prize, but all you get in here is bitterness and resentment honed to a fine, fine point. Seven days a week, twenty four a day, three sixty five a year.

(CONTINUED)

17 CONTINUED: (2)

1

MULDER

You're saying he planned this and is carrying it out with the help of someone else.

WARDEN

Elaborate as Shakespeare.

The Warden starts off again, moves through the now opened sliding gate. Mulder and Scully trade looks with the Guard (FORNIER) who has been listening to this.

WARDEN

Now you wanted to see the victim's body...?

Mulder and Scully follow the Warden as the Guard shuts the gate behind them with a heavy CLANG. HOLD ON GUARD.

CUT TO:

18 INT. PRISON INFIRMARY - DAY

18

The door opens. Mulder and Scully enter behind the warden, seeing the victim's body laid out on a stainless steel table at the far end of the room. Covered with a sheet. TWO PRISON TRUSTIES are mopping the floors with hypnotic sloth. They look up with dull eyes.

WARDEN

We're holding the corpse until the state pathologist comes down this afternoon and does the official autopsy.

Scully takes out her notebook, moving to the body as Mulder hangs back with the Warden.

MULDER

Did Manley have many friends among the prisoners?

WARDEN

Man has to have friends in prison. To help keep an eye on his enemies. Mostly everyone was just afraid of him.

They are suddenly alerted by SCULLY'S VOICE from o.s.

SCULLY (O.S.)

Warden...

(CONTINUED)

18 CONTINUED:

1

THEIR POV

Scully stands at the table, lifting the sheet over the body with one hand, looking at something which we cannot see. Mulder and the Warden enter frame, moving to her.

WARDEN

What is it?

SCULLY

The body. I suggest you get it into refrigeration.

Mulder and the Warden move around to see what Scully sees:

SCULLY

Or you're not going to have much left to autopsy.

THE KEY GUARD'S BODY

lying naked on the table, covered with the sooty layer of escaping bacteria common to newly decomposing flesh. But also with MAGGOTS eating away the flesh on the corpse's shoulders, upper chest and up onto the neck and face.

ON MULDER, SCULLY, THE WARDEN'S

reactions.

WARDEN

Oh God...

CUT TO:

19 INT. JOHN SPERANZA'S CELL - DAY

19

Speranza lies on his bunk reading a book in the dim light from a high slit window. He's startled, sitting up when he hears the sound of his cell door being unlocked. It opens and the light from the block washes over him.

FORNIER THE GUARD

stands silhouetted in the doorway.

FORNIER

Gotta put the chains on, John. Someone wants to talk to you.

CUT TO:

20 CLOSE ON SPERANZA'S SHACKLED FEET

2

CAMERA PANNING UP the length of chain that leads to the shackles around his wrists. Under:

SPERANZA

It's not a matter of how or if he's coming back. The question is when he's coming back again.

CAMERA LANDING ON SPERANZA'S FACE

Intense and serious.

MULDER

stands opposite him in the cramped, narrow cell. Scully stands behind Mulder, out in the block.

MULDER

You believe Manley killed the guard?

SPERANZA

How else do you explain it?

MULDER

A prisoner waits for an opportunity --

SPERANZA

Hey -- look around. We don't got but an opportunity to itchy scratchy outside our cells.

MULDER

You've got prisoners, trusties on work detail. A man slips away --

SPERANZA

This is Q block, man. Death row. Nobody comes in or out without a guard watching him. Lately you got double that.

MULDER

Why?

SPERANZA

Cause everybody's afraid of what they say can't be true. Neech is back.

MULDER

Reincarnated?

(CONTINUED)

20 CONTINUED:

SPERANZA
He would have called it
transmigration of the soul.

MULDER
Into what form?

SPERANZA
You. Me. This mattress. I
don't know. He didn't specify.
But he's back. I can feel it.
The man was electric. Pure
energy. Know what I'm saying?

21 INT. Q BLOCK - CONTINUOUS - SCULLY

drifts from her position behind Mulder, gazing down the line of
cells on the block. Fornier the Guard stands nearby, watching
her. (There is a 2ND GUARD stationed at the point of entry
gate, just outside the block.)

SCULLY
Is it possible to see the cell
where the guard was murdered?

Fornier looks in on Mulder, Speranza still talking. Then:

FORNIER
I'll open it up for you.

He leads the way. Scully follows.

22 INT. CELL - PRISONER'S POV

as Scully passes.

23 INT. CELL BLOCK - SCULLY

follows Fornier, casts nervous glances at the cells as she
passes, feeling the prisoner's eyes on her. Hearing WHISPERED
but unintelligible words directed at her. Though she won't let
it show, it gives her the creeps.

CUT TO:

24 INT. NEECH'S CELL - MOMENTS LATER - THE BARRED DOOR

slides open as Fornier admits Scully. She steps inside,
looking around.

(CONTINUED)

24 CONTINUED:

24

FORNIER
Nothing's been touched. Pretty
much the way Neech left it.

The simple set of shelves is lined thick with books and notebooks. But aside from the pillow and mattress, there isn't much to see. Or is there? Scully bends to look at:

A THIN YELLOW STAIN

on the fabric of the bare pillow. TWO FLIES are crawling on the stain. Buzzing away as Scully reaches for the pillow, lifting it for closer inspection.

SCULLY

lays the pillow down, looks back to Fornier out in the cell block, keeping one eye down the way where Mulder is.

SCULLY
Did you know Neech Manley?

FORNIER

smiles, indicating a certain opinion of the man.

FORNIER
Oh yeah.

SCULLY
What was he like?

FORNIER
Neech? Neech was so full of b.s.
he couldn't stand it.

(X)

Scully moves back out into the cell block with the Guard.

SCULLY
How was that?

FORNIER
He actually started to believe
the crap he was preaching all
those years. As if knowing all
them religions made him some kind
of god.

(X)

SCULLY
Who do you think killed the
guard?

FORNIER
I don't know who killed him, but
I know damn well who didn't kill
him.

(CONTINUED)

24 CONTINUED: (2)

2

SCULLY
Are you afraid at all?

FORNIER
Me? I just keep my ass covered
and my eyes peeled. Same as
always.

Fornier's attention is diverted by his name by the VAGUE SOUND OF HIS NAME down the block. He turns a trained ear, waits. Nothing.

FORNIER
I'm going to check back on your
partner.

He starts walking the distance back to the other cell. Leaving Scully standing alone. She glances back at the open cell, then turns her attention on:

AN OPEN DOORWAY

at the end of the cell block. It is not a cell door.

SCULLY

moves to the doorway, looking into:

25 THE SHOWERS

2!

dimly lit by the light from high barred windows. The interiors of the series of stalls, with their institutional green tile, almost black in the hard shadows.

Scully enters frame, standing in the center of the room, surveying the eerie isolation of the space. When, suddenly A FIGURE emerges quickly from the shadows, claspng an arm around her neck, a hand over her mouth.

CUT TO:

26 INT. CELL BLOCK - CONTINUOUS

26

Fornier peers into the cell where Mulder still sits with John Speranza. Then is diverted by a voice from the next cell: Sammon Roque (the man who had threatened Neech Manly in the Teaser.)

ROQUE
Fornier. Hey.

Fornier moves to the cell where Roque's hands emerge, holding a cigarette.

(CONTINUED)

26 CONTINUED:

2

ROQUE
Lighter's busted.

Fornier pulls a lighter out, lighting Roque's cigarette.

ROQUE
Wus up? Who's with Speranza?

FORNIER
FBI.

ROQUE
FBI? Wus up with that?

Suddenly Fornier has the strange feeling that he's being played. He looks away from Roque.

FORNIER'S POV

down the block. Scully is no longer in view.

REVERSE ON FORNIER

His senses firing.

CUT TO:

27 INT. SHOWERS - CONTINUOUS - CLOSE ON SCULLY

27

as she is maneuvered into the farthest recess of the room by the mysterious figure who continues to control her with a hand over her mouth, an arm around her neck.

FIGURE
I'm not going to hurt you. I
only want to tell you something.
Okay?

The voice sounds familiar, and from the quick glimpse of feature we can see, our first impression is that it could be Neech Manley himself who's got ahold of her. Scully nods, though she is still extremely frightened. Still, the figure does not let her go.

FIGURE
I know who he's gonna kill.
There's a list. One of the cons
has it. A man named Roque.

Finally the man lets go of Scully. She quickly takes a few steps away from him, turning, breathing hard and shallow.

SCULLY
Who are you?

(CONTINUED)

27 CONTINUED:

2

The figure steps from the shadows, revealing he is not Neech Manley but PARMELLY, the black guard who gently took Neech from his cell on his way to the electric chair.

PARMELLY
My name's Parmelly. I can help you.

They are both startled by a voice.

FORNIER (O.S.)
Agent Scully?

FORNIER'S POV

In the dim light he can see nothing for a moment -- until Scully emerges. She looks upset, ruffled, but she covers, does not betray what just happened to her.

SCULLY
I was just looking around.

She brushes past Fornier, not wanting to answer for anything. Fornier is rankled by her brush off.

FORNIER
Not a place for a woman to be doing that alone.

Fornier looks back into the showers, his keen senses aware of something. But nothing that makes itself known or seen. He stands looking, listening.

CUT TO:

28 INT. JOHN SPERANZA'S CELL - SCULLY

28

appears in the doorway behind Mulder and Speranza.

SCULLY
I'm ready to go, Mulder.

Mulder turns, looks at her, sensing something in her tone and posture. An imbalance. A message. Upon reading this:

MULDER
Yeah. Right there.

29 INT. Q BLOCK - CONTINUOUS - MULDER

29

exits, joining Scully who keeps her eyes straight ahead. As they move to the gate where the 2nd Guard stands on the other side.

(CONTINUED)

29 CONTINUED:

29

SCULLY
Guard...

As he works his keys in the lock.

MULDER
What is it, Scully?

SCULLY
I just need to get out of here.

Mulder studies Scully with curious concern, then lets his eyes drift over to another set of eyes watching them:

SAMMON ROQUE

stares out from the darkness of his cell with an inscrutable smile.

RESUME MULDER AND SCULLY (FROM ROQUE'S POV)

Scully feels his eyes, too. Turning to look. Both Agents are looking at Roque for a brief moment before the heavy sound of the gate being opened draws them out of frame.

ANGLE ON AGENTS

As they come through the gate, PASSING CAMERA. In the far b.g. we can see Fornier the Guard still standing at the doorway of the showers. He watches Mulder and Scully exit, then steps into the showers, disappearing. As he does, we:

DISSOLVE TO:

30 EXT. EASTPOINT STATE PENITENTIARY - EARLY MORNING (STOCK) (X) 30
With LEGEND: 7:03 AM.

CUT TO:

31 INT. CORRIDOR - EARLY MORNING

31

A GROUP OF PRISONERS, accompanied by SEVERAL GUARDS, are admitted through a sliding gate. Moving to a neat stack of paint brushes, rollers, tarps and cans of paint, next to a point on the wall where fresh paint meets old paint.

NEW ANGLE

As the prisoners begin to prepare their work. CAMERA DRIFTING PAST their stolid, lifeless faces as the Guards patrol watchfully behind them.

(CONTINUED)

31 CONTINUED:

3

CAMERA STOPPING on A TATTOOED HISPANIC PRISONER who uses a putty knife to open a can of paint. HOLDING ON HIS FACE as he suddenly lets out a VISCERAL MOAN. Rising quickly and backing away, mumbling a desperate prayer. Causing a commotion among the other men and drawing the guards over to see what he has seen:

THE HEAD OF FORNIER THE GUARD

has been stuffed in the empty paint can. His features frozen in a painful expression. While MAGGOTS have already begun to do their work on the flesh near the mouth and cheeks. Off this image, we:

END ACT ONE

ACT TWO

32 A CELL DOOR IS BEING SLID OPEN

3.

REVEALING Sammon Roque standing on the other side. Wearing shackles, hand and foot.

INT. Q BLOCK - DAY

Mulder stands outside. THE GUARD who opened the cell watches Roque warily.

MULDER

I hear you have a list.

ROQUE

Prefer not to talk about it here.
Not on the block.

MULDER

Guard...?

The Guard takes Roque by the arm, leads him out into the block. His appearance causing A LOUD VOICE to ring out.

SPERANZA

(in his cell)

You're a dead man, Roque!

ANGLE TO INCLUDE JOHN SPERANZA

his face pressed up against the bars, fiery mad.

SPERANZA

You hear me!

Mulder stares back at Speranza, then looks to Roque who does not look back to Speranza. Instead, he has a cocky smile on his face. Mulder studies Roque, then follows as he and the Guard move through the sliding gate.

SPERANZA

(yelling out)

He's ain't gonna tell you nothing
but lies.

CUT TO:

33 INT. PRISON INFIRMARY - DAY

33

Scully is with the state medical examiner and pathologist, JIM ULLRICH, who moves to an examining table where the disembodied head of the murdered guard is covered with a white sheet.

(CONTINUED)

33 CONTINUED:

33

ULLRICH

I guess they haven't recovered the body yet, so it's going to be hard to establish an exact cause of death.

(X)

SCULLY

What did your preliminary exam turn up?

ULLRICH

It looks like the head was severed just below the jawline with repeated stabbing blows from a putty knife. There were no other indications of trauma to the head.

He lifts the sheet, shows her the area he is speaking of.

SCULLY

From the eyewitness reports there were already fly larvae infesting the flesh. That seems unusual considering the short time of death window.

ULLRICH

Not altogether.

She follows Ullrich a short way to a counter where he lifts a small collecting jar filled with clear liquid in which the maggots float.

ULLRICH

Lucilia cuprina -- better known as the green bottle fly. They can lay their eggs within a minute after death occurs. And they breed more rapidly in a hot, humid environment.

SCULLY

In the anaerobic environment inside the paint can?

ULLRICH

On my autopsy on the first victim, the lungs were absolutely alive with infestation.

SCULLY

But what was determined to be the cause of that death?

(CONTINUED)

33 CONTINUED: (2)

3

ULLRICH

(shrugs)

Best I can figure, given the lack of indicators, he was suffocated to death.

(then, half-kidding)

Either that or he drowned.

Ullrich picks up the bottle of maggots in solution to bring home the point. Scully half smiles, pondering the mystery of it all.

SCULLY

Thank you.

And she exits, as we:

CUT TO:

34 INT. PRISON INTERROGATION ROOM - DAY

3.

Mulder stands in the center of the small room while Sammon Roque paces around the perimeter, his shackles rattling on the concrete floor.

MULDER

How did you come by this list you claim to have?

ROQUE

I heard Neech on the bars one night telling Speranza.

MULDER

How many names are on it?

ROQUE

Five. Just like Neech said.

MULDER

So you knew the two guards who were murdered were going to die.

ROQUE

I knew they were on the list. Yeah.

MULDER

Who do you think killed them?

ROQUE

I don't know, man. I just know who's on the list.

(CONTINUED)

34 CONTINUED:

34

MULDER
And you want to make a deal.

ROQUE
That's right. I want a transfer
out of this hole.

(X)

MULDER
Why? Are you on the list?

ROQUE
I ain't saying nothing. Not
until I get my deal.

MULDER
What if they won't give it to
you?

ROQUE
Then they going to see the other
three die.

Mulder watches Roque who does not quit walking, moving like a
caged cat. As we:

CUT TO:

35 INT. PRISON CORRIDOR - DAY - LATER

35

Mulder and Scully come through a sliding gate, walking with the
Warden. We pick them up mid-conversation.

WARDEN
I can't do it. I can't make that
deal.

MULDER
You don't have the authority?

WARDEN
It isn't a matter of authority.
I make that deal and I might as
well go into the deal making
business. Every con with half a
brain's gonna come up with some
scheme like this.

SCULLY
What if it could save three
lives? Isn't this deal worth
making?

The Warden stops at the door to his office, turns to them.

(CONTINUED)

35 CONTINUED:

3

WARDEN

My job's about controlling anarchy. I don't run this prison, I just patrol it. It's a war, basically, with an embargo on freedom and not much more. Anything these men want, somehow it finds its way in here. They want another prisoner dead, somebody's gonna find a way to put a shiv in him.

SCULLY

These aren't prisoners, these are guards you've got being murdered.

WARDEN

And if I back down now, all I'm doing is sending a message about the benefits of killing a guard. There's a conspiracy at work here. I don't know who's behind it, but I'm gonna crack it. That's my job.

He gives them a look of hard resolve, then twists the knob on the door to his office and open it. Seeing something that stops him in his tracks. He blanches, weakens.

WARDEN

What the hell is...

HIS POV

Sitting in his chair is the headless body of Fornier.

OVER THE HEADLESS BODY TO THE WARDEN, MULDER AND SCULLY

struck by the horrible sight. The Warden starts to yell:

WARDEN

Guard! Guard!

He moves deeper into the hallway, letting Mulder and Scully walk slowly into the room toward the body as he continues to yell for help.

MULDER

Well, you'll be able to finish up on that autopsy now.

Off their continued horror, we:

CUT TO:

36 INT. NEECH'S CELL - LATE DAY - CLOSE ON A SHELF OF BOOKS

36

Scully's fingers move along titles from authors as varied and disparate as Goethe, Rousseau, Max Planck, and Confucius, among others.

SCULLY (O.S.)
Quite a library.

CAMERA ADJUSTS TO REVEAL SCULLY

Her fingers land on The Bible. She pulls out the copy, the pages of which are laced with post-it markers. Opening the Bible, leafing through it.

SCULLY
Looks like Manley knew his Bible.

MULDER

leans against the back wall of the cell, flipping through a thick sheaf of loose paper inside a tattered file folder.

MULDER
Listen to this: I come in return
to the beginning of the end to
begin again the journey of souls,
the godhead universal for whom
there is no death, only life
eternal.

SCULLY
What's that from?

(X)

MULDER
Neech Manley, 1994. This stuff
goes on for hundreds of pages.
References to the Hindu Atman,
prarabdha, the Rosicrucians...
Zoroastrianism. The man was
obsessed with reincarnation.

Mulder puts the file back, begins pulling out other folders, tattered and dog-eared and filled with papers.

SCULLY
Being obsessed with it doesn't
mean you can do it.

MULDER
Unless he knew something we
didn't.

SCULLY
Like what? The secret password?

(CONTINUED)

36 CONTINUED:

3

MULDER

Almost every world religion encompasses the idea of life after death. Millions, maybe billions of people believe in the transmigration or rebirth of the soul.

SCULLY

Sorry, but that's not what I learned in Catechism.

MULDER

Even Christianity teaches about the Resurrection and the ascendancy of the heavenly body.

SCULLY

Mulder... do you really think Neech Manley's come back from the dead to kill those two men?

MULDER

Is there another competing theory?

SCULLY

A very good one. And a lot more believable.

MULDER

That this is a complex scheme. That the headless man planted behind the warden's desk was the work of a conspiracy of inmates.

SCULLY

Or guards.

Mulder nods his head, agreeing but not convinced.

MULDER

Imagine if it were true. That you could come back, take five people out who'd caused you to suffer... who would it be?

SCULLY

I only get five?

MULDER

Did I forget your birthday this year?

(CONTINUED)

36 CONTINUED: (2)

3

Scully smiles appreciatively. As Mulder flips open another folder he's pulled and thumbs through NUMEROUS HAND ADDRESSED ENVELOPES.

MULDER

Here's someone we haven't talked to yet, Scully. Someone who might know better than anyone.

Off Scully's curious look, we:

CUT TO:

37 A FRONT DOOR OPENING, REVEALING:

3

Neech's wife, Danielle. Her suspicious eyes darting through the dirty screen door.

DANIELLE

Hello?

We are:

EXT. MANLEY HOUSE - LATE DAY - MULDER AND SCULLY

stand on the porch of this rundown tract home.

MULDER

Mrs. Manley?

DANIELLE

Yes.

MULDER

We're from the FBI. We'd like to ask you a few questions about your husband.

Off her continued suspiciousness, we:

CUT TO:

38 INT. MANLEY HOUSE - LATE DAY

38

Danielle sits very uncomfortably on a threadbare sofa, lighting her fifth or sixth cigarette. She exhales smoke as she speaks -- in the manner of someone scared or guilty.

(CONTINUED)

38 CONTINUED:

38

DANIELLE

... I had this dream, had it many many times. That they put Neech in that chair and they flipped the switch but that he wouldn't die. They couldn't kill him. Powerful man, very powerful man...

MULDER

Did he share his thoughts about dying with you?

DANIELLE

Neech wasn't afraid to die.

SCULLY

Because of his beliefs?

DANIELLE

Sometimes... I only got to have the personal visits before the execution dates. Three times in the last eleven years. But sometimes I could feel the power of his belief right through that visiting glass.

(X)

Scully studies Danielle's shaky hand as she taps her ashes into the tray on the coffee table; her body language, the way she crosses her arms, then recrosses them.

MULDER

You think he's back, don't you?

DANIELLE

Y'know... I think if anyone could, it'd be Neech.

She takes another shaky drag on her smoke. As we:

CUT TO:

39 INT. Q BLOCK - LATE DAY - A PRISON GUARD

39

slides open the cell door of Sammon Roque who lies sleeping on his bunk. Roque is startled, squinting into the light.

GUARD

Get up, Roque. Puttin' the chains on.

ROQUE

Hey, man... for what?

(CONTINUED)

39 CONTINUED:

GUARD
Warden wants to talk to you.

CUT TO:

40 INT. Q BLOCK - MINUTES LATER - ROQUE

waddles out of his cell in shackles. He turns in the direction he would normally to talk to the Warden, but the Guard stops him with his billy club across the chest.

GUARD
Other way.

ROQUE
Where're we going?

GUARD
This way.

He points with his club. Suddenly Roque looks scared.

CUT TO:

41 INT. SHOWERS - MOMENTS LATER - ANGLE ON DOOR

As Roque is prodded inside with a hard poke in the back from the Guard. His expression anticipates what we're about to see: The Warden steps into frame in the f.g., pacing.

WARDEN
Come on in, Roque. I want to talk to you about this list.

ROQUE
I ain't saying nothing.

The Warden stops pacing, turns and motions to the Guard. The Guard nods and removes himself from the doorway.

WARDEN
You got a big mouth, Roque. Why shut it now?

The Warden steps up to Roque and throws a savage punch to his face.

LOW ANGLE

as Roque drops to his knees, dazed, spitting blood from his mouth onto the floor. The Warden stands over him.

WARDEN
Who's on the list, Roque?

(CONTINUED)

41 CONTINUED:

41

Rogue doesn't answer, just stares at the ground, breathing hard. The Warden reaches down into frame, lifting Rogue up by the collar. ARMING UP as the Warden puts his face in Rogue's.

WARDEN

Am I on the list?

But Rogue still won't answer. The Warden runs him backwards hard into the wall. Rogue lets out an involuntary moan.

WARDEN

Is my name on the list?

ROQUE

(weakly)

You're number five.

(beat)

How's it feel to be on death row,
Warden?

Off the Warden's intensified anger, we:

CUT TO:

42 EXT. MANLEY HOUSE - LATE DAY - MULDER AND SCULLY

(X) 42

exit the house, TRACKING BACKWARDS with them as they make the walk to their car parked at the curb.

SCULLY

Did you catch her body language,
Mulder?

MULDER

She was nervous. Or scared.

SCULLY

Of what? That her husband's
going to keep his word?

MULDER

A lot could have happened in her
life those eleven years Neech was
in prison, Scully. A lot
probably did.

(X)
(X)

SCULLY

You mean she thinks she's on the
list?

MULDER

I don't know, Scully. But I've
been thinking a lot about this
list.

(CONTINUED)

42 CONTINUED:

42

As he says this, Scully's cell phone is ringing. She pulls it out of her coat pocket, answers it.

SCULLY
Scully. Yeah...
(her eyes go to Mulder)
We're on our way.

She presses the end button.

SCULLY
That was the Warden. There's
been another death.

MULDER
Who?

SCULLY
Rogue. They found him beaten to
death in the showers on death
row.

This hastens them into the car. As we:

MATCH CUT TO:

43 INT. MANLEY HOUSE - LATE DAY - CONTINUOUS - POV THROUGH WINDOW (X) 43

of the Agents' car pulling away. CAMERA ADJUSTING to reveal Danielle standing at the window. She jumps when two hands reach in from behind her, grabbing her sexily around the waist. Then a familiar voice.

MAN'S VOICE
Gotta go now.

She turns around nervously to find:

PARMELLY

The prison guard who surprised Scully in the showers.

DANIELLE
God, you scare me when you do
that.

(X)

PARMELLY
(mock scary)
Why? You think it's him?

She studies him for a moment, as if to shake herself out of a nightmare. Then:

DANIELLE
Where're you going?

(CONTINUED)

43 CONTINUED:

4

PARMELLY
I gotta go to work.

DANIELLE
I'm scared, Parm. Feel me? I'm
shaking like a little kitten.

He squeezes her, kisses her. She pulls her lips away, but he holds her tight, playful.

PARMELLY
What are you scared of?

DANIELLE
What if somebody finds out? What
if....

PARMELLY
Would you quit your worrying?
Everything's gonna be alright.

But she's not appeased. He kisses her quickly again, lets her go, starts for the door. Before he exits he looks back.

PARMELLY
He ain't coming back, Danielle.
He ain't.

And then he's out the door. Danielle watches him head out through the window. Hold on her troubled face, as we:

END ACT TWO

ACT THREE

44 INT. Q BLOCK - NIGHT - MULDER AND SCULLY 44

Are admitted through the sliding gate, making their way down the block which is full of guards. The block is also alive with NOISE. The hollow chatter of excited inmates.

45 INT. SHOWERS - CONTINUOUS 45

The Warden stands over the body with TWO GUARDS, one of them PARMELLY, as they heft the sheet-wrapped body onto a gurney. There are traces of blood around the head region. The Warden moves to Mulder and Scully as they enter.

SCULLY

Who found the body?

WARDEN

One of my guards.

Mulder and Scully watch the body wheeled out. Scully and Parmelly TRADING A FURTIVE GLANCE.

PARMELLY

(sotto)

Number three.

MULDER

No one heard anything?

WARDEN

Nobody who should have. I'm instituting a lockdown of the facility until this situation is brought under control. As far as I'm concerned, anybody who had contact with Neech Manley is a suspect.

The Warden moves to exit the showers. Mulder and Scully watch him, until Mulder calls him back:

MULDER

Warden...

The Warden stops in the block outside.

46 INT. Q BLOCK - NIGHT - CONTINUOUS 46

Mulder exits the showers where the Warden waits for him. After a moment, Scully join them.

MULDER

Why Rogue?

(CONTINUED)

46 CONTINUED:

4

WARDEN

Neech hated Roque. They pretty near tried to kill each other once.

MULDER

Then why the other victims?

WARDEN

I suppose Neech hated them, too.

MULDER

Did Neech have a history with the guards who died?

The Warden stares Mulder down. There is in fact a history.

WARDEN

Neech had a small behavioral problem about a year, year and a half ago. Fornier and the other man had to discipline him.

MULDER

How bad was he beaten?

WARDEN

He took his licks.

MULDER

So there's a pattern here, a logic. All these men had a violent history with Neech. All had inflicted physical pain.

WARDEN

What are you getting at?

MULDER

I don't know if a lockdown's going to solve your problem, Warden.

WARDEN

Sure as hell's gonna put a lid on it.

MULDER

If it's a conspiracy among the inmates. But how many inmates here could have put that body in your office? Who could have gotten access?

(CONTINUED)

46 CONTINUED: (2)

46

WARDEN
(not disagreeing)
You're saying this involves the
guards.

MULDER
I'm saying Roque might not be
victim number three.

The Warden looks at him, a flicker of suspicion that Mulder
might be onto him. Until:

MULDER
I need a name from you. I need
the name of Neech's executioner.

WARDEN
That name's confidential.

MULDER
How many people know it?

WARDEN
Three people, including me. We
place an ad, pay him cash.
There's no written record.

MULDER
His life may be in danger.

WARDEN
There's no chance --

MULDER
-- look at it this way. If I'm
right, it could reduce your
number of suspects to four.

(X)
(X)

WARDEN
I said only three men know that
name.

(X)
(X)

MULDER
I was counting Neech Manley.

The Warden regards Mulder and his plan with trepidation. But
Mulder is not to be denied. Off this:

CUT TO:

47 INT. MODEST TRACT HOME - MORNING - POV THROUGH WINDOW 4

Mulder and Scully are coming up the walk. CAMERA ADJUSTING as they step onto the porch, disappear from view. We hear a KNOCK AT THE DOOR, which is partially open, covered by a screen door. Another knock. Then Mulder opens the screen door, ducking his head in.

MULDER
Mr. Simon? Perry Simon?

No answer. The house is homey, newly remodeled but unremarkable. A bachelor pad for a guy who buys Guns 'n' Ammo and watches fishing shows on cable. Functional.

Mulder enters, followed by Scully. He bends down to pick up a pile of mail that has been pushed through the mail slot next to the door.

MULDER
Couple of days worth of mail.

Scully nods, moving past him to the living room.

SCULLY

moves through the room, looking at the various photos of the man we'll recognize as the executioner: hunting photos, fishing photos, photos with his hunting buddies, photos with his fishing buddies. A very proscribed life.

Then something catches her eye.

SCULLY'S POV

Crawling on this carpet in the area around her feet are MAGGOTS.

SCULLY

stares down at them, creeped out. When she feels A MAGGOT DROP ONTO HER SHOULDER. Causing her to jump, then look up. What she sees alarms her, and makes her queasy.

SCULLY
Mulder....

ANGLE TO INCLUDE AGENT MULDER

entering the room from another part of the house. He moves to Scully, looking up at what she is looking up at.

MULDER
What is that?

(CONTINUED)

47 CONTINUED:

47

CAMERA TILTS UP TO A RECESSED LIGHTING FIXTURE

out of which squeezes the wiggly body of another maggot. CAMERA FOLLOWS ITS FALL to the floor, stopping, landing on Mulder and Scully's faces. What the hell is up there?

CUT TO:

48 DARKNESS

48

A beat, then a rectangle of light as attic doors are flung open. Mulder and Scully stand in the doorway, having an immediate reaction to a noxious odor coming from the room. A smell they both recognize immediately.

SCULLY

Oh god.

THEIR POV

Sitting in a high-backed wooden chair, not unlike the electric chair, is the body of the executioner.

LOW ANGLE ON THE EXECUTIONER'S FEET

tied to the chair with men's leather belts. MAGGOTS crawl and squirm on the wood slat flooring around his feet. Dropping into the spaces between the slats.

CAMERA ARMING UP SLOWLY as Mulder and Scully enter the attic, approaching the body. ARMING UP to reveal the maggot-eaten flesh on the executioner's face and neck. Off this image:

CUT TO:

49 SPERANZA

49

enters a doorway, eyes low and suspicious.

SPERANZA

I told you, didn't I?

We are:

INT. PRISON INTERROGATION ROOM - DAY - AGENT MULDER

stands in the middle of the room. Turning on Speranza's words. The Guard who escorted Speranza closes the door behind him. Speranza's in shackles. The two men are alone.

(CONTINUED)

49 CONTINUED:

4

MULDER

You told me everything but what
I need to know now.

(off his look)

Who else is on the list, John?

SPERANZA

Can't tell you that.

MULDER

How's he doing it, John?

SPERANZA

Really couldn't tell you.

MULDER

You're just going to let these
men die?

SPERANZA

Ain't my call.

MULDER

They're going to pin this on
somebody, John. They're --

SPERANZA

They're what?! What could they
do to me?!

MULDER

Put you in solitary. An hour a
week outside your cell, no
contact with anyone. They say it
can break a man.

Speranza doesn't respond, pacing a little. Thinking. Worked
up. Mulder watches him, studying him.

SPERANZA

I can't tell you, man.

MULDER

You're afraid of Neech?

SPERANZA

I saw him, man.

MULDER

You saw Neech?

SPERANZA

Standing right outside my cell.
Big as life.

(CONTINUED)

49 CONTINUED: (2)

4

Speranza is pacing back and forth now, worked up. If this is an act, it's a good one.

MULDER

Who's next, John? Who's next on his list?

SPERANZA

I can't tell you who's on the list. But I can tell you Roque wasn't on it.

MULDER

Roque wasn't on the list?

Speranza doesn't get a chance to answer because Scully enters the room from the door opposite the one he entered. She has a file folder with her.

SCULLY

Mulder, can I have a minute?

MULDER AND SCULLY

move to the corner of the room opposite Speranza. She talks to him in a hushed, quiet voice.

SCULLY

I was going through Neech's phone calls over the past two months. He had over thirty calls to someone named Danny Charez. Twice as many as to his wife.

MULDER

And?

SCULLY

Charez has been here to see Speranza three times since the first murder.

(beat)

He could be working with them on the outside.

This registers with Mulder. He looks back at Speranza, who continues to pace in his shackles. Now having to wonder about him, and having his doubts. Off this:

CUT TO:

50 INT. DANNY CHAREZ'S APARTMENT - NIGHT - DANNY CHAREZ

(X) 50

sits on his rented white sofa in his "decorated" apartment. Not a touch of anything personal in the place. Slick and faintly sleazy, much like Danny himself.

DANNY

Look, I got nothing to hide.

Mulder and Scully sit and stand across from him.

SCULLY

What's your business with John Speranza?

DANNY

I've been trying to get Speranza a deal.

SCULLY

What kind of deal?

DANNY

A retrial, maybe; reopen the case. I've got some connections in the government.

MULDER

What kind of connections?

DANNY

I used to be an attorney. Actually, I represented Neech Manley.

SCULLY

You were his defense lawyer?

DANNY

I was twenty six. I was court appointed. I had no business on a death penalty case.

Mulder and Scully trade looks. This is not what they'd expected.

MULDER

Why help Speranza now?

DANNY

I heard about Neech's death list. Word gets around. I know he blames me for getting him fried... so I figure I gotta try something.

(CONTINUED)

50 CONTINUED:

50

MULDER

And you think Speranza's got some
sway with Neech.

DANNY

I'm just trying to save my ass.
I been to the governor, Speranza,
Neech's wife...

SCULLY

Why Neech's wife?

DANNY

Maybe she's got some mojo with
him, too. I don't know. Anyway,
I got run outta there by her
crazy boyfriend.

SCULLY

She's got a boyfriend?

DANNY

Works at the prison. Waving a
freakin' gun in my face.

(X)
(X)

Off Mulder and Scully's renewed interest in Danny, we:

CUT TO:

51 INT. JOHN SPERANZA'S CELL - NIGHT

51

The cell door slides open, REVEALING the Warden.

WARDEN

Hello, John.

SPERANZA

is sitting on his bunk. He rises quickly, taking a defensive
posture.

SPERANZA

What do you want?

WARDEN

Sit, sit. I'm here with some
good news.

Speranza doesn't sit, though.

SPERANZA

What are you talking about?

(CONTINUED)

51 CONTINUED:

51

WARDEN

I'm gonna be an advocate for you.
I'm gonna get your case looked at
again. Pull some strings for you
up in Tallahassee.

SPERANZA

What do you want from me?

WARDEN

Scratch my back. Call off the
dogs. That's all.

Speranza stares at him impassively.

WARDEN

What do you say, John? Pretty
good deal, if you ask me.

SPERANZA

(nods)
All right.

The Warden smiles, steps out of the cell and closes the door
heavily.

WARDEN

I'm gonna have someone from the
governor's office down here for
you by week's end.

And he exits.

SPERANZA

sits down on his bunk again, looking more pensive than
relieved. As we:

CUT TO:

52 INT. DANNY CHAREZ'S APARTMENT - NIGHT - CLOSE ON CHAREZ

52

fiddling with his window-mounted air conditioner. Flipping the
dial around, feeling the air. It's blowing hot air. He hits
the unit with his hand, feels the air... no luck.

Charez opens the sliding aluminum window next to the air
conditioner, letting in some air and the sound of neighbors
arguing somewhere else in the complex. He unbuttons his shirt,
revealing a soft white belly. Then he picks up a highball he's
been nursing and lays on the sofa. Closing his eyes and
setting the short, sweaty tumbler atop his forehead. Swatting
away a fly that lands on his cheek. CAMERA DRIFTING BACK to (X)
the open window. HOLD ON WINDOW window for a moment. Then
back to:

(CONTINUED)

52 CONTINUED:

52

ON CHAREZ - HIGH ANGLE

(X)

CAMERA PUSHING IN SLOWLY on his face, still with his eyes closed. Suddenly he senses something, opening his eyes -- and letting out a gasp.

CHAREZ'S BLURRED POV

Of a couch pillow being shoved down on his face by a black man whose identity is hidden by the blur and the quick action of the pillow coming down. As we:

CUT TO:

53 INT. MANLEY HOUSE - NIGHT - POV OUT FRONT WINDOW

53

as a beater Chevy pulls fast into the driveway, bottoming out as it does. Parmelly the Guard exits quickly, moving toward the house.

CLOSE ON DOOR

as Parmelly enters he finds Danielle in his face, coming out of the shadows of the darkened house. She's livid.

DANIELLE
Where've you been?

PARMELLY
Out. What's with you?

DANIELLE
You see who's sitting out there watching this house?

She pulls him over to the window. He looks out.

DANIELLE
The stupid FBI. They're here tonight asking about you --

PARMELLY
About me?

DANIELLE
Said you were waving a gun at some lawyer in my front yard --

PARMELLY
Nah --

DANIELLE
I thought you said nobody knew about us. Now lookit. Now lookit...

(CONTINUED)

53 CONTINUED:

5

Parmelly squints out the window at:
HIS POV - A CAR
parked on the street out front.

CUT TO:

54 INT. MULDER AND SCULLY'S N.D. RENTAL SEDAN - NIGHT

5

Mulder sits at the wheel, Scully shotgun -- both watching the house.

SCULLY

A woman gets lonely, sometimes
she can't wait around for her man
to be reincarnated.

Mulder nods, continuing to stare at the house. Bothered by something, though.

SCULLY

Let's go notify the warden.

Mulder starts the car, rolls up the window and pulls quickly out of frame. As we:

END ACT THREE

ACT FOUR

55 A MAN'S HAND FLIPPING PAGES

5

of a 3 ring notebook. On the pages are ID photos of prison guards, six to a page. The hand stops flipping on a page where we see AN ID PHOTO OF PARMELLY.

WARDEN (O.S.)
This is the man?

We are:

INT. WARDEN'S OFFICE - NIGHT

The Warden stands at his desk with Mulder and Scully, looking down at the notebook.

SCULLY
That's him. Parmelly.

The Warden picks up the phone, hits the three numbers of an extension. Mulder is standing back from Scully, letting her run with this. He has an air of deliberate doubt.

WARDEN
(into phone)
Yeah. I need Vincent Parmelly's
work schedule for the last week.
Thanks.

He hangs up, shakes his head, disturbed.

WARDEN
And you saw him with Neech's
wife?

SCULLY
Yes. I hadn't reported it, but
this same guard also cornered me
and made an overture for Sammon
Roque.

WARDEN
He was tied in with Roque?

SCULLY
Does it make sense to you that
Parmelly could have been been
Neech's assassin?

WARDEN
I don't know Parmelly well. He
was a transfer here from out of
state. He's been here maybe six
months.

(CONTINUED)

55 CONTINUED:

5

SCULLY
Well, according to an attorney we spoke to, he had brandished a gun at the residence.

WARDEN
What attorney?

SCULLY
A man named Charez.

The Warden looks at them strangely.

SCULLY
You know him?

WARDEN
Everyone around here knows Danny Charez. He was found dead earlier this evening in his apartment.

Mulder and Scully trade looks. Mulder speaking up for the first time.

MULDER
Murdered?

WARDEN
Suffocated to death from what we've heard.

Mulder and Scully trade looks.

SCULLY
He could be the fifth victim.

The Warden nods in agreement, knowing this isn't true. Mulder catches this.

WARDEN
I think somebody better go arrest Vincent Parmelly.

CUT TO:

56 EXT. MANLEY HOUSE - NIGHT

56

Parmelly's Chevy is still parked in the driveway. CAMERA PUSHING IN SLOWLY.

MATCHING THE MOVE:

57 INT. MANLEY HOUSE - NIGHT - CONTINUOUS

5

STEADYCAM slowly through the house, past the old refrigerator that runs a little too loud... into a dark hallway...

TRAVELING down the hallway to a bedroom door. FINDING DANIELLE asleep in a double bed, the curtains in the window over the bed blowing gently in the breeze. CAMERA MOVING SLOWLY into the room, until Danielle wakes with a start. Staring, startled by:

THE FIGURE OF A BLACK MAN

stands in the dark doorway, looking into the room -- staring back at Danielle blankly -- judgmentally. The figure's features not altogether discernible until a slight shift in posture brings his face into the halfcast moonlight. It is Neech Manley.

DANIELLE

rises up quickly onto an elbow, trying to mask her fear. Pulling the sheets up over her naked body.

DANIELLE

Oh my god...

NEECH

says nothing. Rocking back into the shadows, then moving down the hallway, disappearing from sight.

58 INT. HALLWAY - NIGHT - DANIELLE

58

exits the bedroom, wearing only a t-shirt now. She hesitates, then starts cautiously down the hall.

FOLLOWING DANIELLE

as she comes into the living room -- finding THE FIGURE OF NEECH standing at the front window, staring out.

DANIELLE

stops, her breathing shallow and afraid. But instead of calling out now, she takes a step forward out of the dark hall and we see for the first time that she has a gun in her hand.

FOLLOWING DANIELLE

as she moves quietly across the room to the figure standing at the window. Moving right up to Neech --

(CONTINUED)

58 CONTINUED:

5

DANIELLE'S POV

As Neech hears her, turning... REVEALING that the figure at the window isn't Neech, it's PARMELLY. He looks at her strangely, then sees the gun she's got in her hand.

PARMELLY

What the hell are you doing?!

ANGLE TO INCLUDE DANIELLE

She is confused now, and all the more frightened. She takes a step back from Parmelly.

DANIELLE

He's here.

PARMELLY

What are you talking about?!

DANIELLE

Neech. I saw him.

PARMELLY

Somebody's here, but it ain't Neech.

He turns back to the window, worried about:

PARMELLY'S POV OUT WINDOW

There are three squad cars sitting on the street out front with their lights off -- pulled in at rude angles. A fourth car is pulling up now, turning its lights off before it breaks to a stop at the curb. It's Mulder and Scully's n.d. sedan. They exit, stopping to talk in pantomime to UNIFORMED OFFICERS coming from the squad cars.

PARMELLY

stares out the window, nervous and confused himself.

PARMELLY

They're coming here...

He turns back to Danielle now, then reacts to:

DANIELLE

has the gun, raised and pointed at him.

DANIELLE

It's you... isn't it?

PARMELLY

What?!

(CONTINUED)

58 CONTINUED: (2)

58

DANIELLE
You're him.

PARMELLY
Are you crazy?

Now there's a KNOCK AT THE DOOR. Now Parmelly's really getting excited, talking in an urgent whisper.

PARMELLY
Put that gun away, Danielle!
That's the police out there!

DANIELLE
I should have known... I should
have opened my eyes...

CUT TO:

59 EXT. MANLEY HOUSE - FRONT PORCH - NIGHT - MULDER AND SCULLY

59

are on the front porch, standing at either side of the door in ready positions, guns drawn, flanked by Uniformed Officers, while other Uniformed Officers move around either side of the house. Mulder knocks again.

MULDER
Mrs. Manley -- we're Federal
Agents. Open the door, please.

CUT BACK TO:

59A DANIELLE

59A

holding her ground, gun still pointed at Parmelly.

DANIELLE
The way you touched me... the
sound of your voice...

PARMELLY
Point that gun away, Danielle.
I'm telling you... they're gonna
put you away like your old man...

He takes a step at her. She tenses her finger on the trigger.

DANIELLE
Don't you come near me.

PARMELLY
You're seeing ghosts --

DANIELLE
What I saw wasn't no ghost...

(CONTINUED)

59A CONTINUED: (2)

59A

CAMERA ADJUSTS SLIGHTLY, RACKING TO SCULLY

her face peeking cautiously into a window beside the door.

CUT BACK TO:

60 EXT. MANLEY HOUSE - FRONT PORCH - NIGHT

60

Scully slides away from the window, raising her gun in preparation.

SCULLY

She's got a gun on Parmelly.
Center room, facing away.

(X)

MULDER

Okay, on a count --

He readies himself to shoulder in the door when MULTIPLE GUNSHOTS RING OUT. Freezing Mulder and Scully for a split second, before:

CUT BACK TO:

61 INT. MANLEY HOUSE - NIGHT - CONTINUOUS

61

As Mulder bursts in the door, dropping to a low shooting stance, arms outstretched. Scully is right behind him, covering him. They are both shouting orders:

MULDER

Drop your weapon! Drop it!

SCULLY

Put it down! Put it down!

The Uniformed Officers are flooding in behind them.

DANIELLE

stands over Parmelly's body which lays lifeless on the floor. A chest wound beginning to weep blood through his t-shirt. She slowly lowers her weapon, drops it to the floor in surrender. She is crying weakly.

DANIELLE

It was him... he came back...

MULDER AND SCULLY

relax from the shooting postures. Scully moving quickly over to take the gun from the floor.

(CONTINUED)

61 CONTINUED:

SCULLY
(to Danielle)
It's over.

Mulder moving past them to Parmelly on the floor.

MULDER
Let's get a paramedic in here.

Mulder kneels to Parmelly, seeing his condition. Then:

MULDER
(quietly)
Scratch that...

He looks up at:

SCULLY, DANIELLE

DANIELLE
I swear it was him. It was
Neech...

Off Mulder's solemn reaction, we:

DISSOLVE TO:

62 INT. Q BLOCK - NIGHT - A GUARD

is admitted through the barred door at the end of the block (he is the same Guard who came to get Sammon Rogue when we last saw him.) He moves to the cell with John Speranza's name on it, taking his time as he puts a key in the door, then slides the door open. REVEALING Speranza.

GUARD
Gotta put the chains on you,
John.

SPERANZA
What for?

GUARD
Somebody wants to talk with you.

Off Speranza's look of cautious hope, we:

CUT TO:

63 INT. Q BLOCK - NIGHT - ANGLE FROM OPPOSITE END OF THE BLOCK 6

As Speranza is led out of his cell. There is a moment -- heated words we can't hear are exchanged. Speranza is then being pushed against his will by the guard, using his billy club. Pushed in our direction -- TOWARD THE SHOWERS.

CUT TO:

64 INT. SHOWERS - NIGHT 6

The Warden stands waiting in the shadows. As we hear Speranza's shackles rattling on the floor as he approaches. Then:

WARDEN

Hello, John...

ANGLE TO INCLUDE SPERANZA

standing in the doorway with the Guard behind him. Pushed inside by the Guard. He looks at the Warden with a dull hatred.

WARDEN

Did you hear about your friend Parmelly tonight?

SPERANZA

Not my friend.

WARDEN

(smiles)

Not your friend. Well I guess it doesn't matter now anyway.

SPERANZA

You promised me a deal.

WARDEN

That was when there was a deal to make.

As he talks to Speranza he is drifting toward him. Now, upon him, his eyes drift on Speranza to the Guard standing in the doorway. Using this as a feint, because without warning he double Speranza over with a hard blow to the stomach.

With Speranza bent over, the Warden nods to the Guard and the Guard disappears from the doorway. Now the Warden and Speranza are alone.

WARDEN

Who else was in on it, John?

(CONTINUED)

64 CONTINUED:

SPERANZA
(through his pain)
I can tell you...

WARDEN
You can tell me what?

SPERANZA
I can tell you what I know...

WARDEN
Tell me what you know.

Speranza rises up now, regaining his breath before:

SPERANZA
Neech's list still has one man
left to die.

The Warden looks at Speranza venomously, his anger rising. Speranza just stares at him though, ready for what he knows is about to come.

65 INT. Q BLOCK - ANGLE INTO DOORWAY

As the Warden takes his next punch at Speranza, knocking him backwards and out of frame. CAMERA PULLING SLOWLY BACKWARDS as the sounds of Speranza's beating drift away, lost in the dull, unceasing prison chatter of the living dead. As we:

DISSOLVE TO:

66 EXT. COUNTRY ROAD - MORNING - A CAR

is coming toward us in the far distance. As it passes, CAMERA PANS WITH Mulder and Scully's n.d. sedan. As it heads down the road, though, we see its brake lights come on for no particular reason. The car heading for the shoulder.

NEW ANGLE ON CAR

as it rolls to a stop BECOMING AN OVER THROUGH THE PASSENGER window onto Mulder. Scully sits next to him.

SCULLY
Why are we stopping?

MULDER
Y'know... it just doesn't make
sense.

SCULLY
What?

(CONTINUED)

66 CONTINUED:

66

NEW WIDER ANGLE

as Mulder exits the car, walking around to the front of it, sorting through the thoughts that are troubling him. Scully exits, following him on his walk.

MULDER

Laying it all on Parmelly.

SCULLY

I thought we went over this.

MULDER

It doesn't bother you that he was only on duty during one of the guards' murders? Or that he wasn't among the three men who knew the executioner's name?

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

SCULLY

He had to have been working with someone. They just haven't figured out who.

MULDER

Then why would he come to you and try to get you the list?

SCULLY

To use fear as leverage for Roque's deal with the Warden.

MULDER

But Neech hated Roque. If Parmelly was in on it with Neech he never would have done that. Would he?

SCULLY

(impatient)

I don't know. Maybe Parmelly wasn't sticking to original plan. I'm sure that shacking up with Neech's wife wasn't part of it either.

Mulder shakes his head, staring off. Unsatisfied.

SCULLY

Maybe Neech's wife killing Parmelly was part of the plan all the time. So that the truth went to the grave with him.

(CONTINUED)

66 CONTINUED: (2)

66

MULDER

I just don't see their motives.
Do you?

(X)
(X)
(X)

Scully throws up her hands. She doesn't know, but is satisfied
that they have done the job they came to do.

(X)
(X)

(CONTINUED)

66 CONTINUED: (2)

6

MULDER
I don't think Parmelly killed
anybody, Scully.

SCULLY
Then who did? Neech Manley?

They stare at each other for a moment. This is of course what Mulder would like to believe but there's absolutely nothing to pin it on. Except:

MULDER
Both Speranza and Neech's wife
said they saw him.

SCULLY
It's over, Mulder. Let's go
home.

Mulder nods and they both head back to the car. As ANOTHER CAR PASSES at high speed, going in the opposite direction.

CUT TO:

67 INT. WARDEN'S CAR - MORNING

6

Looking in his rear view mirror where he can see Mulder and Scully walking back to their vehicle. He does not react to this sight one way or the other. Just keeps driving.

CLOSE ON WARDEN

His face the hard, blank expression of an empty man. When A FLY lands on his face. Causing him to shake his head and swat it away.

MACRO ON BACK SEAT

where the fly lands.

ANGLE FROM BEHIND WARDEN

so that we can see his eyes in the rear view mirror. He is not looking in the mirror currently, but when he does, he reacts strongly to what he sees. An involuntary gasp at:

HIS POV IN REAR VIEW MIRROR

Neech Manley sits in the back seat, staring at the Warden.

CUT TO:

68 EXT. COUNTRY ROAD - THE WARDEN'S CAR

6

travels past us at high speed. And as it does we can see that Neech has the Warden by the throat.

NEW ANGLE FROM BEHIND A LARGE TREE

as the Warden's car swerves off the road and careens straight at us.

HIGH ANGLE FROM TREE TOP

as the car hits the tree with a sickening impact. There is a moment, then THE CAMERA BEGINS A SLOW DESCENT, searching through the BROKEN WINDSHIELD for Neech and the Warden. But only the Warden's body can be seen. Slumped backward, neck broken, blood on his head and face.

69 INT. WARDEN'S CAR - CONTINUOUS - PUSHING IN

69

on the Warden's lifeless, bloody face where A SINGLE FLY crawls near his open mouth. Off this image we FADE OUT.

THE END