

THE X-FILES

"Unrequited"

Story by

Howard Gordon

Written by

Howard Gordon
and
Chris Carter

Directed by

Michael Lange

Episode # 4X16

Story No. 4725

January 13, 1997 (White)

January 17, 1997 (Blue-Full)

January 21, 1997 (Pink-Pages)

January 22, 1997 (Green-Pages)

January 23, 1997 (Yellow-Pages)

January 24, 1997 (Goldenrod-Pages)

January 24, 1997 (Salmon-Page-Appendix)

January 27, 1997 (Blue-2nd-Pages)

February 5, 1997 (Pink-2nd-Pages)

February 10, 1997 (Green-2nd-Appendix)

February 14, 1997 (Yellow-2nd-Appendix)

January 27, 1997

"Unrequited"

CAST

Agent Fox Mulder
Agent Dana Scully
Assistant Director Skinner
Major General Benjamin Bloch
Agent Cameron Hill
Nathaniel Teager
P.F.C. Gus Burkholder
Lt. General Peter MacDougal
Agent Eugene Chandler
Denny Markham
Renee Davenport
Dr. Ben Keyser
General Jon Steffan
Adjutant
Female Private
School Boy (non-speaking)
Security Sergeant
Marita Covarrubias
Driver (non-speaking)
Admiral Leitch
Vet

(X)

F.B.I. Agents (non-speaking)
Second Graders (non-speaking)

January 17, 1997

"Unrequited"

SET LIST

EXTERIORS

VIETNAM VETERANS MEMORIAL
/PODIUM
/U.S. CAPITOL MALL
/NEAR VIETNAM VETERANS MEMORIAL
/BEHIND THE STAGE
/THE WALL

(X)

FORT EVANSTON
/GUARD GATE
/SERVICE ROAD

DIRT ROAD
MARKHAM RESIDENCE
ARMY FORENSIC LAB (STOCK)
FREEDOM SQUARE TUNNEL
LINCOLN MEMORIAL (STOCK)

INTERIORS

LIMOUSINE
F.B.I. BRIEFING ROOM
ARMY FORENSIC LAB

STEFFAN'S LIMOUSINE
MULDER'S CAR
PENTAGON LOBBY
GENERAL STEFFAN'S OFFICE
GEORGETOWN MEDICAL CENTER
SECURITY TENT

(X)

TEASER

1 FADE UP ON AN AMERICAN FLAG

SNAPPING in the stiff wind, illuminated by a spotlight. A man's voice reverbs over the P.A. system:

P.A. VOICE

That many of you here tonight returned home not to a hero's welcome, but to the hostility of your fellow Americans is a shameful fact of history.

EXT. VIETNAM VETERANS MEMORIAL - NIGHT

Stadium bleachers have been erected on the mall lawn into an amphitheater setting. The site is standing room only, the AUDIENCE MEMBERS who spill out before the bleachers on their feet. We see lots of Army Green, lots of U.S. Flags, lots of military surplus garb. These are Veterans, Patriots.

P.A. VOICE

One that I will never understand... or forgive.

A vigorous burst of APPLAUSE as CAMERA CRANES DOWN to MAJOR GENERAL BENJAMIN BLOCH, U.S.M.C. (AFRICAN-AMERICAN, 50) on the podium. His stiff posture and brittle tone betray a certain tension, as LEGEND appears: U.S. CAPITOL MALL, NEAR THE VIETNAM VETERANS WAR MEMORIAL. WASHINGTON, D.C.

GEN. BLOCH

But it also underscores our sacred duty, not just today, but forever -- to honor those who served with honor, and to remember those who fell. Men and women whose ultimate sacrifice must never be forgotten...

(X)

ANGLE ADJUSTS to include ASSISTANT DIRECTOR SKINNER among the cadre of high-ranking soldiers and civilians on the podium. The General continues (see APPENDIX), as CAMERA CREEPS IN on Skinner. He's not listening to a word of the General's speech, squinting against the bright stadium lights, scanning:

SKINNER'S POV - PANNING

The faceless, backlit crowd slopes up into high-rise bleachers that define the perimeter of this makeshift amphitheater.

(CONTINUED)

1 CONTINUED:

1

RESUME SKINNER

He touches the EARWIG RADIO protruding from his ear.

SKINNER
You're my eyes out there. Talk
to me. Positions report.

Along with Skinner we hear futzed voices responding in order:
"Sector one negative." "Ditto two."

ANGLE ON AGENT CAMERON HILL (30'S)

His eyes sweep the crowd, as he touches his own EARWIG RADIO.

AGENT HILL
Sector three clear.

ANGLE ON SCULLY

Also on high alert.

SCULLY
No sign of him in four, sir.

She keeps looking as she listens to another filtered voice --
"Sector Five clear" -- followed by dead air. Then:

SKINNER'S VOICE
(futzed)
Sector Six, report.

ANGLE ON MULDER

Standing in point position in front of the podium, he turns to
look over his shoulder. CAMERA RACKS past him to Skinner, who
shoots him a tense look.

REVERSE ANGLE ON MULDER

MULDER
Nope. But he's here. I feel him.

SKINNER'S VOICE
(futzed)
Then where is he?

Mulder shakes his head, reacting when:

SCULLY'S VOICE
(futzed)
Hold on. I think... I have him
in Sector Four.

(CONTINUED)

1 CONTINUED: (2)

1

Mulder wheels around.

SCULLY

quick-checks a photograph she is holding

HER POV -- PHOTOGRAPH

A grainy blown-up surveillance shot of NATHANIEL TEAGER, a lean, clean-cut man in his middle 40's. The photo is lowered out of frame, as CAMERA RACKS to reveal Teager in the flesh, about thirty yards away. He moves quickly through the crowd, glancing back over his shoulder as if trying to get away from someone.

SCULLY

SCULLY

Positive ID. He's moving toward you three.

She pockets the photo and starts off toward him --

ANGLE ON SKINNER

His voice is low, intense.

SKINNER

Positions hold. Three and four -- do you have eye contact?

ANGLE ON AGENT HILL

His eyes now finding Teager.

HILL

I've got him in three.

As Hill moves toward him --

HIGH ANGLE

From this vantage point, we can see the three converging paths being cut through the thick crowd. The distance between Scully and Teager narrows to twenty yards... then fifteen...

TRACKING WITH TEAGER

He continues to wend through the crowd, seemingly oblivious to his imminent interception.

TRACKING WITH SCULLY

She discreetly unsnaps her holster.

(CONTINUED)

1 CONTINUED: (3)

1

MULDER
(futzed)
Don't take your eyes off him,
Scully.

TRACKING WITH TEAGER

He stops short suddenly, seeing:

HIS POV - SCULLY

Ten yards away. Now seeing that he sees her.

TEAGER

veers sharply, but naturally left toward the elevated SOUND
BOOTH -- an island at the hub of the makeshift amphitheater.

TRACKING WITH SCULLY

She quickens her pace, adrenalized.

SCULLY
He saw me. He's moving behind
the sound booth.

TRACKING WITH HILL

HILL
Copy that. I'm cutting him off.

He adjusts his course to intercept Teager in front of the sound
booth.

TRACKING WITH SCULLY

Slaloming through the crowd in fast pursuit. CAMERA PIVOTS,
FOLLOWING Scully as she gains on Teager, who's now only ten
yards ahead of her, as he disappears behind the sound booth.
Scully rounds the corner two seconds later -- stopping short
when she finds herself face to face with Agent Hill. No sign of
Teager.

SCULLY
I lost him. You got him, three?

But Hill can only shake his head as CAMERA CIRCLES them in their
vain search of the surrounding area. General Bloch's amplified
voice rises to an emphatic pitch, prompting wild APPLAUSE which
seems to mock the Agents' befuddlement.

(CONTINUED)

1 CONTINUED: (4)

1

SKINNER'S VOICE

(futzted)

What's happening, Agent Scully?

Scully looks toward the podium, desperate.

SCULLY

Dammit. I don't know how...

INTERCUT AS NECESSARY WITH MULDER

Drifting, his eyes sweeping the crowd in his area.

SCULLY'S VOICE

(futzted)

Do you see him, Mulder?

MULDER

Not yet.

MULDER'S POV - THE SURROUNDING CROWD

CLAPS their vigorous approval -- but no Teager.

RESUME MULDER

Something like panic showing in his eyes.

SCULLY

(futzted)

He should be moving toward you --

RESUME MULDER'S POV (SPFX)

FAST PANNING -- and in each SWEEP of the CAMERA -- there's Teager, emerging from the knot of humanity. But when Mulder stops to focus on him, HE'S NOT THERE.

RESUME MULDER

MULDER

I GOT HIM - no, I had him. Where the hell did he go?

ANGLE ON SKINNER

SKINNER

Pick him up, Mulder. He's right in front of you.

(CONTINUED)

1 CONTINUED: (5)

1

ANGLE ON MULDER

SKINNER
(futzes)

Pick him up! Pick him up!

RESUME MULDER'S POV

FLASH PANNING -- and there's Teager again, in each sweep of THE CAMERA. And he's carrying a gun, bearing down on Mulder. But when Mulder tries to focus on him, HE'S NOT THERE.

RESUME MULDER

MULDER
He's got a gun -- but I can't
see him!

CAMERA RAMBLING DOWN TO SLOWED MOTION as Mulder pulls his weapon, in a full state of panic now. Off the IMMEDIATE CROWD'S FRIGHTENED REACTION to this, we GO TO MAIN TITLES.

END OF TEASER

ACT ONE

2 EXT. FORT EVANSTON - EARLY MORNING

2

Low barracks and bunkers are silhouetted by the first broad glow of dawn. P.F.C. GUS BURKHOLDER (19) stands at attention before a waiting limousine, as the WHOPPING sound of rotors grows louder and louder -- until a MILITARY CHOPPER descends into frame, touching down in f.g.. A LEGEND appears: FORT EVANSTON, MARYLAND. TWELVE HOURS EARLIER. (X)

REVERSE - LT. GENERAL PETER MACDOUGAL (50's)

emerges from the open hatch of the chopper, toting a briefcase as he strides toward the waiting limousine. Burkholder salutes him, then opens the rear door. MacDougal slides in without looking at the young man. The Private closes the door, then starts around front, getting in behind the wheel. And as the chopper lifts off, banking into the morning sky... (X)

SLIGHT TIME CUT TO:

3 EXT. FORT EVANSTON GUARD GATE - DAY

(X) 3

Manned by a pair of MPs. The mechanical arm rises, and the limousine cruises out onto the service road that runs adjacent to the base.

4 INT. LIMOUSINE - CONTINUOUS

4

His briefcase on his lap, MacDougal is thumbing the four-digit combination lock -- when a mechanical HUM draws his attention. It's the smoked plexiglas partition rising between the driver and himself. MacDougal watches this, when the door locks suddenly depress in synch -- KA-CHUNK.

MacDougal takes a moment to appreciate these security measures, before setting his briefcase on the carseat beside him, and removing a file. He also takes out a pair of reading glasses, donning them to review the file -- when he notices something on the floor. He picks up what appears to be a playing card.

CLOSE - THE KING OF HEARTS

He turns it over, revealing a crude graphic on the reverse: a leering skull floats before two crossed swords dripping blood.

(CONTINUED)

4 CONTINUED:

4

MACDOUGAL

Unnerved, he tries to shrug it off, chucking the card into his briefcase. But when he returns his attention to the file, he is startled to find:

NATHANIEL TEAGER

Sitting across from him, his expression impassive.

MACDOUGAL

Regains enough of his composure to bark:

MACDOUGAL
Who the hell are you? How did
you get in here?

TEAGER

Offers no reply. Pulls a .38 from his rear waistband.

IN THE FRONT SEAT - PRIVATE BURKHOLDER

(X)

drives, oblivious... until he hears the echoing report of a GUNSHOT! Swerving briefly in reaction.

PVT. BURKHOLDER
Sonofabitch --

(X)

He glances at the rearview, unable to discern anything through the privacy glass, distracted long enough for the limo to veer onto the bumpy shoulder. The Private wrestling the wheel for control, breaking hard, as:

5 EXT. SERVICE ROAD - CONTINUOUS

5

The limo skids to a stop. The Private emerges, scrambling around to the passenger door. Finding it locked, he fumbles for his keys. They jangle as he inserts the key with a shaky hand.

PVT. BURKHOLDER
Lieutenant General? SIR?!

(X)

ANGLE FROM INSIDE LIMO

The door swings open, and the Private reacts with stunned silence.

(CONTINUED)

5 CONTINUED:

5

MACDOUGAL

slumped dead in the back seat. A fresh bullet wound blooms on his forehead. The playing card lies on his chest. MacDougal thrusts his head into the open door, scanning the interior in a panic -- but Teager is gone. Off this impossible image, off the Private standing helpless and afraid, we PRELAP Skinner's voice:

SKINNER'S VOICE

Lt. General Peter MacDougal was shot dead at extreme close range, at oh-six-hundred this morning, en route from Fort Evanston.

HARD CUT TO:

6. ASSISTANT DIRECTOR WALTER SKINNER

6

His tone and expression underscore the gravity of his words.

SKINNER

FBI Forensics reports the wound was not self-inflicted. The murder weapon has not been recovered.

ANGLE ADJUSTS, placing us:

INT. F.B.I. BRIEFING ROOM - DAY

General Bloch sits next to Skinner, who addresses the ten hastily assembled AGENTS. The mood is urgent, tense. CAMERA IS CEASELESSLY IN MOTION. Each Agent poring over the three-page brief they've been handed, as LEGEND appears: FBI HEADQUARTERS. NOVEMBER 12. 7:18 A.M.

SKINNER

The General's driver, Private First Class Gus Burkholder, is currently being held on suspicion of murder.

(X)

Agent Hill, recognizable from the Teaser, indicates the brief:

HILL

It says here NAA tests confirmed the Private was not the shooter.

(CONTINUED)

6 CONTINUED:

SKINNER

There is suspicion of an accomplice -- based on the one piece of evidence at the crime scene, a so-called Death Card used by soldiers in Vietnam to mark their kills. And by Private Burkholder's possible ties to a radical paramilitary group called the Right Hand, whose stated aim is violent revolution.

Skinner holds up the card that was found on MacDougal's body. Under this, Mulder and Scully have quietly entered. Skinner eyes them, as do the others.

SKINNER

After speaking with General Bloch, he believes we have a high probability of opportunity for a group like this. A unique situation that could result in the very public loss of lives. Dozens of high-ranking military officials are in Washington today for a re-dedication of the Vietnam Veterans War Memorial. Unless we can determine a clearer motive, we will consider any one of them a target.

General Bloch shifts uncomfortably in his seat.

MULDER

(speaking up)

What if Private Burkholder is telling the truth? That he's innocent?

And heads have turned to Mulder, and Scully, standing in the rear of the room.

SKINNER

Until we have another suspect, the FBI will pursue the Right Hand and their leader, an ex-Marine named Denny Markham, in a preemptive strategy, to put a stop to any other plans they may have made. For obvious reasons, our strategy includes keeping this from the media.

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

(CONTINUED)

THE X-FILES "Unrequited" 4X16 (Pink) 1/21/97 10A(X).

6 CONTINUED: (2)

6

Skinner eyes the group, pausing to let the importance of their mandate sink in.

(CONTINUED)

6 CONTINUED: (3)

6

SKINNER

You'll be working in teams of two. If you encounter any resistance, do not engage. Surveil and call for backup.

(dismissing them)

Agent Chandler has your assignments and your field warrants. We have less than twelve hours to prevent any further execution or loss of life. Understood?

(X)

Over nervous murmurs and crosstalk, AGENT EUGENE CHANDLER begins calling out names. (X)

AGENT CHANDLER

Alright. Beckwith and Fontana, you're going to Virginia Beach --

(X)

Chandler continues, as Skinner and General Bloch confer quietly. (X)

ANGLE TO INCLUDE MULDER & SCULLY

approaching, keeping a respectful distance as Skinner and General Bloch shake hands. As the General leaves, Skinner turns to the Agents, they see the stress in his face.

SCULLY

Was that for the benefit of the General, sir, or have you been able to develop a real strategy?

SKINNER

Right now I'm flying by the seat of my pants.

MULDER

There isn't an outlined procedure for a disappearing assassin?

SKINNER

You talked to Private Burkholder?

SCULLY

I interviewed him and convinced him to take a polygraph test.

SKINNER

And?

(CONTINUED)

THE X-FILES "Unrequited" 4X16 (Pink) 1/21/97 11A(X).

6 CONTINUED: (4)

6

MULDER
He passed.

(CONTINUED)

6 CONTINUED: (5)

6

Skinner glances at Mulder, noting the tone of his counterpoint.

SCULLY

But the nature of his claims would suggest a false positive. The tester admitted the results are highly interpretive.

SKINNER

You heard his story, Mulder?

MULDER

Yes. Personally, I found the Private's story compelling.

Skinner shakes his head, the stress mounting.

SKINNER

Well, if I have to devise a strategy around that story -- then there is no strategy.

(growing anger)

Somebody killed the General -- which means somebody isn't telling the truth.

SCULLY

This man who heads the Right Hand, Markham; you have a warrant for him?

SKINNER

Yes. Why?

SCULLY

Let Mulder and me serve it. He may want to talk. Especially if he's got a lie to float.

(X)

SKINNER

Agent Scully -- given your health, do you honestly think you should be out in the field?

SCULLY

Yes, sir. And given the time crunch, I know I can be of help.

(CONTINUED)

6 CONTINUED: (4)

6

SKINNER

One misstep... Markham smells a shakedown -- he's going to disappear or find another way to push the button.

(pointedly)

And I've already seen more dead soldiers than I ever want to see.

Skinner hesitates, then hands them the warrant. Off Skinner's look of reluctant concession, we:

CUT TO:

7 EXT. DIRT ROAD - DAY

7

A narrow dirt road cuts through the middle of a heavily forested area. No sign of human habitation... except for a car approaching in the distance, kicking up a dusty wake. A LEGEND appears: DEMETER, VIRGINIA. 8:48 A.M.

8 EXT. DIRT ROAD - CONTINUOUS

8

The car flashes past, revealing the spray-painted stencil of a HAND on a tree trunk. Under which is the warning: TRESPASSERS WILL BE SHOT ON SIGHT. As CAMERA PUSHES in on this, we:

MATCH DISSOLVE TO:

9 AN IDENTICAL WHITE HAND

9

This one, however, has been stencilled on a weathered plywood square. Mounted below it is a Radio Shack doorbell/intercom. A finger presses the BUZZER, as ANGLE WIDENS:

EXT. MARKHAM RESIDENCE - DAY

A modest "kit" home sits improbably in a partial clearing - in the middle of nowhere. Propane and water-collection tanks, a gas-powered generator stand as symbols of self-reliance. A '77 Dodge Pickup (sans plates) is parked in the gravel driveway.

Mulder and Scully stand at the front gate - the only break in the high chain link fence that defines the perimeter of this homestead. Mulder presses the buzzer.

(X)

MULDER

Mr. Markham?

(X)

(X)

(CONTINUED)

9 CONTINUED:

9

As they wait for an answer, Scully turns taking in the woods directly behind them. (X)
(X)

SCULLY'S PANNING POV (SPFX) (X)

As her eyes scan the treeline there appears to be A MAN IN MILITARY FATIGUES standing in the distance. But when the POV pans back, the man is gone. (X)
(X)

RESUME MULDER, SCULLY

Tighter. Scully silently reacts to this - when the speaker suddenly CRACKLES with static: (X)

MARKHAM'S VOICE
Who is it?

MULDER
Special Agents Scully and Mulder. We're with the F.B.I. (X)

MARKHAM'S VOICE
What do you want?

MULDER
It is extremely urgent that we speak with you, Mr. Markham.

A long silence, then:

SCULLY
Mr. Markham?

MARKHAM'S VOICE
Gate's unlocked.

Scully turns to Mulder, whose shrug says, "Let's give it a shot." Mulder unhooks the latch, and steps through the gate, Scully right behind him. They're no more than ten feet onto the property, when they react to a stirring GROWL.

ANGLE ON PICKUP TRUCK

Three angry ROTWEILLERS leap in quick succession from the camper shell on the bed of the pickup, and charge barking toward:

MULDER AND SCULLY

who beat a quick retreat. Mulder just managing to slam the gate as the first dog hurtles himself against the fence. The dogs bark and snap wildly, rattling the chain link.

(CONTINUED)

9 CONTINUED: (2)

9

Mulder and Scully exchange a look, acknowledging the close call, and wondering what the hell to do next. Because these Hounds from Hell appear to have no intention of letting up -- until a single sharp WHISTLE stops them cold. They heel, snarling, keeping their eyes on the Agents, who look up at: (X)

ANGLE ON FRONT DOOR - DENNY MARKHAM

Approaches from the front porch. A fit man in his middle 50's, with the piercing eyes of a true believer. He strides up to the Agents, in no particular hurry, a pistol stuffed in his waist band. Addressing them through the chain link. On his terms.

MARKHAM

Now you wanted to see me about..?

SCULLY

The murder of General Peter MacDougal.

Scully waits for a reaction, but Markham doesn't flinch.

MARKHAM

Am I under suspicion?

SCULLY

Your group is. And Private First Class Gus Burkholder.

MARKHAM

Is that a name I should know?

SCULLY

He's on the mailing list of the Right Hand.

MARKHAM

There's two-thousand names on that list. I can't keep track of every one.

SCULLY

We'd like to go over that list with you, sir.

MARKHAM

There's no way in hell you'll be getting that from me.

SCULLY

We already have the list. If you can come with us.

(CONTINUED)

9 CONTINUED: (3)

9

MARKHAM

I'm not going anywhere --

(X)

SCULLY

Sir, we have a warrant for your arrest if you won't cooperate. Under new anti-terrorism laws, we can and will hold you until we get the answers we're looking for.

(X)

Suddenly the dogs START BARKING WILDLY, taking off toward a side fence where:

ANGLE ON SIDE YARD FENCE

ARMED FBI AGENTS in camo-gear have snuck out of the surrounding woods, weapons trained on:

RESUME MARKHAM

Reacting coolly, somewhat expectantly to this. Markham turns, regards the Agents with a dim smile.

MULDER

There goes the neighborhood.

(X)

(X)

SCULLY

You can make this as hard or as easy as you'd like, Mr. Markham.

MARKHAM

The Right Hand believes in empowering the individual over a corrupt and corrupting Federal Government. We're prepared for the time when armed resistance will be necessary -- that lives will have to be sacrificed -- but that day has not yet come.

SCULLY

Would you take a polygraph, sir?

MARKHAM

My word's good enough.

MULDER

What's your word on this?

Mulder, who has been a quiet observer up to now, removes a copy of the King of Hearts Death Card, holds it up to the chain link.

(CONTINUED)

9 CONTINUED: (4)

9

MARKHAM

Where did you get that?

MULDER

I was hoping you could tell us.

MARKHAM

(a growing smile)

More men are going to die.

Off his eerie threat, we:

(X)

TIME CUT TO:

10 AGENT SCULLY

1

Makes notes on a clipboard, itemizing plastic-wrapped weapons of various shapes and sizes, as they're carried out of Markham's house by the camo-Agents. The Rottweilers have been put into transport kennels where they continue to bark. The mood here remains urgent, a kind of military action.

(X)
(X)
(X)

ANGLE ADJUSTS TO INCLUDE MULDER

(X)

emerging from the house, holding what looks like a photo. Scully looking up at his approach --

(X)
(X)

SCULLY

(X)

This guy is a one-man threat to National Security, Mulder. I'd bet he has more weapons and ammo than some third world armies.

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

MULDER

(X)

(holds up photo)

(X)

He asked me to get this from his filing cabinet.

(X)
(X)

SCULLY

(X)

Who is he?

(X)

MULDER

(X)

He says this is who killed General MacDougal

(X)
(X)

Scully raises an eyebrow, impressed by Mulder's negotiating tactic. Following him out of frame, as we:

(X)
(X)

CUT TO:

(X)

10A MINUTES LATER - CLOSE ON PHOTO

(X) 1

Markham stands with his arm around a man wearing a soiled prison uniform which hangs loose of his stooped, emaciated body; his arms stiff at his sides. (X)
(X)
(X)

MARKHAM (O.S.)
His name's Nathaniel Teager.

(X)

WIDER

(X)

A handcuffed Markham stands beside the trunk of an official sedan. Although circumspect, his voice and posture are direct, and utterly convincing. (X)
(X)
(X)

MARKHAM
Twenty-six confirmed solo enemy kills. A veritable killing machine, left for dead by the same government who created him.

(X)

(X)

(X)

(X)

MULDER
Left for dead...?

(X)

(X)

(CONTINUED)

10A CONTINUED:

10

MARKHAM

(X)

He belonged to Green Beret
Detachment B11. A squad known
as the "Bloody Sabers." In
1971, the B11 was being
transported in-country when
their chopper was shot down.
There were no survivors.

(X)

MULDER

(X)

When was this photo taken?

(X)

MARKHAM

December, 1995 --

(X)

Scully shoots Mulder a dubious look, which isn't lost on
Markham - who continues, undaunted.

(X)

(X)

MARKHAM

A few hours after the Right Hand
liberated him from a POW camp
just outside the U-Minh Forest.

(X)

(X)

(X)

SCULLY

I'm sure you're aware the
Department of Defense determined
in 1973 there are no POWs left
in Vietnam.

(X)

MARKHAM

(X)

Maybe that's why they tried
kidnapping Sergeant Teager after
we brought him home.

(X)

(X)

(X)

(CONTINUED)

10A CONTINUED: (2)

10

SCULLY

The government kidnapped a U.S.
Prisoner of War?

MARKHAM

I said they tried. Had their
commandos board our plane in San
Diego. But when they broke into
the cargo hold where we'd hid
Teager, he was already gone.
Disappeared.

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

Markham shrugs, genuinely baffled.

(X)

MARKHAM

I never figured out how.

(X)

The Agents trade significant looks, acknowledging the similarity
between this and Private Burkholder's description.

(X)
(X)

SCULLY

I think I've heard enough.

(X)
(X)

Scully opens the back door, and ushers Markham into the back
seat. She closes the door, then joins Mulder a few steps away.
He's studying the photo.

(X)
(X)
(X)

SCULLY

You don't believe him do you?

(X)
(X)

MULDER

What if he's telling the truth?

(X)
(X)

SCULLY

A phantom POW left for dead?
Back to avenge the injustice?

(X)
(X)

MULDER

(grim irony)

Maybe the war ain't over, Scully.

SCULLY

Maybe not Denny Markham's war.

MULDER

Given the facts of the case, and
Private Burkholder's polygraph
test, it is the closest thing we
have to an explanation.

(CONTINUED)

10A CONTINUED: (3)

1

SCULLY

Or just a clever story being proffered as a cover-up for what is most likely an elaborately orchestrated conspiracy plan.

MULDER

There's that possibility.

SCULLY

Let Markham take a polygraph.

MULDER

And what if he passes?

Scully glances at Markham through the window -- finds him looking right back at her. Inscrutable.

(X)

SCULLY

He won't.

(CONTINUED)

10A CONTINUED: (4)

As she moves back toward the house, Mulder looks down at: (X)

INSERT PHOTO --

Denny Markham and Nathaniel Teager. As CAMERA CREEPS IN on Teager's drawn face, on his sunken, haunted eyes, we:

CUT TO:

11 THE NAME NATHANIEL TEAGER

Engraved in the black wall of the Vietnam Veterans Memorial. Right above the name: Gary Davenport, Jr. CAMERA PANNING OFF to A WOMAN laying flowers here. She is pretty, with a sad, soulful bearing. She turns with a start when she hears a VOICE, when a hand comes down and takes hold of her shoulder.

TEAGER (O.S.)
Mrs. Davenport?

She looks up at:

NATHANIEL TEAGER

Heavily backlit, but looking much the same as his picture - especially the eyes. His speech is flat, military; his voice low, hollow and cracked.

EXT. VIETNAM VETERANS MEMORIAL - DAY

TEAGER
Renee Davenport?

ANOTHER ANGLE

Renee squints to see the stranger who has appeared before her.

RENEE
Yes.

TEAGER
Wife of Lance Corporal Gary
Davenport of the Special Forces?

RENEE
Yes. Sorry, do I know you?

TEAGER
No, ma'am. I have come to act in
his behalf for the reason that
Gary remains Prisoner of War.

(CONTINUED)

11 CONTINUED:

11

RENEE
Gary's dead.

TEAGER
No, ma'am.

By now Renee can only listen in stunned silence. Watching as Teager opens his hand, revealing a dog tag.

TEAGER
May you forgive me as you
forgive him, as a man and a
Marine, for restoring the honor
and memory of the B11.

She hesitates before taking it. Almost afraid to look. Girding herself against the intense wave of emotion that crashes over her as she finally looks.

RENEE
Oh my God...

CLOSE - DOG TAG

"Davenport, Gary T." is stamped in steel.

RENEE

Stares at the dog tag, her lip quivering.

RENEE
Where did you get this? Who gave
this to you?

But there's no answer. Renee looks up, suddenly confused, afraid.

HER POV

Teager has vanished.

RENEE

looks all around, calling out:

RENEE
Hey!! WHERE ARE YOU?

Her voice draws curious stares. But Renee is oblivious, as CAMERA FOLLOWS her down the length of the wall, her fast walk turning into a run. Until she rounds the corner and stops

(CONTINUED)

11 CONTINUED: (2)

11

short -- Teager is nowhere to be found. CAMERA ARMS AROUND to (X)
Renee searching desperately, clutching the dog tag of a man she
thought was dead. Off this, we:

END OF ACT ONE

ACT TWO

12 EXT. NEAR VIETNAM VETERANS MEMORIAL - MID-DAY

Mulder and Scully pass through a security checkpoint. Behind them, WORKERS are busy setting up scaffolding, bunting, etc. A LEGEND appears: 11:48 A.M. As they move to meet:

ANGLE TO INCLUDE SKINNER

Not a happy man. Scully glances past Skinner, to Mrs. Davenport, who sits on a park bench. Several EVENT SECURITY GUARDS stand at a discreet distance. (X)

SCULLY

Is it true she made a positive ID from the photo? (X)

SKINNER

From a bad fax of it. You have the actual photo with you?

MULDER

Yes. Plus more copies to distribute --

SKINNER

I have event security checking all vendors and workmen. We've got it out to local law enforcement, but not to the exclusion of the other suspects.

MULDER

I thought she ID'd Teager --

SKINNER

She did -- but I cannot authorize or promote a strategy here that targets a soldier who is officially dead.

MULDER

(beat)
Because his name's on a wall?

(CONTINUED)

12 CONTINUED:

1

SKINNER

No. I just got off the phone
with the Army Forensics Lab
where Sergeant Nathaniel
Teager's remains have been
stored since they were recovered
from the crash site. (X)
(X)

MULDER

They have his remains? (X)

Though Mulder is disappointed, Scully seems vindicated. (X)

SCULLY

Markham may have staged this
whole thing, finding someone
vulnerable like her to pass off
his lies. (X)
(X)
(X)
(X)
(X)

MULDER

Why go to all the trouble? (X)
(X)

SCULLY

To create a decoy who would
divert our attention. Which
seems to be working. (X)
(X)
(X)
(X)

SKINNER

This woman saw someone. I want
to know who. (X)
(X)

Skinner moves off, leaving Mulder and Scully even more confused
in his wake. Mulder turns from Scully, looking off at Renee
Davenport. (X)

CLOSE ON PHOTO OF TEAGER

RENEE (O.S.)

Yes. That's him.

13 EXT. VIETNAM VETERANS MEMORIAL - DAY

13

Scully holds the photo for the visibly distraught Renee. Mulder
hangs back, listening, allowing Scully to take the lead.
Preparation for the event continues noisily all around them.

SCULLY

Are you sure?

Renee nods. Scully lowers the photo, trades a look with Mulder.

(CONTINUED)

THE X-FILES "Unrequited" 4X16 (Goldenrod) 1/24/97 24A(X).

13 CONTINUED:

RENEE

Everything he said... he made it
sound like Gary was still alive.

Renee opens her clenched fist, looking down at the tangled dog
tag in her palm.

RENEE

But it can't be true, can it?

MULDER

You say he just disappeared.

(CONTINUED)

13 CONTINUED:

13

RENEE

That's what was so strange. One minute he was standing right in front of me -- then he wasn't. I went looking for him, but...

Renee trails off, shakes her head. Mulder shares a look with Scully -- when Renee's plaintive voice draws her attention back.

RENEE

Oh God --

Renee is suddenly overcome, her eyes welling.

RENEE

What if he was telling the truth? What if Gary is still alive? I've tried to get on with my life... I've re-married. Now what do I tell my husband? What am I supposed to do now?

(X)
(X)

She breaks down, sobbing quietly into her hands. Unable to offer her any real comfort, Scully casts a suspicious look toward:

MULDER

Made curious by her believable performance. Seeing something now:

MULDER

Scully --

ANGLE ON SCULLY & RENEE

Scully looks to see that, suddenly, Renee's right eye fills with blood. A watery pink teardrop of which runs onto her cheek. (X)

SCULLY

Your eye...

RENEE

What?

Renee touches just below her eye as Mulder steps up to them, curious. As Scully is quickly pulling a tissue from her bag.

RENEE

What is happening to me?!

SCULLY

You must have burst a capillary.

(CONTINUED)

13 CONTINUED: (3)

1

RENEE

Oh my god...

Scully gives Renee the tissue when Mulder taps her shoulder.

MULDER

Scully...

SCULLY

(re: tissue, to Renee)

Hold this over your eye.

(X)

(X)

(X)

They move a short distance away, speaking with quiet urgency.

MULDER

Can you get Mrs. Davenport an eye exam?

SCULLY

An eye exam? For what?

MULDER

By all reports, the man she saw -- the man we're looking for -- has a knack for vanishing in plain sight. Maybe there's a connection.

SCULLY

Mulder -- what she has is a simple subconjunctival hemorrhage, which could've easily been brought on by her emotional state.

(CONTINUED)

13 CONTINUED: (4)

1:

MULDER

And how did she reach that
emotional state?

Scully sighs, unable to argue with this.

(X)

SCULLY

What about you? Where are you
going?

(X)

(X)

MULDER

To see if we really are chasing
a dead man.

(X)

(X)

(X)

Scully frowns, but before she can protest, Mulder is off.
Leaving Scully watching him go.

CUT TO:

14 EXT. ARMY FORENSIC LAB - DAY (STOCK)

14

A square, four story building with mesh-covered windows. LEGEND
appears to identify: ARMY CENTRAL IDENTIFICATION LAB. 1:22 P.M.

15 INT. ARMY FORENSIC LAB - DAY - MOVING

15

fast with Mulder through the antiseptic corridor.

ANGLE TO INCLUDE DR. BEN KEYSER (30'S)

approaching from the opposite direction, extending his hand to:

DR. KEYSER

Agent Mulder?

MULDER

Yes.

DR. KEYSER

Dr. Benjamin Keyser. I think I
located what you're looking for.

Dr. Keyser is moving with him now.

DR. KEYSER

It's a small miracle I found it,
actually.

(more)

(CONTINUED)

15 CONTINUED:

15

DR. KEYSER (cont'd)
The records had been partially
destroyed. (X)

SLIGHT TIME CUT TO:

16 A SHALLOW GLASS DISH

16

A section of yellowed surgical tape affixed to the cover. On it is written in indelible marker, "TEAGER, NATHANIEL J." A hand enters frame, removing the cover, revealing THREE TEETH inside.

DR. KEYSER (O.S.)
Two bicuspid and a molar.

WIDER

Dr. Keyser is flanked by Mulder. On the high steel counter is a 300x microscope, a pair of forceps, and a file folder.

MULDER
These were the only remains of
Teager's recovered from the
crash site?

DR. KEYSER
I've seen findings made with far
less. And these are Sergeant
Teager's teeth. I checked them
against his dental records.

Mulder picks up one of the molars with the forceps.

MULDER
Is it possible to tell how the
teeth were extracted?

DR. KEYSER
Well... yes. I would assume they
were pulled. On each of these
teeth, there's a pronounced
scoring in the enamel.

He places the molar under the microscope with practiced efficiency, focussing, then:

DR. KEYSER
See for yourself.

Dr. Keyser steps back, allowing Mulder to have a look.

(CONTINUED)

16 CONTINUED:

16

THROUGH MICROSCOPE MATTER - MOLAR

A clearly defined groove runs across the crown.

RETURN

MULDER

And is it possible to determine
if that was pre or postmortem?

Dr. Keyser straightens, reacting to Mulder's question.

DR. KEYSER

No. Not really.

MULDER

Then isn't it presumptive -- a
finding of death based on
inconclusive evidence?

Dr. Keyser opens the file folder, running his finger down its
yellow-fringed contents.

(X)

DR. KEYSER

Actually, it was noted right
here. Even underlined.
"Inconclusive evidence."

(X)

(X)

MULDER

Then whoever signed off on
Teager's death chose to ignore
the facts.

DR. KEYSER

I couldn't tell you who that
was. As I said these records
were partially destroyed.

MULDER

There's no other way to find out?

(CONTINUED)

16 CONTINUED: (2)

16

DR. KEYSER
Well, based on records and
reports filed at the same time,
we could make pretty good guess.

Off which --

CUT TO:

17 INT. LIMOUSINE - TRAVELING - DAY

(X) 17

GENERAL JON STEFFAN is being driven by an ADJUTANT through the streets of Washington D.C. A LEGEND appears: 2:35. As the car phone chirps and the Adjutant answers it.

ADJUTANT
Yes... yes, just a moment.
(turning)
It's for you, sir.

The privacy window begins to roll up as Gen. Steffan answers the phone in the back of the car. (X)
(X)

GEN. STEFFAN
Hello...

INTERCUT WITH:

18 INT. MULDER'S CAR - TRAVELING - DAY

18

MULDER
General Steffan, this is Special Agent Fox Mulder with the F.B.I.

GEN. STEFFAN
Yes.

MULDER
Sir, I'm calling because we have reason to believe your life may be in danger.

GEN. STEFFAN
What are you talking about?

General Steffan's surprise is somewhat stiff and unconvincing - betraying some secret concern.

(CONTINUED)

18 CONTINUED:

18

MULDER

That the person or persons responsible for the murder of General MacDougal this morning may have chosen to target you.

Suddenly Steffan feels extremely vulnerable trapped in the back of the limo, though he tries not to betray this in his voice. (X)

GEN. STEFFAN

Based on what information?

MULDER

Based on a death certificate you may have put your signature on.

GEN. STEFFAN

(tense beat)

I don't know anything about that. But I'm on my way to the Pentagon right now --

MULDER

Sir, I'm ten minutes away. I'd like to ask you to take every caution. I'll have to ask you to trust my risk assessment.

GEN. STEFFAN

Right.

(X)

MULDER

Do you know your driver, sir?

(X)

(X)

GEN. STEFFAN

Yes. He always drives me.

(X)

(X)

MULDER

Good. As a precaution, I have two FBI Agents waiting to escort you. They have my mobile number.

(X)

(X)

Steffan hangs up, the fear he's feeling causing a private panic that seems to tighten his collar and his chest; his breathing going shallow and a thin bead of perspiration forming on his brow. As we: (X)

CUT TO:

19 INT. PENTAGON LOBBY - DAY

19

A FEMALE PRIVATE is giving a group of SECOND GRADE CHILDREN a guided tour, pleasantly reciting the same speech she gives five times a day.

FEMALE PRIVATE

How many of you know what a pentagon is?

(X)

Not a single hand goes up. The Female Private smiles instructively:

(X)

(X)

FEMALE PRIVATE

It's a shape with five sides -- and the Pentagon is just that. We're standing now in Section A. Built in 1941 through an Act of Congress...

(X)

AS CAMERA FINDS General Steffan moving toward us, flanked by AGENT HILL and a 2nd Agent. Moving with directness and veiled urgency to past the children to the metal detector.

NEW WIDER ANGLE

A SCHOOL BOY ON the periphery of the group, not listening to a word -- when his flagging interest turns toward a MAN who passes through frame. As the bored Boy turns, ANGLE ADJUSTS, RACKING PAST HIM... to the Man as he moves stiffly toward the metal detector. We only see him from the back: his military haircut and military surplus uniform on his slight figure.

RESUME METAL DETECTOR

As General Steffan and the two Agents pass through -- an armed SECURITY SERGEANT salutes the ranking officer.

SECURITY SERGEANT

General, sir.

The Security Sergeant still has his eyes on the General when THE METAL DETECTOR SOUNDS. The Security Sergeant's look whipping to the portal of the detector, but there is no one there, nothing to have set it off. CAMERA DESCENDS to a BANK OF VIDEO MONITORS -- where the identical scene is being recorded on the center monitor. Except TEAGER is visible, having moved undetected past the Security Sergeant, disappearing quickly out of frame in f.g.

CUT TO:

20 INT. GENERAL STEFFAN'S OFFICE - DAY

20

The door opens and the FBI Agents enter. The Agents survey the room and -- satisfied there's nothing amiss - duck back out and let Gen. Steffan enter, closing the door behind him.

(CONTINUED)

20 CONTINUED:

20

GEN. STEFFAN

Thank you.

ANGLE ON GEN. STEFFAN

He comes around to his desk, noticing something. Picking up A DEATH CARD that has been laid there. Staring at it, as we:

CUT TO:

21 INT. PENTAGON LOBBY - DAY - MULDER - MOVING

21

His cellphone chirping as he moves with urgency through the crowd. Mulder raises his phone to his ear, connecting mid-chirp.

MULDER

Mulder.

INTERCUT WITH:

22 INT. GEORGETOWN MEDICAL CENTER - DAY - SCULLY

22

speaks into her cellphone. Renee Davenport is visible in b.g., through a glass observation window. (X)

SCULLY

Mulder, I'm at Georgetown Medical Center.

MULDER

You find out what caused her eye to hemorrhage?

SCULLY

No. But the ophthalmologist discovered something: Something called a transient scotoma. (X)

MULDER

A scotoma?

SCULLY

A floating blind spot.

Mulder approaches the METAL DETECTOR, where the Security Sergeant is passing his wand over several tourists. Mulder has his ID out, waving it at the Security Sergeant.

MULDER

Caused by what?

(CONTINUED)

22 CONTINUED:

2

SCULLY

Any number of diseases can scar the retina, in turn creating a visual field deficit. Diabetes, glaucoma, macular degeneration --

(X)

MULDER

Does she have any of those diseases?

SCULLY

It doesn't appear so.

MULDER

Isn't that strange, Scully. A blind spot -- wouldn't she have been aware of it?

SCULLY

Not necessarily. The processes of the brain fill in and the visual cortex compensates conceptually.

MULDER

It might explain Teager's vanishing.

Scully has a ready answer for this.

SCULLY

I asked the doctor that and he laughed at me, Mulder.

MULDER

Hold on, Scully. I have another call coming in.

Mulder beeps her off, beeps his incoming caller in.

GEN. STEFFAN'S VOICE

(filtered)

Agent Mulder. It's General Steffan.

INTERCUT WITH:

23 INT. GENERAL STEFFAN'S OFFICE - SAME

23

The General is standing behind his desk, visibly rattled.

GEN. STEFFAN

I found something on my desk.
Something very troubling.

(X)
(X)

He looks down worriedly at:

THE PLAYING CARD IN HIS HAND

A King of Diamonds. He turns it over, revealing the Bloody Sabers...

MULDER

Where are you now?

GEN. STEFFAN

In my office.

MULDER

The Agents we assigned - are they with you?

CAMERA SLOWLY BEGINS TO ARM AROUND

GEN. STEFFAN

They're just outside.

MULDER

Get them into your office.

GEN. STEFFAN

Who put this here?

(X)

CAMERA FINDS TEAGER

standing across from General Steffan.

MULDER

MULDER

Please listen to me carefully.
I'm on my way to your office --

But he is cut off by a hollow GUNSHOT, then the sound of a dropped receiver.

MULDER

General?! General Steffan --

No answer. Mulder breaks into a run.

CUT TO:

24 INT. GENERAL STEFFAN'S OFFICE - DAY

24

The door BURSTS OPEN, the FBI AGENTS jump in, guns drawn, finding Sgt. Teager standing behind Gen. Steffan's desk.

AGENT HILL
General Steffan?!

They seem to be looking right through, right past Teager. They don't even respond to him, as they edge nervously into the room.

THEIR MOVING POV

No one in the room.

RESUME FBI AGENTS - WIDE FROM THEM

Guns raised high, as Mulder appears in the door behind them.

MULDER
Where is he?

Mulder answers his own question, pushes past them, AS CAMERA ARMS DOWN, finding Gen. Steffan on the floor behind his desk. A gunshot wound seeping in his forehead, the Death Card on his chest. (X)

Mulder's eyes dart around the room, but he sees nothing, no one. Off his great confusion. (X)

END OF ACT TWO

ACT THREE

OVER BLACK

We hear the white noise and chatter of a crime scene. A LEGEND appears: 3:44 P.M.

25 FADE UP ON A DEAD EYE

25

illuminated by a light. Latex-covered fingers prop open the eyelids. WIDEN to place us:

INT. GENERAL STEFFAN'S OFFICE - DAY

Scully is hunkered down low on the floor, careful to avoid the puddling blood there, training a pen light into his eye. As:

MULDER

is coming through the office door, where there are LOTS OF MILITARY UNIFORMS in evidence. Passing FORENSIC TECHS who are measuring, collecting, and photographing the scene. Moving to Scully, carrying the Death Card in an evidence baggie.

MULDER

His secretary'd been in here organizing the General's desk no more than fifteen minutes before he was shot. He says he never saw this card. Never saw anyone but the General and the Agents accompanying him go in or out.

SCULLY

Well, from my cursory exam, nothing about the General can explain your narrative -

MULDER

He was shot in the forehead at close range. I was on the phone with him, Scully. He would have seen the shooter --

(X)

(X)

SCULLY

He may have turned, been surprised.

(more)

(CONTINUED)

25 CONTINUED:

25

SCULLY (cont'd)
We have far too little forensic
evidence yet to know.

MULDER
No "scotoma?"

Scully snicks off the pen light, pulls the thick plastic sheet
up over the dead man's head, then stands. Troubled.

SCULLY
It's beyond my capability here
to make that kind of analysis.

MULDER
I think this is beyond any of
our capability -- but somebody's
going to have to explain how a
four-star general was shot and
killed in what is symbolically
the most well-guarded military
base in the country.

As he says this, A.D. Skinner is coming into the office.
Visibly agitated. In a restrained rage.

SCULLY
Sir...

SKINNER
I need both of you out here to
see something. Now.

CUT TO:

25A INT. PENTAGON LOBBY - DAY

25.

CLOSE ON A VIDEO MONITOR playing back the footage we saw briefly
in the earlier scene: Nathaniel Teager crossing through the
portal of the metal detector. The image, which is not perfectly
clear, FREEZES where Teager's face is most visible.

MULDER (O.S.)
That's him.

ANGLE ON SKINNER, MULDER, SCULLY

Standing before the monitor. The following plays very tense, due
partly to the fact that Skinner, who cannot raise his voice (X)
here, is beyond rage. (X)

(CONTINUED)

25A CONTINUED:

2

MULDER

That's Teager.

SKINNER

Whoever it is, I want to know
how the hell this happened --

(X)

(X)

SCULLY

Neither of us have a clear
explanation, sir --

SKINNER

You were on your way here, Agent
Mulder -- you knew the General
was in danger --

MULDER

I had done everything I could,
sir -- I'd put two agents with
him --

SKINNER

-- this is insanity -- this man
is killing at will --

MULDER

Yes, sir -- that's correct.

SKINNER

-- he's unstoppable? Is that
what you're telling me?!

MULDER

Somehow Teager has an ability --
the ability to effectively erase
himself from the visual field.

SKINNER

If he's invisible -- then why is
he on this video clear as day?

MULDER

I believe he's able to hide
himself in plain sight -- by
manipulating something which
Scully has described as
naturally occurring: a blind spot.

SCULLY

(interjects)

That is conjecture, sir.

(X)

(CONTINUED)

25A CONTINUED: (2)

25

SKINNER

You mean, even if I'm looking
at him --

MULDER

-- you might not see him.

(X)

Skinner takes a moment now -- measuring what he's heard.

(X)

MULDER

Isn't it true U.S. soldiers
reported the unexplained
appearance and disappearance of
V.C. guerillas? I've read the
dispatches myself.

(X)

(X)

(X)

(X)

(X)

From Skinner's look, it is clear that this is not new
information to him.

(X)

(X)

MULDER

Maybe Teager learned some things
over there in his twenty-five
years of isolation.

(X)

(X)

(X)

Skinner keeps staring at Mulder. Scully, too, but for different
reasons. Then:

SKINNER

I've got four miles of crowded
streets where thirty-one
military officers are staging
for a parade into Freedom
Square. If what you're saying
has any truth to it -- I can't
protect these men.

(X)

SCULLY

Call it off.

MULDER

Parade or no parade, those men
are going to be vulnerable. The
only way to stop this killer is
to catch him.

SKINNER

How are we going to do that?

(X)

MULDER

By finding his next victim
before he does.

(X)

(X)

(CONTINUED)

25A CONTINUED: (3)

2

And Mulder's off in a hurry, moving back through the metal detector. Leaving Skinner staring hard after him. As Scully turns to look at him, we:

CUT TO:

25A1 INT. JAIL CORRIDOR - DAY - A STEEL DOOR

(X) 2

A piercing BUZZ precedes the opening door, and a grim-faced General Bloch, who marches down the long corridor. He is followed by his ADJUTANT and by a CORRECTIONS OFFICER. CAMERA TRACKS FAST with them... until they move out of frame, and we:

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

CUT TO:

25A2 INT. DETENTION ROOM - DAY

(X) 2:

Sunlight squeezes through the wire mesh window, a dusty arm of light reaches across the silent room, which from this angle appears to be empty. A steel bolt SLIDE-CLICKS and the door opens, admitting General Bloch.

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

ANGLE ADJUSTS to reveal Denny Markham seated before a table at the rear of the room. Gen. Bloch waits for the door to close behind him. Then another beat past that, before:

(X)
(X)
(X)

GEN. BLOCH

I'm Major General Benjamin Bloch.

(X)
(X)

MARKHAM

He did it again, didn't he?
(off Bloch's affirmative silence, Markham sneers)
I told them he would.

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

Markham's insolence angers Gen. Bloch even more.

(X)

GEN. BLOCH

According to the FBI, you know the man they're looking for.

(X)
(X)

Markham's shrugs, non-committal.

(X)

GEN. BLOCH

Then maybe you can tell me why they can't seem to find him.

(X)
(X)

(CONTINUED)

25A2 CONTINUED:

2.

MARKHAM

Same reason you couldn't. Which (X)
I imagine is the same reason (X)
you're here right now. (X)

GEN. BLOCH

I'm here because men are dying. (X)
Soldiers who've dedicated their (X)
lives to the defense of this (X)
country. (X)

MARKHAM

I guess that's one way of (X)
looking at it. (X)

Gen. Bloch grows uneasy under Markham's unflinching glare. (X)

GEN. BLOCH

As it stands, you're facing (X)
charges of conspiracy to commit (X)
homicide and of treason. (X)

As Gen. Bloch circles around the table... (X)

GEN. BLOCH

But if those fall through, I'm (X)
told there's enough evidence to. (X)
convict you for possession and (X)
transport of illegal arms. (X)

MARKHAM

Are you threatening me? (X)

GEN. BLOCH

No. I'm offering you a deal. (X)
You and the people you represent. (X)

MARKHAM

You're mistaken if you think (X)
I've got any sway with Teager. (X)

Gen. Bloch leans down close to Markham, with a threatening (X)
whisper: (X)

GEN. BLOCH

I just need to know what he (X)
wants. (X)

MARKHAM

You know what he wants. And we (X)
both know you can't give it to (X)
him. (X)

(more)

(CONTINUED)

25A2 CONTINUED: (2)

MARKHAM (cont'd)

Not without dragging that nice, (X)
clean uniform of yours through (X)
the mud -- (X)

Without warning, Gen. Bloch grabs Markham, slams him hard up (X)
against the wall, toppling his chair. Markham remains unfazed, (X)
even slightly amused in the face of Bloch's outburst. (X)

MARKHAM

Whatever you do to me won't (X)
change his mind, General. He's (X)
sending a message. Making damn (X)
sure everyone hears it loud and (X)
clear. (X)

Off General Bloch, unnerved by the threat -- (X)

CUT TO:

25B EXT. FREEDOM SQUARE TUNNEL - DAY

2

A HIGH SCHOOL BAND is at the mouth of the tunnel (hung with
bunting, past which we can get a glimpse of the waiting crowd.)
A mighty drum beat echoing in the tunnel, as CAMERA TRACKS
across the fresh faced kids, marching in place.

NEW ANGLE

As the beginning of a line of convertibles edges up behind the
band, staging for the parade. There are lots of people moving
around in the tunnel; parade organizers, security, etc.

As CAMERA PANS THEM, it FINDS in deep background, backlit the
silhouette of a thin, lanky man stepping into view at the rear
of the tunnel. A figure who can only be Nathaniel Teager.

CUT TO:

26 EXT. LINCOLN MEMORIAL - DAY (STOCK)

2

CAMERA RAKES across the base of a statue on which the word
"SACRIFICE" is engraved in granite. In b.g., a statue of a
bronze warrior upon his steed. CAMERA PANS off this, to the
Lincoln Memorial on the opposite side of the plaza.

CLOSER - MULDER

Appears from behind one of the thick, fluted columns. He looks
around, his eyes drawn up to:

(CONTINUED)

26 CONTINUED:

ABRAHAM LINCOLN (STOCK)

His austere gaze fixed in eternal vigilance... and judgment.

RESUME MULDER

A woman's voice turns him around.

COVARRUBIAS (O.S.)

You told me you were in a rush...

(CONTINUED)

26 CONTINUED:

26

ANGLE TO INCLUDE MARITA COVARRUBIAS

Standing in the deep shadow cast by the column. There is a tense familiarity, but an uneasy trust between them. (X)

MULDER (X)
Crosstown traffic's at a dead (X)
stop because of the parade. (X)

COVARRUBIAS (X)
You need information on American (X)
Prisoners of War -- (X)

MULDER (X)
There's a man named Teager -- (X)

She steps closer to him now. (X)

COVARRUBIAS (X)
I have no information on him. (X)

MULDER (X)
Then why come here -- (X)

COVARRUBIAS (X)
Tell me what you know -- (X)

MULDER (X)
A POW named Teager may now be (X)
home carrying out death (X)
sentences against the men who (X)
left him in Vietnam. (X)

COVARRUBIAS (X)
Who are those men? (X)

MULDER (X)
Generals. MacDougal and Steffan. (X)

COVARRUBIAS (X)
They have a connection -- (X)

MULDER (X)
What is it? (X)

COVARRUBIAS (X)
A recent news story extremely (X)
embarrassing to the U.S. (X)
military. About the disposing of (X)
South Vietnamese soldiers. (X)

(CONTINUED)

26 CONTINUED: (2)

2

MULDER

(nodding)

Men employed by our government (X)
as spies and commandos, left (X)
behind enemy lines to certain (X)
capture or death. The operation (X)
was disavowed, and their lives (X)
erased from the records. (X)

COVARRUBIAS

By a secret three-man (X)
commission, who may now be (X)
facing charges. Whose (X)
testimonies might be used in the (X)
calculation of reparations. (X)

MULDER

You're saying -- the government
wants these officers dead?

Covarrubias just stares at Mulder.

MULDER

Then why ask us to protect them?

COVARRUBIAS

Because they know you can't.

The realization hits Mulder, literally spins him around. He
paces for a moment, then steps back to Covarrubias.

MULDER

Who's the third man?
(off her stern
silence)

I need a name!

Off her continued silence, the intense lock of stares, we:

HARD CUT TO:

27 EXT. FREEDOM SQUARE TUNNEL - DAY

27

The marching band segues from their drum cadence into their
first song, signalling the parade has begun. A LEGEND appears:
4:27 P.M.

As the players march from the tunnel, Scully and Skinner are
moving fast in the opposite direction, toward the mouth of the
tunnel. Heading toward:

(CONTINUED)

THE X-FILES "Unrequited" 4X16 (Pink) 1/21/97 43A(X).

27 CONTINUED:

2

THEIR MOVING POV

Moving past the line of convertibles, PANNING from Officer to Officer. As the cars creep along, following the band.

(CONTINUED)

27 CONTINUED:

27

RESUME SCULLY, SKINNER (X)

Continuing, until they see: (X)

SCULLY (X)
General Bloch! (X)

ANGLE ON GENERAL BLOCH (X)

Sitting in the back seat of a convertible sedan -- one of a half dozen vehicles in a motorcade rolling out toward the street. (X)
The sedan is flanked on either side by a pair of PRIVATES. (X)

SKINNER (X)
General... sir. (X)

General Bloch now notices the disturbance.

GEN. BLOCH
What's going on here?

SKINNER (X)
(to the Driver) (X)
I need you to stop the car. (X)

The Driver slows as to a stop. (They are now at the mouth of the tunnel.) The sidewalk is thick with spectators who've braved the cold winter afternoon to show their patriotism. They wave flags, banners. (X)

SCULLY (X)
We need you to get out of the car, sir. For your own safety. (X)

GEN. BLOCH (X)
Why? (X)

SKINNER (X)
We just received information that your life is in danger. (X)

GEN. BLOCH (X)
From whom? (X)

As General Bloch waits for an answer, Scully turns, checking out the crowd just behind them. (X)

HER POV - PANNING THE CROWD

with quick efficiency - MOVING PAST TEAGER in the second row. Camera continues thirty feet past him; then, with delayed recognition, WHIPS BACK to the place where he stood only moments before. Only now he's not there.

(CONTINUED)

27 CONTINUED: (2)

2'

SCULLY

desperately tries to find him again, pulling her gun: (X)

SCULLY
Shooter!! Get down!! (X)
(X)

SKINNER

Pushes General Bloch down on the seat, standing in front of him (X)
as a human shield. Pulling his service weapon. (X)

ANGLE ON CROWD

Reacting, scattering. Some freezing. Some dropping to the ground. (X)

ANOTHER ANGLE ON SCULLY, SKINNER (X)

Her gun trained on the crowd. While in the b.g. other Agents, (X)
Security, Military Uniforms are racing toward her position. (X)

SKINNER
Where?! Where is he?! (X)
(X)

SCULLY
He's here -- I saw him -- (X)
(X)

RESUME CROWD

PANNING ACROSS THEM -- but no Teager. (X)

RESUME SKINNER, SCULLY (X)

As the men who've raced to their position crowd around the car (X)
to protect General Bloch, Skinner moves to Scully who is now (X)
dropping her weapon to her side. Still scanning the crowd. (X)

SCULLY
It was him -- the man in the (X)
photo -- (X)
(X)

SKINNER
Are you sure? (X)
(X)

SCULLY
I saw him, sir. He was here. (X)
(X)

Off this strange moment of tense confusion, we: (X)

THE X-FILES "Unrequited" 4X16 (Blue) 1/17/97 46(X).

28 OMITTED
AND
29

(X) 28
AN
29

END OF ACT THREE

ACT FOUR

29A EXT. VIETNAM VETERANS MEMORIAL - TWILIGHT

29

STADIUM LIGHTS SUPERNOVA into camera -- KA-CHUNK -- flaring the lens and momentarily blinding us. CAMERA TILTS DOWN toward the CROWD of Americans surging toward the various entrances to the amphitheater. There is a feeling of excitement, nervous energy. A LEGEND appears: 5:05 P.M.

30 INT. SECURITY TENT - NIGHT

(X) 30

Mulder enters quickly, past General Bloch's ADJUTANT, who stands at ease just inside the tent. TRACKING FAST WITH MULDER through a DOZEN FBI AGENTS busily donning earwig radios, checking firearms -- until he finds Skinner and Scully. Mulder's excited curiosity shatters their quiet conference.

MULDER

I heard what happened, Scully.
They told me you saved General
Bloch --

SCULLY

(indicates)

He's fine. He's just over there.

CAMERA RACKS past Scully to General Bloch, who stands off to the side, talking on a cell phone.

MULDER

They told me you saw someone on
the parade route --

SCULLY

I'm not really sure.

MULDER

You saw him, didn't you? You
saw Teager --

SCULLY

I told you - I'm not sure.

MULDER

They said you pulled your gun,
Scully. Which sounds like you
were more convinced than that.

Scully cannot refute this, but fires right back:

(CONTINUED)

30 CONTINUED:

30

SCULLY (X)
How were you so convinced (X)
General Bloch would be targeted (X)
next? (X)

MULDER (X)
I can't tell you that. (X)

SCULLY (X)
Why not? Is your source (X)
invisible too? (X)

MULDER (X)
I found out about General Bloch (X)
from someone who also told me we (X)
were never meant to save Bloch's (X)
life. Or the other Generals. (X)

SKINNER (X)
What are you talking about? (X)

MULDER (X)
This case. Why do you think you (X)
were assigned to head up an anti- (X)
terrorism detail? It's a little (X)
outside your job description -- (X)

SCULLY (X)
Which doesn't prove he was set (X)
up. (X)

MULDER (X)
They know about Teager. They've (X)
known from the beginning he'd be (X)
impossible to stop. (X)

SCULLY (X)
You're saying they wanted (X)
Skinner to fail?! (X)

MULDER (X)
And us. I'm sure they (X)
anticipated he'd bring us in on (X)
it -- (X)

SCULLY (X)
Mulder, the government is not (X)
about to sacrifice the lives of (X)
ranking military officers just (X)
to discredit us. (X)

(CONTINUED)

30 CONTINUED: (2)

30

MULDER (X)
Undermining our work is (X)
secondary here -- (X)

SCULLY (X)
Secondary to what? (X)

MULDER (X)
To maintaining their secret (X)
policy of denial about POWs. (X)
Which required silencing the men (X)
who made that policy. (X)

SCULLY (X)
I think Denny Markham's story is (X)
having its intended effect. (X)
You're buying into the lie. (X)

MULDER (X)
Denny Markham may be the only (X)
one telling the truth in all (X)
this. (X)

Under which, General Bloch has stepped up to them. (X)

MULDER (X)
But if you don't believe me, ask (X)
General Bloch. (X)

GEN. BLOCH (X)
(to Skinner) (X)
Ask me what? (X)

Skinner studies Gen. Bloch, but doesn't answer. Mulder's logic (X)
has kindled within him a sudden clarity. His piercing look, his (X)
silence unnerve the General. (X)

GEN. BLOCH (X)
Look, I can't wait around here (X)
any longer. I'm delivering the (X)
keynote address in five (X)
minutes -- (X)

SKINNER (X)
You might want to reconsider. (X)

MULDER (X)
He can't do that, sir. Not (X)
going out there would be (X)
admitting his guilt. (X)

Gen. Bloch meets Mulder's accusing look evenly, but says (X)
nothing. Until Skinner draws him back. (X)

(CONTINUED)

30 CONTINUED: (3)

30

SKINNER

We still have reason to believe
your life is in danger. (X)
(X)

GEN. BLOCH

It's still your job to protect
me, isn't it? (X)
(X)
(X)

SKINNER

That's what we're trying to do. (X)
(X)

GEN. BLOCH

Then do your job. (X)

He starts toward the exit. (X)

SKINNER

General -- (X)
(X)

But Gen. Bloch keeps going. Moving past his ADJUTANT who
follows him out. (X)
(X)

SKINNER

Dammit. (X)
(X)

With a look of helpless frustration to Mulder and Scully,
Skinner moves quickly to call the other Agents to order. (X)
(X)

SKINNER

Alright people, pay attention (X)
because we don't don't have much (X)
time here -- (X)
(X)

(CONTINUED)

30 CONTINUED: (4)

Off the dire look that passes between Mulder and Scully,
Skinner's voice CROSS FADES OUT and we PRELAP:

ADMIRAL LEITCH (O.S.)
(filtered)

(X)

It is a distinct honor to
present to you now a brother in
arms, and a Great American --
Major General Benjamin Bloch --

APPLAUSE erupts, continuing over the:

TIME CUT TO:

31 EXT. VIETNAM VETERANS MEMORIAL - NIGHT - PODIUM

General Bloch walks into an empty frame behind the microphone,
smiling and waving into the blinding artificial lights --
setting down notes for his speech, when something gives him
pause.

CLOSE - THE ACE OF CLUBS

Lies atop the podium. He turns it over, finding the "Bloody
Sabers" graphic on the reverse.

GENERAL BLOCH

Swallows hard, his mouth suddenly dry. As the applause
subsides, Gen. Bloch allows a bit too much silence before:

GEN. BLOCH

Thank you Admiral Leitch,
Senator Baine, fellow
Americans - especially the
Veterans...

(X)

The crowd ROARS.

ANGLE ON SKINNER

Containing his anger, focussing instead on the work.

THE AUDIENCE

APPLAUDS their approval. Hungry for someone to follow,
something to believe in. Into this packed frame walks Teager.
CAMERA CREEPS TOWARD him as he looks toward:

(CONTINUED)

31 CONTINUED:

31

HIS POV - GENERAL BLOCH

continuing his speech (see APPENDIX) from behind the podium,
as...

CLOSE ON TEAGER

His eyes reflect the grim purpose of his task. Until he senses something peripherally, turning as CAMERA RACKS past him to a VET maybe twenty yards away. Wearing longish hair, the Vet is staring at Teager, studying his face with dim recognition.

TEAGER

Not wanting to be seen, he moves off in the opposite direction. (X)

THE VET

pursues Teager, CAMERA PRECEDING him as he calls out:

THE VET
Teager?!

THE VET'S MOVING POV - TEAGER

pushes through the crowd, but doesn't turn around.

THE VET (O.S.)
Is that you, man?!

TRACKING WITH THE VET

He calls out, even louder this time, drawing bothered looks as he shoulders roughly through the crowd. (X)

THE VET
Hey! Where are you running to?! (X)

A look of sudden confusion crosses his face as he stops. His eyes searching... as CAMERA ARMS AROUND TO REVEAL TEAGER standing only a few yards in front of him. And as he moves toward camera, clearing frame right past the hapless Vet:

LONG LENS - TEAGER

moves away from the Vet, toward the stage. Checking over his shoulder to make sure he's not being followed. CAMERA SNAPS FOCUS TO SCULLY in f.g., following Teager's conspicuous movement through the crowd.

MULDER'S VOICE
(futzd)
He's here. I feel him. (X)

(CONTINUED)

31 CONTINUED: (2)

31

SKINNER'S VOICE
(futzd)
Then where is he?

Scully touches her EARWIG RADIO.

SCULLY
Hold on. I think... I have him
in Sector Four.

As Scully quick-checks the photograph she is holding --

ANGLE ON SKINNER

Tensing as he listens, trying to see out among the sea of faces.

SCULLY'S VOICE
(futzd)
Positive ID. He's moving toward
you three.

SKINNER
Positions hold. Three and
four -- do you have eye contact?

ANGLE ON AGENT HILL

His eyes searching...

HIS POV - FINDING TEAGER

in the near distance, moving toward the stage.

ANGLE ON AGENT HILL

HILL
I've got him in three.

As Hill moves to intercept --

HIGH ANGLE

From this vantage point, we can see the three converging paths
being cut through the thick crowd. The distance between Scully
and Teager narrows to twenty yards... then fifteen...

TRACKING WITH TEAGER

He continues to wend through the crowd, seemingly oblivious to
his imminent interception.

(CONTINUED)

31 CONTINUED: (3)

3

TRACKING WITH SCULLY

She discreetly unsnaps her holster.

MULDER'S VOICE
(futzd)
Don't take your eyes off him,
Scully.

TRACKING WITH TEAGER

He stops short suddenly, seeing:

HIS POV - SCULLY

Ten yards away. Now seeing that he sees her.

TEAGER

veers sharply, but naturally left toward the elevated SOUND
BOOTH --

TRACKING WITH SCULLY

She quickens her pace, adrenalized.

SCULLY
He saw me. He's moving behind
the sound booth.

TRACKING WITH HILL

HILL
Copy that. I'm cutting him off.

He adjusts his course to intercept Teager in front of the sound booth.

TRACKING WITH SCULLY

Slaloming through the crowd in fast pursuit. CAMERA PIVOTS,
FOLLOWING Scully as she gains on Teager, who's now only ten
yards ahead of her, as he disappears behind the sound booth.
Scully rounds the corner two seconds later -- stopping short
when she finds herself face to face with Agent Hill. No sign of
Teager.

SCULLY
I lost him. You got him, three?

(CONTINUED)

31 CONTINUED: (4)

But Hill can only shake his head as CAMERA CIRCLES them in their vain search of the surrounding area. General Bloch's amplified voice rises to an emphatic pitch, prompting wild APPLAUSE which seems to mock the Agents' befuddlement.

SKINNER'S VOICE
(futzed)

What's happening, Agent Scully?

Scully looks toward the stage, desperate.

SCULLY
Dammit. I don't know how...

INTERCUT AS NECESSARY WITH MULDER

Drifting, his eyes sweeping the crowd in his area.

SCULLY'S VOICE
(futzed)
Do you see him, Mulder?

MULDER
Not yet.

MULDER'S POV - THE SURROUNDING CROWD

CLAPS their vigorous approval -- but no TEAGER.

RESUME MULDER

Something like panic showing in his eyes.

SCULLY
(futzed)
He should be moving toward you --

RESUME MULDER'S POV (SPFX)

FAST PANNING -- and in each SWEEP of the CAMERA -- there's Teager, emerging from the knot of humanity. But when Mulder stops to focus on him, HE'S NOT THERE.

RESUME MULDER

MULDER
I GOT HIM -- no, I had him.
Where the hell did he go?

(CONTINUED)

31 CONTINUED: (5)

31

ANGLE ON SKINNER

SKINNER
Pick him up, Mulder. He's right
in front of you.

SKINNER'S POV

Teager is moving directly toward Mulder -- who makes no move to intercept him.

SKINNER

SKINNER
Pick him up! Pick him up!

ANGLE ON MULDER

Searching the crowd desperately.

MULDER'S POV

FLASH PANNING -- and there's Teager again, in each sweep of THE CAMERA. Now he's pulling a gun, bearing down on Mulder. But when Mulder tries to focus on him, HE'S NOT THERE.

MULDER

MULDER
He's got a gun -- but I can't
see him!

Mulder pulls his weapon now -- causing several people around him to back away, frightened, as:

ON THE STAGE

Skinner moves quickly to the General, ushering him off stage mid-sentence, shielding him. Causing a confused MURMUR to ripple through the crowd, as:

ANGLE ON MULDER

In a full state of panic now, he swings his gun in tight arcs. Scully now enters frame, having pushed her way through the disbursing crowd.

SCULLY
Mulder!

But Mulder continues his frantic search.

(CONTINUED)

31 CONTINUED: (6)

MULDER
He's here, Scully. Somewhere.

SCULLY
No, Mulder.

MULDER
I saw him. He was --

SCULLY
He's gone.

MULDER'S POV

FLASH PANNING -- Teager is no longer among the immediate crowd.

MULDER & SCULLY

Mulder eases slightly with the realization that Scully is right. A squawk of FEEDBACK turns Mulder around to the podium -- where ADMIRAL LEITCH is at the microphone, trying to mollify the audience. (X)

ADMIRAL LEITCH (X)
There's no cause for alarm, ladies and gentlemen. Just a minor disturbance. Let's try and keep some order here --

MULDER
Where's General Bloch?

SCULLY
He's with Skinner.

MULDER
(dawning realization)
We have to stop him.

SCULLY
Why?

But Mulder is already off, Scully hastening to follow. Hold for a beat, as AGENT HILL appears, looking for them. Then:

PICKING UP MULDER

moving as quickly as he can, bumping through the mass of people. Scully catches up, keeping pace.

SCULLY
What's going on, Mulder?

(CONTINUED)

31 CONTINUED: (7)

MULDER

I saw him back there, Scully,
but only peripherally, out of
the corner of my eye -- (X)
(X)
(X)

SCULLY

I'm not sure I follow -- (X)

MULDER

I think he can only hide himself
in a person's direct line of
sight. (X)
(X)
(X)

SCULLY

(realizing) (X)
When you're looking directly at
him. (X)
(X)
(X)

MULDER

It could be why he killed the
previous victims in such close
quarters -- MacDougal in his
car, Steffan in his office. (X)
(X)
(X)

Scully's silence reconciles the logic of this with her own
experience at the parade, as they disappear: (X)
(X)

32 BEHIND THE STAGE

32

Mulder and Scully appear around the corner, reacting to:

THEIR POV

Skinner is escorting General Bloch toward a waiting limo. As
the Private reaches to open the rear door:

MULDER & SCULLY

break into a sprint, and:

MULDER

GET AWAY FROM THE CAR! (X)

ANGLE ON SKINNER & BLOCH

Twenty feet away from the limo. The Private has already opened
the door, and now looks past Skinner -- who turns around to see:

MULDER & SCULLY

Racing toward them, pulling their weapons.

(CONTINUED)

THE X-FILES "Unrequited" 4X16 (Pink) 1/21/97 57A(X).

32 CONTINUED:

MULDER
HE'S IN THE CAR! TEAGER'S IN
THE CAR!

SKINNER

Wheels back around, his eyes falling on the dark interior of the car for a split second before he TACKLES GENERAL BLOCH -- just as GUNSHOTS FLASH FROM INSIDE THE CAR, and:

(CONTINUED)

32 CONTINUED: (2)

3

LOW ANGLE

Skinner is GRAZED in the shoulder as he sprawls hard onto the ground, out of the line of fire, covering General Bloch -- BULLETS BITING the dirt inches away. CAMERA TILTS UP QUICKLY TO Mulder ten feet behind them, crouching into a shooting position -- (X)
(X)
(X)
(X)

MULDER
GET OUT OF THE CAR, TEAGER! (X)
HANDS IN THE AIR! (X)
(X)

CAMERA STAYS WITH SCULLY as she moves past Mulder, carefully approaching the far side of the open door. She gestures to the nervous Private -- who's drawn his own sidearm, his back pressed up against the passenger door -- to stay put. (X)
(X)

ANGLE ON SKINNER AND GENERAL BLOCH (X)

Soldiers are already helping Bloch up onto his feet. The General looks to Skinner, shaken, his gratitude tempered by shame. But Skinner is already up and drawing his own firearm, training it on -- (X)
(X)
(X)
(X)

THE LIMOUSINE

The tense silence continues. Until suddenly, the engine ROARS, CHUNKS into gear - and the car fishtails toward Mulder, who moves out of the way, repositioning himself to shoot, when GUNFIRE RINGS OUT! (X)
(X)
(X)
(X)

ANGLE ON AGENT HILL

FIRING repeatedly into the driver window. (X)

THE LIMOUSINE

Careens against the side of a panel van, wedging to a stop, as: (X)

SKINNER & HILL

Approach the car, their guns still-trained -- (X)

SKINNER'S MOVING POV

The front door swings opens. And for a pregnant beat, no one is visible in the doorway. (X)
(X)

SKINNER

Reacts to this, when: (X)
(X)

(CONTINUED)

32 CONTINUED: (3)

HIS POV

Teager spills heavily onto the ground, having been eclipsed by the open door. His face is drenched with sweat, the front of his uniform soaked with blood. (X)
(X)
(X)

WIDER

Skinner holsters his gun. (X)
(X)

SKINNER

Get an ambulance over here! (X)
(X)

(CONTINUED)

32 CONTINUED: (4)

Mulder and Scully approach Scully kneeling beside Teager, trying to stave the bleeding. (X)
(X)

CLOSE ON TEAGER

His eyes stare into the middle distance. A frothing of blood seeps between his cracked lips as the words come out in a small, rattling voice. (X)

TEAGER

Teager, Nathaniel J.. Sergeant,
Green Beret Detachment B11.
Service number 82278. Date of
birth March Seven, 1952.
Teager, Nathaniel, J....

MULDER & SKINNER

watch helplessly, listening to the litany of a dying man. (X)

HIGH ANGLE

As people continue converging on the scene below, CAMERA ADJUSTS SLIGHTLY to reveal Old Glory high up on the flagpole. This is the reverse of the image we started with. And as the night wind whips the flag, we: (X)

DISSOLVE SLOWLY TO:

32A EXT. VIETNAM VETERANS MEMORIAL - NEXT DAY

32.

A crew of WORKMEN are disassembling the amphitheater - scaffolding, bleachers, etc. CAMERA CRANES DOWN to find Skinner standing at The Wall. His expression is thoughtful, almost somber. ANGLE ADJUSTS TO REVEAL Mulder approaching quickly, with a slow burning anger...

MULDER

The Pentagon is claiming the man who was killed was a Thomas Lynch. A vet who's been in and out of V.A. psychiatric hospitals for the past fifteen years. (X)
(X)

(CONTINUED)

32A CONTINUED:

3

SKINNER

And a sometime member of the
Right Hand.

(off Mulder's stunned
reaction)

His name is on Denny Markham's
mailing list. Markham made a
positive ID.

MULDER

They must have gotten to him.

SKINNER

Army Forensics claims to have
multiple confirmation --

(X)
(X)

MULDER

You heard him. We both did.

Skinner's silence concedes this. At the same time offering no
remedy, as:

MULDER

They're doing it all over again.
Covering the lies with more
lies, trying to make him
invisible.

(X)
(X)

Off Skinner's continuing silence, Mulder grows increasingly
agitated, determined --

MULDER

We need to subpoena Markham and
General Bloch right away, and
petition the State Department to
get Teager's body released --

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

SKINNER

I can't do that, Agent Mulder.

(X)
(X)

MULDER

Why not?

(X)
(X)

SKINNER

This investigation has been
turned over to the CID. It's no
longer our jurisdiction.

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

Mulder is stunned not only by the sudden turn this case has
taken, but also by Skinner's conspicuous lack of indignation.

(X)
(X)

MULDER

Don't let them do this.

(X)
(X)

(CONTINUED)

32A CONTINUED: (2)

SKINNER

Leave it alone, Agent Mulder.
You did your job.

MULDER

So did Nathaniel Teager.

SKINNER

You found the man you were
looking for - but now he's dead.
It's over.

MULDER

Is it? Is that what you believe?

(X)

But Skinner offers no reply...except to turn away from Mulder,
toward the sea of names spread out before him on The Wall.

(X)

(X)

MULDER

They're not just denying this
man's life -- they're denying
his death. And the truth is, he
could have been you.

(X)

(X)

(X)

(X)

(X)

After a beat, Mulder moves off, leaving Skinner troubled in his
wake. CAMERA FOLLOWS his pained look over to the obsidian
monolith... PUSHING IN SLOWLY on the names, over which the cold
wind whistles with ghostly insistence...

(X)

FADE OUT:

APPENDIX

31A EXT. VIETNAM VETERANS WAR MEMORIAL - NIGHT

CAMERA PRECEDES THE VET - MOVING WITH HIM

through the thick crowd.

VET'S MOVING POV

Teager up ahead, approaching the edge of the crowd, which is defined by a high plastic security fence (or tarp -- or whatever has been previously established by Graeme and Co.).

THE VET

Reaches the edge of the crowd, where he sees:

THE VET

Teager?!

HIS POV - TEAGER

disappears through a hole or slat in the fence.

THE VET - MOVING

after him, now passing through into:

AREA ADJACENT TO AMPHITHEATER

The Vet enters quickly, looking around.

HIS POV - WHIP PANNING

Light bursts through the fence, stabbing the darkness - but there is no sign of Teager.

THE VET

Steps deeper inside, peering into the shadows. The crowd responds to the speaker, a rising wave of human voices and applause. And as it subsides, the Vet calls out into the empty space:

THE VET

Teager, it's me. Leo Danziger.
I saw you, man. Where are you?

After a long silence --

TEAGER (O.S.)

Behind you.

The Vet wheels around sharply, and:

(CONTINUED)

31A CONTINUED:

ANGLE TO INCLUDE TEAGER

Silhouetted against the fence. Now moving toward the Vet, who is still reeling from seeing a man who might as well be a ghost...

THE VET

I - I thought you were dead.
That's what they told us.

TEAGER

Because that's what they wanted
you to believe.

The Vet shakes his head, confused and a little afraid.

THE VET

I don't understand --

TEAGER

You will. After tonight.

Teager's cryptic promise is spoken with an eerie conviction, with the righteous indignation born of betrayal.

THE VET

What are you talking about?

TEAGER

I waited for them, Leo. I
waited for them to come - but
they never came.

THE VET

Maybe they didn't know.

TEAGER

They knew. They just figured
letting me die off was easier
than admitting the truth. But
I'm like a weed, Leo.

THE VET

It's over now, Teager. It's
been over for a long time.

TEAGER

Not for me. And not for the
others.

THE VET

You're telling me there's more?

(CONTINUED)

31A CONTINUED: (2)

Teager keeps his eyes on the Vet, but doesn't answer -- as he takes out a piece of paper folded into quarters. The edges are frayed, smooth with age and wear. He hands the paper to the Vet, who accepts it with equal parts fear and disbelief.

INSERT PAPER

The handwritten names, ranks, and service numbers of approximately forty-five men.

THE VET

Looks up from the paper, then reacts, as:

HIS POV - PANNING

Teager is once again gone. Suddenly vanished.

THE VET

Turns in place, freaked out as much by this encounter as by its abrupt and mysterious conclusion.

THE VET

What are you doing, man? Where
are you? Hey man, talk to me!

But the only response he gets is the nearby crowd SWELLING with patriotic cheers. As we:

CUT TO:

APPENDIX A - SCENE 1

This is the speech for General Bloch.

GENERAL BLOCH

That many of you here tonight returned home not to a hero's welcome, but to the hostility of your fellow Americans is a shameful fact of history.

One that I will never understand... or forgive.

But it also underscores our sacred duty, not just today, but forever -- to honor those who served with honor, and to remember those who fell. Men and women whose ultimate sacrifice must never be forgotten....

There is probably no audience that understands better that our freedom is not free. We owe that freedom to the selfless service of those whose names are on this wall. For that, it is our duty to remember them.

This country was born on the backs of people willing to fight for freedom. Their sweat, their long nights, their blood. I think it was an investment they would be proud of today.

Not too far south from here, in Antietam, there is a statue of a soldier. A plaque on that statue reads "Not for themselves, but for their country." This attitude has persevered as the Spirit of American soldiers, and it was this spirit that heartened our countrymen when they were in Vietnam.

This memorial is a place where we can come and thank those men and women who died. Not for themselves, but for their country.

I am always struck by something when I walk through the mall. The Vietnam memorial is never alone. There is always someone standing with it, running their finger across the names. There is a tremendous amount of emotion in that simple act....

(CONTINUED)

APPENDIX 3

1 CLOSE ANGLE ON SKINNER

1

On the podium, urgently speaking into his cuff mic.

SKINNER
Sector Six report... Mulder?

SCULLY'S VOICE
(fuzzed)
Hold on. I think... I have him
in Sector Four.

SKINNER
(urgent)
Can you confirm, Scully?

2 CLOSE ANGLE ON SKINNER (LATER)

2

HILL
Copy that. I'm cutting him off.

SKINNER
Talk to me, people. Does
anybody have him?

SCULLY

Cuts through crowd, pursuing Teager.

RESUME SKINNER

SKINNER
You have him in Three?

HILL
Negative.

SKINNER
Scully? Scully??