

THE X-FILES

"731"

Written by
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Directed by
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**FOR EDUCATIONAL
PURPOSES ONLY**

October 17, 1995

"731"

CAST

Fox Mulder
Dana Scully
Soldier
Escalante
X
Agent Pendrell
Conductor
Dr. Zama/Ishimaru
Red-Haired Man (Malcolm Gerlach)
2nd Conductor (non-speaking)
Mother
First Elder
Engineer (non-speaking)
Japanese Man (non-speaking) (X)
Cigarette Smoking Man (non-speaking) (X)

October 25, 1995

"731"

SET LIST

EXTERIORS:

WEST VIRGINIA WOODS
/CLEARING
HANSEN'S RESEARCH CENTER COMPOUND
/GATE
PASSENGER TRAIN
FBI HEADQUARTERS
COUNTRY ROAD
RAILROAD CROSSING
MOUNTAIN RAVINE
MULDER'S APARTMENT

INTERIORS:

HANSEN'S RESEARCH CENTER COMPOUND
/OUTBUILDING
/LIVING QUARTERS
/OUTBUILDING/SLEEPING QUARTERS
TRAIN
/SLEEPER CAR
/QUARANTINE CAR
/SLEEPER CAR CORRIDOR
/ANOTHER SLEEPER CAR
/PASSENGER CAR
/LAVATORY
/COUPLING AREA/COUPLING COMPARTMENT
FBI HEADQUARTERS
/AGENT PENDRELL'S OFFICE
SCULLY'S RENTAL CAR
MULDER'S APARTMENT

FADE IN:

1 EXT. WEST VIRGINIA WOODS - LATE AFTERNOON 1

A narrow road leads up to an unmanned GUARD GATE, sitting at the apex of two lines of fence that form a perimeter. It is a still afternoon, the sun low in the sky, the sound of songbirds in the air. There is no other sign of life, as a LEGEND appears: PERKEY, WEST VIRGINIA.

All of a sudden the peace and quiet are shattered by FOUR MILITARY PERSONNEL CARRIERS which go crashing through the padlocked gate.

NEW ANGLE

As the trucks blaze past the guard gate, raising a cloud of dust. As the last truck leaves frame, CAMERA ADJUSTS to reveal an old, faded sign: HANSEN'S DISEASE RESEARCH FACILITY. (X)
(X)

2 EXT. RESEARCH CENTER COMPOUND - LATE AFTERNOON 2

Two personnel carriers come roaring to a stop in the center of a group of low buildings, housing units. SOLDIERS pile out of the backs of the vehicles, hustling to the various buildings -- carrying out a prepared maneuver.

3 INT. OUTBUILDING - LATE AFTERNOON - HANDHELD POV OUT WINDOW 3

Of the Soldiers coming toward one of the buildings. CAMERA WHIPPING to the door as the Soldiers burst in.

SOLDIER

Let's go -- outside -- move it --
move it -- move it...

CAMERA WHIPPING TO A DARK CORNER OF THE ROOM

Where a GROUP OF GROTESQUE CREATURES wearing hospital gowns are huddled, frightened. As if they know what the Soldiers have come for. They are so deep in shadow, however, that we can't make them out clearly. They might be human, they might be alien. But they make HUMAN NOISES -- whimpering, pleading sounds. (X)
(X)

The Soldiers move in aggressively to round up the creatures. One Soldier throws aside a table behind which some of them have hidden, scattering its contents across the floor. (X)
(X)
(X)

(CONTINUED)

3 CONTINUED:

3

NEW POV OF ROOM

from a tiny crack beneath a lifted floorboard. Someone -- something -- is hiding beneath the flooring, watching as the Soldiers roughly herd the creatures toward the door.

(X)
(X)

ANGLE ON LIFTED FLOORBOARD

A PAIR OF EYES peer out, from what again looks like a grotesque face, but it is also too shadowy to tell.

RESUME POV FROM UNDER FLOORBOARD

The Soldiers successfully push the Grotesque Creatures out of the building. Closing the doors behind them. Leaving the room in DEEP SHADOW.

ANGLE ON LIFTED FLOORBOARD

as it's thrown back now. A SILHOUETTED FIGURE rises out of the hiding place, standing in the room now, moving to the window. CAMERA SHOOTING OVER HIM (we still don't see his face) to:

THE SOLDIERS

putting the Creatures into the backs of the carriers. (Again, we do not see them clearly or well.) Off this image, we:

SMASH CUT TO:

4 EXT. WOODS - LATE AFTERNOON - TRACKING FAST

4

with the PERSONNEL CARRIERS as they careen down a dusty road cutting through the woods.

CUT TO:

5 EXT. WOODS - LATE AFTERNOON - WIDE ON THE DARK FIGURE

5

running through these same woods, the trucks in the distant b.g. Chasing them the best he can.

6 EXT. WOODS CLEARING - LATE AFTERNOON - HIGH WIDE ANGLE

6

on this area that seems to be at the end of the road. And where there are THE OTHER TWO PERSONNEL CARRIERS and SOLDIERS moving about near them. As -- the TWO CARRIERS we've been tracking pull into camp. Near a LARGE GROUP OF CREATURES all huddled together in a lineup. (We still cannot see them well.)

(CONTINUED)

6 CONTINUED:

6

As CAMERA RACKS to the back of our DARK FIGURE entering frame in the f.g. Stopping to catch his breath, looking down on the clearing and the mysterious maneuvers going on in it. A beat, then the Dark Figure starts down toward the area, taking more time and caution now.

NEW ANGLE ON CLEARING

as the Creatures we saw taken from the housing unit are unloaded from the vehicles. Their backs to us, revealing no detail of their faces or features. They are goaded roughly toward the lineup of similar creatures, BIG AND SMALL.

NEW ANGLE ON DARK FIGURE

creeping through the woods just off the clearing. Moving TOWARD CAMERA, stopping behind a tree. For the first time we get a good look at this man. He is hideous. His face a swollen, distorted mass of flesh, with flaps of discolored skin hanging from the temple and jawline. Only his eyes, which impress us with their worry and concern, look human.

DARK FIGURE'S POV

ANGLE ON THE BACKS of the Creatures. They have all been corralled into one area. When CAMERA PANS to the Soldiers who are assembling in a line in front of them, GIVING ORDERS.

PANNING BACK to the Creatures who are now raising their hands in front of their faces, turning away from the Soldiers. PANNING BACK to the Soldiers who FIRE THEIR WEAPONS.

ANGLE ON THE DARK FIGURE

behind the tree. CAMERA PUSHING IN on his disfigured face, reflecting the horror of what he is witnessing. As the Gunfire continues, then stops.

ANGLE ON CLEARING

A light cloud of dust has been raised by the falling of bodies. As the Soldiers appear in frame now, moving to check the bodies of the slain creatures that lie on the ground before them.

RESUME DARK FIGURE

backing slowly away from the tree. Turning now and running away into the woods. As we:

GO TO MAIN TITLES

ACT ONE

FADE IN:

7 INT. SCULLY'S APARTMENT - DUSK - SCULLY 7

stands across from X, the phone receiver still to her ear, listening for Mulder's response (this is a continuation from the previous episode.) But it doesn't come.

SCULLY
Mulder?! Mulder, answer me.

CUT TO:

7A EXT. ALONGSIDE TRAIN TRACK - LOW ANGLE - DUSK 7A

The train races by as the cell phone flies into frame, hitting the earth in a rolling bounce before it tumbles to a stop.

CUT TO:

8 EXT. TOP OF PASSENGER TRAIN - DUSK - MULDER 8

lies on his stomach on top of the third to last train car, registering the loss of his phone (this is where we left him in the previous episode.) The scenery whizzes by (in the b.g. we can see the fiery hues of sunset on the horizon !!) -- as Mulder looks back over his shoulder, considering which direction he should go in order to descend. Reaching a decision, he turns around, crawling toward the back of the train car on his belly or hands and knees. (X)
(X)
(X)
(X)
(X)
(X)
(X)
(X)

CUT BACK TO:

9 INT. SCULLY'S APARTMENT - DUSK - CONTINUOUS 9

As the connection clicks off in Scully's ear. Scully slams the phone down, glaring at X.

SCULLY
What's on that train?!

X
It doesn't matter now.

(CONTINUED)

9 CONTINUED:

9

SCULLY
I want to know what's on that
train!

But X does not flinch in the face of her anger.

X
One lie masquerading as another.

SCULLY
Our government's operating a
secret railroad. Something was
put on that train car in West
Virginia. Something living.

X
What more is there to know?

SCULLY
What the Japanese have to do with
it. How a man named Ishimaru is
involved.

Scully is firing these facts off at him, like a lawyer pushing
a witness. But still, X does not flinch.

X
Our deceit has produced a
deception. Now the only solution
is to destroy the truth.

SCULLY
How are they going to destroy it?

X
That I don't know.

He starts out, but she grabs him roughly by his jacket, holding (X)
him tight. (X)

SCULLY
Don't tell me you don't know, you
smug sonofabitch.

As she says this, Scully reaches for her weapon. But X is fast -- (X)
in one swift movement, he grabs her hand, wresting the gun away (X)
from her. His words now underscored by a cold anger at her (X)
attempt to draw on him.

X
There are limits to my knowledge.

SCULLY
I've got no time for your
convenient ignorance.

(CONTINUED)

9 CONTINUED: (2)

9

X
I tell you what I can.

SCULLY
I want answers!

X
So what were you going to do?
Shoot me, just like the men who
shot your sister?

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

SCULLY
Do you know them, too?!

X stares at her for a moment, then:

X
You don't know how close you are.

SCULLY
Close to what?

X
You've got the key and you don't
even know it.

SCULLY
What?

X
You want to find out what's on
that train, who killed your
sister -- you find out what they
put in your neck.

SCULLY
The implant?

X
It holds more than I could ever
tell you -- maybe everything you
need to know.

Scully wavers, her resolve diminishing. Sensing this, X hands back her weapon. He silently steps away from her, turning his back as he heads to the door. Scully watches him exit. Then puts down the gun, picking up the phone again, dialing. A beat, then:

SCULLY
Special Agent Pendrell, please...

She waits on the line, the intensity of her meeting with X still evident. As we:

CUT TO:

10 EXT. TRAIN - NIGHT - MULDER

10

has pulled himself back up onto the train. Crawling forward now, to the very front of the train. Where he starts to climb down toward the door leading to the coupling compartment.

CUT TO:

11 EXT. TRAIN TRACKS - NIGHT

11

As the train passes, we see Mulder swinging down off the roof, hanging on the side of the car, trying to get a foothold so that he can climb down into the car.

CUT TO:

12 INT. TRAIN - SLEEPER CAR #2 - CORRIDOR - NIGHT

(X) 12

STEADICAM through the narrow passageway -- when Mulder suddenly enters from the front door of the car, looking past CAMERA. He is windblown, exhausted from his struggle on top of the train. CAMERA FOLLOWING him now as he turns and heads away toward the rear of the train. (X)
(X)
(X)
(X)

12A INT. TRAIN - SLEEPER CAR #3 - CORRIDOR - NIGHT

(X) 12A

Mulder enters the car, moving quickly past the one or two PASSENGERS heading the opposite way in the corridor. As he moves PAST CAMERA: (X)
(X)
(X)

12B INT. QUARANTINE CAR - BAGGAGE AREA - NIGHT

(X) 12B

Mulder reaches the car he's been looking for -- and it's one we've seen before. As Mulder reaches the door we see its sign painted in bold red letters: QUARANTINE -- DANGER -- NO ADMITTANCE - AUTHORIZED PERSONNEL ONLY. Next to this the MAGNETIC CARD SWIPE with a membrane code pad. (X)
(X)
(X)

Mulder tries the door to this car, but it is locked tight. A small glass window exposes only the darkness inside the car, its white interior unseeable. Mulder turns and heads back in the direction he came from. PASSING CAMERA, as we:

CUT TO:

13 INT. SLEEPER CAR #3 - CORRIDOR - NIGHT - MOMENTS LATER (X) 13

Mulder re-enters the corridor of this car, encountering A
CONDUCTOR.

MULDER

I need your assistance, sir. I'm
an FBI Agent. My name is Mulder.

He shows the man his badge. The Conductor scrutinizes it
carefully. It isn't everyday he's accosted like this.

CONDUCTOR

You need my assistance?

(CONTINUED)

13 CONTINUED:

13

MULDER

I need access to the quarantine car you picked up in West Virginia.

CONDUCTOR

Sorry. Can't help you.

MULDER

I'm a federal agent, sir. Now I need you to open that car.

CONDUCTOR

Would if I could. But I don't have access myself. We pick up these cars from time to time. Whatever they're carrying, they never let us know.

MULDER

Someone must be able to get in there.

CONDUCTOR

We've got a doctor on board, came on back at Queensgate. He may have something to do with it. I saw him back there checking the door.

MULDER

What's his name?

CONDUCTOR

Japanese fellow.

(checking his passenger list)

Dr. Shiro Zama. Traveling with another party it says, but I got the impression he was alone.

MULDER

Can you take me to his compartment?

CONDUCTOR

Certainly. Right this way.

And they head toward the front of the train. As we:

CUT TO:

14 INT. SLEEPER CAR #2 - CORRIDOR - NIGHT

(X) 14

Mulder follows the conductor into the corridor of yet another sleeper car, moving to one of the compartments.

MULDER

Is this the one?

The Conductor nods. Mulder squeezes past him, taking a position on the other side of the door, removing his weapon. This takes the Conductor by surprise.

MULDER

Go ahead and knock, but stay back from the door.

The Conductor takes a nervous beat, then reaches out and raps on the door.

CONDUCTOR

Dr. Zama.

No answer. Mulder nods to him. He raps again.

CONDUCTOR

It's the conductor, Dr. Zama.

No answer.

MULDER

Open it.

The Conductor looks at Mulder with some misgiving.

MULDER

Just unlock the door and step away.

The Conductor pulls his key ring, finds the right key. He slips it into the lock as quietly as he can, doing his best to stay away from the door in the process.

CLOSE ON KEY

as the Conductor turns it, opening the lock with a loud CLICK.

RESUME CONDUCTOR

He leaves the jangly set of keys in the door, takes several nervous steps back. Mulder steps to the door now, grabbing the door handle -- in one quick motion throwing the door open, flashing his gun from right to left into the compartment.

MULDER

FEDERAL OFFICER!

A beat, then Mulder's rigid gun arm drops to his side.

(CONTINUED)

14 CONTINUED:

14

MULDER'S POV OF COMPARTMENT

It's empty. There are, however, signs of occupancy. A briefcase lies on the bunk. Mulder holsters his weapon, opens:

THE BRIEFCASE

Filled with several documents, journals -- tedious work. All written in tiny Japanese. He closes it quickly, picks it up by the handle and gives it to the Conductor who has been standing, watching over his shoulder.

MULDER

Do you have somewhere safe you can put this?

CONDUCTOR

Yes. What am I supposed to tell the doctor if he asks where it is?

Mulder reaches down, removes the small pistol from his ankle holster. Hands it to the Conductor.

MULDER

If he finds you before I find him, I want you to make him lie on the floor until I get back. Do you understand?

MULDER

Have you ever used a gun before?

CONDUCTOR

No.

Mulder pulls out the clip, handing the Conductor the now-unloaded weapon. He grips it uncertainly.

MULDER

All I want you to do is point it at him.

(X)

CONDUCTOR

What if he... runs?

MULDER

Then make sure he runs my way.

And with that, Mulder exits the compartment. As we:

CUT TO:

15 EXT. TRAIN - NIGHT

15

As it passes us swiftly, rolling down the tracks, into the night. As we:

CUT TO:

16 INT. PASSENGER CAR - NIGHT

16

PASSENGERS sit in the comfortably upholstered seats, reading, talking -- as CAMERA TRACKS up the center aisle. Moving to the end of the car where Dr. Zama/Ishimaru enters from the coupling compartment. He smooths his hair nervously (recalling our attention to its distinctive silver streak.) Scanning the car, closing the door behind himself.

Zama/Ishimaru starts down the aisle, looking for someone who we can only imagine is The Escort (the man we last saw dead in the terminal restroom.) TRACKING BACK up the aisle as he furtively searches the passenger's faces. TRACKING with him until he reaches the end of the car. Where he PASSES CAMERA -- and where CAMERA TILTS DOWN, FINDS The Red Haired Man, sitting in a seat by himself, reading a magazine. He looks up, his eyes following:

DR. ZAMA

as he moves to the other end of the train, opening the door to the next coupling compartment. As he closes it behind himself, disappearing -- the Red Haired Man appears in frame. Watching him for a moment through the window, then turning TOWARD CAMERA, checking behind him, before opening the door Zama just entered. Trailing the doctor. As we:

CUT TO:

17 EXT. FBI HEADQUARTERS - NIGHT

17

With LEGEND and time: 8:25 PM, to establish.

CUT TO:

18 INT. AGT. PENDRELL'S OFC.
-NIGHT- CLOSE ON COMPUTER MONITOR

18

A graph is forming on-screen, producing multi-linear hills and valleys on the grid background. Under:

PENDRELL (O.S.)
I'm feeding the chip impulses...

SCULLY

sits with Pendrell at his workbench, the light from a single desk lamp spotting them in his otherwise dark office.

(CONTINUED)

18 CONTINUED:

18

Pendrell is using a tiny needlenose device with wires running to a power source to stimulate the chip which we can see in the video monitor but which actually sit under the microscope with the video tap we established earlier.

PENDRELL

The graph is recording its output, which -- when I remove the current -- changes slightly but continues. This means the neural network is storing information.

The lines on the graph jump slightly when Pendrell removes the stimulus, but continue recording different hills and valleys -- much tighter and steeper.

SCULLY

Biological information?

PENDRELL

That was my first guess. You've already told me the chip was placed subcutaneous at the back of the neck, right? So it makes sense that it would be recording the impulses traveling to and from the central nervous system.

SCULLY

But what?

PENDRELL

But look at the graph -- these are what we call reverbatory loops. They indicate the presence of circular neuronal activity in the brain.

SCULLY

Memory formation.

PENDRELL

(nods)

The chip seems to be mimicking that process. Replicating the memory function in the brain.

SCULLY

Like a computer hard drive.

(CONTINUED)

18 CONTINUED: (2)

18

PENDRELL

Yeah, but no hard drive we've ever seen. Theoretically, this kind of neural network could be not only collecting information but artificially replicating a person's mental processes.

Scully shakes her head in wonder.

SCULLY

You could know a person's every thought.

PENDRELL

Frightening, isn't it?

Pendrell sees Scully flinch at this realization. He gets up, moving to his desk where he picks up a xerox copy of a shipping order.

PENDRELL

Anyway, I showed the chip to some of my tech heads and they weren't as blown away as I thought they'd be.

SCULLY

They've seen this technology?

PENDRELL

They've seen neural nets before, but never one as complex as this. Nor are they likely to anytime soon.

(X)

SCULLY

What do you mean?

PENDRELL

The chip's so delicate that I effectively destroyed it when I began working on it. But I found something in the silicon matrix -- what I believe is the name of the manufacturer.

(X)

(X)

SCULLY

It's Japanese, isn't it?

PENDRELL

How'd you know?

SCULLY

It was a guess.

(CONTINUED)

18 CONTINUED: (3)

18

PENDRELL

I checked for you -- I assumed you'd want me to -- but there is no record or information on the manufacturer, either here or in Japan. Except this:

He hands her the xerox now. She looks at it.

PENDRELL

I had Fed Ex, UPS, the Postal Service -- every commercial courier go through their computer records. They turned up one shipment -- sent to a Dr. Shiro Zama at a research facility out in Perkey, West Virginia.

A piece of information which rings a bell with us. And causes Scully to touch Pendrell's arm in gratitude.

SCULLY

Well done, Agent Pendrell. Keep it up.

PENDRELL

Hey, thanks. Keep it up, yourself.

He's looking at her, rather smitten, as Scully moves to the door. Exits. Leaving Pendrell shaking his head at himself.

PENDRELL

Keep it up yourself -- what a doof.

As we:

CUT TO:

19 EXT. TRAIN - NIGHT - WIDE

19

As it passes, wending its way along the track at the base of a mountain far below.

CUT TO:

20 INT. TRAIN - SLEEPER CAR #1 - NIGHT - DR. ZAMA

(X) 20

appears at the far end of the car, heading TOWARD CAMERA. Making his way to near the middle of the car when he senses something -- someone behind him. And, indeed, someone is. CAMERA RACKS TO the Red-Haired Man who has appeared at the far end of the car now. Staring at Zama.

(CONTINUED)

20 CONTINUED:

20

Dr. Zama hurries now, looking for an escape route. Finding one in A LAVATORY. He slides the pocket door open, slipping inside.

21 INT. SLEEPER CAR #1 - LAVATORY - CONTINUOUS - DR. ZAMA (X) 21

Starts to slide the door shut -- but the Red-Haired Man is too quick. His fingers slip into the crack in the door before Zama can get it locked.

Zama tries with all his might, but the Red-Haired Man, whose face we can see now in the widening crack, is too strong. Prying the door open with relative ease. Finally Zama gives up, falling backwards as the Red-Haired Man slides the door wide, standing in the hall, looking down on Zama.

RED-HAIRED MAN
End of the line, doc.

He reaches into his coat, removing a garotte.

OVER RED-HAIRED MAN

to Zama. The panic playing across his face, his eyes.

ZAMA
Please...

22 INT. SLEEPER CAR #1 - CORRIDOR - NIGHT - CONTINUOUS (X) 22

The Red-Haired Man is immune to the doctor's plea. With the garotte in hand, he steps from the corridor into the lavatory. Disappearing as:

CAMERA RACKS TO MULDER, who has now also appeared at the far end of the train car, though a moment too late to see the Red-Haired Man. He moves TOWARD CAMERA, unaware that the man he seeks is only a few feet away, behind the door that is now sliding shut.

As Mulder reaches this door, he reacts to THE LAVATORY SIGN, as it slides from VACANT to OCCUPIED. Mulder stops, noting this momentarily, but continues on, PASSING CAMERA.

CAMERA PUSHING IN on the OCCUPIED sign, leaving us to imagine the deed that is being perpetrated within. As we:

END ACT ONE

ACT TWO

23 EXT. COUNTRY ROAD - NIGHT 23

Scully's rental car passes, the only vehicle on the road.

CUT TO:

24 INT. SCULLY'S RENTAL CAR - NIGHT - SCULLY 24

drives while punching in a number on her cellular phone. She hits the send button, waiting for:

WOMAN'S VOICE (FILTER)

We're sorry, but the cellular customer you're trying to reach is away from his phone --

Scully hits the end button, frustrated.

SCULLY

Where are you, Mulder?

Then her attention goes to something on the road in front of her.

25 EXT. HANSEN'S DISEASE RESEARCH FACILITY GATE - NIGHT (X) 25

Headlights wash over the still-unmanned guard shack. And on the gates that were rammed open by the truck and remain open. The Hansen's Research Facility sign has fallen to the ground. (X)

Scully's car creeps slowly past this gate, running over the old faded sign, entering the grounds beyond and the darkness ahead.

CUT TO:

26 INT. SLEEPING QUARTERS - NIGHT - POV THROUGH WINDOW 26

Scully's car is preceded by its headlights bouncing off the outbuildings, before she brings it to a stop in the middle of the compound. She gets out, the interior light of the car silhouetting her in the dark. Then she closes the door, the interior light replaced by the light of her high-powered flashlight which flicks on, cutting through the darkness.

27 EXT. COMPOUND - NIGHT - MOVING WITH SCULLY 27

through the compound grounds, raking her flashlight across the outbuildings when the intense beam illuminates something moving in the night.

(CONTINUED)

27 CONTINUED:

27

SCULLY'S POV

Her flashlight beam catches something running out in the darkness -- THREE FIGURES -- a flash of green hospital pajamas, a flash of distorted facial features. But just a glimpse of them, scurrying through the darkness. (A vision that recalls Scully's experience in the tunnel in the Paper Clip episode.)

SCULLY

stops in her tracks, a little freaked. Then she wheels, sensing movement behind her now. Pointing her flashlight at:

TWO MORE FIGURES

scampering through the darkness. Again, Scully's flashlight beam lights them for only a moment -- where we see the same distorted facial features, possibly their discolored arms protruding from hospital pajamas. Then the figures dart behind one of the outbuildings.

SCULLY

draws her weapon now. Her head swivelling right and left, searching the night. Feeling very unsafe, very alone. As she creeps toward the outbuilding where she saw the figures disappear.

CUT TO:

28 INT. OUTBUILDING/SLEEPING QUARTERS - NIGHT - CONTINUOUS

28

Dark and still, until Scully pushes the door open, her flashlight beam cutting through the room, which has several beds in it, as well as the table upturned by the Soldiers in the Teaser -- now set back on its feet.

(X)
(X)
(X)

ANGLE ON TABLE

Plates with food scraps, glasses half full. A Coleman lantern. It looks as if someone either got up and left in a hurry -- or that someone was here just minutes before. Scully's beam plays across this tableau as she steps to the table, reaching her hand to the stove -- and recoiling. It is still hot. Then she jumps -- this time for another reason: A NOISE behind her. She wheels, pointing her flashlight at:

(X)

THE FLOORBOARD

Lifted slightly, A PAIR OF EYES caught in the flashlight. Then the board drops back into place with a THUNK.

SCULLY

stands motionless for a moment. Then, pointing her weapon:

(CONTINUED)

28 CONTINUED:

28

SCULLY
Come out of there.
(beat)
Come on out.

But there is no movement, no response. Scully steps carefully toward the floorboard. Her flashlight finding a small loop of:

MONOFILAMENT FISHING LINE

attached to the floorboard, lit up by the beam of the flashlight. Scully reaches down cautiously -- lifting the board up with one clean, quick jerk. Revealing something that we cannot see, but which causes Scully to take a step back in fright.

SCULLY'S POV

Huddled in a hiding space covered by the removed floorboard are FIVE CREATURES in hospital pajamas, shrinking from the light which now holds on them. They include ESCALANTE, the man with the hideous face we saw in the Teaser.

ESCALANTE
Please don't hurt us.

THEIR POV OF SCULLY

looking down on them, not a clue what to make of this. Off this image:

CUT TO:

29 EXT. RAILROAD CROSSING - NIGHT - THE TRAIN

29

moves past clickity-clack on the tracks, clearing frame. As it does, the blinking barriers that blocked the road raise. On this movement --

CUT TO:

30 INT. PASSENGER CAR - NIGHT - MULDER

30

walks up the center aisle of the train car, heading toward the front of the train, stopping to ask A 2ND CONDUCTOR if he's seen Dr. Zama. We cannot hear their conversation, but the Conductor shakes his head no. (X)
(X)

Mulder continues, heading TOWARD CAMERA. PANNING HIM to the door to the next coupling compartment. Where he slides the door open and exits.

CUT TO:

31 INT. SLEEPER CAR #1 - NIGHT - CONTINUOUS (X) 31

Mulder enters, continuing on to the rear of the train -- then stopping when something catches his eye:

THE DOOR TO THE LAVATORY

that caught Mulder's eye earlier -- and where we saw the Red-Haired Man ready to garotte a frightened Dr. Zama -- still has its OCCUPIED sign on. But Mulder sees that the door itself is slightly cracked open. The lock mechanism halfway down the door is cocked in the up position. Someone has exited the lavatory but failed to switch the lock back.

32 INT. SLEEPER CAR #1 - LAVATORY - NIGHT - CONTINUOUS (X) 32

Mulder slides the door open, reacting to what he sees on the floor.

MULDER'S POV

Dr. Zama lies on the floor of the lavatory. Mulder bends into frame, turning Zama's lifeless head to the side, revealing DEEP, RED LACERATIONS encircling his neck. Suddenly there is a WOMAN'S SCREAM -- causing Mulder to almost jump out of his skin. He turns to see:

A MOTHER AND HER SMALL CHILD

stand in the corridor behind Mulder, seeing Zama's dead body. Mulder rises, trying to calm the woman, who is horrified and frightened by the sight.

MOTHER

Oh God... he's dead.

MULDER

No. Shhhh... it's okay. He's just got a little motion sickness.

Mulder steps out, slides the door shut behind him. Before the woman can get another look.

MULDER

I'm going to go get a doctor.
Why don't you find another lavatory?

The woman nods, clutching her child close. Then moves away. Mulder watches her, standing at the door. Wondering what to do now that the man he's been seeking is dead.

CUT TO:

33 INT. SLEEPING QUARTERS - NIGHT - SCULLY

33

has her gun and flashlight on the hospital be-gowned creatures as they come up out of their hiding place beneath the floor, shrinking away in fear. The flashlight beam moving from face to face.

CLOSE ON FACES

Grotesque, distended features -- mottled and mutated. Alien-like faces. But again the eyes are human, just like Escalante's.

SCULLY

Who are you?

Off the creatures' distrustful silence:

(X)

SCULLY

It's all right. I'm an FBI agent --
I'm not going to hurt you.

(X)

Escalante looks at the others, then turns back to face her.

(X)

ESCALANTE

We're residents here.

SCULLY

What do you mean "residents"?

ESCALANTE

We live here. We've lived here
at the Center for most of our
lives.

SCULLY

Center for what?

ESCALANTE

The Hansen's Disease and Research
Center.

SCULLY

Hansen's disease.

(realizing)

You mean... this is a leper
colony?

ESCALANTE

No more. The Center's closed
now.

SCULLY

I came here looking for a Dr.
Shiro Zama.

(CONTINUED)

33 CONTINUED:

33

ESCALANTE
Dr. Zama isn't here anymore.
None of the medical staff is.

SCULLY
Where did they go?

ESCALANTE
They all left right before the
death squads started coming.

SCULLY
What death squads?

ESCALANTE
That's who we've been hiding
from. We thought you'd come to
kill us. Like they killed all
the others.

Off Scully's confusion, we:

CUT TO:

34 EXT. WOODS - NIGHT - ESCALANTE

34

is leading Scully through the woods, following the path that he
had taken in the Teaser.

SCULLY
How many have they killed?

ESCALANTE
Hundreds. All but us.

SCULLY
I don't understand -- how there
were hundreds of you here when
leprosy is supposed to be a
treatable disease now.

ESCALANTE
It is -- me, the people in that
hiding place, we're the last.
Our disfigurement forced us into
the camps before there was a
treatment.

SCULLY
Then who were the others?

ESCALANTE
We never knew. They began
arriving several years ago. They
were kept apart from us.

(CONTINUED)

34 CONTINUED:

34

SCULLY

They had Hansen's disease?

ESCALANTE

They had the Hansen's deformities, but Dr. Zama kept them apart from us. He would round them up in groups for treatment. The ones who returned always came back worse -- with terrible burns over their bodies.

(pointing)

Over there.

NEW ANGLE ON WOODS - NIGHT

Scully and Escalante sidestep down an embankment to a large open pit. Walking to the edge of the pit and looking down at:

THEIR POV INTO PIT

Some of the casualties from the slaughter Escalante witnessed in the Teaser lie atop other more decomposed bodies beneath, a fine veil of white lime covering them. They look ghastly and sickening, the smell alone causing:

SCULLY

covers her mouth and nose, forcing herself to look though she wants to look away.

ESCALANTE

There are more of these pits. They just dumped the bodies on top of each other, like they were garbage.

Then Escalante reacts to something he hears. The sound of trucks somewhere in the distance.

ESCALANTE

They're coming!

Suddenly he takes off running, unconcerned about Scully. He scrambles up the embankment.

SCULLY

Wait. Hey!

But Escalante's not to be deterred, he's so frightened.

ANGLE ON TOP OF EMBANKMENT

as Escalante reaches the top of the knoll, struggling. Scully catches him, grabbing him by the shirt.

(CONTINUED)

34 CONTINUED: (2)

3.

ESCALANTE
They'll kill the others.

SCULLY
Then you can't go back there.

ESCALANTE
I've got to...

SCULLY
Listen to me -- don't run. I'll
protect you --

But Escalante isn't listening, his fear now fixed on something in the distance. Scully follows his gaze to see --

THEIR POV

A bright WHITE BALL OF LIGHT floats above the tree line in the far distance, sending out a BEAM OF LIGHT which flares as it points TOWARD CAMERA.

RESUME ESCALANTE, SCULLY

As the mysterious LIGHT BEAM finds them, immersing them in a pool of white light. When Escalante freaks --

ESCALANTE
No!

He runs, leaving Scully alone in the wash of light. As we:

CUT TO:

35 INT. PASSENGER CAR - NIGHT

35

Mulder enters the car, traveling toward the back of the train. (X)
Intent on finding Zama's killer, he's moving at a fast walk -- (X)
which would be a run if he could do it without alarming any of
the passengers. He moves to the other end of the car and exits
quickly into the next coupling compartment.

CUT TO:

36 INT. SLEEPER CAR #2 - NIGHT - CONTINUOUS

(X) 36

The Conductor pokes his head out Zama's sleeping compartment door as Mulder appears at the far end of the corridor, moving toward him at the same hasty pace.

MULDER
I found Zama. Four cars up,
strangled in a lavatory.

(X)

(CONTINUED)

36 CONTINUED:

36

CONDUCTOR

No --

MULDER

I want you to get up there, seal that bathroom, tell the engineer that he's not to stop this train again until I tell him. Until we find the killer.

The Conductor looks like he might throw up from fear. As Mulder heads off.

CUT TO:

37 INT. QUARANTINE CAR - BAGGAGE AREA - NIGHT

(X) 37

As Mulder enters, moving toward the back of the train. What he sees as he comes through the door stops him in his tracks.

THE DOOR TO THE QUARANTINE CAR

has been opened. It is sliding back and forth -- click clack -- though it is still dark inside.

MULDER

removes his weapon, steps to the door and pushes it open. As he enters the darkness we HOLD ON SLIDING DOOR -- click, clack, click clack. Then:

CUT TO:

38 INT. QUARANTINE CAR - NIGHT - DARKNESS

38

until Mulder appears, moving through the car, feeling his way through, trying to find a light switch. But he cannot find one. Then something at the very back of the car draws his attention:

A CODE PAD WITH RED NUMBERS

(X)

is on the far back wall. Near A SMALL PINHOLE OF LIGHT coming from what looks like a room.

MULDER

moves carefully through the car, approaching this room, the tiny beam from the pinhole of light cutting across his body as he steps to it. The light is coming through the black glass window on the door to this room. As if someone has scratched off the heavy tinting from inside.

Mulder leans into the pinhole, beholding:

(CONTINUED)

38 CONTINUED:

38

THE CREATURE

we saw loaded into the train car earlier. It stares back at him with its vaguely human, vaguely alien eyes. Blinking.

RESUME MULDER

staring into the pinhole, certain that he found proof now -- when A GARROTE is thrown over his neck, pulling tight around his throat. Strangling him. As we:

END ACT TWO

ACT THREE

39 INT. QUARANTINE CAR - NIGHT - MULDER

39

Gasping for air, wincing with pain, the garotte cutting into his flesh. The Red-Haired Man yanks even harder, trying to choke the life out of him.

Mulder uses his strength to swing the man around, and both men go crashing into the autopsy table in the center of the room, knocking MEDICAL TOOLS onto the floor.

(X)
(X)

They are on the floor now, Mulder trying to roll away from the man, but the man holds on, continuing to strangle Mulder, when:

MAN'S VOICE

Hey!

The Red-Haired Man looks up to see:

THE CONDUCTOR

Holding the gun Mulder gave him in a two-handed grip, pointing it at the Red-Haired Man.

ANGLE - THE RED-HAIRED MAN

He abruptly lets go of Mulder. The Red-Haired Man holds up a calming hand.

RED-HAIRED MAN

I'm a law enforcement officer.
Put that down.

The Red-Haired Man rises, takes cautious steps toward the Conductor who is suddenly confused.

CONDUCTOR

Stay back!

RED-HAIRED MAN

I'm going to show you my
identification. Just put the gun
down.

But the Conductor is too scared, losing his nerve. Knowing he can't fire the weapon, he panics, turning to scurry back in the direction from which he came. The Red-Haired Man quickly breaks into a run to catch him.

STEADICAM TRACKS BACKWARD quickly, keeping pace with the Conductor as he rushes through the train car compartments, the Red-Haired Man gaining on him.

The Conductor moves PAST CAMERA, slipping out of the car and, with the Red-Haired Man almost upon him, turning to slam the exit door CLOSED.

(CONTINUED)

39 CONTINUED:

39

CLOSE ON THE DOOR FRAME

As the Red-Haired Man tries to block it with his arm. But he's a half-second too late. The door locks shut.

THE RED-HAIRED MAN

Pulls at the handle, then pounds on the door with his fist, screaming at the Conductor through the glass.

RED-HAIRED MAN

You idiot!

THROUGH THE GLASS - THE CONDUCTOR

Fear pumping through him, he turns on his heel, nervously scurrying toward the next car to get help.

RESUME THE RED-HAIRED MAN

In angry frustration, he bangs the door again with his fist.

CAMERA RACKS FOCUS TO MULDER, who is on the floor behind him, feeling the blood on his neck with one hand. Holding his GUN in the other.

MULDER

Turn around, put your hands in the air.

The Red-Haired Man turns to face Mulder. He eyes Mulder's gun. Unafraid. As Mulder pulls himself to his feet. Picking up the Red-Haired Man's garrote from the floor and pocketing it.

RED-HAIRED MAN

Put down that gun.

(X)

MULDER

Hands in the air!

The Red-Haired Man slowly, grudgingly complies.

RED-HAIRED MAN

You don't know what you're dealing with here.

MULDER

Maybe you should have filled me in before you tried to kill me. Who are you?

RED-HAIRED MAN

No. Who are you?

MULDER

ANSWER ME!

(CONTINUED)

39 CONTINUED: (2)

39

Mulder keeps his gun aimed it directly at the Red-Haired Man's face.

RED-HAIRED MAN
I work for the National Security Agency.

MULDER
The NSA? Since when did they start issuing you guys wire instead of guns?

(X)

RED-HAIRED MAN
Since we learned there was a bomb on the train.

The Man gestures with his hands, indicating that he is about to reach for his ID. Mulder keeps the gun on him.

MULDER
There's something on this train, but it isn't a bomb.

He holds up his NSA ID for Mulder. Mulder takes it, looks at it.

RED-HAIRED MAN
This car is wired to an explosive device. It armed automatically when I entered the car.

MULDER
Why?

RED-HAIRED MAN
Because of what's in that room. Because if the man responsible for it couldn't get it out of the country he would rather kill it than let it live.

MULDER
So you killed him.

RED-HAIRED MAN
The only humane alternative, under the circumstances.

The Red-Haired Man senses Mulder's distrust eroding under the weather of his logic. He starts to lower his hands.

MULDER
Keep your hands up.

(CONTINUED)

39 CONTINUED: (3)

39

RED-HAIRED MAN

That bomb could be wired to anything in this car. Even a concussion might activate it. You fire that weapon and take your chances it doesn't go off.

(X)

The Man lowers his hands, starts to take a step away when MULDER RACKS HIS WEAPON.

MULDER

I'll take my chances.

As the Man raises his hands again, glaring at Mulder, we:

CUT TO:

40 EXT. WOODS CLEARING - NIGHT

40

SCULLY

Watching as the strange beam of light moves still closer, then -- as unexpectedly as it appeared -- the light abruptly VANISHES.

A beat while Scully stands in the darkness, alone with the smell of death and fear. A spooky, too-still silence. Then, suddenly --

A BEAM OF LIGHT

Locks on, shining down from directly above her, the intense light bleaching color out of her image. Scully looks up to see --

HER POV

The blindingly bright LIGHT, its source too intense to be distinguished from this angle.

RESUME SCULLY

As the light descends upon her, a swirling WIND whips Scully's clothes. The rhythmic noise grows LOUDER, gradually coalescing into a familiar THWACK-THWACK sound as Scully looks up again, now able to make out --

HER POV - A HELICOPTER (STOCK)

Hovering in the sky close above her. Scully takes off in the direction Escalante ran.

(CONTINUED)

40 CONTINUED:

40

ESCALANTE

Runs through the woods, the light of the chopper behind him, the SOUND farther away. But he keeps running, disappearing into the darkness.

NEW ANGLE - THE WOODS

ALIVE WITH SHADOWS cast by the chopper's search beam, which sweeps white light back and forth through the trees.

(CONTINUED)

40 CONTINUED:

40

Scully rushes deeper into the woods, pine needles crackling under foot as she cuts a path through the brush and undergrowth. As the BEAM SHUTS OFF. Causing her to stop, listening as the helicopter moves off.

HER POV - THE WOODS

Dark now, the helicopter moving farther and farther away from her position.

RESUME SCULLY

Winded, not sure what to do now - when she reacts to a A NEW SOUND: VOICES, vaguely discernable as men shouting orders.

Turning toward the sound, she now sees FLASHLIGHT BEAMS, tiny spokes of light held by advancing SOLDIERS.

Reacting to this new danger, Scully swings around to run in the opposite direction, only to find herself abruptly stopped by:

A SOLDIER

His firearm already extended and pointed directly at her.

SOLDIER
Move and you're dead.

Left with no choice but to comply, Scully starts to raise her arms. As she does, she hears two rapid GUNSHOTS in the near distance -- possibly the sound of an execution.

On her reaction to this -- and new fear about what's in store for her -- we:

CUT TO:

41 INT. OUTBUILDING/SLEEPING QUARTERS - NIGHT

41

Darkness. A door is pushed open, revealing the backlit figure of Scully being led inside by two Soldiers.

The room is empty, except for a large MAN who stands looking out the same window where Escalante witnessed the Soldiers evacuating the strange creatures in the Teaser.

Scully is flanked by the Soldiers. As the Man at the window speaks without turning.

MAN
I'd like to speak with Ms. Scully
alone.

The Two Soldiers unhand Scully, turn and exit.

(CONTINUED)

41 CONTINUED:

41

SCULLY

How do you know my name?

MAN

I know most everything about you,
Dana.

A shiver goes down Scully's spine when this man addresses her by her first name, his voice the dull quality of evil. The Man now turns to face Scully, revealing himself to be the 1st ELDER, the Syndicate leader some viewers may recall from "The Blessing Way" and "Paper Clip."

SCULLY

What are you talking about?

ELDER

I think you know.

SCULLY

Who are you? What is this place?

ELDER

This was once one of the most frightening places on earth. A place where society sent its monsters to live in shame and isolation. Now their disease is all but conquered, a relic of the past soon to be forgotten. In the space of only a few years, science has eliminated thousands of years of misery.

SCULLY

I've seen your methods of elimination. Where is the man who was with me in the forest - where are the people I saw in this room?

ELDER

They're being placed in quarantine.

SCULLY

There is no quarantine. That pit out there is your quarantine.

ELDER

They had been exposed.

SCULLY

Exposed to what?

(CONTINUED)

41 CONTINUED: (2)

41

ELDER

The same thing all these people were exposed to -- victims of an inhuman project. Run by a man named Zama.

SCULLY

You mean Ishimaru. This is where you hid him after the war -- where he continued his experiments.

ELDER

Science will save humanity or destroy it, Ms. Scully. The ruler of the world is no longer the country with the bravest soldiers but the greatest scientists. Ishimaru - Zama - was one of those men.

SCULLY

Ishimaru is a butcher.

ELDER

In a world of madmen, knowledge supercedes morality. Unfortunately, Ishimaru began to conduct his work in secret, not sharing it with those who had risked much in giving him his asylum.

SCULLY

What was he exposing these people to?

ELDER

Terrible things.

SCULLY

What kinds of things?

The Elder shakes his head.

SCULLY

Have I been exposed?

ELDER

I don't know.

SCULLY

Then who does?

ELDER

I would assume Dr. Zama.

(CONTINUED)

41 CONTINUED: (3)

41

Scully studies this man, distrusting his calm, straightforward manner. It all seems too clean.

SCULLY

Who are you?

ELDER

I work for the same government you do. A government that is now trying to put this situation in order.

SCULLY

I don't need allusions - I need answers. Now what was Zama doing here? What was he working on?

ELDER

Please.

(he starts out)

I'd like to show you something that will give you your answers.

He moves past her, going to the door. She stares at him - angry frightened and desperate. Then she follows. As we:

CUT TO:

42 EXT. TRAIN - NIGHT

42

A LOW ANGLE on the TRAIN as it screams PAST CAMERA.

43 INT. QUARANTINE CAR - BAGGAGE AREA - NIGHT
- CLOSE ON AN ENGINEER

43

His attention fixed on a problem. PULL BACK to reveal he is examining the card swipe mechanism outside the train car door. He looks up from it to:

THE CONDUCTOR

Standing above him. The Conductor turns from him to the exit-door glass, beats on it. Calling through it, to:

CONDUCTOR

Agent Mulder!

44 INT. QUARANTINE CAR - LAB SECTION - NIGHT - MULDER

(X)

44

His gun still trained on the Red-Haired Man, who stares back at him with a defiant calm.

(CONTINUED)

44 CONTINUED:

44

CONDUCTOR

Do you want us to try prying the door open?

RED-HAIRED MAN

I wouldn't recommend that.

MULDER

No.

(turns to Red- Haired Man)

Where's the key card?

RED-HAIRED MAN

In my pocket.

MULDER

Give it to me.

The Red-Haired Man carefully reaches into his jacket pocket. Pulls out a MAGNETIC SWIPE CARD.

MULDER

Put it on the table.

The Man tosses the card onto the counter. As Mulder goes to retrieve it:

(X)

RED-HAIRED MAN

It's not going to work.

Mulder picks up the card.

MULDER

Yeah - then how did you get in here?

Mulder goes to the keypad; its numbers glowing red. Mulder runs the card through the mechanism. Nothing happens. The red lights stay red. He turns back to the Red-Haired Man.

MULDER

There's a code, isn't there? Zama gave you a code before you killed him.

RED-HAIRED MAN

One one one one four seven one.

Mulder turns to punch it in, hesitating when he hears the man's voice again.

RED-HAIRED MAN

I'd assume Zama was smarter than to give me an entrance and exit code.

(CONTINUED)

44 CONTINUED: (2)

44

Mulder turns back to him.

MULDER

What?

RED-HAIRED MAN

He knew he was going to die. The code he gave me activated the bomb. Use it again and you'll almost certainly set it off.

Mulder stares at him now, unsure. Until:

MULDER

If there's a bomb on this train, where is it?

RED-HAIRED MAN

I don't know. It could be anywhere.

MULDER

No, it couldn't be anywhere. If you activated it coming in, it'd have to be on this car.

RED-HAIRED MAN

You're probably right.

MULDER

So where do you think it is?

RED-HAIRED MAN

Don't know.

MULDER

You know what I think? I think you're a liar. That you don't work for the NSA. And there's no bomb on this train.

Mulder turns, runs the card through the swipe mechanism, then moves his fingers to the numbers on the code pad - WITH NERVOUS TREPIDATION.

RED-HAIRED MAN

Choosing a hell of a way to find out -

MULDER

Shut up!

(CONTINUED)

44 CONTINUED: (3)

44

LOW ANGLE TO INCLUDE MULDER'S FINGERS

Punching the numbers: ONE - ONE - ONE - FOUR - SEVEN... just about to punch in the number one again when AN ALARM SOUNDS. Mulder pulls his fingers around, wheels - there's a CHIRPING ALARM going off somewhere in the car.

Mulder is on red alert - keeping his gun on the Red-Haired Man while moving cautiously around him, trying to determine where the sound is coming from. Then, suddenly, he looks at the Red-Haired Man.

MULDER

That's you.

Mulder moves to him, still keeping his gun trained on the Red-Haired Man.

(X)
(X)

MULDER

Answer it.

(X)

The Red-Haired Man withdraws a SLIMLINE-STYLE CELLULAR PHONE (cigarette-pack size) out of his inside breast pocket. He flips it open, puts it to his ear.

(X)

RED-HAIRED MAN

(into the phone)

Yes.

(X)

A long beat of silence.

(X)

RED-HAIRED MAN

Just a moment.

(X)

The Red-Haired Man holds out the phone to Mulder.

(X)

RED-HAIRED MAN

It's for you.

(X)

Mulder, surprised, takes the phone.

(X)

MULDER

Who is this?

INTERCUT TO:

45 TIGHT ON THE ELDER

45

brightly lit, but it is not clear where he is standing right now, in what location. He speaks into a cell phone.

ELDER

Mr. Mulder. I have someone here who'd like to speak with you.

(X)

(CONTINUED)

45 CONTINUED:

45

As the Elder passes the phone, CAMERA PANS ACROSS to Scully, standing next to him in the brightly lit environment.

SCULLY
Mulder, it's me.

MULDER
Scully, where are you?

SCULLY
I'm in West Virginia.

MULDER
Who dialed this number?

SCULLY
Mulder - we've gotten involved in something, but it's not at all what you think.

MULDER
What are you talking about?

SCULLY
Whatever's on that train, Mulder - it's not alien.

MULDER
You're wrong, Scully.

SCULLY
Ishimaru - Zama- was experimenting on innocent human subjects. He'd been doing it for years, working out of a leper colony.

(X)
(X)

MULDER
It doesn't matter what his name was Scully, he's dead. I don't think it has anything to do with lepers.

(X)
(X)
(X)

SCULLY
The leper colony was a front. The tests weren't just on lepers, they were on the homeless, the insane. They were brought here and subjected to diseases and radiation tests -

As she is telling him this, Mulder looks from the Red-Haired Man to the back of the train car, to the windowed room where the "alien" is. He peers in the window. Seeing:

(CONTINUED)

45 CONTINUED: (2)

45

THE CREATURE

blinking at him in the shadows. For the first time he sees THE WHITES around its eyes. Somehow, on closer inspection, it looks more human to Mulder - and to us.

MULDER
(cutting her off)
- Who told you this?

SCULLY
The man who handed me the phone.

MULDER
Why do you believe him?

SCULLY
Because of what he's shown me.

MULDER
What? What is it?

WIDE ON SCULLY

She is standing with the Elder in a train car identical to the one Mulder stands in.

SCULLY
I'm in a train car just like the one in your "alien autopsy" video, Mulder. Only I realize I've been here before.

MULDER
What are you talking about?

SCULLY
This is where I was taken. This is where they put the implant in my neck. On one of these cars.

MULDER
Scully -

SCULLY
(cutting him off now)
It all makes sense, Mulder. Ishimaru - Zama - he's been using this secret railroad to conduct his tests around the country. The women in Allentown - they all described these cars.

They are momentarily cut off by a BURST OF STATIC.

(CONTINUED)

45 CONTINUED: (3)

45

MULDER
Scully...? Scully...?

SCULLY
Can you hear me, Mulder?

MULDER
Yeah - what are you saying,
Scully? That Zama was the one
who abducted those women?

SCULLY
I'm saying there is no such thing
as alien abduction, Mulder. It's
all a smokescreen happily created
by our government to cover up the
biggest of lies.

MULDER
What about the UFO I saw them
working on?

SCULLY
It wasn't a UFO. It was a piece
of a Russian nuclear sub that was
raised. More lies.

MULDER
How can you be so sure?

SCULLY
Because I've got what I told you
I needed, Mulder: Proof. Two
weeks ago the president made a
public apology for secret
radiation tests that had been
conducted on innocent citizens up
until 1974. Only, guess what?

(X)

MULDER
(realizing)
Those tests never ended.

SCULLY
Mulder - listen to me - you've
got to stay out of that train
car.

MULDER
Why?

SCULLY
Because there's a bomb on board.

(CONTINUED)

45 CONTINUED: (4)

45

PUSHING IN ON MULDER'S FACE

as he turns, looks at:

THE RED-HAIRED MAN

staring back at him.

SCULLY

If that bomb detonates thousands of people are going to die of hemorrhagic fever. That's what the test subject inside has been exposed to.

MULDER

I'm locked inside the train car.

SCULLY

Then you've got to get out of there, Mulder. That device is on a timer.

MULDER

Where is it, Scully?

SCULLY

There should be a ventilation grid on the ceiling. It's hidden up inside.

MULDER

Hold on.

Mulder moves through the train car, looking toward the ceiling. As he nears the exit door, he stops and looks directly above, CAMERA FINDING a VENTILATION GRID just where Scully said it would be.

Mulder turns to the Red-Haired Man, his gun still trained on him.

(X)
(X)

MULDER

Open it.

(X)

The Red-Haired Man moves toward Mulder, looks up at the grid. As he reaches for it:

(X)
(X)

CLOSE - THE VENTILATION GRID

The Red-Haired Man's fingers pry at its edges, pulling it away from the ceiling to reveal:

(X)

(CONTINUED)

45 CONTINUED: (5)

45

A BOMB

A SILVER PIPE with an LCD timer and small Japanese writing on one end.

CLOSE ON MULDER

Reacting to this, seeing:

THE LCD TIMER

ticking down, the minute hand showing just over 1:41 minutes remaining.

MULDER

Feels the enormity of his predicament.

From the phone:

(X)

SCULLY'S VOICE
Did you find it, Mulder?

But Mulder doesn't answer her immediately. Instead, he looks back at the Red-Haired Man, who smiles at him. Not only have Mulder's theory and hopes been thrown into huge doubt, but they're screwed, just like he said. Then he puts the phone to his ear.

(X)

MULDER
Yeah... I found it.

On this image, we:

END ACT THREE

ACT FOUR

46 INT. QUARANTINE CAR - NIGHT

46

Mulder stands looking at the bomb, the phone to his ear.

INTERCUT WITH:

47 INT. OTHER TRAIN CAR - NIGHT - SCULLY

47

Looks at the Elder as she speaks.

SCULLY

How much time do you have,
Mulder?

MULDER

Little over an hour and a half.

SCULLY

Mulder, you've got to get them to
stop that train so we can get you
out of there. They want you to
tell the engineer to stop the
train at the next station.

MULDER

Why?

SCULLY

So we can get a bomb squad out
there.

Another burst of STATIC.

SCULLY

Did you hear me, Mulder?

MULDER

No. Sorry. What did you say?

Then Mulder HITS THE POWER BUTTON on his phone. Turning the
phone OFF.

SCULLY

Mulder...?

CLICK. She loses the connection. She hits her redial. As we
go to:

47A INT. QUARANTINE CAR - EARLY MORNING - MULDER

47A

Mulder puts the phone down, moves to the exit door, banging on
the glass.

(CONTINUED)

47A CONTINUED:

47A

MULDER
Conductor!

Through the exit-door glass, the Conductor appears.

MULDER
Where are we right now?

CONDUCTOR
Iowa. We passed the station in
Murray about twenty minutes ago.

(X)

MULDER
Okay - listen to me. I want you
to get word to the engineer.
There's a bomb on this car.

CONDUCTOR
A bomb?!

MULDER
That's right. I want you to tell
him NOT to make his next stop and
reroute. Do you understand?

CONDUCTOR
I think so.

MULDER
Tell him to choose a place as far
away from a populated area as he
can get - and I want him to
unhook this car.

The Conductor nods, starts away.

RED-HAIRED MAN (O.S.)
What are you doing...?!

ANGLE OVER RED-HAIRED MAN

as Mulder moves back toward him, pulling the garrote out of his
pocket.

MULDER
Get down on the ground. Put your
hands behind your back.

RED-HAIRED MAN
You're going to get us killed.
They'll never be able to find us
in time.

(CONTINUED)

47A CONTINUED: (2)

47A

MULDER

If what's on this car is as valuable as I think it is, they will.

As Mulder pushes the Red-Haired Man to the floor, preparing to bind his hands with the garrote, we:

(X)
(X)

CUT BACK TO:

48
thru OMITTED
49

48
thru
49

49A INT. OTHER TRAIN CAR - SCULLY

49A

still has her phone to her ear, listening intently. Then takes the phone away, hits the end button, slams the little antenna down. Realizing what Mulder is doing.

ELDER

What's their next stop?

SCULLY

It's not on the map.

And she hurries out.

CUT TO:

50 EXT. MOUNTAIN RAVINE - EARLY MORNING - HIGH WIDE SHOT

50

As the train comes to a stop. We see from this angle the number painted on top of the car. The Conductor, an ENGINEER and a BRAKEMAN jump off the train. CAMERA FOLLOWS the Brakeman as he moves quickly around the back of the train.

(X)
(X)
(X)

NEW ANGLE - A HEAVY METAL LEVER

(X)

The Brakeman comes into frame above it. He pulls down on the lever, locking a side spur track into position. CAMERA ADJUSTS to include the Conductor and the Engineer as he signals to them.

(X)
(X)
(X)

WIDER - THE TRAIN

(X)

Grinds into reverse, slowly backing the quarantine car onto the side track.

(X)
(X)

ANGLE - THE COUPLING AREA

(X)

Joining the quarantine car to the rest of the train. The men work quickly to unhitch the car. As we:

(X)
(X)

CUT BACK TO:

50A INT. QUARANTINE CAR - EARLY MORNING - MULDER

50A

can hear them unhitching the car. The Red-Haired Man sits on the floor, his hands bound together behind his back.

(X)
(X)

RED-HAIRED MAN

You're going to die - you know that?

MULDER

What do you care? You were trying to kill me anyway...

As Mulder turns away from him, the Red-Haired Man's eyes go to a point on the floor, where he eyes:

(X)
(X)

A SCALPEL

(X)

that must've slid under the edge of a counter during their struggle.

(X)
(X)

The Red-Haired Man looks back from this potential weapon to Mulder, his face betraying nothing.

(X)
(X)

CUT BACK TO:

50B EXT. QUARANTINE CAR - EARLY MORNING

50B

As the last two cars separate.

HIGH AND WIDE ANGLE

As the train pulls away, leaving the last car sitting by itself in the mountain ravine.

CUT TO:

51 INT. QUARANTINE CAR - DAY - MULDER

51

Mulder walks over to the floor directly beneath the bomb, looking up to see:

MULDER'S POV - THE LCD TIMER

Shows 1:11 minutes remaining.

RESUME MULDER

Looking at his watch. Wondering now if he did the right thing.

CUT TO:

52
thru OMITTED
54

52
thru
54

54A INT. SCULLY'S CAR - TRAVELING - DAY

54A

Scully is driving as fast as she can safely drive through the the West Virginia woods - concentrating on the road, the tension evident in her body, her breathing. When her phone RINGS. She answers it in a hurry.

SCULLY

Scully.

INTERCUT WITH:

54B INT. QUARANTINE CAR - DAY - MULDER

54B

MULDER

Yeah, it's me.

SCULLY

Mulder, dammit. What happened?

MULDER

We're not going to make that station, Scully.

SCULLY

I figured that. Do you have any idea where you are?

MULDER

No, but they'll find us - we've probably lit up every spy satellite in this hemisphere. It was the only thing to do, Scully. If you're right about what's on this car, an explosion outside a populated area reduces the risks.

SCULLY

If I'm right, Mulder - they aren't going to want to find you.

(beat)

But you don't think I'm right, do you?

MULDER

We'll have to wait and see.

SCULLY

I'm not waiting for anything, Mulder. We've got to get you out of there one way or the other.

(CONTINUED)

54B CONTINUED:

54B

MULDER
I'm fielding all offers and
suggestions.

Scully hangs up, using one hand to dial her cell phone. She gets a number punched in, puts the phone to her ear.

SCULLY
Yes, this is Special Agent Dana
Scully. I work with Fox Mulder
at the FBI. I'm trying to reach
Senator Matheson on his behalf.

(beat)

Yes... I'd prefer to hold than
have him call me back. This is
an emergency and I'm on a
cellular phone.

(beat)

Is there a way I can call him
directly?

(beat)

Okay. My number is two oh two,
five five five oh one nine nine.
Please - I need him to know this
is extremely important.

(X)
(X)

She punches the end button, at a loss what exactly to do now.

DISSOLVE TO:

55 EXT. MOUNTAIN RAVINE - LATER DAY - THE TRAIN CAR

55

Solitary in the ravine.

56 INT. QUARANTINE CAR - DAY - CLOSE ON THE LCD TIMER

56

Showing :38 minutes remaining.

MULDER

Looking at the timer. Light perspiration on his face betrays the fear gnawing at him. He turns, moves to the Red-Haired Man who still sits on the floor, but has moved so that he is leaning against the wall now, hands still tied behind his back. (Where, we might note, we saw the scalpel lying earlier.)

MULDER
They're not coming, are they?

RED-HAIRED MAN
I said you were making a mistake.

(CONTINUED)

56 CONTINUED:

56

MULDER

Tell me something - you got on this train to kill Dr. Zama - then what? What were your orders then?

The Man just stares at him, does not answer.

MULDER

Who are you protecting? Who sent you on this kamikaze mission?

(on his non-response)

Unless that bomb is as phoney as you are, we've got about a half hour until we're dead, too. Was that part of the plan?

RED-HAIRED MAN

They don't make provisions for saving my life.

MULDER

What about the life of that thing locked back there? What provisions were made for saving its life?

RED-HAIRED MAN

Don't know. I wasn't expected to fail.

MULDER

You know what that is in there, don't you?

The Red-Haired Man says nothing.

MULDER

You're going to die for that thing. Is it important enough to die for? What is it - a plague carrier? A leper?

The Red-Haired Man only stares back at Mulder. (X)

MULDER

We're both going to die here, but the difference is that I'm going to die quickly. (X)
(X)
(X)
(X)

Mulder raises his gun, pointing it at him. (X)

MULDER

A gunshot wound to the stomach is the most painful, slow way to die. (X)
(X)
(X)
(X)

(CONTINUED)

56 CONTINUED: (2)

56

Mulder racks his gun.

(X)

MULDER

I'm not a good shot, and when I
miss, I tend to miss low.

(X)

(X)

(X)

The Red-Haired Man eyes Mulder's weapon, taking a measure of
his determination. After a long beat:

(CONTINUED)

56 CONTINUED: (3)

56

RED-HAIRED MAN
It's a weapon.

MULDER
What kind of weapon?

RED-HAIRED MAN
Ask yourself, friend, what would
be more valuable than Star Wars?
What would be more valuable than
the atomic bomb? Or the most
advanced biological weapons?

Mulder stares back at him, trying to sort out this riddle.

MULDER
A standing army immune to the
effects of those weapons.
(beat)
That's what Dr. Zama did, didn't
he? He came up with an immunity
to them. And he was trying to
get this thing back to his
country so that he could share
the science. Only our government
didn't want that science shared.

The Man just stares at Mulder again, not answering.

MULDER
They've been doing tests since
World War II. Tests on innocent
civilians. Experiments.

(X)

Again, the Man just stares at Mulder.

MULDER
But Zama had succeeded where the
others had failed, hadn't he?
That thing in there isn't an
innocent civilian. And it's not
a leper. It's a human-alien
hybrid, isn't it?

The Red-Haired Man's silence seems to confirm Mulder's words.
He lowers his gun, turning away from him.

RED-HAIRED MAN
Then again, if that were true...
you'd have expected someone would
have been here by now to save it,
wouldn't you?

Off Mulder's conjured doubts:

CUT TO:

57
thru
67

OMITTED

57
thru
67

67A INT. MULDER'S APARTMENT - DAY

67A

The sound of keys in the door, then Scully enters hastily. She moves to Mulder's desk, quickly opening drawers. Finding his phone book, leafing through it quickly. Finding something. She picks up the phone, dials.

SCULLY

Hello. My name is Dana Scully.
I was hoping to reach Senator
Matheson at home.

(a filtered response)

I've tried him through his
office. It's an emergency.
Please, can you reach him?

(filtered response)

Yes, I'm at five five five, oh
one nine nine. This area code.

(X)
(X)

She hangs up, rummaging through the drawers again, finding MASKING TAPE. Continuing in haste, she rips off two strips, affixes them to the window. Then she looks around the room, her eyes stopping on:

MULDER'S TV AND VCR

Hold for a beat, then Scully enters frame. Kneeling and reaching into her purse. Out of which she pulls THE ALIEN AUTOPSY VIDEO. She hits the power button on both the VCR and the TV, then plugs in the video tape.

CUT TO:

67B INT. QUARANTINE CAR - DAY - CLOSE ON LCD TIMER

67B

It now reads: 6:36 when a cell phone begins ringing. CAMERA ARMS, TILTS DOWN to find Mulder coming from the back of the car where he was looking at the creature in the compartment to f.g. where he picks up the ringing phone.

MULDER

Yeah -

SCULLY (FILTER)

Mulder - I think I've got
something.

MULDER

What is it?

INTERCUT WITH:

67C INT. MULDER'S APARTMENT - DAY - SCULLY

67C

is watching the alien autopsy video; the top of the tape where she recognized Dr. Ishimaru/Zama. In this section we see Zama moving about near the rear of the train, then going to the code pad near the door. With one hand Scully works the video remote, with the other she holds her cell phone.

SCULLY

I think I may have a code for you. I'm watching Zama punch it into a keypad in one of the train cars.

MULDER

What are you looking at?

SCULLY

The alien autopsy video.

MULDER

You mean I may get my twenty nine ninety five's worth after all?

(X)

SCULLY

I've got about six minutes left, Mulder. Is that what you have?

MULDER

Let's hope not. What's the code, Scully?

SCULLY

It looks like one...

She studies the video carefully, advancing it frame by frame.

SCULLY

One, zero...

Mulder runs the magnetic swipe card through. Punches in one, zero.

MULDER

Are you there?

SCULLY

Yeah. one, zero, one... Then a three, and a three... I can't see the last number clearly. He steps in front of the camera.

MULDER

Tick, tick... Scully.

SCULLY

I think it's... I think it's a one.

(CONTINUED)

67C CONTINUED:

67C

MULDER
A one? You're sure?

SCULLY
Yeah. Pretty sure.

CLOSE ON MULDER'S FINGERS

as he punches the one in - and the pad turns from RED TO GREEN. Panning up to Mulder's face and his reaction - when suddenly HE'S HIT HARD FROM BEHIND, catapulting him head first into the door.

THE CELL PHONE

drops to the floor, spinning away. We can hear Scully's voice:

SCULLY
Mulder...? Mulder -

Then Mulder crumples to the ground next to the phone. He rolls over, looks up, just in time to see:

MULDER'S POV

As the Red-Haired Man's foot kicks right towards his face. As we:

CUT TO:

67D INT. MULDER'S APARTMENT - DAY - SCULLY

67D

can hear the beating Mulder's taking.

SCULLY
Mulder...

Then the phone goes dead.

CUT TO:

67E INT. QUARANTINE CAR - BAGGAGE AREA - OUTSIDE METAL DOOR

67E

looking through the small glass window, where we see the Red-Haired Man. His face and body language that of a man who is literally kicking the bejesus out of someone. There is a moment where he stops, looking down at Mulder (who we cannot see), then he steps up to the door, slides it open.

The Red-Haired Man exits, stepping over Mulder's body. CAMERA PIVOTS as he moves through the small baggage area, turning to climb down the small flight of stairs that will take him out the door and off the train car.

(CONTINUED)

67E CONTINUED:

67E

He disappears down the flight of stairs - but in the split second he's gone there is A GUNSHOT. A blast which sends the Red-Haired Man catapulting backwards into frame. Landing on his back, clutching a chest wound.

CLOSE ON RED-HAIRED MAN - LOW ANGLE

In pain, the blood from his wound starting to seep onto his fingers. His eyes fluttering as he rolls onto his side - sees A PAIR OF SHOES stepping over him. Watching these shoes as CAMERA PIVOTS, FOLLOWS the shoes back toward the door to the quarantine car where Mulder's body lies, facing away. The shoes stop here. A beat, then:

REVERSE ON MULDER

He's out cold, oblivious to the person standing above him - whose foot steps out onto him, turning him over so that the mystery figure can see Mulder's face. CAMERA PANS UP to X. Looking down at Mulder with a cold gaze. Then stepping over him.

NEW ANGLE

As X steps over Mulder and into the quarantine car, stopping to look up at:

HIS POV - THE BOMB

It shows :59 left on the LCD timer. PANNING BACK DOWN to X. Following him as he moves quickly back to the rear compartment which holds the Creature.

X tries the door to the compartment, but it is of course locked. He peers in through the small hole in the black glass, then pulls away, turning to stare back at:

LOW ANGLE OVER MULDER

with X staring at him in the b.g.

RESUME X

Staring coldly, making his decision. Save the Creature or save Mulder. As we:

CUT TO:

67F EXT. QUARANTINE CAR - DAY - LOW ANGLE

67F

Shooting under the train as X's feet step off onto the ground. CAMERA DOLLYING along under the train as he begins walking toward the back of his car. DOLLYING all the way to the rear of the car where X appears - CARRYING MULDER'S LIMP BODY fireman style on his back. Moving away from the train car.

(CONTINUED)

67F CONTINUED:

67F

WIDE ON SCENE

as X moves TOWARD CAMERA, gaining speed, but hampered by the weight of Mulder. When he moves into tight f.g. THE TRAIN CAR EXPLODES INTO FLAMES - blowing X and Mulder right out of frame.

CLOSE ON FLAMING TRAIN CAR

Panning across it to the rear of the car, where the Creature was housed - when A SECOND AND THIRD EXPLOSION rip through the already destroyed car. As CAMERA PUSHES IN on the boiling flames.

NEW ANGLE THROUGH FLAMES

Of X walking away from the flaming car, leaving Mulder lying on the ground.

CLOSE ON MULDER

His face cut and bruised from the beating delivered by the Red-Haired Man. He is still unconscious. He'll never know who saved him, how he got out of the car. As X fades into the distance. As we:

SLOW DISSOLVE TO:

68 OMITTED

68

68A EXT. FBI HEADQUARTERS, WASHINGTON D.C. - DAY (STOCK)

68A

With a LEGEND to establish. And the words: ONE WEEK LATER.

CUT TO:

68B INT. HALLWAY OUTSIDE MULDER'S OFFICE - SCULLY

68B

appears, coming down the stairs. Moving to Mulder's office, opening the door, revealing MULDER standing with his back to us, at his desk talking on the phone. He turns when he hears Scully. Looking at her expectantly - at the same time revealing the healing cuts and bruises he sustained.

MULDER
(into phone)
No. Thanks. Call me if you
learn anything more.

He hangs up the phone.

(CONTINUED)

68B CONTINUED:

68B

MULDER
Nothing, Scully. Not the rail operators, the forestry department - no one knows what happened to that train car.

Scully comes in, closes the door behind her. Moving to Mulder.

SCULLY
There are no satellite photos you can get our hands on?

MULDER
Senator Matheson hasn't returned my calls. According to his aides, he's out of the country.

They both exchange a brief, knowing look. It's Mulder who breaks it, sitting down uncomfortably at his desk.

SCULLY
The administrator at the hospital where you were admitted said someone called and alerted them to your location. I went over the phone records myself - the call was placed from a phone booth in Blue Earth, Iowa.

(X)

Mulder is nodding at this information, as if he expected it. It leads to nothing - like the rest of the information.

MULDER
Did you locate the briefcase Zama left on the train?

SCULLY
Yes.

She lays the BRIEFCASE she's been carried into the office with her on Mulder's desk. He looks at it curiously, then looks at Scully.

MULDER
This isn't the same case.

SCULLY
It's the one they gave me. The one they said you gave to the conductor.

He opens it hurriedly, finding notebooks filled with Japanese writing, but it isn't the same tiny meticulous writing we saw earlier. It's slightly larger. The notebooks slightly newer.

(CONTINUED)

68B CONTINUED: (2)

68B

MULDER

These aren't the same journals.
These have all been rewritten.

SCULLY

Mulder -

MULDER

They're getting away with this,
Scully -

SCULLY

They've gotten away with it,
Mulder.

MULDER

I know what I saw in that car,
Scully. It wasn't a leper - and
it wasn't human.

SCULLY

I know what I saw at that
research facility - it was barely
recognizable as human.

(the end of her rope)

Don't you see, Mulder - you're
doing their work for them.
You're chasing aliens that aren't
there - helping them to create
the story that covers the
shameful truth. And what they
can't cover they apologize for.
Apology has become policy.

MULDER

Maybe. Maybe you're right,
Scully. But I don't need an
apology for the lies. I don't
care about the fictions they
create to cover their crimes. I
want them held accountable for
what did happen. I want them to
apologize -- for the truth.

(X)
(X)
(X)

Off their intense, passionate connection on this, we:

DISSOLVE TO:

68C CLOSE ON JOURNALS

68C

filled with the tiny Japanese writing, a finger tracing a line of this writing right to left. ADJUSTING TO REVEAL a JAPANESE MAN (50s) sitting at a table with one very hot desk lamp, transcribing this journal for a man who sits at the far end of the table. A man we all know - smoking his signature cigarette. The Cancer Man. Off his blank stare, we:

FADE TO BLACK.

THE END