

T H E O F I E S

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"HELL MONEY"

Episode 19 (3X19)



THE X-FILES

"Hell Money"

Written by
Jeff Vlaming

Directed by
Tucker Gates

Episode #3X19
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February 21, 1996

"Hell Money"

CAST

Agent Fox Mulder	
Agent Dana Scully	
Chinese Man/Johnny Lo	
Figure/Detective Glen Chao	
Night Man	(X)
Lieutenant Neary	
Hsin	
Kim Hsin	
Vase Man	
Wiry Man (Non-Speaking)	
Large Man	
Patrolman	
Dr. Wu (Non-English Speaking)	
Hard Faced Man	
OPO Staffer	
Another Man	(X)
	(X)

February 21, 1996

"Hell Money"

SET LIST

EXTERIORS:

CHINATOWN STREET
/ALLEY WAY
/OLD WOODEN STAIRCASE

/DARK ALLEY (X)
CEMETERY
/GRAVESITE
ALLEY OUTSIDE HSIN'S BUILDING (X)
CHAO'S TOWNHOUSE

INTERIORS:

DINGY APARTMENT (JOHNNY LO'S)
MORTUARY
/HALLWAY
/CREMATORIUM
HSIN'S APARTMENT
/KITCHEN
/BEDROOM
/HALLWAY OUTSIDE
/LIVING ROOM
GAMING ROOM
/DARK ROOM
/MAKESHIFT OPERATING ROOM (X)
CHINESE APOTHECARY
CORONER'S OFFICE
/AUTOPSY BAY
SAN FRANCISCO POLICE DEPARTMENT
/DET. GLEN CHAO'S OFFICE (X)
/INTERROGATION ROOM
CHAO'S TOWNHOUSE
/LIVING ROOM
HOSPITAL
/HALLWAY
ORGAN PROCUREMENT ORGANIZATION
MULDER'S RENTAL CAR
HOHO'S RESTAURANT (X)

/KITCHEN (X)

TEASER

1 EXT. CHINATOWN STREET - NIGHT (STOCK) 1

The streets of Chinatown are filled with people. Locals and tourists mill about, despite the late hour. A city within a city, where the neon business signs paint the night. A LEGEND informs us we're in: CHINATOWN, SAN FRANCISCO, CA.

2 EXT. ALLEYWAY - NIGHT - CONTINUOUS 2

As A CHINESE FESTIVAL DRAGON wipes frame, A CHINESE MAN (late 20s) turns off the neon street into the dark alley, moving TOWARD CAMERA. His clothes are simple, common. AS CAMERA TRACKS BACK with him we see that he is worried, frightened (X) even. When FIRECRACKERS go off behind him. Causing him to (X) jump and look back to the head of the alley where he just (X) exited the street. Where SEVERAL CHINESE YOUTHS have just set (X) off the firecrackers. (X)

The Chinese Man breaks into a walk-run now, even though he's (X) not being followed. As:

NEW ANGLE ON ALLEYWAY

TRACKING BEHIND HIM now as he continues. The Chinese Man nearly collides with a figure that steps out of a rear door alcove -- A LONG FACED, CROSS-EYED FIGURE, seven feet tall. A FESTIVAL PUPPET -- a plastic faced doll bundled with twine to a handful of similar puppet figures. He shouts something angrily in Chinese, then pushes the puppet out of his way and continues his hasty pace.

3 EXT. OLD WOODEN STAIRCASE - NIGHT - CONTINUOUS 3

The Chinese Man comes off the alley and mounts the steps, the old staircase CREAKS under his heavy step. Arriving at a landing and a single DOOR where the man is startled by what he finds -- CHINESE CHARACTERS painted in white. He reaches and touches one with trepidation. The still-wet paint comes off on his fingers. This seems to frighten him even more.

4 INT. DINGY APARTMENT - NIGHT 4

The apartment is dark, spare. Only the light spilling through the windows illuminates any detail. The moment he steps in and shuts the door, A FLASHLIGHT COMES ON, blinding him. The FIGURE behind the beam cannot be seen clearly.

(CONTINUED)

4 CONTINUED:

FIGURE
(in Chinese)
You knew the rules. Now you pay
the price.

CHINESE MAN
(in Chinese)
I told you I wanted out.

FIGURE
(in Chinese)
You start, you finish. Too late.

(X)

But the Chinese Man has a trick up his sleeve, literally.

ANGLE UP, OVER CHINESE MAN'S HAND

as a switchblade SNAPS open in his hand. In a quick strike, he swipes it at the FIGURE, cutting his chest and causing the Figure to reel backwards and drop the flashlight.

ANGLE ON THE CHINESE MAN

He does not want a fight. All he wants is to escape, bolting for the door. Throwing it open, only to find himself face-to-face with THREE MASKED FIGURES. Dressed in black, their painted faces visages of Chinese demons.

REVERSE ON CHINESE MAN

Stopped in his tracks, taking a defensive step backwards as the Figure comes up from behind him and CRACKS him over the head with the flashlight. As we:

CUT TO:

5 CLOSE - A HAND HELD BLACK JACK GAME

5

The battery-powered kind. A PAIR OF THUMBS push the buttons, overturning cards on the little screen. An ace and a King against the dealer's two face cards. The machine lets out a:

DIGITAL MACHINE VOICE
Black jack. You win!

We are:

(CONTINUED)

5 CONTINUED:

INT. MORTUARY - NIGHT

The Watchman (30's) in the trademark white shirt, navy tie and side stripe pants of a rental security service. LEGEND: BAYSIDE FUNERAL HOME. He is walking through the dark, empty chapel when a NOISE -- A DOOR SLAMMING somewhere o.s. -- draws his attention away from his game. He waits, then hears it again. That and A FAINT VOICE, someone YELLING. He turns the game off, removing his long utility flashlight from his pocket. Moving cautiously.

6 INT. MORTUARY HALLWAY - NIGHT

The Watchman exits the chapel into the hall. Moving carefully, quietly. He probably hasn't had anything test him on this job before, so now he's a little scared. Then there's A NOISE again, something HEAVY being moved or shut. It's coming from:

THE DOUBLE DOORS AT THE END OF THE HALL

HOLD until The Watchman ENTERS FRAME. Then MOVING WITH HIM to the door. As we move we begin to hear A LOW RUMBLE fade in. Slowly the Watchman pushes open the door, entering:

7 INT. CREMATORIUM - NIGHT

The Watch Man enters the dark room. The LOW RUMBLE is coming from the gas crematorium oven at the far end of the room. An ORANGE GLOW from its spyhole suffusing the room with a dull orange glow.

The Watchman stands motionless, pointing his flashlight in the direction of the oven.

WATCHMAN
Is somebody in here?

The something gives him a start.

WATCHMAN
Holy Moses...

HIS POV

Caught in his flashlight beam are the faces of the THREE CHINESE PAINTED MASK FIGURES. But no sooner does the light catch them than they're gone. Almost magically, except for the noise of A DOOR CLOSING at the rear of the room.

RESUME WATCHMAN

Freaked, his heart in his throat. Then startled again by the FAINT VOICE, yelling. It can't be -- but the Watchman starts toward the oven. As the yelling grows louder.

(CONTINUED)

7 CONTINUED:

ANGLE ON CREMATORY OVEN

As The Watchman moves faster now towards the circle of orange light. He leans forward, eye open, peering through what is seen now as a glass PEEP-HOLE.

WATCHMAN'S POV

The orange glows uniformly inside. When -- suddenly -- A MAN'S FACE APPEARS inside, looking back at him through the spyhole, HIS DEATHLY SCREAMS muffled by the thick oven walls. It is the face of The Chinese Man. Off this horrible image, we:

GO TO MAIN TITLES

ACT ONE

8 INT. CREMATORIUM - DAY -- CLOSE - THE DEAD CHINESE MAN 8

His semi-charred face lifeless now. In the overhead
fluorescents we see the man has not been completely burned, but (X)
that it certainly killed him. Remnants of scorched and melted (X)
clothing stick to his body. CAMERA ADJUSTS to reveal Scully, (X)
looking down at him. (X)

SCULLY
What a way to go.

CAMERA CONTINUES ADJUSTING to reveal a plainclothes detective,
LIEUTENANT NEARY (40s). Scully is putting on latex gloves.

SCULLY
You've seen this m.o. before,
Detective? Men cremated alive?

NEARY
(uneasy)
Yeah. Third time this year.

CAMERA CONTINUES TO ADJUST to reveal Mulder standing on the
opposite side of the body.

MULDER
The eleventh time, actually.
There were three in Seattle,
three in Los Angeles and two in
Boston. All Chinese men, all
recent immigrants, all between
the ages of twenty and forty.

NEARY
We weren't able to determine any
of that until just recently. The
other two bodies were much more
badly burned. We were lucky with
this one.

MULDER
Lucky. Interesting word, isn't
it?

Mulder moves off to look at the oven, the Detective following.
CAMERA REFINDS SCULLY, taking her two latex-covered fingers and
peeling back one of the victim's charred eyelids. With her
other hand she uses a tongue depressor to tap on the eyeball.
It's glass.

ANGLE ON MULDER, DETECTIVE NEARY

As Mulder looks in the oven, its floor covered in ash. There
are other DETECTIVES still on the scene.

(CONTINUED)

8 CONTINUED:

8

MULDER

You have any leads on this case, Detective? Any thoughts or ideas?

NEARY

We've got a big influx of immigrants from Hong Kong, trying to get out before 1997. And we've seen stepped up gang activity in the Chinese community. But so far we can't tie these deaths to anyone or anything.

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

Mulder leans in the oven now, bending over backwards. Literally. Looking up above the door on the inside.

NEARY

The night watchman says there were three men in Chinese masks in here right before he found this guy.

MULDER

Do you have anyone heading up the investigation of gang activities?

NEARY

Yeah. We have a task force.

MULDER

Anyone from that unit speak or read Chinese?

NEARY

Yeah. Glen Chao. He's right over there. Why?

(X)

ANGLE FROM INSIDE OVEN

MULDER

I'd like to know what this says.

CAMERA TILTING UP to see what Mulder sees: scratched with soot on the interior firebrick is a CHINESE CHARACTER.

RESUME ANGLE ON NEARY, MULDER

As Mulder leans back out of the oven to shake the hand of:

NEARY

Glen Chao, Agent Mulder.

(X)

CHAO

Hi. What have you got?

(X)

(CONTINUED)

8 CONTINUED: (2)

6

MULDER
There's a Chinese character up
inside the door. Can you read
it?

(X)

CHAO, American born, clean cut and well-spoken, leans in.

(X)

CHAO
Yeah. It says "Gui." Chinese
for "Ghost."

(X)

MULDER
(interested)
Ghost.

NEARY
Does that mean anything to you?

MULDER
I don't know. It's a strange
thing for a man being burned
alive to write, isn't it?

They both have to agree, regarding Mulder who's scanning the
door frame of the oven. Seeing something else.

(X)

MULDER
What's that?

OVER THE MEN

as they lean down to see what Mulder sees. Where the door
seats in its frame, an area unexposed to direct heat is a small
triangle of printed matter.

(X)

(X)

(X)

MULDER
It looks like money.

As he reaches for it, peeling it from the firebrick. Holding
it up for closer inspection.

(X)

MULDER
Some kind of foreign currency...
(hands it to Chao)
Do either of you recognize this?

CHAO
It's called "Hell Money."

MULDER
Hell Money?

CHAO
It's used as an offering to the
spirits during the Chinese
Festival of the Hungry Ghosts.

(CONTINUED)

8 CONTINUED: (3)

8

MULDER
Ghosts?

CHAO
Yes.

MULDER
Is this worth anything?

CHAO
It's not money, per se. It's
used to pay off the spirits, the
ghosts. For good luck.

MULDER
(exchanging a look with
Lt. Neary)
Good luck...? So where would I
get this "Hell Money?"

CHAO
You'd have it printed for
yourself in Chinatown.

MULDER
Maybe we just found a way to
identify the body.

Mulder hands the small triangle to Chao. Both men watch him as
he exits toward Scully. CAMERA FAVORING CHAO, PUSHING IN on
his face. As we prelap: (X)
(X)
(X)

SCULLY'S VOICE
His name was Johnny Lo...

CUT TO:

9 EXT. ALLEY LEADING TO WOODEN STAIRS OUTSIDE APARTMENT - DAY

9

Mulder and Scully walking in the alley leading to the wooden
stairs leading to Johnny Lo's apartment. The one we saw in the
Teaser.

SCULLY
He came here six months ago from
Canton, still in the INS
application process. He worked
as a dishwasher in Chinatown.

She flips the page of her notepad to indicate that's all.

MULDER
Not much to explain how or why he
ended up in a crematory oven.

(CONTINUED)

9 CONTINUED:

9

SCULLY

I think it's pretty clear this is some kind of horrific cult or gang retribution killing.

MULDER

So why would the victim write the character for "ghost" inside the crematory oven?

SCULLY

I don't know.

MULDER

The guard described three figures who seemed to vanish without a trace.

SCULLY

(dubious)

So now you think we might be chasing ghosts?

MULDER

Who ya gonna call?

She gives him a look.

MULDER

Ghosts or ancestral spirits are a centerpiece of Chinese spiritual life.

SCULLY

(again dubious)

So I'm supposed to believe these ancestral spirits shoved Mr. Johnny Lo in the oven and turned on the gas?

MULDER

Gives new meaning to respect your elders, doesn't it...?

(X)

ANGLE UP TO LANDING

Where Glen Chao already stands in front of the open front door. Before they go in, though, the Agents stop, noting the WHITE-PAINTED CHINESE CHARACTERS on the door.

CHAO

I checked the neighboring buildings. Nobody saw or heard a thing. Not surprisingly.

(CONTINUED)

9 CONTINUED: (2)

9

MULDER

What does it say?

CHAO

I don't recognize them. It could be idiomatic. Some kind of code.

Scully touches the paint with her fingers.

SCULLY

It's still tacky.

MULDER

(to Chao)

Can I get a copy of these?

(X)

CHAO

Yeah. Sure.

(X)

He takes out a notepad as Mulder steps into the apartment. Looking in a doorway that we can't see into yet.

(X)

(X)

MULDER

Talk about tacky...

10 INT. DINGY APARTMENT - DAY

10

In daylight we see how poorly the Chinese Man lived. There is gold and flock wallpaper peeling off the walls. Old fifties chrome furniture that doesn't match. An old, colorful Hawaiian rattan sofa. Mulder moves to the kitchen cupboards, opens them. They are bare. The fridge, bare. Scully leans down and looks at the surface of the table, seeing:

(X)

CLOSE ON SCULLY

(X)

Bending to look flush with the dusty formica surface which has circles and squares where items have been removed.

SCULLY

Someone's been here. This place has been cleaned up. See this?

(X)

Mulder leans down, nodding. Then Mulder sniffs the air.

(X)

MULDER

What's that smell?

ANGLE TO INCLUDE CHAO

(X)

moving to join them as Mulder and Scully move center room. Looking down at the spotless carpet. Unlike anything else in the room.

(X)

(CONTINUED)

10 CONTINUED:

10

SCULLY
New carpet.

(X)

CHAO
Yeah. That's what it looks like.

(X)

SCULLY
How many slumlords would spring
for wall-to-wall in this dump?

(X)

Mulder goes to the edge of the room and pulls up the carpet where it's tacked down.

MULDER
Saved some money and left the old padding.

As Mulder continues to pull back the carpet, CAMERA FOLLOWS Scully past Chao. Moving into an alcove, opening the drawers on a beat up chest, finding nothing, until she opens a drawer and finds several plastic bags full of strange root, unrecognizable organic things. She holds them up.

(X)

(X)

SCULLY
What's this?

CHAO
Chinese medicinals.

SCULLY
And this?

She holds up a STIFF, DRIED FROG.

CHAO
I think it's sometimes used as a charm. For wealth and protection.

MULDER
Well, whoever lived here could have used some of both.

Mulder has pulled back the carpet to reveal A DARK BLOOD STAIN in the old padding beneath the new carpet. Off their looks, we:

CUT TO:

11 CLOSE ON AN EMBROIDERED PATCH

11

which reads: BAY AREA CARPETEERS. CARPET INSTALLATION. Underneath it the same thing is written in Chinese characters. As the man, HSIN, wearing the work shirt moves off, revealing we are:

INT. HSIN'S APARTMENT - NIGHT

Small and spare, like the place we were just in, but this is someone's home, with lots of the things one might see in a traditional Chinese home. Hsin (40s) is a slight, nimble man with a short haircut and kind, alert eyes.

He lays down a white butcher paper-wrapped package on the kitchen table, then takes off his workshirt and hangs it on a hook. Then goes to the stove and starts a gas flame under the tea kettle. His movements are practiced, spare. A man who knows how to move gracefully in small spaces.

Moving back to the table to unwrap the butcher paper. Inside are fried bean paste balls rolled in sesame seeds. He carefully cuts the top of each one with a scissors and puts them on a small plate.

CUT TO:

12 INT. BEDROOM - HSIN'S APARTMENT - NIGHT

12

Hsin comes in carrying a small rattan tray with the bean paste balls and a small well-used teapot on it. Delivering it to his daughter (KIM HSIN) who lies in bed, dozing. She is suffering from the middle stages of leukemia, her eyes dark-circled, her face hollow and gaunt. Her eyes open and a weak smile appears when she sees her father. (NOTE -- The following is spoken in Chinese, with subtitles.) (X) (X)

KIM
What is that?

HSIN
It's for you.

He puts the tray on her lap, pouring her a cup of tea. She gives him a look as he steps back from her.

HSIN
Go ahead.

KIM
Sit down and have tea with me.

HSIN
I've got to go out.

KIM
Where?

(CONTINUED).

12 CONTINUED:

12

HSIN
I have a meeting.

KIM
So many meetings. Who are you
always meeting with?

HSIN
(strictly)
Men have business. To make
money. So you can get well.

KIM
You can go tomorrow.

HSIN
Money can pay for doctors!

KIM
The doctors say the operation
costs too much money --

Then he says something in Chinese, something to scold her. It sends her into a respectful silence. Before he exits the room. CAMERA HOLDS ON KIM as she listens to her father SHUT THE DOOR behind him. As we:

CUT TO:

13 EXT. DARK ALLEY - NIGHT

13

A single lightbulb over a DOOR with a small sign in both Chinese and English: RESTAURANT DELIVERIES. As Hsin appears, moving to the door and knocking loudly. After a moment, A LARGE CHINESE MAN answers the door, opening it only a small way. (X)

The two men exchange short, clipped conversation in Chinese before the door is opened wider and Hsin is admitted.

CUT TO:

14 INT. GAMING ROOM - NIGHT - SMOKE

14

thick in the air, rising to the ceiling of the dim room. Along with the CONVERSATIONS of 60 CHINESE MEN, who we see, as CAMERA TILTS DOWN, are sitting at a series of tables, some working as waiters, bringing drinks, tea, more cigarettes. It gives the impression of a speakeasy or a dimly-lit nightclub. But there is no identifiable activity going on.

Then, suddenly, there is NEW COMMOTION. As:

(CONTINUED)

14 CONTINUED:

14

ANGLE ON DOORWAY

where TWO ELDER CHINESE MEN enter, one carrying TWO JADE VASES, one carrying A HANDCARVED WOODEN BOX. As they move into the room, to a table set up just for them, the focus of attention and conversations turns to the TWO ELDER MEN.

The Elder carrying the wooden box sets it down, opens the lid. Inside we see NEAT STACKS OF AMERICAN CURRENCY. This brings VOLUME to the chatter of conversations.

ANGLE ON MEN IN CROWD

They are nodding, some are gesturing to the box. While the larger JADE VASE is passed among them. Each man deposits A SMALL, TRIANGULAR TILE (one of seven different colors) that clink into the vase. With each offering there are shouts, urgings of good luck.

Following the larger JADE VASE to Hsin, sitting amongst these men who are all dressed not dissimilarly, in work clothes. There are only a few business suits among the participants, otherwise it is a very working class group.

Hsin drops his tile in the vase and it clinks to the bottom. He passes it on. While:

ANGLE ON HEAD TABLE

The carrier of the vases is counting RED TILES into the smaller JADE VASE. Then one WHITE TILE, which he holds up and drops ceremoniously into the small jade vase.

As the larger vase is brought back to the table. Causing the conversation to WANE now as this man stands, reaching inside of the larger vase. Stirring the tiles with his hand, then drawing one out. And READING IT.

VASE MAN

Li Oi-Huan!

The silence is BROKEN now as CAMERA FINDS HSIN among the participants. Hsin shuts his eyes, an expression of relief. Or of anxiety. Maybe a combination of both. As:

(X)

THE SMALLER VASE

is passed from hand to hand. More SHOUTS of encouragement, more cacophony. As the vase finds its destination in A WIRY MAN with MILKY EYES who sits near Hsin.

The Wiry Man is shaking nervously as he holds the vase. The CONVERSATIONS ebb again now. As the Wiry Man shakes the vase three times. Then with trepidation he reaches in and removes one of the RED TILES. Reading it quickly, then clasping his fist tight around the object. A stricken look comes over him.

(CONTINUED)

14 CONTINUED: (2)

14

THE LARGE MAN

who opened the door comes over and removes the tile from the clasped hand of the Wiry Man. Reading it, then:

LARGE MAN

Xin!

This sends the room into a DIN. Men are on their feet now, jabbering excitedly. As the Large Man takes the Wiry Man by the arm, lifting him politely, but firmly from his seat.

The crowd parts as the Wiry Man is led through the crowd, past the table where the box full of money and the two men sit. CAMERA HOLDS ON TWO MEN at table, as the Wiry Man is led into the door they had entered from. And it shuts behind him.

The box full of money at the table is closed and the two men rise from their seats. Taking the jade vases, too, as they exit. Game over.

THE MEN IN THE CROWD

sit back down, drinking in relief now. Some moving to leave. Among them HSIN -- pushing his way to the door and exiting.

CUT TO:

15 CLOSE ON LARGE CLEAR JARS

15

filled with roots, strange organic items that defy identification. CAMERA TRACKING ALONG THEM until Scully's face appears, staring at us through one of the jars. (X)

SCULLY

I couldn't tell you what one of these things are. (X)

We are in:

INT. CHINESE APOTHECARY - NIGHT

Mulder stands with Glen Chao and Scully (who is bending down to look at these jars in a glass case) in a Chinese pharmacy where A WOMAN (WU) works behind the counter. Weighing some kind of finely-sliced root in old-fashioned hand scales. (X)

CHAO

Roots, mostly. Ginseng, turmeric. Then the more exotic stuff. Bear gall bladder, snake, shark fin.... prepared in tea or soup. (X)

(CONTINUED)

15 CONTINUED:

15

MULDER

So what had the victim been using?

(X)

Glen Chao puts the bags of medicinals they found in Johnny Lo's apartment on the counter, asks the woman what they are in Chinese. Then turns to the Agents.

(X)

CHAO

They're skullcap root and Chinese angelica. Used as painkillers.

SCULLY

For what?

(X)

CHAO

Headaches and toothaches mostly.

(X)

SCULLY

The packages have the name of this store on them. Did she know Johnny Lo? Or remember selling to him?

Chao asks her in Chinese. The woman nods her head, remembering.

MULDER

Ask her if she knows he's dead.

Chao does. The woman shakes her head, looking surprised.

MULDER

Or if she recognizes the characters painted on his door.

(X)

Chao removes his notepad, holds it so that the woman can read the characters he copied. Asking her if she indeed can ID the symbols. She speaks to Chao in a staccato Chinese then puts down her work and heads into a back room.

(X)

(X)

SCULLY

What was that about?

(X)

CHAO

She says the house was marked as Tsang Fang -- a haunted house.

(X)

MULDER

Haunted? You mean by ghosts?

(CONTINUED)

15 CONTINUED: (2)

15

CHAO

(X)

Yeah. It's hard to make an exact literal translation, but it's the same thing I told you about before -- what the Chinese call Yu Lan Hui. The Festival of the Hungry Ghosts.

MULDER

(X)

(seeing a connection)
The same festival they print the hell money for.

CUT TO:

16 INT. DARK ROOM - NIGHT

16

Top lit, from a single source in an otherwise dark and hazy room, we see the unlucky Wiry Man from the gaming room. He sits in a chair, drinking from a Chinese vessel. Holding it with both hands as his body trembles with fear. PUSH IN on the Wiry Man's face, with his frightened, milky eyes. (X)

CHAO (V.O.)

On the fifteenth of the seventh moon, they believe the gates of hell open and the ghosts of miserable and abandoned souls are free to roam the earth...

WIRY MAN'S POV

An ANCIENT ASIAN MAN MATERIALIZES out of the gloom. He appears translucent, though it's clear the robe he wears is from a century past.

CHAO (V.O.)

The food and gifts and hell money offered during the festival month are intended to appease the ghosts -- though never are they invited inside, for some spirits' appetite for blood is too strong.

RESUME WIRY MAN

His milky eyes fearful, but his trembling ceasing as the tea begins to take effect.

RESUME WIRY MAN'S POV

Another ghostly FIGURE -- an OLD WOMAN in pauper's rags -- materializes, followed by a third and fourth.

(CONTINUED)

16 CONTINUED:

16

CHAO (V.O.)

No offering is large enough to satisfy the ghosts; the Preta who wanders endlessly or Wu Chang Kuei who comes to collect the souls of dying men.

The ghostly Ancient Man approaches him now, reaching out his hand, o.s. PAST CAMERA. Pulling it back into frame. Holding in his hand now a spectral but very identifiable HUMAN HEART. (X)

RESUME WIRY MAN (X)

Reacting to this, the terror playing in his eyes. But the drug has taken control of him. His eyes close and his body goes limp. Then a man we haven't seen before, a Chinese Man with a HARD, CRUEL FACE, enters frame and takes the empty vessel from him. The man lifts his chin, pulling open one eyelid and staring at the Wiry Man's dilated eye. As we: (X)

CUT BACK TO:

17 INT. CHINESE APOTHECARY - NIGHT

17

Chao stands with Mulder and Scully, having finished his story.

MULDER

And you think these murders could be related? (X)

CHAO

(nodding)

It makes sense. The festival is just being completed. (X)

SCULLY

How about you, Detective? Do you believe in Yu Lan Hui? (X)

Chao smiles for the first time, though it is an ironic smile.

CHAO

I find it hard to argue with more than two thousand years of Chinese belief -- the things my parents and grandparents believe in. But the truth is, I'm haunted more by the size of the mortgage payments on my house. (X)

CUT TO:

18 EXT. CEMETERY - NIGHT - A PATROLMAN'S TRUCK

16

moves along the access road inside the cemetery, when:

THE TRUCK'S HEADLIGHTS

wash across headstones and markers until it finally hits A PILE OF DIRT flanking an EMPTY GRAVE. Caught in the spotlight, two figures, their CHINESE DEMON MASKS snarling at the light. Then a THIRD FIGURE pops up from out of the grave.

ANGLE ON THE TRUCK

as it comes to an abrupt stop. The PATROLMAN jumping out.

PATROLMAN

Hey! What are you doing!?

He runs at the spot where he saw the figures.

ANGLE ON GRAVE

As the Patrolman runs up, but the figures have vanished into the darkness. Again, as if by magic. The Patrolman looks around. He can't figure it.

TIME CUT TO:

19 EXT. GRAVE SITE - NIGHT

19

Police cars, lights FLASHING, are parked on the service road not far away. Scully and Mulder move up to the scene. Chao is not far behind them, arriving in his own car. The Agents are met by Lt. Neary, who walks with them to the gravesite.

NEARY

A night patrolman described two men in the same masks as the ones ID'd at the crematory.

SCULLY

What were they doing out here?

NEARY

We can't tell. They were spotted around this grave over here, but we can't figure what exactly they were up to.

MULDER

Is this a newly-dug plot?

NEARY

Yeah. They've got a burial service here at noon tomorrow.

(CONTINUED)

19 CONTINUED:

19

MULDER
Chinese?

NEARY
I don't know. We can check.
Chao --

(he gestures to the
detective)
See if you can get the name of
the future occupant.

(X)

(X)

SCULLY
I still don't see what anyone
would want with an empty grave.

(X)

Chao starts off, then stops. Watching with puzzlement as
Mulder, without warning, jumps in the grave.

(X)

SCULLY
Mulder --

NEARY
What the hell is he doing?

MULDER
Something just occurred to me.

MULDER has dug down a few inches when he stops, feeling
something.

CLOSE ON GRAVE BOTTOM

where Mulder's hand brushes the dirt away from a human face.

ANGLE UP ON SCULLY, NEARY

looking down on Mulder.

SCULLY
What did you find?

ON MULDER

Continuing to brush the dirt away, so that we get a better look
at the face -- a face we recognize as that of the unlucky Wiry
Man.

MULDER
Looks like there were going to be
two burials tomorrow.

Off the face of the buried Chinese Man, we:

END OF ACT ONE

ACT TWO

20 INT. AUTOPSY BAY - NIGHT

WIDEN to reveal Scully gloved and gowned, making notes to herself, pre-autopsy. Under a sheet is the body of the Wiry Man, who still has remnants of grave dirt on his exposed skin. A LEGEND reads: CORONER'S OFFICE -- CENTRAL STATION.

Mulder enters.

MULDER
What did you find?

SCULLY
A lot. And I haven't even finished my preliminary visual examination.

Scully pulls back the sheet covering the body, revealing the Wiry Man's torso. It's crisscrossed with SCARS, fine red lines creasing the white flesh. Most noticeable, however, is a ropey incision running down the sternum, still stitched with catgut.

SCULLY
This guy's like a jigsaw puzzle. These are all surgical incisions. From the color of the scars, I'd say they were all made within the last year.

MULDER
What was wrong with him?

SCULLY
My guess is nothing.

MULDER
Nothing? I don't understand.

SCULLY
Mulder, do you know what the human body's worth?

MULDER
Depends on the body.
(off her smirk)
I don't know. A few bucks.

SCULLY
It's worth a fortune.

MULDER
(realizing)
You think this guy was selling his body parts?

(CONTINUED)

20 CONTINUED:

20

She points to various scars on the Wiry Man's body.

SCULLY

A kidney, a portion of the liver,
bone marrow, a lobe of the lung.
A cornea. A person can lose
these things and live to cash
their social security checks.

MULDER

This guy won't be cashing any
social security checks soon.

SCULLY

No. But if I'm right, I think
we've found a man who truly left
his heart in San Francisco.

Scully starts to clip at the sutures binding the ropey scar in
the man's chest.

MULDER

Even if you're right, it doesn't
figure. There's not much long-
term business sense in dying.
And what connection does this
have to the crematory deaths?

SCULLY

I saw just one body, but the only
thing that wasn't burned to a
delicate crisp on Mr. Johnny Lo
was his glass eye.

Scully continues clipping the suture.

MULDER

You don't think this stuff could
be ending up in any Chinese
apothecary, do you?

SCULLY

(making a face)

I sincerely hope not.

(X)

MULDER

Maybe we should run it by
Detective Chao.

SCULLY

I don't think Detective Chao's
going to be a lot of help.

(CONTINUED)

20 CONTINUED: (2)

20

MULDER

Why?

(X)

SCULLY

I don't know. He hasn't been much more than a tour guide so far.

(X)

As she is saying this, Scully sees something o.s. that makes her jump, let out a muffled scream.

(X)

SCULLY

Oh my god...

(X)

(X)

RAKING ANGLE ON SUTURED INCISION

as a GREEN POND FROG pushes its way out of the flaps of dead skin.

RESUME MULDER AND SCULLY

Reacting to this.

(X)

MULDER

Talk about a frog in your throat.

(X)

CUT TO:

21 INT. GAMING ROOM - NIGHT

21

The smoky room is once again filled with Chinese Men seated at the series of tables. The air is filled with the noisy chatter of conversation as one of the jade vases is passed up to:

ANGLE ON TABLE

Where the TWO MEN sit with the box full of money. The Vase Man is putting red tiles into the smaller jade vase, finishing with the final white tile. As the LARGER VASE is passed up to them and the man who drew the tiles from the vase before rises. He reaches into the vase and removes another tile.

VASE MAN

Hsin Shuyang!

ANGLE ON TABLE

TRACKING FAST ALONG THE FACES OF MEN as they look to the place where the CAMERA COMES TO AN ABRUPT STOP. On the face of Hsin, the man we met earlier, the father of Kim. He has a look of excitement, but he's more anxious than anything else.

(CONTINUED)

21 CONTINUED:

21

NEW ANGLE ON TABLE

As the smaller jade vase is passed along, man to man, ending its journey with Hsin. There are shouts of encouragement from the men around him. The room filled with the buzz of anticipation -- quieting when Hsin finds his nerve. He shakes the vase three times, then reaches in and removes a red tile. Without reading it, he clasps his hand around it, holding it tight. What we see on his face now is not happiness or excitement, but hope and fear. He puts one hand over his eyes. (X)

As the Large Man moves to him and removes the tile from his fist. Reading it for the quiet, expectant room.

LARGE MAN

(X)

Yenjing!

The room erupts again, shouts going up. As Hsin is helped up from his seat, escorted past the head table and the two men, taken off into the smokey distance. Into the single door where he disappears from our sight. As we:

CUT TO:

22 INT. DETECTIVE GLEN CHAO'S OFFICE - MORNING

(X) 22

Chao is sitting at his desk, speaking on the phone in Chinese, when a hand comes into frame. Depositing on his desk THE LIVE POND FROG, now in a glass jar with holes in the lid. Chao looks up to see:

ANGLE TO INCLUDE MULDER AND SCULLY

Looking down at him expectantly. Chao takes a beat, then says something in Chinese to the person on the other end of the line and hangs up.

CHAO

What's this?

SCULLY

We're hoping you can tell us. We found it in the chest cavity of the body dumped in the grave.

CHAO

This?

SCULLY

You said the frog was a symbol of luck and prosperity. Unless this is somebody's sick joke, I'd say it must have another meaning. (X)

(CONTINUED)

22 CONTINUED:

22

CHAO

If it does, I don't know it.
This could be some kind of Triad
symbol. Something to do with
organized crime.

(X)

SCULLY

Let me ask you this -- have you
heard any word on the streets
about the black market selling of
body parts?

CHAO

Where? Here? In Chinatown?

SCULLY

Anyone being kidnapped or
abducted, waking up with a
missing cornea or kidney...? Or
maybe giving them up willingly.
As a way of making money among
the new immigrant population.

CHAO

I've never heard of such a thing.

SCULLY

Well, the man with the frog in
his chest was missing those very
things and a few more. All taken
prior to the time of death,
before the final removal of his
heart.

Chao looks stunned, shaking his head.

SCULLY

I found traces of a narcotic in
his system, either made from or
mixed with tea leaves. This was
probably used to sedate him,
maybe without his knowledge. And
I found what is known as "sterile
ice" on the skin in and around
the incision in his chest. It's
a substance used to preserve
human organs for transplant.

(X)

CHAO

I don't know anything about it.

Mulder and Scully stare at Chao. There is a moment of silence
in which Chao seems to telegraph a greater uneasiness. As he
picks up the frog, not wanting to meet their eyes.

(CONTINUED)

22 CONTINUED: (2)

22

MULDER

We're going to need some more help from you here, Detective.

CHAO

(bridling)

What's the implication? That I'm not trying to help?

SCULLY

Whether it's you resent us being here or you feel a protectiveness toward the Chinese community, that's my impression.

(X)

CHAO

You have no idea what you're dealing with here. This isn't some lacquer box you can just lift the lid on and discover its contents. You look at me and see a Chinese man, where these people see an ABC -- a cop, a lofan -- just like you. You think because I speak the language that I can help you. But these people speak a language that even I can't understand -- the language of silence.

Chao, fueled by his own indignation, rises, shuffling through some papers in a file basket. While Mulder and Scully, chastened by his outburst, exchange glances. Then Chao removes a paper with handwriting on it, slaps it in Mulder's hand.

MULDER

What's this?

CHAO

While I was sitting here twiddling my thumbs, I just happened to run down the name of the company and the installer of that new carpet in Johnny Lo's apartment.

Chao is putting his sportcoat on now, heading out. Off Mulder and Scully's further chastening, we hear the prelap of A SHRILL DOOR BUZZER. As we:

CUT TO:

23 INT. APARTMENT HALLWAY - MORNING

23

Chao stands at the door of an apartment in the dingy, windowless, dimly-lit hall. Mulder and Scully are with him. He presses the buzzer again. Then there is the sound of the safety chain being removed, before the door opens and we see:

HSIN

The man we last saw being taken away in the gaming room. Who we probably imagined we wouldn't be seeing again. Seeing again alive, at least. He looks out through the crack in the door, only one of his eyes visible to Chao and the Agents.

CHAO

Mr. Hsin?

HSIN

(in Chinese)

What do you want?

CHAO

Do you speak English, Mr. Hsin?

HSIN

I speak poor English.

Chao shows his badge.

CHAO

I'm Detective Chao, with the San Francisco police. May we have a word with you?

HSIN

I'm late for work.

CHAO

It should only take a few minutes. May we come in?

Hsin thinks about this, then reluctantly closes the door to remove the safety chain.

CUT TO:

24 INT. HSIN'S APARTMENT - MORNING

24

Chao and the Agents enter, passing by Hsin who stands holding the door, half his body and face still hidden from our view. As they pass into the equally dimly-lit apartment, Hsin closes the door and for the first time we see he has A WHITE BANDAGE COVERING ONE EYE.

ANGLE TO INCLUDE MULDER, SCULLY, CHAO

reacting to this.

(CONTINUED)

24 CONTINUED:

24

SCULLY

Can I ask -- what happened to
your eye, Mr. Hsin?

HSIN

Accident at work. Carpet tack.

Mulder and Scully exchange looks.

MULDER

How long have you been in the
country, Mr. Hsin?

HSIN

Three years.

MULDER

Do you live here alone?

Before Hsin can speak, Kim's voice from the next room provides
the answer.

KIM VOICE (O.S.)

Who's there?

HSIN

My daughter.

Chao moves over to look into the dim hallway where the voice
just came from.

SCULLY

You laid some carpet in an
apartment that was occupied by a
man named Johnny Lo.

As she questions Hsin, Mulder moves into the kitchen, doing a
visual survey. Seeing the BAY AREA CARPETEERS work shirt
hanging on its hook. And seeing:

A RED TILE

(X)

on a window sill. Like the ones we saw used in the gaming
hall. Like the one that Hsin drew from the vase. Mulder picks
it up, turning it over, studying it.

(X)

(X)

(X)

RESUME HSIN AND SCULLY

HSIN

I don't know the name. The man
I work for tells me address only.

(CONTINUED)

24 CONTINUED: (2)

24

SCULLY

We contacted the man you work for. He said this must have been a side job you took. He doesn't have a record of a work order.

HSIN

What was the name of the man who lived in this apartment?

SCULLY

Johnny Lo. He's dead now. Murdered. And we think the carpet was laid there to cover up evidence.

Hsin raises his eyebrows. He's a respectably good liar.

25 INT. KIM'S BEDROOM - MORNING - CONTINUOUS

25

Det. Chao pokes his head into Kim's bedroom, sees her lying in bed with her eyes closed. She looks fevered, frail. She senses his presence and opens her eyes. (NOTE: The following dialogue is in Chinese, with subtitles.)

(X)
(X)

KIM

Where's my father?

CHAO

He's here.

KIM

Who are you?

CHAO

I'm just here asking him some questions.

And he slips away. CAMERA HOLDING ON KIM, on her worried look.

26 RESUME SCULLY, HSIN, MULDER

26

HSIN

I don't know any of this.

SCULLY

Did you remember who called you about the job? Who asked you to do the work?

HSIN

I think I remember this job. A man came to me, offering me cash.

(CONTINUED)

26 CONTINUED:

26

SCULLY

Did you see blood stains on the padding when you laid the carpet, Mr. Hsin?

HSIN

Blood stains?

Mulder steps in, drawing Scully's look. He's gesturing to her behind Hsin. Gesturing to the door. That he wants to go. As Det. Chao re-enters, too.

MULDER

Thank you, Mr. Hsin. If we need anything more, we'll get back.

Mulder is moving past him to the door. Opening it in an effort to get the others out the door. But Det. Chao hangs back, begins talking to Hsin in Chinese -- questioning him.

27 INT. HALLWAY OUTSIDE HSIN'S APARTMENT - CONTINUOUS

27

OVER MULDER AND SCULLY, watching Chao as he presses Hsin, gesturing in the direction of the back bedroom where he saw Kim. Hsin answers in an animated, supplicating way.

ON MULDER AND SCULLY

watching this.

SCULLY

What's up?

MULDER

(his eye on Chao)

Tell you in a second.

As the conversation ends and Chao exits. Hsin closing the door behind them.

MULDER

What was that about?

CHAO

He's got the back window blocked up. I told him it was a firetrap.

Mulder studies him, as if he doesn't believe him. But Chao remains poker-faced. Until Mulder holds up the red tiles he picked up in Hsin's apartment.

MULDER

Ever seen one of these?

(CONTINUED)

27 CONTINUED:

27

Chao takes it, studies it.

CHAO

No.

MULDER

Do you know what it says?

CHAO

It's the character for wood.

MULDER

Wood.

CHAO

Why, what are you thinking?

SCULLY

(following this)

That this guy didn't have an accident at work.

MULDER

I think he's missing an eye. And I'd like to know how he really lost it.

SCULLY

Maybe we should monitor Mr. Hsin's movements.

MULDER

Yeah. My bet is they're not to the ophthalmologist.

Off Chao's non-response, we:

CUT TO:

28 INT. HSIN'S APARTMENT - HSIN

28

is at the door, an ear cocked to the hallway, trying to listen. (X)
But he's turned by the VOICE of his daughter. (NOTE: The (X)
following is in Chinese, with subtitles.) (X)

KIM'S VOICE

Daddy?

ANGLE TO INCLUDE KIM

Standing in her bedclothes in the hall doorway leading back to her bedroom. Here we can see just how frail and fragile she is. Ghostly.

KIM

Are you in some kind of trouble?

(CONTINUED)

28 CONTINUED:

28

HSIN

What are you doing?! Go back to bed -- you should be in bed.

He moves to her, trying to shepherd her back into the hallway, but she resists him.

KIM

What happened to your eye!?

HSIN

I had an accident.

KIM

What kind of accident?

HSIN

A work accident!

KIM

You couldn't have. I saw you after work last night. Before you went out to one of your meetings. This happened last night --

HSIN

It's no business of yours! Do you understand?!

KIM

No, I don't understand.

HSIN

How will you get well?! How will you get well if we don't have the money for the doctors?!

KIM

What would I do if something happened to you? I'm just worried about you --

HSIN

I wake up every day and worry! Have I made a mistake? Am I a fool to try and survive in a world of lofans? Do our ancestors scorn us for leaving our home? Is that why you are sick now?

KIM

You're not to blame.

(CONTINUED)

28 CONTINUED: (2)

26

She touches him, then holds him tenderly. He is shaking with emotion.

HSIN

Who's to blame? If you can't get help, who's the one to blame if not me...?

He starts to cry now, the tears streaming from under his eyepatch flowing red onto his cheek. And onto the nightgown of his daughter. As we:

CUT TO:

29 EXT. DET. CHAO'S TOWNHOUSE - NIGHT - WIDE APT. DOOR

29

Chao's car pulls up out front. The engine kills and the headlights blink off. Chao exits. Moving TOWARD CAMERA to the front door.

As he approaches, we see him react to something. Something that slows his gait, turns his last few steps to the door into cautious ones.

HIS POV

On his door are painted the same CHINESE CHARACTERS. In white paint.

RESUME CHAO

as he touches the paint. It is fresh, wet. He looks around into the surrounding neighborhood, searching for who did this, but there is no movement, no sign of anyone.

Nervously now, he puts his keys in the door. His hands trembling as he does.

30 INT. TOWNHOUSE - LIVING ROOM - NIGHT

30

As Chao pushes through the door, closing it behind him and putting on the safety chain. Turning, only to find:

THE THREE MASKED DEMONS

Their faces appearing out of darkness. Almost as if they are disembodied. Ghosts. As we:

END OF ACT TWO

ACT THREE

31 OMITTED

31

31A EXT. ALLEY OR STREET OUTSIDE HSIN'S BUILDING - NIGHT

31A

LONG LENS down the street where a PACK OF NOISY FIRECRACKERS EXPLODES. The YOUTHFUL PERPETRATORS running off down the street. CAMERA TRACKING THEIR FLIGHT, THEN RACKING to a car parked in the f.g. street (or alley) where Mulder sits.

31B INT. MULDER'S N.D. RENTAL CAR - NIGHT

31B

Mulder checks his watch, looking up at Hsin's building:

MULDER'S POV OF HSIN'S APARTMENT WINDOW

The lights are on with the curtains drawn.

RESUME MULDER

Rubbing his eyes, then leaning his head back. Straightening like a shot when a hand reaches into f.g. and yanks open the passenger door.

ANGLE TO INCLUDE SCULLY

Sliding in and shutting the door.

SCULLY

You look like you just saw a ghost.

MULDER

I'm getting tired. And punchy. One more string of firecrackers goes off and I'm going to get out of the car and shoot somebody.

SCULLY

He hasn't left the apartment, has he?

MULDER

No. I'm glad you're here. I was just about to go up and ask Mr. Hsin if I could use his bathroom.

SCULLY

You can use the one down at St. Francis Hospital.

MULDER

What do you mean?

(CONTINUED)

31B CONTINUED:

31B

SCULLY

Detective Chao was attacked tonight in his townhouse. I just got a call from Lt. Neary. He said he'd been cut pretty bad.

MULDER

Cut by whom?

SCULLY

I don't know. But I think we should go find out.

Mulder is already starting the car.

31C RESUME EXT. ALLEY OUTSIDE HSIN'S BUILDING - NIGHT

31C

As the car's lights come on and Mulder pulls away, TOWARD CAMERA. The only sign of movement in the empty alley, except for A PEDESTRIAN who is walking AWAY FROM CAMERA.

As Mulder's car exits frame, CAMERA TRACKS up behind the Pedestrian, who stops now, TURNING TO CAMERA. PUSHING IN on his face. It is the Hard Faced Man, the guy we saw in Act One. In the room with the ill-fated Wiry Man, checking the Wiry Man's eye as he became unconscious.

CUT TO:

32 INT. HSIN'S APARTMENT - NIGHT

32

The sound of the BUZZER brings Hsin to the door. His eyepatch now dabbed with red at the bottom from his bloody tears. (NOTE: The following dialogue will be in CHINESE with subtitles.)

HSIN

Who is it?

HARD-FACED MAN (O.S.)

Shanxi O.

Hsin takes a beat of nervous hesitation, then opens the door. Admitting the Hard-Faced Man.

HARD-FACED MAN

I did not receive your payment.

HSIN

(strong but nervous)
I want out.

(CONTINUED)

32 CONTINUED:

32

HARD-FACED MAN
(even, calmly)
You want out of the game?

HSIN
I quit. No more.

HARD-FACED MAN
You've been luckier than most,
Hsin. All this time and one bad
draw. Most men would be happy to
trade places with you. The pot
is now almost two million
dollars. One draw, Mr. Hsin.
One draw and maybe you'll win
more than I did.

33 INT. HSIN'S APARTMENT - NIGHT - KIM

33

is up out of her bed, secretly listening to this at the door.

34 RESUME HARD-FACE MAN AND HSIN

34

HSIN
But maybe I'm not so lucky --

HARD-FACED MAN
-- the money could help to save
your daughter's life --

HSIN
Maybe I'm not so lucky. Maybe my
daughter will die with no father
at her side. Alone with
strangers.

HARD-FACE MAN
You should have thought of this
before you entered the game,
Hsin. You understood the rules.
No one talks about the game -- no
one leaves the game.

HSIN
But my daughter!

HARD-FACED MAN
Those are the rules. They cannot
be broken, or it's said the Preta
and the fires of Ti Yu will
consume you.

HSIN
Please! I beg you!

(CONTINUED)

34 CONTINUED:

34

HARD-FACE MAN
It is not my choice.

He opens the door and leaves. Leaving Hsin suffering in the prison of his dilemma. Anguished and pained. As:

35 KIM

35

Holds her hand over her mouth, stifling her own emotions. Realizing now that her father is in desperate trouble.

CUT TO:

36 OMITTED

36

37 INT. HOSPITAL - NIGHT - MULDER AND SCULLY

37

come hard through a set of double doors, see a familiar face.

LT. NEARY

is standing down at the end of a corridor talking to TWO UNIFORMED OFFICERS. When he sees Mulder and Scully he breaks, moving toward them.

SCULLY
How is he?

NEARY
He's gone. I got down here to see him and he wasn't in his bed.

MULDER
Did anybody see him get up?

NEARY
A nurse said they'd just finished sewing him up, that he'd gotten up to go to the bathroom and that's the last anybody saw him.

SCULLY
Why would he just take off?

Neary shakes his head. It's a mystery. But suddenly Agent Mulder has an idea.

MULDER
Can we see his chart?

NEARY
His chart? Sure. I guess.

(CONTINUED)

37 CONTINUED:

37

Scully wonders where Mulder is going with this. As Neary heads off, they follow at a distance.

SCULLY

You want to see what his injuries were?

MULDER

No. Just what his blood type is.

SCULLY

His blood type?

MULDER

Why would he run, Scully?

(X)

SCULLY

(strongly)

You think Chao's involved?

MULDER

Maybe his heel dragging was a diversion; and the ghost stories a ruse.

(X)

(off her look)

What was the hemotype of the blood we pulled off the carpet padding?

Scully sees now where he's going with this. Pulling out her notepad and flipping through it. As Neary returns with the chart.

SCULLY

O negative.

Mulder takes the chart, flips a page. Then:

MULDER

William Chao. O negative. A coincidence?

He hands her the chart. She reads it, shaking her head.

NEARY

Wait a second. What are you saying?

SCULLY

That the blood we found on the carpet padding in the victim's apartment was Detective Chao's.

MULDER

And I'd be willing to bet he ordered the new carpet installed, too.

(CONTINUED)

37 CONTINUED: (2)

37

Scully looks up from the chart. Realizing.

SCULLY

Mr. Hsin.

MULDER

I don't think that conversation
we overheard was about any
firetrap.

CUT TO:

38 INT. HALLWAY OUTSIDE HSIN'S APARTMENT - NIGHT

38

As the door opens. It is not Hsin but his daughter, staring
out at the agents with dark-circled eyes.

KIM

Yes?

SCULLY

Hi. We're looking for Mr. Hsin.
Is he home?

KIM

No. I'm sorry.

Mulder and Scully exchange a brief glance. He stays in all day
and as soon as they let him out of their sight he's gone.

SCULLY

Are you his daughter?

KIM

Yes.

SCULLY

May we talk to you?

Kim looks at them hesitantly, then she closes the door. Off
the SOUND of the safety chain being unhooked, we:

SHORT TIME CUT:

38A INT. HSIN'S APARTMENT - NIGHT - CONTINUOUS

38A

CAMERA SLIDING OFF something interesting and common to Chinese (X)
households (but NOT Buddhist religious icons, per Standards and (X)
Practice objections!) FINDING MULDER AND SCULLY standing in (X)
the kitchen.

MULDER

What's he involved in, Kim?

(CONTINUED)

38A CONTINUED:

38A

KIM

stands across from them, wearing an old bathrobe. She is frightened and very worried.

KIM

I don't know. He goes out. I know he does it for me. Because of me.

SCULLY

You're sick, aren't you?

KIM

I was diagnosed with acute lymphocytic leukemia six months ago.

SCULLY

But that's a treatable form of cancer.

KIM

We don't have money or insurance. Now I fear that my father may have done something illegal. That he's made a mistake and something bad is coming.

MULDER

Who are these men that visit him?

KIM

I don't know them. All I hear is my father saying he wants out -- he wants out. Of what I don't know.

Mulder reaches in his pocket and pulls out THE RED TILE. As Scully notices something pinned on the wall near the phone or an area devoted to home business.

MULDER

Do you know what this is, Kim?

KIM

(taking it)

No.

(X)

MULDER

It was sitting here on the window sill before. Do you know what it says?

(CONTINUED)

38A CONTINUED: (2)

38A

KIM

It's the symbol for wood. But in Chinese it also corresponds to the eyes. Like fire does to the heart, and earth to the flesh.

She hands the tile back. Mulder looks at Scully, this is starting to add up. Scully pulls the pinned paper off the wall.

SCULLY

This is a Human Leukocyte work-up. Was your father rejected as a bone marrow donor?

KIM

Yes. Several months ago.

SCULLY

(reading further)

This is from the Organ Procurement Organization. It's dated only a month ago. Your father had an HLA, but he also had his kidneys measured, and his liver...

Looking at Mulder. Putting the pieces together. He looks at the tile again, realizing:

MULDER

They're playing some kind of game.

CUT TO:

38B INT. GAMING ROOM - NIGHT

38B

LONG LENS across the smokey room filled with Chinese men, finding Hsin entering. Moving through the crowd to find a seat at one of the crowded tables. The room is filled with its usual din of conversation.

NEW ANGLE ON HSIN

as he finds his seat, looking apprehensively off at:

THE HEAD TABLE

where the two men carrying the wooden box full of money and the jade vases appear. The man with the box sets it down on the table and opens it, revealing all the stacks of cash inside.

(CONTINUED)

38B CONTINUED:

38B

RESUME HSIN

Sweat beading on his brow, staring at the money as if he were willing it to be his. That his wishes might be answered. While the men around him jabber on even more animated in the presence of the coveted riches. Off Hsin's relative stillness in the midst of the excitement around him, we:

CUT TO:

39 INT. EMPTY HALLWAY - ORGAN PROCUREMENT ORGANIZATION - NIGHT

39

There is no one in the stark white hallway. Though we hear a LOUD POUNDING O.S. After a moment, someone appears in the hallway out of a door. A WOMAN STAFFER, stepping out to see what the fuss is someone's raising. She looks down the hallway at:

HER POV ON GLASS FRONT DOORS

Where Mulder and Scully stand pounding on the doors. A LEGEND reads: ORGAN PROCUREMENT ORGANIZATION, DOWNTOWN SAN FRANCISCO.

The Staffer comes to the doors.

STAFFER

We're closed.

Then seeing the badges that are being held up to the window, she goes for her keys, twisting them in the lock.

SCULLY

Thank you. We need some information. And we need it as quickly as possible.

STAFFER

What kind of information?

SCULLY

You had a man come here named Hsin. First name Shuyang. He had an HLA work-up and some other --

STAFFER

I think I may know what this is about.

MULDER

What?

(CONTINUED)

39 CONTINUED:

39

STAFFER

We've seen a number of Asian men come in for typing and antigen work-ups, but when we find a compatible recipient for them, their doctor says they've left the area or disappeared.

MULDER

Do you have a phone number or address for this doctor?

STAFFER

I'm sure I do.

CUT TO:

39A INT. GAMING ROOM - NIGHT - THE HEAD TABLE

39A

where the large jade vase is passed up. The man who draws the tiles rises, dipping his hand into the vase and pulling out a tile. Reading it to the room.

VASE MAN

Hsin Shuyang!

ANGLE ON HSIN

Reacting to his name being called. Jostled now by the men around him who are SHOUTING at him in Chinese. Shouts of good luck, shouts of jealousy. Hsin watches as:

THE SMALLER VASE

is being handed man-to-man, coming down his way. As we:

CUT TO:

39B INT. MULDER AND SCULLY'S N.D. RENTAL CAR - NIGHT

39B

Mulder drives, laying on the accelerator. Scully is on her cell phone, listening. Then:

SCULLY

Yes, thank you.

(then to Mulder)

The phone company's giving me an address for the phone number.

(back to phone)

I'm here. Three one one Porter.

Right. Thank you.

CUT TO:

40 OMITTED 40

41 EXT. CHINATOWN STREET - NIGHT 41

As Mulder pulls the rental car to the curb across the street from a Chinese restaurant. The flashy lights of Chinatown glistening in the b.g.

42 INT. RENTAL CAR - NIGHT - CONTINUOUS 42

Mulder and Scully stare out the window at:

THEIR POV

311 Porter Street is a restaurant called HO HO'S It is dark inside, either closed or out of business. (X)

MULDER

Three eleven Porter, right?

SCULLY

Yeah. That's where the phone's registered.

They're both confused now, frustrated. Until Mulder sees something:

MULDER

Looks like the place after all. (X)

THEIR POV

Detective Chao is moving through the street crowd to the dark restaurant. Checking both ways first, he removes keys from his pocket and opens the restaurant door. Disappearing into the darkness inside.

RESUME MULDER AND SCULLY

exiting the car. Crossing through the moving traffic between them and the restaurant.

CUT TO:

43 thru 45 OMITTED 43 thru 45

46 INT. GAMING ROOM - NIGHT - HSIN 46

has the jade vase in his hands now. The crowd around him is boisterous, until he SHAKES THE VASE THREE TIMES. Then, as if he is willing good fortune to himself, he dips down into the vase and removes a red tile.

(CONTINUED)

46 CONTINUED:

46

CLASPING IT tightly in his fist, closing his eyes. As tears begin to stream. The Large Man comes to Hsin, removing the tile from his fist. Reading it for the crowd. (X)

LARGE MAN

Xin!

The crowd ERUPTS at the word. And for the first time, unlike the others, Hsin gets up. As if he might run. But the mass of men prevent his exit. A wall which surrounds him now, like a mad dog caught by hunters. As the Large Man grabs Hsin roughly. (X)
(X)
(X)

LARGE MAN

(in Chinese)

You know the rules.

ANGLE ON DET. CHAO

(X)

He's entered the room through a doorway. Seeing through the crowd that Hsin has drawn unluckily. (X)
(X)

RESUME HSIN

(X)

As the frightened Hsin is dragged through the crowd by the Large Man, disappearing from sight. As we: (X)

END OF ACT THREE

ACT FOUR

- 47 INT. CHINESE RESTAURANT - NIGHT - CLOSE (X) 47
- Mulder and Scully are at the front door, Mulder working the lock with a lockpick. Scully keeping a watchful eye on the mostly CHINESE PASSERSBY as he does. (X)
(X)
- As the door lock CLICKS open, Mulder and Scully enter. (X)
- WIDER ANGLE (X)
- Dark and deserted, with overturned chairs stacked neatly atop the tables. The only light comes from the streetlights outside, which make the Chinese characters painted on the windows stretch long shadows across the restaurant floor.
- Mulder and Scully are both carrying small flashlights, moving deeper into the restaurant. Trying to determine where Chao might have gone. (X)
- 48 OMITTED 48
- 48A INT. CHINESE RESTAURANT KITCHEN - NIGHT (X) 48A
- As the Agents move deeper into the dark, non-operating facility. Coming past the old, RUSTY grills. Mulder stops, sniffing the air.
- MULDER (X)
That's definitely not Chinese
food I'm smelling.
- Scully moves up behind him, training her beam on the ground at their feet. Where there is a thin stream of liquid on the floor. (X)
(X)
- MULDER (X)
It smells like rubbing alcohol.
- SCULLY (X)
(knowingly)
Or sterile ice.
- The thin stream leads from: (X)
- ANGLE ON FOUR DOOR, STAINLESS STEEL FREEZER (X)
- As Mulder's light passes over it, it gleams in the beam. (X)
Drawing him to it. Scully right behind him. Mulder reaches (X)
for one door, Scully another.

(CONTINUED)

48A CONTINUED:

48A

ANGLE ON MULDER

Pulling plastic bags of frozen dim sum, potstickers, etc. from inside the compartment. CAMERA TRANSFERRING to Scully, doing the same until Mulder's:

ANGLE FROM INSIDE FREEZER

MULDER

Scully...

Scully's head appears next to his, her eyes following his flashlight beam to the rear of the freezer, illuminating SEVERAL PLASTIC CONTAINERS which are half or three-quarters full of liquid. And which contain the silhouetted shapes of ORGANS.

REVERSE OVER MULDER AND SCULLY

Mulder reaching in and pulling one of the containers out, setting it on a counter. Scully helping him pop the lid. He reaches in and pulls out a small frosty container, rubbing the frost away with his finger. Inside, suspended in the slushy liquid, is a HUMAN EYEBALL. Staring out at them. (X) (X) (X)

CUT TO:

48B OMITTED

48B

48C ANOTHER EYEBALL

48C

This one also human. But belonging to the hapless Hsin, his eyelid held open by the open by The Hard-Faced Man. CAMERA ADJUSTING to reveal we are:

48D INT. DARK ROOM - NIGHT

48D

The Hard-Faced Man gestures to another man who we see has joined him in the room. He is the NURSE. Together they heft Hsin's limp body from the chair where he sits. As the unlucky Wiry Man had sat before him.

CUT TO:

49 INT. GAMING ROOM - NIGHT - CONTINUOUS

49

ANGLE ON VASE MAN, MONEY MAN

The Vase Man resetting the small tote board standing. As the Money Man is closing the lid on the wooden box of cash. When Det. Chao pushes through the crowd, grabbing the Vase Man's arm. He speaks in Chinese.

VASE MAN

What are you doing?

(CONTINUED)

49 CONTINUED:

49

CHAO

Putting a stop to this.

(X)

The CROWD REACTS to this. Going silent, all eyes intensely focused on this altercation.

(X)

(X)

VASE MAN

You've been warned once, Chao.
There will be no more warnings.

(X)

Chao sees:

(X)

THE LARGE MAN

(X)

pushing his way through the crowd, moving toward them. As:

(X)

CHAO

(X)

pulls his gun, causing SHOUTS to erupt. A slight PANIC.

CHAO

Let him go. His daughter is
dying. You are killing two
people. Not one.

(X)

VASE MAN

That is the game, Mr. Chao.
Those are the risks. You are
just as much a part of it. We've
paid you well to protect the game
from the lofan.

(X)

CHAO

Then the game is over.

(X)

Chao reaches for the table where the Vases and the Money Box sit, KNOCKING IT OVER. The objects spilling to the floor, where:

(X)

ANGLE ON FLOOR

Where the MONEY SPILLS. And the vases break, CAMERA FAVORING THE SMALLER VASE, revealing only RED TILES, all with the HEART SYMBOL. No WHITE TILE. CAMERA WHIPPING back up to the faces of Chao, the Vase Man and the Money Man.

(X)

(X)

(X)

CHAO

(realizing)

They're all the same. The game
is fixed.

(X)

Suddenly, ANOTHER VOICE comes up from the crowd.

(X)

MAN'S VOICE

(in Chinese)

It was all a lie!

(CONTINUED)

49 CONTINUED: (2)

49

THE CROWD

Stares at the discovery in stunned silence, looking up at the now deeply-disturbed Vase Man. (X)

ANOTHER MAN

(in Chinese)

The game has no winners!

Suddenly, the room erupts into CHAOS, with men smashing furniture, the men closest to the Vase Man and the Money Man trying to tear them limb from limb. As these men go down on a heap in the fracas. While: (X)
(X)
(X)

ANGLE ON FLOOR (X)

Where ANGRY MEN fight and scrape for the cash that has spilled free. (X)

CHAO (X)

is in the middle of the melee, still holding his gun. Trying to push his way out of the chaos. (X)
(X)

CUT TO:

49A INT. KITCHEN - MULDER AND SCULLY (X) 49A

Moving from the refrigerator area, reacting to the SOUNDS OF FIGHTING o.s. (X)

SCULLY

What is that? (X)

MULDER

It's coming from upstairs. (X)

ANGLE ON STAIRWAY (X)

as Mulder and Scully move TO CAMERA, pulling their guns.

RESUME GAMING ROOM - ANGLE ON DOOR (X)

Where Mulder and Scully enter, reacting to the mob scene inside. Seeing: (X)

MULDER

Chao. There! (X)

THEIR POV (X)

(CONTINUED)

49A CONTINUED:

49A

Across the room, on the other side of the brawl, Chao is exiting in the door where we saw the Wiry Man disappear. Way back in Act One.

CUT TO:

50 OMITTED

50

51 INT. MAKESHIFT OPERATING ROOM - NIGHT - CLOSE - A POND FROG (X)

51

CAMERA ADJUSTS to reveal it's one of SEVERAL LIVE FROGS in glass containers atop a counter alongside an array of surgical supplies and equipment. In addition to containers of STERILE ICE awaiting organs. A HAND enters frame, picking up a thick surgical SWAB as we go: (X)

WIDER - THE ROOM

In final preparatory stages for surgery. A BRIGHT LIGHT shines down on

HSIN

Lying semi-conscious on a surgery table. The NURSE uses the surgical swab to apply Betadyne solution to Hsin's naked chest, staining it a dark orange color.

THE HARD-FACE MAN

Rips a length of surgical plastic from a spool, bringing it to Hsin's chest, where he presses it down against his Betadyne-stained flesh.

HSIN

Fighting helplessly against the anaesthetic. His eyes fighting to find focus.

HSIN'S POV

The translucent GHOST of his DAUGHTER Kim materializes behind the Nurse. She moves toward him, staring down at her father mournfully.

HSIN

Tears make flat streams down his cheek, but he cannot find the strength to struggle against the drugs. He mumbles under his breath.

HSIN

(in Chinese)

Forgive me. I beg you to forgive me.

(CONTINUED)

51 CONTINUED:

51

ANGLE - THE HARD FACE MAN

Steps forward from the darkness wearing surgical scrubs. As the Nurse hands him a stainless-steel scalpel:

(X)

HARD FACE
(in Chinese)
They forgive you.

(X)

The Hard Face takes the scalpel to Hsin's chest, as:

(X)

CHAO

(X)

Burst into the room, service revolver in hand. He looks from Hsin lying on the chair to Hard Face standing above him. They speak in Chinese.

CHAO
Step away.

HARD FACE
It's too late.

(X)

CHAO
I said step away.

(X)

HARD FACE
Don't be a fool.

(X)

With no further warning, Chao points his revolver at Hard Face, FIRING. The blast knocks Hard Face off his feet. He falls backward, landing hard on the floor.

Suddenly:

MULDER'S VOICE
Drop your weapon, Chao! Drop it!

(X)

Chao raises his hands, letting his gun fall to the floor.

Mulder and Scully move into the room from the hallway behind him. Mulder pushes Chao against the wall, handcuffing him, while Scully moves to Hsin, feeling his neck for a pulse.

SCULLY
(to Mulder)
He's alive.

Scully pulls out her cell phone. While she calls for paramedics, CAMERA FINDS the Hard Faced Man, lying on the floor. He's been shot in the shoulder, but he seems disturbingly calm, staring up at Chao with a look of cold determination.

(CONTINUED)

51 CONTINUED: (2)

51

HARD FACE
(in Chinese)
You should've killed me.

Mulder looks from Hard Face to Chao.

MULDER
What did he say?

Chao looks shaken, a man who knows he's doomed.

CHAO
He said the game's not over.

Mulder looks back at Hard Face, considering the odd meaning of this. As we:

DISSOLVE TO:

52 OMITTED

52

53 BLACKNESS

53

Camera moves through the darkness as we hear:

HARD FACE'S VOICE
My people live with ghosts. The
ghosts of our fathers -- and our
father's fathers.

(X)

CAMERA PANNING to REVEAL THE HARD FACED MAN. It's only as we go to a NEW ANGLE we see we're:

INT. INTERROGATION ROOM - DAY

Where Scully stands across from the Hard Faced Man, a sling bracing the shoulder where he was shot. The room is dark save for the light spilling across the interrogation table at which he's seated.

(X)

HARD FACE
They call to us from distant
memory, showing us the path.

(X)

SCULLY
No ghosts called to these men.
You did, by preying on their
hardship and desperation.

(X)

HARD FACE
They were desperate, yes, just as
I was when I came to this country --
but I have committed no crime.

(X)

(CONTINUED)

53 CONTINUED:

53

SCULLY

You cheated those men out of life, promising them prosperity when their only possible reward was death.

(X)

HARD FACE

In my belief, death is not to be feared -- it's merely a transition. But life without hope -- that is a living death. Hope was my gift to these men.

(X)

Off her look:

(X)

HARD FACE

I don't expect you to understand.

(X)

SCULLY

I understand this. You're going to prison for a very long time.

(X)

As Scully stares at Hard Face's maddeningly implacable face, the DOOR opens behind him. Mulder pokes his head in.

(X)

(X)

MULDER

Scully, can I have a moment?

(X)

Scully gives Hard Face a final look, then moves to follow Mulder into:

(X)

53A INT. SAN FRANCISCO POLICE DEPT. - HALLWAY - DAY

53A

Where Lieutenant Neary is waiting for them. Mulder closes the door behind her, turning to face Scully.

(X)

(X)

MULDER

I just got back from St. Francis Hospital. Hsin's still in intensive care.

(X)

(X)

(X)

SCULLY

What about his daughter?

(X)

MULDER

I made a call to the organ procurement organization. Her name's been placed on the recipient list.

(X)

SCULLY

That's great.

(X)

Then sensing something has been unspoken.

(X)

(CONTINUED)

53A CONTINUED:

53A

SCULLY
What's wrong?

(X)

Neary and Scully exchange a look.

NEARY
It's our case against this guy.
We've had our task force
interviewing everybody we busted
at the gaming parlor that night.

SCULLY
And?

(X)

MULDER
And they've put up a wall of
silence. They all claim they
were members in a social club.
They saw nothing.

(X)

SCULLY
What about Chao? His testimony
is enough to lock this guy up.

(X)

Neary sighs.

NEARY
We can't find him.

MULDER
He was scheduled to testify
before the grand jury this
morning. When he didn't show up,
they searched his apartment.
He's disappeared.

(X)

On Scully's look of frustration:

SLOW DISSOLVE TO:

54
thru OMITTED
55

54
thru
55

56 CLOSE - CHAO'S EYES

56

Closed for the moment. He is awakened by the o.s. SOUND of a
switch being thrown, then the steady hissing of gas. As CAMERA
SLOWLY PULLS BACK, rising above Chao's body, he looks around,
realizing he's:

INT. CREMATORIUM OVEN - DAY

Suddenly, Chao reaches into his pocket, pulling out a set of
keys.

(CONTINUED)

56 CONTINUED:

56

CLOSE - CHAO

As he desperately uses a key to scratch something into the surface of the oven roof.

Finishing, Chao stares at his work with a look of grim satisfaction. We see:

HIS POV - THE CHINESE SYMBOL FOR "GHOST"

The same symbol Johnny Lo scratched into the oven before he was cremated in the Teaser. We HOLD ON the symbol then hear a sudden WHOOSHING sound as a CURTAIN OF FLAMES fills the frame.

As we SLOWLY PUSH in on the burning symbol:

FADE TO BLACK

THE END