

THE X-FILES

"DUANE BARRY"

- . . .

1994

written by

Chris Carter

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**FOR EDUCATIONAL
PURPOSES ONLY**

August 29, 1994

CAST LIST

FOX MULDER
DANA SCULLY

ALEX KRYCEK

DUANE BARRY

(X)

DR. DEL HAKKIE

LUCY KAZDIN

AGENT RICH

BOB RILEY

GWEN NORRIS

KIMBERLY MONROE

AGENT BREM - TACTICAL COMMANDER

AGENT JANUS

MARKSMAN #1

MARKSMAN #2

OFFICER

COMMUNICATIONS TECHNICIAN

AGENT

SPECIAL AGENT COMOX

SUPERMARKET CASHIER

(X)

August 29, 1994

SET LIST

EXTERIORS

RAMSHACKLE HOUSE
DAVIS CORRECTIONAL TREATMENT CENTER
OFFICE BUILDING - NEGOTIATION CENTRAL COMMAND
TRAVEL AGENCY
OFFICE BUILDING ROOFTOP
STREET
JEFFERSON MEMORIAL HOSPITAL
SCULLY'S APARTMENT

INTERIORS

RAMSHACKLE HOUSE
TREATMENT CENTER /HALLWAY
/DR. HAKKIE'S OFFICE
AQUATIC CENTER
NEGOTIATION CENTRAL COMMAND
TRAVEL TIME TRAVEL AGENCY
/OFFICE
/ADJACENT ROOM
SCULLY'S FORENSIC LAB OFFICE
LIMBO
HOSPITAL
/HALLWAY
/ROOM
SUPERMARKET
FBI HEADQUARTERS OFFICE
SCULLY'S APARTMENT
MULDER'S APARTMENT

DUANE BARRY

FADE IN:

1 EXT. RAMSHACKLE HOUSE - AN EXPANSIVE NIGHT SKY 1

stretched taut over the heavens like black spandex. Punctuated with twinkling points of light from spent stars billions of miles away. Its boundaries unknowable, its secrets elusive, maybe unattainable. Playing nightly since time immemorial.

CAMERA PANS DOWN over the rooftops of a row of houses much less remarkable and awe inspiring. LEGEND OVER: PULASKI, VIRGINIA. JUNE 3, 1985.

The sound of DOGS raising a ruckus in somebody's backyard as CAMERA DRIFTS IN on a house even less remarkable than the others. Or maybe more so, given the rusted old car up on blocks in the front yard, weeds growing up all around it. The paint and trim, roofing and general upkeep suggesting a certain class of occupant never too popular with the neighbors. A LIGHT BREEZE rustles the dry grass.

DISSOLVING TO:

2 INT. RAMSHACKLE HOUSE - NIGHT - CONTINUOUS 2

CAMERA CONTINUING TO DRIFT through a structure void of charm, grace - even walls. Framed stud walls are draped in yellowed and opaque plastic. Windows are still lined with brittle paper flashing, the flooring a puzzle of misfit plywood pieces. Stacks of old newspapers, piles of junk and materials are strewn about. If there was any intention to finish the remodel of this place, that impulse has long since passed.

But there are signs of life and civilization amid the clutter and crap. Drying clothes hanging on a crude line strung from one wall to another. A couple of dog bowls sitting on a piece of newspaper. CAMERA PUSHING DOWN on these bowls as A CUTE MUTT comes trotting around a corner, his nails click click clicking on the wood floor. He sniffs at the food which, upon close inspection, we see is covered in BLACK ANTS. The dog turns his nose, trots off.

CAMERA CONTINUING TO SEARCH, finding the dog again in a hallway, following it toward a room where TV blue light emanates. The dog disappears into the room.

CAMERA PUSHING INTO THE ROOM, finding the dog up on a bed now, lying atop the rumpled bed clothes where A LONE MALE OCCUPANT is sound asleep. He is unshaven, unkempt to match the house. A JAGGED SCAR runs vertically from his brow ridge up his forehead.

(CONTINUED)

2 CONTINUED:

2

ANGLE ON TV

where THE WIZARD OF OZ plays. The girl munchkins are singing to Dorothy whose house has just landed in their town square. When, suddenly, the TV blinks off.

ON MUTT

lifting his head inquisitively. His owner dead to the world.

ANGLE DOWN HALLWAY

where A SMALL DARK FIGURE moves past. Faint as a shadow or a ghost, disappearing quickly and quietly.

RESUME MUTT

rising to his feet now, cocking his head. Then uttering a low GROWL. Still, his master does not stir.

NEW ANGLE IN HOUSE

where MORE SMALL DARK GHOSTLY FIGURES appear. TWO, THEN THREE, NOW FOUR moving from shadow to shadow. Featureless except for their height and slender bodies.

THE MUTT

GROWLING long and low, until - WHAP - the sound of plastic being sucked by vacuum force, causes him to jump. CAMERA PANNING over to the plastic covered wall where the opaque sheeting is stretched tight over the stud framed wall like a reefed sail. A FAINT LOW-FREQUENCY HUM begins.

CAMERA PANS ACROSS to the opposite wall where - WHAP! - the plastic is sucked tight over the studs there, too.

ANGLE ON BED

where the mutt's ears go down, all the fight scared out of him. He jumps fearfully off the bed, exiting frame as CAMERA PUSHES IN on the sleeping man who suddenly wakes with a terrifying start.

MAN

I can't breathe.

He gasps and sputters, sucking for air when a DEAFENING ELECTRIC HUM fills the air. A BRIGHT LIGHT dialing up on the man's face. He squints into it in abject horror.

OVER MAN

(CONTINUED)

2 CONTINUED: (2)

2

to a plastic covered wall where the brightness continues to dial up to a solar-like intensity. THE SILHOUETTES of the small ghostly figures visible through the stud framing. Standing and watching him through the plastic shroud. Their triangular-shaped heads now in full relief.

CLOSE ON MAN

still gasping for air, his eyes big as saucers. Whipping his head around when THE OPPOSITE WALL LIGHTS UP. More of the alien figures stand behind it.

MAN
(pleading)
No. No. Not again.

But the Man is glued to the bed against his own will and strength.

OVERHEAD

as the Man lies on the bed, held in a state of paralysis. The dark figures seem to melt through the walls as they slowly approach and surround his bed. And then the intense bright light dies, only to be replaced with almost equally intense strobing lights.

CAMERA PUSHES DOWN ON THE MAN IN BED

Powerless to stop whatever it is they are about to do to him. And whatever it is causes him to SCREAM IN HORROR. The sound echoing into:

3 EXT. RAMSHACKLE HOUSE - NIGHT - CONTINUOUS

3

LOW WIDE ANGLE ON BARKING AND HOWLING MUTT

on the curb, raising a ruckus. PANNING UP AND OVER to house, lit up like a nuclear reactor, the strobing beams shooting out windows and seams like some kind of twisted 60s laser light show. The houses surrounding it cast in contrasting darkness.

NEW WIDER ANGLE

starting low on house (dog still on the curb) then TILTING UP to reveal a GLOWING COLUMN OF LIGHT to AN EVEN MORE INTENSE GLOWING SPACECRAFT hovering above the house.

GO TO MAIN TITLES

ACT ONE

4 EXT. DAVIS CORRECTIONAL TREATMENT CENTER,
MARION, VIRGINIA - PRESENT DAY

4

With LEGEND, to establish.

CUT TO:

5 INT. HALLWAY - TREATMENT CENTER - DAY

5

PATIENTS dressed in hospital gowns lean against the walls or shuffle about. SEVERAL stand in line at a half door waiting to get their daily ration of super-long cigarettes. But the mood is decidedly calm and sedate.

ANGLE ON ARMED GUARD

bringing the man who we recognize from the Teaser down the hall. His name is DUANE BARRY, the scar running up his forehead making his identity unmistakable. He wears plastic cuffs, his hands bound out in front of him. Shuffling along, his head hung. But, unlike the others, his eyes look focused, clear and intense. As the GUARD brings him to a door marked DR. HAKKIE. Duane waits quietly as the Guard knocks on the door.

(X)

CUT TO:

6 INT. DR. HAKKIE'S OFFICE

6

Dr. Hakkie rises from his desk as Duane is led into the office, a room lined with books and bookshelves. Several framed certificates hang on the walls. Dr. Hakkie is near retirement age, and from his perfunctory manner it's not hard to feel he's already got one foot in the fly-fishing stream.

DR. HAKKIE
Hello, Duane. Nice to see you.

DUANE
Hello.

DR. HAKKIE
How are you feeling today?

DUANE
Pretty good.

Duane keeps his head hung slightly. Dr. Hakkie exchanges a quick nodding signal to the Guard who exits the office and closes the door.

(CONTINUED)

6 CONTINUED:

6

DR. HAKKIE
Why don't we sit down, Duane. I
want to go over a few things with
you.

DUANE
Alright.

Duane takes a seat while Dr. Hakkie takes a clipboard and comes
around his desk to take a seat opposite him.

DR. HAKKIE
It says here you've been refusing
to take your medicine.

DUANE
I don't like the way it makes me
feel.

DR. HAKKIE
Okay. Alright. Let's talk about
that. Because we give you that
medicine for a reason, Duane.
Because of your behavior -

DUANE
I know.

DR. HAKKIE
Because we don't want you to hurt
anybody again.

Duane nods agreeably. Though docile, he starts to struggle to
maintain manic impulses that make him appear jumpy.

DR. HAKKIE
Are you still hearing voices?

DUANE
I'm not nuts, Doc. Duane Barry's
not like these other guys.

DR. HAKKIE
No. Everyone here is different.

DUANE
They're coming again. I can feel
it. They're going to take Duane
Barry to the place.

DR. HAKKIE
No one's coming, Duane.

(CONTINUED)

6 CONTINUED: (2)

6

DUANE

No one can stop them.

Duane has his head bowed, rocking back and forth, pained by his private thoughts. Dr. Hakkie regards him impassively, without affect. As he rises from his chair.

DR. HAKKIE

I'm going to give you a shot,
Duane. I think you just need
some rest.

Dr. Hakkie moved around to a cabinet behind his desk, taking out a plastic wrapped syringe and an ampule.

DR. HAKKIE

This will make you sleep.

CLOSE ON DUANE

Balled up, rocking back and forth.

DR. HAKKIE (O.S.)

And then you'll wake up and see
that we didn't let anybody hurt
you.

Duane's eyes move to a fountain pen lying on the desktop, not far from him.

(X)

ON DR. HAKKIE'S BACK

as he loads the syringe.

DR. HAKKIE

Okay, Duane...?

But he gets no answer. His head turning quickly when he hears the sound of his door opening. Seeing -

DUANE

exiting the room.

CUT TO:

7 INT. HALLWAY - CONTINUOUS

7

The Guard is filling a cup from a bottled water cooler, his back turned when Duane appears from the office. Duane walks quickly in the Guard's direction.

MOVING WITH DUANE

(CONTINUED)

7 CONTINUED:

7

as he approaches the Guard and raises his bound hands. Plunging the fountain pen hard into the middle of the man's back. The Guard lets out a cry of pain.

(X)

ANGLE ON PATIENTS

reacting to this. Jolted out of their stupors.

ON DR. HAKKIE

exiting his office.

DR. HAKKIE

Duane!!

Hakkie runs toward his patient and the Guard.

ON DUANE

Dropping the Guard with a hard two-fisted blow to the back of the head. Then pulling the gun from the guard's holster, spinning and pointing it at Dr. Hakkie.

DUANE

Get away!! Get away!!

Hakkie backs off.

DR. HAKKIE

Put the gun down, Duane.

DUANE

Gimme the keys!

DR. HAKKIE

Duane.

DUANE

(cocking the gun)

GIMME THE DAMN KEYS!

(X)

SHOUTS GO UP from the other patients. "Do it! Do it!" And then, SUDDENLY AN ALARM GOES OFF. Duane gets a panicked look in his eye. Sees the Guard on the floor has now regained his senses. Duane's head is spinning, his avenues of escape closing down. Until -

Duane charges Dr. Hakkie, pointing the gun at him.

DR. HAKKIE

No - no -

(CONTINUED)

7 CONTINUED: (2)

7.

Hakkie backs away but Duane is on him, taking him forcefully in a choke hold.

DUANE
Either way, Doc, we go out of here together.

Off Duane's crazy intensity, we:

CUT TO:

8 INT. AQUATIC CENTER - MORNING

8

A LONE SWIMMER is doing laps in a 50 meter pool. LEGEND over: WASHINGTON, D.C. AUGUST 7, 1994.

ANGLE ON AGENT ALEX KRYCEK

entering, descending the concrete steps to pool level.

POOL LEVEL

The swimmer finishes a lap, stopping and reacting to:

KRYCEK
Agent Mulder.

Mulder looks up at Krycek, removing his goggles.

MULDER
(catching his breath)
Krycek. What's up?

KRYCEK
There's a situation going down.
They want you out there right away.

Mulder has moved over to the ladder, boosts himself up and out of the pool, moving with Krycek.

(X)

MULDER
What kind of situation?

KRYCEK
A hostage negotiation.

Mulder picks up a towel off a deck chair, looks at him curiously.

(X)

MULDER
And they want me?

(CONTINUED)

8 CONTINUED:

8

KRYCEK
Some guy escaped a mental hospital. He's got four people at gunpoint in an office building. Claims he's being controlled by aliens.

Off Mulder's curious expression, we:

CUT TO:

9 EXT. OFFICE BUILDING - DOWNTOWN RICHMOND, VA - LATE AFTERNOON

9

LEGEND over a MEDIUM-SIZED BUILDING in the business district, HIGH ANGLE from across the street. The bottom floor of the building is occupied by TRAVEL-TIME TRAVEL AGENTS. CAMERA ADJUSTING to reveal A FLAK-JACKETED MARKSMAN in the f.g., his rifle trained on the building.

NEW ANGLE ON BUILDING

PANNING ACROSS THE ROOF where TWO ADDITIONAL MARKSMEN are positioned. Then PANNING DOWN to:

CORDONED OFF STREET

A CROWD OF PEOPLE stands behind a barricade of B&W POLICE CRUISERS, AN AMBULANCE, A LARGE POLICE PANEL TRUCK. As Mulder and Krycek pull up to the scene in an ND FBI sedan.

They exit the car, moving to A UNIFORMED OFFICER who nods, speaks into his walkie talkie and then points the Agents in the direction of the building opposite the travel agency. Mulder and Krycek jog the distance to the entrance of this building.

CUT TO:

10 INT. OFFICE BUILDING - CONTINUOUS

10

A DOZEN MEN IN SUITS are standing over tables covered with maps, diagrams, studying them intensely. A FEMALE FBI AGENT stands at the center of it all. Everyone looking up when:

AGENTS MULDER AND KRYCEK

enter, move into the room. The Female Agent, LUCY KAZDIN, moves to them, offers a confident handshake. Kazdin is attractive with a twinkle in her eye that suggests mysterious feminine wiles. Which, maybe some other time or place, could be worth exploring. But in this current role she is all business.

(CONTINUED)

10 CONTINUED:

10

KAZDIN
Agent Mulder? Lucy Kazdin,
negotiation commander. Thanks
for coming. Let me show you what
we've got.

MULDER
Sure. This is Agent Krycek.

Agent Kazdin doesn't bother to acknowledge him, heading purposefully off.

ANGLE ON PORTABLE CHALKBOARD

As Agent Kazdin wheels it around. On it are written Duane Barry's name, make of weapon he has, how many rounds are in it. The name of his hostages, including Dr. Hakkie.

KAZDIN
His name's Duane Barry. He's
armed with a nine millimeter
Smith and Wesson handgun, one ten
round magazine. It is our belief
that he is prepared to use the
gun and is not afraid to die.

ANGLE TO INCLUDE MULDER, KRYCEK, THE NEGOTIATION TEAM

MULDER
What does he want?

KAZDIN
Safe passage for himself and his
original hostage, a shrink named
Hakkie.

MULDER
To?

Agent Kazdin shakes her head, takes a beat for effect.

KAZDIN
He's bent on taking the doctor
with him to an alien abduction
site. Only he can't quite
remember where the site is, so he
stopped at a travel agency.

They wait for Agent Mulder to respond to the absurdity of this, but he doesn't. Agent Krycek has to fight a smile in deference to his partner.

MULDER
Is he lucid?

(CONTINUED)

10 CONTINUED: (2)

10

KAZDIN

Yes, but he's off his medication so he's manic. Ranting about scoop mark scars on his body, homing devices and lots of other nonsense.

(X)
(X)

MULDER

(piqued by this)
Like what?

(X)

KAZDIN

This whole alien abduction business. Which I guess you know something about.

MULDER

Yeah. Except I've never been in a hostage negotiation.

KAZDIN

We'll take you through it. Agent Rich is our advisory commander and he and I will be coaching you.

Agent Rich steps out.

AGENT RICH

What Mr. Barry needs is a friend. Someone who appears to understand him and can appeal to his sense of reason.

MULDER

Do we know anything about his abduction experiences?

Agent Rich looks at Mulder, then back to Agent Kazdin.

KAZDIN

You really believe in this stuff, Agent Mulder?

MULDER

Is that a problem?

She gives him a long, noncommittal look.

KAZDIN

We're here to save lives. You'll begin negotiations immediately.

(MORE)

(CONTINUED)

10 CONTINUED: (3)

10

KAZDIN (CONT'D)

Every three hours we'll re-evaluate your progress and let our tactical commander advise and update on the use of force.

There is a movement of bodies as the other agents start back to their work. Mulder moves to Agent Kazdin.

(CONTINUED)

10 CONTINUED: (4)

10

MULDER

If this man's an abductee, I need to know more about him, about his history. Each abduction case is different.

Kazdin regards him with thinly disguised impatience.

KAZDIN

That material has not been made available to us.

MULDER

Nobody's called the hospital for his records?

KAZDIN

Look, Agent Mulder... this guy's a psycho. Your object is to keep him on the phone. The longer you do, the more chance he's not going to kill anybody. We stop to do a Freudian analysis and next thing we know we got four dead hostages.

(off his look)

So whatever crap you gotta make up about spacemen or UFOs, just keep him talking.

Just walks off. Off Mulder's look of irritation, we:

CUT TO:

11 CLOSE ON TWO WOMEN AND ONE MAN

11

sitting on the floor against a wall, huddled close together. Over their heads are beautiful travel posters advertising exotic locales. The MAN (BOB) is a bald cherub. GWEN is 40s, mother of three. KIMBERLY, mid 20s, is attractive with long wild hair pulled into a loose pony tail.

BOB

Are we going to have to sit on the floor like this all night?

Duane Barry enters frame, BACKHANDS Bob with his gun hand.

DUANE BARRY

I TOLD YOU TO SHUTTUP!

Bob winces in pain. Both the women recoil in fear.

(CONTINUED)

11 CONTINUED:

11

GWEN
We all have families. For God's
sake.

She glares at Duane, but it has no effect. We are:

INT. TRAVEL-TIME TRAVEL AGENCY - NIGHT

Dr. Hakkie sits tied to a rolling desk chair not far from the three travel agents, watching Duane stalk and pace around the office. The window fronting the street is obscured by several large folding screens.

DR. HAKKIE
(weakly)
Don't hurt anyone, Duane.
Please.

Duane leans on the arms of the chair, a foot away from Hakkie's face.

DUANE BARRY
I won't hurt you, Doc. Cause
this time you're going with Duane
Barry. So you can see what it's
like. That it's REAL!

Duane shouts this last word loud and up close. Remaining there until his head whips to a RINGING PHONE.

CUT TO:

12 INT. NEGOTIATION CENTRAL COMMAND - NIGHT

12

A chalkboard reads: HONESTY. CONCILIATION. CONTAINMENT. RESOLUTION. YOU WANT TO HELP HIM BUT YOU DON'T MAKE THE DECISIONS. In addition, it has the names of the hostages.

CAMERA PANS DOWN to Agent Mulder sitting at a desk on which sits a portable communications switchboard, which looks essentially like a phone in a briefcase. Opposite him is Agent Rich, the advisory commander. Pacing alongside them is Lucy Kazdin.

Agent Krycek leans on a nearby table with his arms crossed, watching. Surrounding him are all the other Agents in the room. An atmosphere of tense quiet.

Both Kazdin and Rich wear headsets, monitoring Mulder's conversation. In front of Mulder is a HANDWRITTEN SCRIPT.

(CONTINUED)

12 CONTINUED:

12

MULDER
Duane?

DUANE BARRY (FILTER)
Yeah.

MULDER
This is Special Agent Fox Mulder.
Look, I want to try and help you.

DUANE BARRY (FILTER)
(laughing crazily)
Yeah, well we're just here
waiting for travel plans.

MULDER
I think I know what you're going
through, Duane.

INSERT SCRIPT - With these exact words written on it, in
addition to Mulder's previous dialogue.

MULDER (CONT'D)
I just want to make sure you get
what you want and that Bob, Gwen,
Kimberly and Dr. Hakkie don't get
hurt.

Agent Kazdin is pointing to the names on the blackboard as
Mulder reads. She and Agent Rich nod affirmatively at Mulder's
approach.

CUT TO:

13 INT. TRAVEL AGENCY - NIGHT - CONTINUOUS

13

Duane is pacing, tethered to the phone by the coiled cord.
Manic and crazy.

DUANE
You know what I'm going through?
You think you know what Duane
Barry's going through? You don't
know jack.

MULDER (FILTER)
I know you're scared, Duane. And
that you'd like to see this all
come out right.

(CONTINUED)

13 CONTINUED:

13

DUANE

Oh, yeah. So they can put Duane
back in the nut-hut again. Right
where he belongs.

(X)

Duane laughs with the edgy sound of nervous freedom.

MULDER

We're only concerned about your
safety, Duane. You and the
others.

(X)

(X)

Duane moves around, craning his neck to see through a gap in
the folding screens in the windowfront. Where he can see:

(CONTINUED)

13 CONTINUED: (2)

13

DUANE'S POV

Across the street, in the lighted window of the opposite building, he can see Mulder sitting on the phone. (He cannot, however, see the chalkboard.)

RESUME DUANE

DUANE (FILTER)
Hey, what's your name? Mulder?
I know the routine -

CUT BACK TO:

14 INT. NEGOTIATION CENTRAL COMMAND - NIGHT - CONTINUOUS

14

RESUME MULDER, KAZDIN, RICH

DUANE (FILTER)
- honesty, conciliation,
containment. Am I missing
something?

Mulder looks up to Agent Kazdin who stands in front of the chalkboard before those exact words. How the hell did he know that?

MULDER
You need someone to trust, Duane.
I know alot of people who've
been through similar experiences -

RESUME DUANE BARRY IN TRAVEL AGENCY

DUANE
You want to do something for me,
Agent Mulder? Keep your dogs on
a leash. You try to gas me out
or do anything stupid, these
people die.

ANGLE TO INCLUDE TRAVEL AGENTS

huddled frightened against the wall.

DUANE
(angrily)
They're not taking me this time!
You hear me? They can take
somebody else. Duane Barry ain't
going no more!

RESUME MULDER, AGENTS IN COMMAND CENTER

(CONTINUED)

14 CONTINUED:

14

MULDER
Nobody's going to try anything
stupid -

But Mulder's answer to that is a LOUD CLICK on the other end of
the line as Duane Barry hangs up.

Mulder slams the phone down, glares at Agent Kazdin.

MULDER
Who is this guy?
(off their non-
response)
He's FBI, isn't he?

KAZDIN
(reluctantly)
Former FBI.

MULDER
And you didn't think to mention
that?

KAZDIN
He's been out of the bureau since
1982, institutionalized off and
on for over a decade. It's
beside the point.

MULDER
The point being that the FBI
wants to minimize the
embarrassment, is that it? That
we can police our own.

KAZDIN
They'd like this done as neatly
and cleanly as possible.

MULDER
Well, you're off to a hell of a
start.

AGENT RICH
Negotiation is a process, Agent
Mulder.

MULDER
If you wanted somebody to just
read the script you didn't need
to bring me out.

(CONTINUED)

14 CONTINUED: (2)

14

AGENT RICH

This method has proven extremely effective in winning the hostage taker's trust.

MULDER

That man is afraid. The only way you're going to win his trust is by trying to understand what he's afraid of.

Mulder moves over, in close to Agent Kazdin.

MULDER

Have you ever talked to an abductee, Agent Kazdin? Heard them tell about having their brains sucked out through their nostril and being wide awake through the experience. Would you like to know what they do to a woman's ovaries?

KAZDIN

Not particularly.

MULDER

Then understand you might have to alter your approach here.

Mulder stalks off, leaving Agents Kazdin and Rich looking after him. Krycek hops off the table, stepping up.

KRYCEK

Is there anything I can do?

KAZDIN

Yeah. What's your name again?

KRYCEK

Krycek.

KAZDIN

Krycek. You got your notepad? Grande two percent cappuccino with vanilla. Agent Rich?

Kazdin doesn't even crack a smile, turns moves off. Leaving Alex to play the errand boy.

(CONTINUED)

14 CONTINUED: (3)

14

ANGLE ON MULDER

Standing on the edge of the room, holding his cellular phone to his ear. We hear RINGING.

CUT TO:

15 INT. SCULLY'S OFFICE - NIGHT

15

• Scully sits at her desk, a small lamp and a glowing TV illuminate the room. On the TV is CNN-like coverage of the hostage scene, the volume low.

SCULLY

Scully.

MULDER (FILTER)

Scully, it's me. I'm in Virginia.

SCULLY

I know. I've been watching it on TV. What is going on out there, Mulder?

MULDER (FILTER)

What is the media saying?

SCULLY

That an escaped mental patient is holding four people hostage in a travel agency.

MULDER (FILTER)

What they're not telling you is this guy's former FBI. Who also claims to be an alien abductee.

SCULLY

Seriously?

MULDER (FILTER)

His name's Duane Barry. I need your help, Scully. See if you can find out what happened to him.

Scully is already swivelled around, typing information into her computer.

CUT BACK TO:

RESUME MULDER

(CONTINUED)

15 CONTINUED:

15

MULDER (CONT'D)
Transcripts from therapy
sessions, hypnotic regressions,
anything about his abduction
experiences -

When, suddenly, THE LIGHTS GO OUT IN THE ROOM.

SCULLY
Mulder?

MULDER
The lights just went out here.

CUT TO:

16 EXT. ROOFTOP - NIGHT - CONTINUOUS

16

A MARKSMAN watches the lights go out in the office building
housing the travel agency. A sector at a time.

MARKSMAN
(yelling o.s.)
What the hell's going on?!

CUT TO:

16A EXT. PLAZA BETWEEN BUILDINGS - NIGHT

16A

As the lighted water fountain in the center of the plaza goes
out. Its dancing waters rendered silent.

ANGLE ON FRONT OF TRAVEL AGENCY

The neon sign in the window blinks off.

CUT TO:

17 INT. TRAVEL AGENCY - NIGHT - CONTINUOUS

17

ON DUANE BARRY as the LIGHTS GO OUT in the office. Duane
thrusts his gun out, crouching into a firing position.
Whirling around as the BATTERY BACKUP LIGHTS pop on, casting
the room in dim shadows. The travel agents seated against the
wall CRYING OUT as Duane whirls the gun in their direction.

CUT TO:

18 INT. COMMAND CENTER - NIGHT - CONTINUOUS

18

There is a rush to the front window. Everyone shouting at each other, wanting as well to know what the hell's going on. (X)
CAMERA FINDING MULDER AND AGENT KAZDIN moving with them. They
get to the window and open the blinds, but it is pitch black (X)
outside. (X)

AGENT BREM, the tactical commander is shouting into a walkie talkie.

TACTICAL COMMANDER
Tactical unit! What are you guys
doing?!

(CONTINUED)

18 CONTINUED:

18

MAN'S VOICE
(over walkie)
Nothing. Absolutely nothing,
sir.

(CONTINUED)

18 CONTINUED: (2)

18

The group turns suddenly away from the window when the
AUXILLIARY LIGHTS POP ON in the room. Followed by a rising LOW (X)
HUM, and a light coming up on their shoulders through the (X)
blinds. They turn to see A BRIGHT FLASH. It's brightness (X)
lasting long enough to nearly SWALLOW the figures before us. (X)
Everyone turning from its brilliance and shielding their eyes.

The MOTION of their actions becoming SLOWED, as if time itself
were being affected. The chroma sucked from the picture, so
that as the figures are grainy silhouettes in stark black and
white.

SLOWLY the LIGHT DIMS, the figures standing against the window.
All still reeling from the strobe. When: A GUNSHOT RINGS OUT.
Causing everyone to hit the floor. Followed by ANOTHER SHOT.

ON MULDER

hitting the floor, but turning toward the window. Trying to
determine where the gunshots are coming from.

CUT TO:

19 INT. TRAVEL AGENCY - NIGHT - CONTINUOUS

19

Where Duane Barry is firing wildly. BOOM, BOOM, BOOM. The
muzzle FLASHES lighting up the room. On the last shot we:

FADE TO BLACK

END ACT ONE

ACT TWO

OPEN HARD INTO:

20 EXT. STREET OUTSIDE TRAVEL AGENCY - NIGHT

20

MULTICOLORED STROBES play off the front windows, cast by the light bars from the police cruisers forming the cordon in the street. Otherwise, the street and the buildings are eerily dark.

OFFICERS, SPECTATORS

are slowly appearing from cover, their guns drawn.

ANGLE ON OFFICER

speaking into a walkie talkie.

OFFICER

We count five shots fired.

WHIP PANNING TO MARKSMAN IN WINDOW

wearing a wireless headset.

MARKSMAN

I count four shots fired.

PANNING UP TO MARKSMAN ON ROOF

also wearing a headset.

MARKSMAN #2

Six shots fired.

CUT TO:

21 INT. COMMAND CENTER - NIGHT - CONTINUOUS

21

Still lit only by the battery powered auxilliary lights. There is mass movement, Agents moving to the phones, talking on walkie talkies, cellulars.

TACTICAL COMMANDER

(to the room)

We've got four or six rounds discharged.

CAMERA FINDS MULDER

Moving to the portable negotiation switchboard where Agent Rich is dialing, listening.

(CONTINUED)

21 CONTINUED:

21

AGENT RICH
We lost our captured line.

Mulder pulls his cellular.

MULDER
What's the number in there?

AGENT RICH
555-2804.

Mulder dials as Agent Kazdin appears.

KAZDIN
An electrical substation blew.
We've got a power outage up and
down the block.

(X)

CHECKING HIS WATCH, Mulder doesn't respond to this, but to:

MULDER
(into phone)
Duane?

CUT TO:

22 INT. TRAVEL AGENCY - CLOSE ON DR. HAKKIE

22

still tied to the chair. Though the light is dim we can see he is sobbing quietly, but he does not appear to have been shot. Duane Barry walks into frame holding the phone.

DUANE BARRY
I told you.

MULDER (FILTER)
Is everyone alright, Duane?

DUANE BARRY
You didn't believe me, did you?

MULDER (FILTER)
I believe you. I need to know if anybody's been shot.

GWEN (O.S.)
We're going to need a doctor!

DUANE BARRY
Well, I guess Duane Barry got a little carried away.

CAMERA PANS OFF DUANE

(CONTINUED)

22 CONTINUED:

22

to the travel agents. Bob lies on the floor, moaning. Blood stains the front of his oxford shirt at his abdomen. Gwen is kneeling over him, talking to him. Kimberly sits frightened against the wall, holding her hands over her mouth.

GWEN

I need towels. Kimberly...

But Kimberly is too frightened to move.

GWEN

(urgently)

He's going to bleed to death.

Slowly she starts to get up, her eyes glued on:

DUANE

standing next to Dr. Hakkie, the phone pulled from his ear. His gun down, pointed to the floor. He watches Kimberly, his expression blank, uncaring, dangerous. Until he puts the phone back up to his ear.

DUANE

I guess we're going to need a doctor.

CUT TO:

23 INT. COMMAND CENTER - NIGHT - SOME TIME LATER

23

CLOSE ON SMALL GOLD METALLIC DEVICE

as it is inserted into Agent Mulder's ear by:

A COMMUNICATIONS TECHNICIAN

working delicately, using a lighted doctor's loupe. The tactical commander, Agent Brem, stands with Mulder who is now putting on an EMT uniform. Under which he is wearing a flak jacket. The straps of which Agent Brem is adjusting. Brem talks in quick, informational blocks.

TACTICAL COMMANDER

You'll have almost full ambient hearing loss in this ear and your sense of balance may be affected slightly.

(CONTINUED)

23 CONTINUED:

23

TACTICAL COMMANDER (CONT'D)

In the event you become trapped or held in the building we'll be able to warn you about a tactical assault. Remember, he has either four or six rounds left.

TACTICAL COMMANDER (CONT'D)

A wireless mike is hidden in the top of the flak jacket. Speaking in a normal tone of voice we should be able to hear anything you say at a hundred yards.

TACTICAL COMMANDER (CONT'D)

Make every attempt to keep the devices concealed. If you put a normal telephone handset to this ear it may cause feedback and reveal that you're wired.

Agent Kazdin appears. She also talks with a brisk, serious delivery.

KAZDIN

Are you sure you want to do this?

MULDER

Yeah.

MOVING with them as they walk to the front of the office where a MAN DRESSED IN A PARAMEDIC'S UNIFORM (and carrying a MEDIC'S KIT) stands waiting.

KAZDIN

Your job is to deliver medical help to the hostage. Anything else is a bonus. You get in and get out. You are not to put your own life at risk. And whatever you believe -

MULDER

(finishing for her)

-Do not jump into his delusion. I can't negotiate if he thinks I believe in him.

KAZDIN

Right.

(re: paramedic)

This is Agent Janus.

(MORE)

(CONTINUED)

23 CONTINUED: (2)

23

KAZDIN (CONT'D)
He's a trained medic and he'll
work on the hostage. You keep
Duane Barry talking.
(MORE)

(CONTINUED)

23 CONTINUED: (3)

23

KAZDIN (CONT'D)

Like I said, if he's talking he's
not going to shoot anybody.
Including you.

Mulder nods. He and Janus start to the door, but Mulder is
pulled back by Agent Brem. He turns Mulder away from the
others, almost conspiratorially.

TACTICAL COMMANDER

I have three snipers out there.
Any way you can get him to the
front door - all we need is one
shot to the medulla oblongata.
(touching a point at
base of Mulder's
skull)

Mulder nods, turns and moves to Agent Janus in the open door of
the command center. As we:

CUT TO:

24 EXT. STREET BETWEEN BUILDINGS - NIGHT - HIGH ANGLE

24

as Mulder and Agent Janus move at a measured pace across the
divide.

CLOSE ON MULDER, JANUS

moving. Mulder turns, looks backward, up at:

A SNIPER

peering down at him from the rooftop.

RESUME MULDER, JANUS

as they arrive at the front door. Knock. And wait. The
blinds over the glass double doors are closed. Until one set
opens and Kimberly is revealed. She works with a set of keys
to get the door open, then moves away from the door into the
darkness of the office. Mulder and Janus push carefully into
the travel agency.

(X)

(X)

CUT TO:

25 INT. TRAVEL AGENCY - NIGHT - ANGLE ON

25

Agents Janus and Mulder as they enter, following Kimberly
inside. Taking a few cautious steps in.

(CONTINUED)

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25A.

25 CONTINUED:

25

Duane...? MULDER

(X)

Then FREEZING on:

(CONTINUED)

25 CONTINUED: (2)

25

DUANE BARRY (O.S.)
Hands in the air. Put the kit on
the floor. Slowly.

The voice comes from the shadows. Duane cannot be seen. Janus puts the medic's kit down. He and Mulder putting their hands in the air.

MULDER
We're unarmed, Duane. We just
want to help the injured -

GWEN'S VOICE
- Over here.

Mulder and Janus' heads turn toward the direction of Gwen's voice as Duane steps out of the shadows. His weapon pointed in the general direction of their heads.

DUANE
Against the wall.

And Mulder and Janus do. And Duane moves to pat them down.

CUT TO:

26 INT. COMMAND CENTER - NIGHT - CONTINUOUS

26

Agents Kazdin (wearing a headset) and Rich lean over a table where a portable communications monitoring post has been erected. They are surrounded by all the other agents involved, including Krycek.

MULDER'S VOICE
(on transceiver)
We don't want anyone else to get
hurt, Duane.

KAZDIN
(into headset)
That's right. Good. You want to
work with him.

CUT BACK TO:

27 INT. TRAVEL AGENCY - NIGHT - MOMENTS LATER - ANGLE ON

27

Bob the travel agent, lying on the floor. Gwen sits next to him with a towel pressed against his abdomen, another one she keeps using to mop his brow.

(CONTINUED)

27 CONTINUED:

27

CAMERA ADJUSTS to find Kimberly moving ahead of Mulder and Janus as they join the others ministering to Bob. Agent Janus puts his medic's kit down and immediately begins working on the injured man.

JANUS
How's he doing?

GWEN
(emotional)
He's bad.

Agent Mulder stands over Bob, watching Janus, turning to see:

DR. HAKKIE

still tied to the chair. A dishtowel now tied around his mouth as a gag. Duane looms near him, moving in and out of the beams cast by the auxilliary lights. His gun at the ready.

ANGLE TO INCLUDE MULDER

turning slowly toward Duane.

MULDER
Nobody's going to try anything,
Duane.

Duane drifts through the beams of light. Not answering.

MULDER
They want to work with you, but
you've got to work with them.
(again, no response)
Why not let the others go, Duane.

DUANE
The doc's going with me.

MULDER
Let the women go, then.

Again, Duane doesn't answer.

MULDER
Were they here, Duane? The light -
was that them?

DUANE
Don't try that b.s. with Duane
Barry.

(CONTINUED)

27 CONTINUED: (2)

27

MULDER
We lost time, Duane. I looked at
my watch. Isn't that what
happens? Time stops?

CLOSE ON DUANE

This seems to hit home with him. His face twisting slightly as
CAMERA PUSHES INTO HIS EYES. A low hum begins, followed by:

BOOM - MEMORY HIT (MATCHING THE PUSH, BUT IN SLOWED TIME)

28 INT. RAMSHACKLE HOUSE - NIGHT

28

Duane pinned against his bed, paralyzed in a sea of strobing
lights. Terrorized. The strobing lights firing like the
ticking of a slowed down clock. Boom, boom, boom. Until we:

CUT BACK TO:

29 INT. TRAVEL AGENCY - NIGHT - DUANE

29

His breathing made heavy, nervous by the image.

DUANE
You're making it up.

MULDER
Isn't that what they've been
saying to you? That you're
making it up?

(X)

(X)

DUANE
They say it's all in my head.
All they want to do is give me
more drugs. Well they ain't got
a pill to take what I got away.

(X)

MULDER
I hear you, Duane.

(X)

DUANE
You hear me cause I got a gun.

(X)

MULDER
No. I believe your story.

(X)

CUT BACK TO:

30 INT. COMMAND CENTER - NIGHT - CONTINUOUS

30

Agent Kazdin is pacing near the communications table.

KAZDIN
(into headset)
No. You're feeding into his
psychosis.

MULDER
(on transceiver)
I know you're afraid, Duane. I
know the pain and fear you must
feel.

KAZDIN
(into headset)
Just listen to me - don't try and
identify with him.

(CONTINUED)

30 CONTINUED:

30

She gives the others a look. Mulder's not playing by their rules.

CUT BACK TO:

CLOSE ON MULDER'S EAR

where Agent's Kazdin's message is being transmitted. WIDENING as Mulder looks from the work being done on the injured hostage to Duane Barry. We are still in:

31 INT. TRAVEL AGENCY - NIGHT - CONTINUOUS

31

Duane continues drifting through the shadows, his gun drawn.

MULDER

I've talked to people. People just like you. Who nobody wanted to believe.

JANUS

(up to Mulder)

This man's going to die if he doesn't get to a hospital.

MULDER

Let him go, Duane.

Duane doesn't respond. He is breathing hard, worked up to a new intensity.

MULDER

There's no reason this man has to die. C'mon, Duane. You've got the power. Let him go.

(X)

DUANE

Okay.

(X)

MULDER

Good. You made the right choice. Now we're just going to move him carefully to the door -

DUANE

No. I'll let baldy go...

(X)

(beat)

But you stay. I'll trade the bald man for you.

(X)

Off Mulder, the other hostages' reactions:

CUT BACK TO:

32 INT. COMMAND CENTER - NIGHT - CONTINUOUS

32

KAZDIN, OTHER AGENTS

hearing this. Kazdin rips her headphones off. Pissed.

KAZDIN

Dammit.

CUT TO:

33 EXT. TRAVEL AGENCY - NIGHT - MINUTES LATER - HIGH ANGLE 33

Agent Janus has Bob the travel agent's arm over his shoulder as he struggles across the street from the travel agency. Half way across, HRT MEMBERS in full tactical dress swarm out, surrounding the two men and rushing them off past the cordon to safety.

CUT TO:

34 INT. TRAVEL AGENCY - NIGHT - CONTINUOUS 34

CLOSE ON MULDER'S HANDS being tied behind his back with an extension cord. He's now seated in a chair opposite Dr. Hakkie. Duane Barry makes the last knot tight, whips around into Mulder's face.

DUANE BARRY

Now let's see how good a liar you are.

MULDER

I'm telling the truth, Duane.

Duane looks menacingly into Mulder's eyes.

DUANE BARRY

How could you ever know what Duane Barry's been through?

MULDER

It happened to my sister.

DUANE BARRY

Don't think you can lie to save their lives. I want some honesty. I want some respect!

ANGLE ON DR. HAKKIE

looking weak and frail with his mouth gagged. Behind him, against the wall, the two female travel agents, Gwen and Kimberly, sit huddled together in fear. Duane paces about near Hakkie, worked up into a new intensity.

DUANE

I'm tired of all the b.s.

He waves the gun at Dr. Hakkie, causing the man to flinch in terror. His head whipping to Mulder on hearing:

MULDER

How does it happen, Duane?
Driving in your car?

(MORE)

(CONTINUED)

34 CONTINUED:

34

MULDER (CONT'D)
Alone in bed at night? When do
they come to you?

Duane straightens, begins pacing between the two men, listening to Mulder. Warily.

MULDER
You're paralyzed, aren't you?
Unable to move. Sometimes you
can't breathe.

CUT TO:

35 INT. COMMAND CENTER - NIGHT - CONTINUOUS

35

Agents Rich, Kazdin and the others are huddled around the communications desk, listening.

MULDER
(on transceiver)
You feel an electric shock go
through your body. And then
they're there.

KAZDIN
(to the others)
He's going to push him right off
the edge.
(then urgent to Agent
Brem)
I need a picture of what's going
on in there?

She re-adjusts her headset, takes a serious beat, before:

KAZDIN
(into headset)
You're choosing a dangerous
course, Agent Mulder.

36 INT. TRAVEL AGENCY - NIGHT - DUANE

36

paces, being driven to a new intensity by Mulder's words.

MULDER
There are beings, aren't there?
Are they tall, Duane? Or small,
diminutive?

(CONTINUED)

36 CONTINUED:

36

Duane pacing, WINCING at the memory. His head whipping straight into camera. A BRIGHT LIGHT COMING UP ON IT, as a a transition to:

(X)

37 INT. RAMSHACKLE HOUSE - NIGHT - BOOM - DUANE'S MEMORY HIT 37

The small alien beings move in hallucinogenic SLOW MOTION behind the clear plastic walls of his house. As they did in the Teaser.

38 INT. TRAVEL AGENCY - NIGHT - RESUME DUANE - REAL TIME 38

Shaking off the very real image.

MULDER

They take you, Duane. Don't they? Against your will.

ANGLE ON FEMALE TRAVEL AGENTS

watching the psychodrama that's being played out. Watching Duane, who's wound so tight he could explode at any moment.

GWEN

(quiet, grim)
He's going to kill us.

Kimberly fights back frightened tears.

MULDER

MULDER

You're powerless. You can't even speak. It's always the same, isn't it? No one can help you. (X)

Duane is fighting to drive the memories away. (X)

MULDER

Where do they take you, Duane?
Do they take you to a ship?

CLOSE ON DUANE

as he continues to fight the demons that are surfacing with Mulder's questions.

MULDER

Where is the ship, Duane? How do you get there? Are you conscious of being transported?

Duane in pain now. Rolling his head back on his shoulders, wincing, when:

39 INT. RAMSHACKLE HOUSE - BOOM - ANOTHER MEMORY HIT

39

MATCHING THE MOVEMENT OF DUANE'S HEAD. Thrust back as if someone is grabbing him by the back of the hair. The LIGHTS STROBING in real time.

WIDER ANGLE

We see that Duane is suspended above his bed, the strobe lights firing. Slowly he is being lifted higher, toward the ceiling.

(CONTINUED)

39 CONTINUED:

39

OVERHEAD ANGLE

as Duane is levitated up toward us, and we can see he is crying as this unseen force acts on his limp body.

HARD CUT TO:

40 INT. TRAVEL AGENCY - NIGHT - DUANE

40

in the shadows now, his face obscured in the darkness. His voice sounds weak, emotional.

DUANE BARRY

They're... they're talking to Duane Barry, but they don't speak. He knows what they're saying... they can read his mind.

MULDER

That's right. Abductees call it Mindscan. A kind of telepathy.

Mulder and Dr. Hakkie exchange looks. Mulder's eyes saying, "Trust me."

DUANE BARRY

(X)

I'm telling them, I don't want to go. I don't want to go, but they never listen. They know what I'm saying, but they go right on about their business.

When Duane rises from the shadows, moving toward the two men. We see that Duane has been crying.

DUANE BARRY

(X)

(to Mulder, re: Hakkie)
Tell him what that business is.

MULDER

(hesitating)
I'm not sure, Duane.

(X)

DUANE BARRY

Tell him!

MULDER

They take you aboard the ship.
So they can perform the tests.

Duane clenches his hands, puts them to his face at the painful memory, clutching the gun so tight he is shaking.

(CONTINUED)

40 CONTINUED:

40

DUANE BARRY
They drilled my teeth! They
drilled holes in my damn teeth!

41 INT. LIMBO - NIGHT - BOOM - MEMORY HIT - SLOWED MOTION 41

Duane is lying on a stainless steel table in a state of dark limbo. A SINGLE BRIGHT LIGHT shines down on from overhead. On his head is a cage-like helmet, very much similar to a cervical traction device.

Pins inside the cage keep his head steady. Two opposing clamps, operated by stainless steel screws, have his mouth pried open past the point of painfulness.

Poised over him is a bright white rolling machine of some kind that spans the examining table like a bridge.

SIDE ANGLE

As SMALL DARK FIGURES move past in the foreground, moving to operate the rolling white machine, which is slowly positioned in the direction of Duane's head.

CLOSE PROFILE ON DUANE BARRY

his neck straining, his eyes focused fearfully on a tiny spinning stainless steel DRILL BIT that lowers into frame. Duane's distorted SCREAM swallowed by the dark abyss.

CUT TO:

42 INT. TRAVEL AGENCY - ADJACENT ROOM - ANOTHER DRILL BIT 42

this one very much of this world. An old fashioned hand drill, in fact. CAMERA ADJUSTS TO REVEAL the AGENT using this drill, who stands on a short ladder. The room is illuminated by a bright portable light.

The wall he is drilling into has circular and linear pencil markings, arrows and Xs crisscrossing a pencil-drawn grid. As if someone has mathematically determined the precise right place to drill.

Several men work by flashlight, going over a blueprint diagram that is laid out on a desk. They all work quietly, gesturing with only hand signals. As the man on the ladder continues to drill quietly into the wall.

CUT TO:

43 INT. COMMAND CENTER - NIGHT - CONTINUOUS 43

Agent Rich answering a ringing standard desktop phone. In the b.g. the monitoring of Mulder's hostage situation is still in progress. (X)

(CONTINUED)

43 CONTINUED:

43

AGENT RICH

Yeah.

(holding the phone
away)

Who here can talk to an Agent
Scully?

Krycek appears, taking the phone.

KRYCEK

Agent Scully? It's Alex Krycek.

CUT TO:

44 INT. SCULLY'S OFFICE - NIGHT - CONTINUOUS

44

Scully at her desk, on the phone.

SCULLY

Where's Mulder?

KRYCEK (FILTER)

He traded himself for one of the
hostages.

SCULLY

(alarmed)
What?!

KRYCEK (FILTER)

He's in with Duane Barry.

Scully seems to know something that we don't.

SCULLY

You've got to get him out of
there.

KRYCEK (FILTER)

They're working on it.

SCULLY

(extreme urgency)
No, you've got to get him out of
there now! Or he's going to be
killed.

KRYCEK (FILTER)

How can you be sure?

SCULLY

Because Duane Barry's not what
Mulder thinks he is.

(CONTINUED)

44 CONTINUED:

44

Off Scully's extreme concern, we:

END ACT TWO

ACT THREE

FADE IN:

45 INT. TRAVEL AGENCY - NIGHT - CONTINUOUS

45

Duane Barry sits against the wall, exhausted. Though he still has the gun in his hand, all menace and anger seems to have been drained from his body.

THE TWO FEMALE TRAVEL AGENTS

are still against the wall, huddled in tired fear.

ANGLE TO INCLUDE MULDER

still tied to the chair. Across from him, Dr. Hakkie's head is bowed, also from exhaustion.

DUANE BARRY

How old was your sister when they took her?

MULDER

She was eight.

DUANE BARRY

(nodding)

I've seen kids sometimes. Young girls.

MULDER

(hesitantly)

What are they doing to them?

DUANE BARRY

Y'know... testing them. Doing tests.

CLOSE ON MULDER

He can't help but be affected by this.

CLOSE ON DUANE

His head hung, thinking but not responding. When A DUSTING OF WHITE POWDER begins to fall on his shoulder. Small paint flakes. But Duane is unaware of it. CAMERA TILTS UP TO the drill bit spinning slowly through a small hole in the wall.

MULDER sees this. A nervous panic setting in that the discovery of the drilling could evaporate any trust he's built with Duane.

(CONTINUED)

45 CONTINUED:

45

DUANE
They tell them not to cry.

(X)

MULDER
Are they hurting them, Duane?

(X)

DUANE
Oh. Sometimes the tests hurt.
Sometimes you'd rather just die.
You know?

(X)

(with fatalistic irony)
You know what that's like, sir?
It's like living with a gun to
your head. And you never know
when it's going to go off.

Duane has made a full turn into a state of vulnerability.

(X)

MULDER
Let the others go, Duane. You
can let the others go and take
me.

Duane looks up, smiles at Mulder's bravado.

DUANE
Y'know, if they heard you talking
like that - they'd have your ass.

(X)

(X)

MULDER
You got nothing to lose, Duane.

(X)

DUANE
No, no. I wouldn't do that to
you, man. Besides, me and the
doc have an appointment. Isn't
that right, Doc?

(X)

Mulder looks over at Hakkie who returns to him an expression of
pure fear.

(X)

CUT TO:

46 INT. ADJACENT ROOM - NIGHT

46

The agent who did the drilling is now feeding a thin piece of
fiber optic into the hole he's made. While on the table where
the agents were studying the blueprints sits a small TV monitor
glowing blue.

ANGLE ON AGENTS AND MONITOR

(CONTINUED)

46 CONTINUED:

46

as a picture slowly appears of the interior of the travel agency. There on the tube is Agent Mulder sitting tied to the chair, looking directly at us. The agents manning the monitor give the okay signal to the agent up on the ladder positioning the fiber optic.

CUT TO:

47 INT. COMMAND CENTER - NIGHT - CONTINUOUS

47

Agent Brem, the tactical commander, moves up behind Lucy Kazdin who sits at the communications post, still monitoring Mulder.

TACTICAL COMMANDER

We've got a picture.

She takes her headset off, rises from her chair to look at a diagram he's sketched out. On it are the relative positions of everyone in the travel agency.

TACTICAL COMMANDER

Mulder is here, opposite the doctor. The women are on the north wall. We can't see the south wall so Duane Barry must be here.

Kazdin studies the diagram, then reacts to A COMMOTION somewhere in the room.

AGENT SCULLY

(CONTINUED)

47 CONTINUED:

47

has arrived. Like a hurricane. She is going after Agent Rich, the advisory commander. While several other agents look on, including Krycek.

SCULLY

I don't think you understand what I'm trying to tell you. I just flew down here from Washington -

(X)

AGENT RICH

- we've got a situation in progress -

(X)

SCULLY

Alright, then let me talk to someone in charge.

AGENT RICH

You are.

KRYCEK

Calm down, Scully.

SCULLY

Don't tell me to calm down! I'm not going to calm down until I can talk to someone who's going to listen to me -

Agents Kazdin and Brem join them now.

KAZDIN

What's the problem here?

SCULLY

I'm Agent Dana Scully. I've got information that is vital to your negotiation.

KAZDIN

What information?

Scully produces a file folder.

SCULLY

I think there has been a critical misjudgment. This man who claims to be under the control of aliens - his mental health history describes a rare state of psychosis.

CUT TO:

(X)

(CONTINUED)

47 CONTINUED: (2)

47

CLOSE ON MEDICAL REPORTS, ILLUSTRATIONS

(X)

spread out on a table where Scully sits, surrounded by the negotiation team, including Kazdin and Rich. Scully's manner is urgent, precise.

(X)

SCULLY

(X)

As you can see in his medical records, Duane Barry was shot in the line of duty, the bullet piercing the bilateral frontal lobes.

KAZDIN

(X)

(looking at the medical records)
Right.

(CONTINUED)

47 CONTINUED: (3)

47

SCULLY

Since 1982 the injury has left him nearly incapable of living in society. The injury effectively destroyed the moral center of his brain. A hundred years ago there was a famous case - a man named Gage had a blasting rod pierce the same region.

(X)

KAZDIN

And what was the effect?

SCULLY

He became a pathological liar, suffering from severe delusions. His behavior was characterized as bizarre and violent, with a tendency to act out his fantasies.

Kazdin studies the paperwork, looks at Scully.

KAZDIN

How did you get involved in this case?

SCULLY

Agent Mulder called me. We used to work together.

KAZDIN

Well, I'd say he's got your former partner completely fooled.

SCULLY

Is there a way I can reach him with this information?

CUT TO:

48 INT. TRAVEL AGENCY - NIGHT - RESUME

48

Duane has pulled a chair up close to Mulder, confiding in him as a friend. But still in pain with his memories. His eyes shut, straining to come to grips.

(X)

DUANE BARRY

The government knows about it, y'know. They're even in on it sometimes. Right in the room when they come.

(MORE)

(CONTINUED)

48 CONTINUED:

48

DUANE BARRY (CONT'D)
They work together with the
secret corporation.

49 INT. RAMSHACKLE HOUSE - BOOM - DUANE BARRY MEMORY HIT

49

Duane sits paralyzed on his bed, LIGHTS STROBING IN EXTREME SLOW MOTION, staring aghast at:

TWO MEN IN BLACK SUITS

standing in the doorway, visible over the heads of the out of focus beings that stand at his bedside.

50 INT. TRAVEL AGENCY - NIGHT - RESUME DUANE, MULDER

50

Duane comes back from his imagining, his face flinching in some kind of private torment. (We see some of the paint chips still clinging to his shoulder.)

MULDER

Who in the government?

(X)

DUANE

Men. The military. They're all in it together. The government knows why they're here but they can't dare let the truth out. So they cooperate.

Duane says this with such quiet conviction that it is hard to doubt him.

DUANE

What the government is hiding - what they're not telling people...

(X)

Duane trails off, this thought too big for mere words.

MULDER

You're going to have to deal with resolving this situation, Duane. Sooner or later.

(X)

DUANE

I'm tired.

MULDER

There's no other way out of here. You've got to tell them what you want to do.

Though tired and subdued, Duane is still frightened. Maybe even more so, and this fear can be heard in the fragile emotional edge of his voice.

DUANE

I just want to go to the place.

(CONTINUED)

50 CONTINUED:

50

MULDER
What place, Duane?

DUANE
Where it started. Where they
first came and took me.

MULDER
Where is that?

DUANE
(trying hard to
remember)
There's a mountain. We go up and
up. Ascending... to the stars.
(pained)
I'm not going anymore.
(MORE)

(CONTINUED)

50 CONTINUED: (2)

50

DUANE (CONT'D)

They're not going to take Duane Barry again. They can take the doc, but not me.

This brings Dr. Hakkie out of his exhausted stupor, as we:

CUT TO:

51 INT. COMMAND CENTER - NIGHT - CONTINUOUS

51

Scully has taken the position Lucy Kazdin has assumed since the beginning of the negotiation, wearing a headset, sitting at the communications table.

SCULLY

Mulder, it's me.

CUT BACK TO:

52 INT. TRAVEL AGENCY - NIGHT - MULDER

52

reacting to Scully's voice while Duane sits near him, elbows resting on his knees, staring tiredly at the floor. CAMERA PUSHING IN SLOWLY on Mulder's ear.

SCULLY (FILTER)

Listen to me - you cannot trust Duane Barry. He's a brain damaged psychopath who took a bullet in the head. He's not what you think he is.

Suddenly Duane Barry's head shoots up, staring strangely at Mulder. Could he have heard Scully's transmission? Whatever it is, the SCAR on his forehead seems more pronounced and significant than ever.

DUANE BARRY

What?

MULDER

(covering)
I... said how do they find you each time?

Duane continues to stare at Mulder. Suspiciously? Then he seems to come back to center.

(CONTINUED)

52 CONTINUED:

52

DUANE BARRY
Implants. In my gums. Here in
my sinus cavity. And right here,
in my belly.

Duane lifts up his shirt, showing Mulder a CRESCENT-SHAPED SCAR
near his belly button.

RESUME SCULLY IN COMMAND CENTER

(X)

SCULLY
He could snap at any time,
Mulder. He's got a history of
irrational and violent behavior.
You've got to work toward
resolving this. You've won his
trust. You've got to try and
negotiate with him.

(X)

MULDER

Duane.
(beat)
Let the women go. They'll deal
with you if you let them go.

Duane stares off at:

GWEN AND KIMBERLY

sitting against the wall, watching him uneasily.

RESUME INT. COMMAND CENTER - SCULLY

(X)

continues her firm, intense admonishment of Mulder.

SCULLY
Good. Keep him talking, Mulder.
HRT is moving into position.
Unless you can get him to free
the hostages, they're going to
execute a tactical plan.

(X)

RESUME MULDER, DUANE

MULDER
The women are of no consequence
to you. Let them go, Duane.
It's the right thing to do.

(X)

(X)

Duane anguishes, before:

(X)

DUANE BARRY
Okay. Okay, but the doctor's
coming with me.

(CONTINUED)

52 CONTINUED: (2)

52

Mulder nods at Duane, as if given a blessing. Then Duane rises, motioning to the women.

DUANE BARRY
Go on. Get out of here.

THE WOMEN

pull themselves slowly off the floor. Watching Duane cautiously. They hold onto each other as they move toward the door, having to pass directly between Duane and Mulder.

Gwen cannot bear to even look at Duane but Kimberly looks him in the eyes and, improbably, stops, looks back.

KIMBERLY
I just want to say... I believe
you.

(CONTINUED)

52 CONTINUED: (3)

52

Gwen moves back, takes Kimberly forcefully by the arm and directs her toward the door. The women fumble for a moment with the key, then exit the building. CAMERA HOLDS ON KEY.

CUT TO:

53 EXT. ROOFTOP - NIGHT - CONTINUOUS

53

A marksman watches the two women exit the building.

MARKSMAN
They're clear.

CUT TO:

54 INT. ADJACENT ROOM - NIGHT - CONTINUOUS

54

Where the agents watch the glowing fiber optic monitor. One of whom speaks low into a walkie talkie.

AGENT
I got him. Standing, center room. Moving...

CUT TO:

55 EXT. TRAVEL AGENCY - NIGHT - CONTINUOUS

55

The HRT squad (last seen swarming around Bob the travel agent) move stealthily to each side of the storefront.

CUT TO:

56 INT. COMMAND CENTER - NIGHT - CONTINUOUS

56

TIGHT ON SCULLY. Sitting at the communications desk, wearing her headset.

SCULLY
Countdown, Mulder. They're coming at you.

CUT TO:

EXT. COMMAND CENTER - NIGHT

56A (X)

THE FIRST MARKSMAN moves at a measured and sure pace through the shadows in front of the command center, dropping behind a pillar, then creeping out and crouching into a firing position.

(CONTINUED)

56A CONTINUED:

56A

With sure movements he slides a small metal device onto the bottom of the barrel of his gun and screws it into place. Then he raises his gun up, wedging the butt firmly into his shoulder and takes a steady aim. Into his wireless headset he says:

MARKSMAN
Position one. Ready.

TACTICAL COMMANDER (FILTER)
Coming at you, one.

(X)

57 INT. TRAVEL AGENCY - NIGHT - CONTINUOUS

57

Duane stands opposite Mulder, out near the line of fire provided by the set of double doors

(X)

DUANE
We're going to need transportation.

(X)

MULDER
What do you want, Duane? A car?

(X)

DUANE
I don't know.

(X)

MULDER
Do you know where you're going, Duane?

(X)

DUANE
They're going to tell me.

(X)

MULDER
You can't leave here, Duane, if you don't know where you're going.

(X)

During this, Duane has crossed the line into the dim column of light coming through one of the double doors. And suddenly, unbeknownst to Duane, there is a BRIGHT RED LASER DOT moving in a zig zagging motion on the side of his head.

(X)

(X)

(X)

(X)

CUT TO:

(X)

EXT. COMMAND CENTER - NIGHT

57A (X)

The Marksman squeezes gently the trigger of his rifle.

CUT BACK TO:

57B INT. TRAVEL AGENCY - CONTINUOUS

57B

MULDER

(X)

sees the zig zagging dot, his eyes reacting. Then:

(X)

MULDER
(loudly)
Duane.

ANGLE TO INCLUDE DUANE

who reacts to Mulder and steps toward him, out of the red beam.

DUANE
What?

CUT TO:

(X)

57C INT. ADJACENT ROOM - NIGHT

57C (X)

The Agents stand watching the monitor, showing the action inside the room where Duane has stepped out of the line of fire.

AGENT
Hold fire. You lost your line.

(X)

CUT TO:

57D INT. TRAVEL AGENCY - RESUME

57D (X)

MULDER
I've got to know, Duane.

(X)

DUANE
What?

(X)

MULDER
You didn't believe me. I had to
earn your trust. I've got to
know... I've got to know if
you're making any of this up.

(X)

(X)

Duane stares for a beat, then just smiles. Crazy.

DUANE
What? You calling Duane Barry a
liar now?

MULDER
No.

(CONTINUED)

57D CONTINUED:

57D

And in an instant Duane has turned. No longer Mulder's bosom buddy. But the angry man he was before.

DUANE

You think I just make it all up?

Mulder shakes his head.

MULDER

No I don't. I'm sorry.

DUANE

You're sorry?!

Duane paces around again, intensified.

MULDER

Duane, listen to me -

(X)

DUANE

You're just like the others, aren't you? You said you believed me. But you lie, just like they do.

(X)

He puts his face right in Mulder, his arms on the chair Mulder's sitting in. And pushes Mulder hard up against the wall.

(X)

(X)

EXTREMELY CLOSE ON FLOOR

(X)

where the small listening device from Mulder's ear lands on the carpet.

(X)

CUT TO:

57E INT. COMMAND CENTER - NIGHT - RESUME

57E (X)

Scully reacts to the static coming through her headset. She turns up to Agent Kazdin who returns a grim look.

KAZDIN

This isn't good.

(X)

To say the least.

RESUME DUANE, MULDER

(X)

DUANE

I trusted you. Like a fool.

(X)

Duane fingers the gun, which he holds in a hand leaning on the arm of Mulder's chair.

(X)

(CONTINUED)

57E CONTINUED:

57E

MULDER

Duane... can I say something. I
know you're tired...

(beat)

And there's something you've
forgotten.

(X)

DUANE

What?

(X)

(X)

MULDER

When you let the women leave,
they left the door unlocked.

(X)

(X)

(CONTINUED)

57E CONTINUED: (2)

57E

Duane's head whips to the front door. He moves back into a straight line with the double doors again, moving cautiously toward it, when:

(X)

CLOSE ON DUANE

The RED LASER DOT appears on his chest. Only this time he sees it, looking down at it, then back up toward its source. The shock of realization hitting him at the same time the bullet does. And as the shot RINGS OUT. We:

(X)

CUT TO BLACK

The SOUND OF THE HRT SQUAD coming through the door. Yelling and hollering, "He's down, he's down, he's down!" Shouting and commotion. Chaos. As we:

END ACT THREE

ACT FOUR

FADE IN:

58 CLOSE ON DUANE BARRY (SLOWED MOTION)

58

lying in darkness. BRIGHTLY COLORED LIGHTS flashing all around him. His eyes stare frightenedly into space. As if in an abduction. Sounds, voices ECHO. Low and distorted.

DUANE'S POV

Dark figures surround him, but these have human faces. Including Mulder and Scully's. We are:

EXT. STREET - NIGHT (REAL TIME)

The colored lights are from an ambulance, several police cruisers. Duane Barry is being pushed on a rolling gurney to a waiting ambulance by HRT members. Moving past Mulder and Scully as he is loaded in. CAMERA HOLDS ON AGENTS.

Scully watches Mulder looking after Duane Barry with intense, if not exhausted, concern.

SCULLY
Are you okay, Mulder....

MULDER
Yeah.

She studies his far off look. He's still someplace else.

SCULLY
Whatever you're feeling... you
did the right thing.

(X)

MULDER
I know. It's just... I believed
him.

(X)

SCULLY
Sometimes when you want to
believe so badly...

Mulder looks at her curiously.

SCULLY
You end up looking too hard.

Mulder nods, though reluctantly, watching the ambulance as it pulls away from the scene. Still not entirely convinced that Duane Barry was not who he claimed to be.

DISSOLVE TO:

The X-Files "Duane Barry" 2X05 08/29/94 GREEN

47A.

59 EXT. JEFFERSON MEMORIAL HOSPITAL - RICHMOND, VA. - DAY

59

With LEGEND, to establish.

CUT TO:

60 INT. HOSPITAL HALLWAY - DAY

60

Agent Mulder comes around a corner, moving toward:

AGENT KAZDIN

talking to a ARMED POLICE OFFICER in the middle of the hall. She sees Mulder and excuses herself from the conversation, moving to meet him. Offering a handshake.

KAZDIN

Agent Mulder, thanks for coming.

MULDER

No. I was surprised to get your call.

KAZDIN

Yeah, well, as things turned out.... Whatever your impression of the way it was handled, I never got to thank you for going out there and putting it on the line.

Mulder smiles, then has to chuckle.

KAZDIN

What?

MULDER

I don't know. I kinda thought you might have called me down here to chew me out.

Now it's Agent Kazdin's turn to laugh, but there's something that's eating at her. She seems... almost contrite. Uncharacteristically so.

MULDER

How's he doing?

KAZDIN

Duane? They almost lost him, but he's stabilized. They've still got him listed as critical.

As she says this, she leads Mulder to a hospital room, nodding to the Officer as she enters.

61 INT. HOSPITAL ROOM - DAY - CONTINUOUS

61

The two agents enter. Lying in a bed, surrounded by a half drawn white curtain shading out the sunlight, lies Duane Barry, unconscious.

(CONTINUED)

61 CONTINUED:

61

He wears a nasal cannula, two IVs in each arm; connected to various monitors. The kind of setting that always give a visitor the impulse to flee.

Mulder and Kazdin stare at him in silence for a moment.

KAZDIN

I checked on his record with the bureau. It was exemplary. His accident was something of a mystery. Shot with his own weapon in a drug stakeout, left for dead in the woods. He was never the same. Lost everything - wife, kids, house...

MULDER

(shaking his head)
The fine thread of sanity.

Agent Kazdin shifts uncomfortably, gathering herself at this juncture.

KAZDIN

I actually called you down here for another reason, Agent Mulder.
(off his look)
In the x-rays, the surgeons found several pieces of metal - in his gums, in his sinus cavity and one in his abdomen.

Mulder stares at her, this being completely unanticipated.

KAZDIN

I had them check - because I felt you would have wanted me to - there were tiny holes drilled in his left and right rear molars. A dentist who examined them said they could not have been done with any of the current equipment in use. Not without chipping or damaging the tooth.

Mulder is rendered absolutely speechless by this news, which essentially validates Duane Barry's claims of alien abduction. A fact which Agent Kazdin clearly, given her next response, does not want to readdress.

KAZDIN

I thought you ought to know.

CUT TO:

62 CLOSE ON GLASS VIAL

62

containing a SMALL METALLIC FRAGMENT. We are:

INT. AGENT SCULLY'S FORENSIC LAB OFFICE - DAY

Scully takes the small glass vial from Mulder, holding it up to the light and studying it. Mulder sits slumped, intensely thoughtful in the chair opposite her.

SCULLY

It could be just a piece of shrapnel. Duane Barry did a tour of duty in Vietnam.

MULDER

It was right where he said it would be, Scully. Along with the ones in his gums and his sinus.

Scully studies it some more and shakes her head.

SCULLY

(her doubt clear in her voice)

And you think this was implanted...?

Mulder rises from the chair, troubled by the whole business.

MULDER

If it was... it would mean Duane Barry was telling the truth.

SCULLY

Or some version of the truth.

Mulder nods, clearly convinced of the former. And troubled by it.

SCULLY

Look, let me take this down to ballistics. They'll clear this all up in a second.

Mulder nods. Fair enough. And he exits. As we:

CUT TO:

63 INT. FBI HEADQUARTERS - WASHINGTON, D.C. - DAY

63

TIGHT INTO THE SMALL PORTHOLE OF A SPACE AGE PIECE of equipment. PULLING BACK TO REVEAL AGENT COMOX peering inside.

63 CONTINUED:

63

AGENT COMOX

Let me just make a slight
adjustment.

FOLLOWING COMOX as he rises and moves over to a console where
Agent Scully is already seated. Comox takes his seat and
together they study the computer monitor before them.

(CONTINUED)

63 CONTINUED: (2)

63

SCULLY
What do you think?

COMOX
Could be a piece of shell casing
or a small artillery fragment.
The edges are dulled, but it
could have been white hot when it
entered the body.

SCULLY
That would make sense.

Scully nods. Just as she had anticipated. He adjusts the microscope and the small piece of metal comes into focus on a stronger power. Comox studies it carefully.

COMOX
But look at this.

SCULLY
What?

COMOX
These small markings. See them
here?

He picks up a pencil and points at a series of small THIN AND THICK LINES.

SCULLY
It looks like some kind of stamp.

COMOX
(amused)
Like it's been tooled or etched.
Pretty fine work, too. This
square we're looking at is only
ten microns across.
(beat)
Strange.

Off Scully, now challenged by this new twist, we:

CUT TO:

64 INT. 24 HR. SUPERMARKET - NIGHT - LATER

64

A CLERK wheels a large pallet past the empty checkstands and down an aisle. CAMERA FINDS SCULLY at a checkstand, buying groceries.

(CONTINUED)

64 CONTINUED:

64

CLOSE ON SCULLY

watching the Cashier run the items over the glass of the laser scanner built into the checkout counter.

CLOSE ON ITEMS

being run across the GLOWING RED SCANNER. The Cashier having to turn them over to find the codes, which we see quite clearly.

RESUME CASHIER

as she finishes ringing up the items.

CASHIER

Twenty three thirty seven.

Scully takes a step over and starts making out her check as the Cashier removes her cash till and sets it on the counter, moving then to bag the groceries.

ON SCULLY

watching the Cashier out of the corner of her eye. As the Cashier finishes, putting the bags of groceries into a cart at the end of the counter. She moves back to Scully who hands her the check. The Cashier eyes the check, puts it in her till and walks away carrying the till.

CASHIER

Thanks.

HOLD ON SCULLY, watching her.

CLEAR FRAME

Scully steps back to her original position, where she can reach the laser scanner. She removes the SMALL GLASS VIAL from her coat pocket, looks around, then reaches down and runs it across the scanner.

CLOSE ON SCULLY'S HAND

running it across. SUDDENLY BEEPING is heard. TILT UP QUICKLY to digital display - A STRING OF NUMBERS AND SYMBOLS comes up. PANNING back to Scully's reaction to this.

ANGLE ON CASHIER

hearing the beeping, turning and walking back toward Scully.

WIDER ON SCULLY

(CONTINUED)

64 CONTINUED: (2)

64

The BEEPING CONTINUES as she shoves the vial back in her pocket, moving quickly to her cart as the Cashier returns.

CASHIER

What did you do?

SCULLY

Nothing. I don't know what happened.

And Scully exits quickly, leaving the Cashier standing there, wondering and confused.

CUT TO:

65 INT. HOSPITAL ROOM - NIGHT

65

Duane Barry lies alone in the room. The monitors beep away. CAMERA DRIFTS IN to the bed which is still surrounded by the half-drawn curtain. DRIFTING IN to Duane's face, which, much as in the Teaser, looks all but dead to the world.

When, suddenly, the curtain surrounding the bed starts to glow brightly, as the plastic walls did in the Teaser. Dialing up to a solar intensity that WAKES DUANE with a start. The holy terror returning to his face.

ON CURTAIN

where the indistinct shadows of SMALL DARK FIGURES begin to appear behind the shroud.

(CONTINUED)

65 CONTINUED:

65

ON DUANE

panicking. Weakly ripping the cannula from his nose. His breathing shallow and labored. He starts to get out of bed.

ON DUANE'S FEET

hitting the floor. Followed by the IVs he's jerked from his arms. His feet start to shuffle toward the door.

CAMERA FOLLOWING THEM, then TILTING UP to Duane, dressed in his hospital gown. Slowly he opens the door - revealing THE ARMED POLICE OFFICER in the hallway outside. But with his back to Duane, having a chatty conversation on the phone of the empty nurse's station.

REVERSE ON DUANE

his ashen face filled with fear - but also the look of a man who is desperately needing to escape.

RESUME POLICE OFFICER

talking on the phone. CAMERA PUSHES IN QUICKLY on him. At the last moment Duane's hands coming into frame and SMASHING AN IV PUMP over the Officer's head, knocking him out of frame. CAMERA WHEELING AROUND to reveal Duane, his chest wound starting to bleed again through his hospital gown. In a full sweat. But a man possessed.

CUT TO:

66 INT. SCULLY'S APT - WASHINGTON D.C. - NIGHT

66

SCULLY'S HAND DIALS her telephone. TILTING UP to reveal Scully pacing nervously in place as the phone RINGS. Outside, a storm has kicked up. LIGHTNING FLASHES, the sound of WIND whipping at the trees, shrubbery. Finally, Mulder's answering machine picks up.

MULDER'S VOICE

This is Fox Mulder. I'm not here. Leave a message.

SCULLY

(intense)

Mulder, it's me. I just had something incredibly strange happen. The piece of metal they took out of Duane Barry - it had some kind of code on it...

CUT TO:

67 INT. MULDER'S APT - NIGHT - CONTINUOUS

67

Mulder's answering machine sits on his desk in the otherwise uninhabited apartment. We can HEAR Scully's message continue to record.

SCULLY (V.O.)

(cont'd)

... I ran it through a scanner and some kind of serial number came up. What the hell is this thing, Mulder? It's almost like...

CUT BACK TO:

CLOSE ON SCULLY

continuing to talk. While looking at the glass vial containing the small piece of metal.

SCULLY

... it's almost like somebody was using it to catalogue him or something. It's -

But Scully is cut short when she hears a noise which draws her attention. A BANGING SOUND. She puts the phone to her chest and goes to the window. She opens the closed levalors and there stands DUANE BARRY. His face pressed close to the glass, soaking wet from the rain.

SMASH CUT TO:

MULDER'S ANSWERING MACHINE

where we hear the following message. Chilling in its disembodied horror. It is the sound of Scully SCREAMING, the sound of BREAKING GLASS. The sound of the phone SLAMMING TO THE FLOOR. The sound of Duane Barry YELLING at Scully to "Come here bitch!" And the sound of Scully's pleading: "Mulder! I need help! Before the line goes dead.

SCREEN GOES TO BLACK

The legend: TO BE CONTINUED

FADE OUT

THE END