

T H E X F I L E S

"PAPER CLIP"

Episode 2 (#3X02)



THE X-FILES

"Paper Clip"

Written by

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Directed by

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Episode #3X02

Story No. 4418

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July 24, 1995

"PAPER CLIP"

CAST

Fox Mulder
Dana Scully
Assistant Director Skinner
Mrs. Scully
ER Doctor
Melissa Scully (non-speaking)
Byers
Langely
Frohike
Cigarette Smoking Man
1st Elder
2nd Elder
3rd Elder
Well Manicured Man
Victor Klemper
Factotum
Man in a Suit (non-speaking)
ICU Nurse
Albert Hosteen
Mrs. Mulder
Krycek
Hispanic Man

July 24, 1995

"PAPER CLIP"

SET LIST

INTERIORS:

MULDER'S APARTMENT

/HALLWAY

HOSPITAL

/ER WARD

/ICU WARD

/HOSPITAL ROOM

/HALLWAY

/DARK STAIRWELL

/CORRIDOR

LONE GUNMAN'S OFFICE

/STAIRWELL

OFFICE OF THE SYNDICATE

ORCHID HOTHOUSE

THE STRUGHOLD MINE BUILDING

/MINESHAFT

SKINNER'S OFFICE

SEMI TRUCK

CHARLOTTE'S DINER

(X)

/PARKING LOT

PHONE BOOTH

MRS. MULDER'S BEDROOM

EXTERIORS:

SOUTH DAKOTA BADLANDS (STOCK)

SOUTH DAKOTA FARM

/BARN

RURAL WEST VIRGINIA

THE STRUGHOLD MINE

/ENTRANCE

RURAL HIGHWAY

CHARLOTTE'S DINER

(X)

WASHINGTON DC SIDE STREET

RESIDENTIAL NEIGHBORHOOD

FBI BUILDING (STOCK)

PAPER CLIP

(This episode will begin the a 30 second recap of the previous two episodes. Ending with Skinner pointing a gun at Scully in Mulder's apartment, while Scully's attention has been diverted by the shadow of someone in the hallway outside Mulder's door.)

FADE IN:

- 1 EXT. SOUTH DAKOTA BADLANDS - WIDE PANORAMA - DAY - (STOCK) 1

Storm clouds hang low and ominous over the rugged, forbidding landscape. A lightning strike in the distance gives breath and then voice to a violent rolling thunder. The Devil's wisecrack. God's rebuke. Over this:

ALBERT HOSTEEN'S VOICE
To the Navajo, the earth and its creatures have great influence over our existence. The stories passed from generation to generation help us to understand the reason for our tears of sadness, and tears of joy.

DISSOLVE TO:

- 2 EXT. NEW SOUTH DAKOTA BADLANDS - PANORAMA - (STOCK) 2

A dramatic rain squall falls on a distant plain, like thin gray drapery. Buffalo or some other plains animals are grazing out in the great wide open.

ALBERT HOSTEEN'S VOICE
Animals like the bear, the spider and the coyote are powerful symbols to our people. When the FBI Man Mulder was cured by the Holy People, we were reminded of the story of the Gila Monster, who symbolizes the healing powers of the Medicine Man. In this myth the Gila Monster restores a man by taking all his parts and putting them back together. His blood is gathered by ants, his eyes and ears by Sun, his mind by Talking God and Pollen Boy. Then Lightning and Thunder bring the man back to life.

A bolt of lightning strikes down from the sky.

DISSOLVING TO:

3 EXT. SOUTH DAKOTA FARM - WIDE - DAY

3

The sky is low and gray as a pickup truck pulls down the rutted road leading to a large barn where several other trucks are parked. Its TWO OCCUPANTS exit and hurry toward the barn.
Under:

ALBERT HOSTEEN'S VOICE

At the end of the ceremony, when the FBI Man had been healed, we heard the news from other Native Americans in the Northern Plains that a great event had taken place. Like the Navajo, these people have their own stories and myths.

DISSOLVING TO:

4 EXT. BARN - DAY - CONTINUOUS

4

Following the TWO PEOPLE from the car into the barn.

5 INT. BARN - DAY - CONTINUOUS

5

A GROUP OF PEOPLE are gathered around a particular stall in the stables area. CAMERA FOLLOWS the Two People to this group, slowly circling them, trying to see what it is they are looking at so intently. Under:

ALBERT HOSTEEN'S VOICE

One of these stories tells of the White Buffalo Woman who came down from the heavens and taught the Indians how to lead virtuous lives and how to pray to the Creator. She told the people she would return one day, then she turned into a white buffalo and ascended into the clouds. Never to be seen again.

The CAMERA CONTINUES TO CIRCLE the gathered group, REVEALING glimpses of a large creature in the stable. It is an adult buffalo, its matted brown coat heaving with each labored breath. Its big, dark marble eyes innocent and frightened.
Under:

(CONTINUED)

5 CONTINUED:

5

ALBERT HOSTEEN'S VOICE
But on this day, when the Holy
People had given the FBI Man a
miracle, a white buffalo was born
and every Native American knew,
whether he believed the story or
not, that this was a powerful
omen. And that great changes
were coming.

THE CAMERA MOVES THROUGH the crowd of people, down to AN INDIAN
who kneels over A NEWBORN WHITE BUFFALO CALF, its coat still
wet and matted. Off this image, we:

GO TO MAIN TITLES

ACT ONE

6 INT. MULDER'S APARTMENT - NIGHT - RESUME FROM PREVIOUS EPISODE 6

Skinner rises from the sofa, his gun drawn on Scully, who has her gun drawn on him. As Skinner rises, so does Scully. (The tension should be PEAK from the get-go.)

SKINNER

Drop your weapon.

But she does not, though her attention now is divided between the threat from the Assistant Director and:

SCULLY'S POV

Of a figure's shadow under the front door.

RESUME SKINNER, SCULLY

SKINNER

(forcefully)

Put it down, Scully.

She stares at him but does not follow this order.

SCULLY

No way.

They both have their attentions diverted again by:

THE DOOR KNOB

as it twists slowly in one direction.

RESUME SCULLY, SKINNER

The tension thick from the threat.

SKINNER

(more forceful)

I said put it down!

SCULLY

I said no!

And Scully does not, her eyes darting back to:

THE DOOR KNOB

which twists slowly back in the other direction. CAMERA
PANNING DOWN to the bottom of the door, where the SHADOWS back
away. Disappearing.

(CONTINUED)

6 CONTINUED:

RESUME SCULLY, SKINNER

SCULLY
You're setting me up.

SKINNER
(restrained anger)
I'm trying to help you.

SCULLY
Then drop your weapon and sit
down.

SKINNER
Not a chance.

SCULLY
You said you didn't come here to
kill me -- prove it.

SKINNER
I didn't come here to have a gun
put in my face, either.

They stand tensely, their weapons pointed, breathing shallow
and hard. Both very capable of pulling the trigger.

SCULLY
DAMMIT!

Skinner is rattled by the volume of Scully's voice, his gun
hand wavering dangerously for a second, before they're both
caught off guard by:

MULDER

who comes bursting through the front door, knocking it in with
a shoulder. Brandishing his father's gun. YELLING:

MULDER
DROP YOUR WEAPON!!

Advancing on:

SKINNER

who is shocked and surprised to see Mulder, but is even more
surprised to have Mulder moving on him in this aggressive
posture. He turns on Mulder with his gun now.

SKINNER
BACK AWAY!!

MULDER
PUT IT DOWN!!

(CONTINUED)

6 CONTINUED: (2)

6

Skinner does not obey, holding his bead on Mulder.

SKINNER
What the hell is this!?
(then to Scully)
What are you pulling here!?

SCULLY

is stunned. Though she stands with her gun still drawn, she is visibly shaken by Mulder's sudden reappearance.

SCULLY
Mulder...

MULDER
Are you okay, Scully?

SCULLY
Yes..

SKINNER
You said he was dead.

MULDER
Scully -- take his gun away from him.

Scully hesitates, then steps toward Skinner, with her gun still on him. Skinner, realizing that he is in no position to resist, lowers his weapon and hands it to Scully, keeping his eyes on Mulder who lowers his gun now, too.

(X)

MULDER
Now I want an explanation.

SCULLY
I was warned someone would try to kill me. Someone I trusted.

SKINNER
I'm going to reach into my right pocket and put an end to this charade. All right?

Skinner shows Mulder his hands, moving his right one slowly to his pocket. Mulder, gun still in hand, watches him warily. Out of his pocket, Skinner pulls the DAT tape he claimed he had in his possession earlier.

(X)

(X)

SKINNER
I presume you know what this is.
(beat)
Now I want an explanation.

(CONTINUED)

6 CONTINUED: (3)

MULDER
Your cigarette-smoking friend
killed my father for that tape.
And then he killed me.

SKINNER
What are you talking about?

MULDER
I was a dead man. Now I'm back.

Skinner stares at Mulder, not penetrating any of this. Nor
does Scully for that matter.

SKINNER
What's on this tape?

MULDER
Defense Department Files that
weren't supposed to exist. The
truth about our government's
involvement in a global
conspiracy of silence about the
existence of extraterrestrial
life.

SCULLY
(reaching for it)
Give me the tape, Skinner.

SKINNER
Unh uh. This stays with me.

Mulder raises his gun again.

(X)

MULDER
Give her the tape.

SKINNER
If what you say is true -- if the
information on this tape is
valuable enough to kill for --
then it's the only leverage we've
got to bring these men to
justice.

(beat)
It's not going to do us any good
if it gets back into their hands.

Mulder considers this, then:

(X)

MULDER
Then we're going to have to trust
you that it won't.

(X)

Mulder lowers his gun, looks to Scully.

(CONTINUED)

6 CONTINUED: (4)

6

MULDER
Let's go, Scully.

SCULLY
(uncomprehending)
Where?

(CONTINUED)

6 CONTINUED: (5)

6

MULDER
There's something that isn't on
that tape.

(X)

Off her confusion, we:

CUT TO:

7 INT. HALLWAY OUTSIDE MULDER'S APT. - NIGHT

7

Mulder moves down the hallway to the elevator, pushes the car call button. Scully is close on his heels. As they wait for the car, they exchange a long look.

SCULLY
Mulder...

MULDER
Whatever you're going to say,
Scully --

SCULLY
(cutting him off)
-- I went to your father's
funeral.
(off Mulder's stoic
sorrow)
I told your mother you were going
to be all right.

Mulder stares at her.

MULDER
Why?

SCULLY
Because I knew you were.

The elevator doors open and they step in. It's Mulder's turn to be confused now as the doors close and we:

CUT TO:

8 INT. HOSPITAL - ER WARD - NIGHT - MRS. SCULLY

8

bursts through a set of doors, panic-stricken as she hurries down a corridor. TRACKING BACKWARDS with her until she stops AN ER DOCTOR wearing green scrubs.

MRS. SCULLY
My daughter was brought here.
I'm trying to find her.

(CONTINUED)

8 CONTINUED:

8

ER DOC
(trying to calm her)
Okay. All right. What's her
name?

MRS. SCULLY
Scully. Dana Scully.

ER DOC
(confused)
Melissa Scully?

MRS. SCULLY
No. That's her sister.

ER DOC
We just had a Melissa Scully. In
surgery with a cranial gunshot
wound.

MRS. SCULLY
Oh my god...

CUT TO:

9 INT. ICU WARD - NIGHT - SHORT TIME LATER - ANGLE ON DOOR

9

as Mrs. Scully appears, followed by the ER Doc. She's stopped
short by what she sees:

ANGLE ON MELISSA

lying in bed, every possible tube and monitor sprouting out of
her. Her head in full bandage. A NURSE stands over her
writing data from the various and sundry monitors onto
Melissa's chart. She turns when Mrs. Scully enters frame,
coming to Melissa's bedside. Devastated.

MRS. SCULLY
Melissa. It's mom...

After a moment, she's joined by the ER Doc.

ER DOC
We took drastic precautionary
measures due to the nature of the
head wound. We've induced coma
to try to relieve the trauma on
the brain.

(X)
(X)

MRS. SCULLY
Is she going to be okay?

(CONTINUED)

9 CONTINUED:

9

ER DOC
We've done everything we can
right now. We'll be monitoring
her around the clock.

Mrs. Scully turns back to Melissa.

ER DOC
(to Nurse)
Let's get Mrs. Scully a
comfortable chair.

Off Mrs. Scully's pain and anguish, we:

CUT TO:

CLOSE ON A MAGNIFIED PHOTOGRAPH

A photograph we've seen previously. A young Mr. Mulder stands
with a young Deep Throat and a young Cigarette-Smoking Man.
Along with several other men roughly the same age. In the b.g
of the photo is a large, curious structure that is built up the
side of a forested mountain. A mining site of some sort.
Under:

MULDER'S VOICE
My father's on the far left.

We are:

10 INT. LONE GUNMAN OFFICE'S - NIGHT

10

Mulder and Scully stand over Byers, who sits at a desk peering
down at the photo through a lighted magnifying glass. Langely
stands nearby.

BYERS
This was taken when?

MULDER
Roughly 1973.

BYERS
Amazing. Langely, take a look.

Byers gets up and Langely takes his seat.

SCULLY
Do you recognize those men?

BYERS
Are you familiar with a post
World War II project known as
Operation Paperclip?

(CONTINUED)

10 CONTINUED:

10

MULDER

Our deal with the Devil. The U.S. government provided safe haven for Nazi War criminals in exchange for their scientific knowledge.

LANGELY

(re: photo)

Victor Klemper.

BYERS

The man standing next to your father is one of those criminals, though not the most famous of the bunch. Werner Von Braun, designer of the V2 rockets that leveled London, may be the most notorious, but Victor Klemper certainly takes the prize for the most evil Nazi to escape the Nuremburg Trials.

(X)

(X)

SCULLY

What did he do?

LANGELY

Experimented on the Jews. Drowned them, suffocated them, put them in pressure chambers. All in the name of "science."

BYERS

Together with Von Braun, Klemper helped us win the space race. Using his scientific data on the effects of high altitude flying, we were able to put astronauts on the moon before the Soviets.

LANGELY

One giant step for mankind...

SCULLY

(to Mulder)

What's he doing in a photo with your father?

MULDER

(disturbed)

I don't know. Do you recognize anyone else?

(CONTINUED)

10 CONTINUED: (2)

10

BYERS

No. Operation Paperclip was supposed to have been scrapped in the 1950s. But if this is 1973...

(X)

SCULLY

What happened to Klemper?

LANGELY

He's still here. Living very well at the expense of the American taxpayers.

As Mulder and Scully register this, a door to the office opens and Frohike enters. He fairly rushes to Mulder, taking him by the shoulder, looking up at him like a puppy.

FROHIKE

Unbelievable! We thought you were done!

(X)

MULDER

No, just baked to nice crisp.

(X)

LANGELY

Where were you, Frohike? We've been looking all over.

Suddenly Frohike's elation about Mulder disappears under the dark cloud of his look to Scully.

FROHIKE

Down at D.C. General. I was scanning the police frequency when I heard a report of shooting. Agent Scully...

SCULLY

(worried now)

What? What is it?

FROHIKE

Your sister's in critical condition --

CUT TO:

11 INT. STAIRWELL - LONE GUNMAN OFFICE BUILDING - NIGHT

11

Scully appears, descending the steps as fast as she can. Over the clicking of her heels we hear:

MULDER'S VOICE

Scully!!

(CONTINUED)

11 CONTINUED:

11

Scully moves PAST CAMERA. A beat, then Mulder appears, chasing down the steps.

MULDER
Scully! Wait!

ANGLE ON BOTTOM OF STAIRS

as Scully makes the bottom floor. Mulder has caught up to her, stopping her with the power of his voice.

MULDER
Scully!

SCULLY
I've got to go there, Mulder!

MULDER
You can't, Scully.

SCULLY (X)
That bullet was meant for me!

MULDER (X)
And if your life is in danger,
it's the first place they'll be
expecting you to go.

SCULLY
Those bastards!

Scully is seething, but she's not beyond reason. And she knows (X)
Mulder's right. (X)

MULDER (X)
I'm making a call.

SCULLY (X)
To whom?

MULDER (X)
Someone who I think can help her.
(off her look)
All you can do for her right now
is try to nail these guys. To a
wall.

Off this:

CUT TO:

12 INT. NYC OFFICE OF "THE SYNDICATE" - EARLY MORNING

12

The first dim rays of sunlight filter through the office window of this already smoke-filled meeting room. As in our introduction to this room, it is filled with ELDERLY MEN radiating self-importance. And, in this case, a vociferous display of irritation. A LEGEND appears: 46th St., NEW YORK CITY, 7:09 A.M.

(CONTINUED)

12 CONTINUED:

12

1ST ELDER
-- this is a serious mistake! An
innocent woman's been shot --

2ND ELDER
-- can this be traced?

3RD ELDER
-- this is your man -

CIGARETTE SMOKING MAN
There was a mistake. It will be
rectified --

He is cut off by a voice from an unseen speaker.

WELL-MANICURED MAN (O.S.)
-- by whom?

CAMERA FINDS The Well-Manicured Man sitting in a club chair.
All heads turn to him, as his voice and presence command
instant authority.

WELL-MANICURED MAN
By whom will this be rectified?
Your ridiculously ineffectual
assassins?

CIGARETTE SMOKING MAN
These men are professionals --

WELL-MANICURED MAN
This is not a profession for men
who make mistakes! My God....
You presume to make us believe
you can simply fix this with
enough bullets?

The humiliation is telling for the CSM. All eyes go to him.

CIGARETTE SMOKING MAN
No --

WELL-MANICURED MAN
This woman -- Scully -- you know
she believes her partner is still
alive.

CIGARETTE SMOKING MAN
Mulder is dead. I took care of
it myself --

(CONTINUED)

12 CONTINUED: (2)

12

WELL-MANICURED MAN
-- and the computer disk
containing the stolen files you
tell us was recovered? You can
show it to us?

CIGARETTE SMOKING MAN
(a long beat)
I wasn't aware my honesty was in
question or doubt.

1ST ELDER
You have the disk?

CIGARETTE SMOKING MAN
Of course I have it.

2ND ELDER
I think I'd like to see it.

3RD ELDER
Yes. So would I.

CIGARETTE SMOKING MAN
(rising from his seat)
I have it vouchsafed for reasons
of security. I'll have it here
for you tomorrow. By which time
this whole matter will have been
cleared up.

(X)

He starts away, but is turned by:

1ST ELDER
God forbid a lie or a treachery
by a member of this group would
ever expose our work.

The Cigarette Smoking Man stares blankly at the man who just
levied this thinly-veiled threat. Then, without another word,
the CSM turns and exits.

(X)

CUT TO:

13 INT. ORCHID HOTHOUSE - DAY - AN ELDERLY MAN

13

works by himself among a glorious display of hothouse orchids.
When his attention is diverted by:

MULDER'S VOICE (O.S.)
Mr. Klemper?

(X)

HIS POV

Mulder and Scully have entered the hothouse at the far end of
the structure, heading toward him.

(CONTINUED)

13 CONTINUED: (2)

13

RESUME KLEMPER

dusting the potting soil from his hands, wondering who has come to visit him.

ANGLE TO INCLUDE MULDER, SCULLY

as they approach.

MULDER (X)
Victor Klemper?

KLEMPER
(warily, with a German
accent)
Yes.

MULDER
My name is Fox Mulder. This is
Dana Scully.

KLEMPER (X)
Your name is Mulder?

MULDER
Yes. I think you knew my father.

KLEMPER (X)
(coldly)
Long ago. What is this about?

MULDER
Long ago you did some work for
our government.

KLEMPER
(dismissive)
I'm an old man now. History
bores me.

Scully, who has been standing behind Mulder, speaks up.

SCULLY
Because you escaped it? Or
because it escaped you?

This causes Klemper to smile wincingly at her. She has struck a nerve, drawing Klemper out of his cold shell.

KLEMPER
Freud, Salk, Crick, Watson...
these will be the names they
celebrate at the end of the
millennium. Great scientists.
But Klemper -- he will be
remembered only as a butcher.

(CONTINUED)

13 CONTINUED: (3)

13

SCULLY

History may be the only justice
you'll ever know.

KLEMPER

History is a fingerpainting by
the scribes of inconsequence. Do
you know my work? Do you know
what we accomplished?

SCULLY

As a Nazi? Or for the blood
money we paid you?

He wags a mock scolding finger at her.

KLEMPER

We were young men caught in a
fervor. But our experiments
changed the world.

SCULLY

For a lot of innocent Jews.

KLEMPER

Progress demands sacrifice. I
have confronted my demons. Soon
I will be dead, too.

Klemper turns and starts away. Stopped by:

MULDER

Like my father.

(beat)

They killed him. And I believe
you know why.

KLEMPER

I believe they would kill anyone
if it was in the best interest of
the work.

MULDER

(angrily)

What is the "work" my father was
involved in?!

KLEMPER

I have no answers for you.

Mulder shoves the old group photo in Klemper's face.

MULDER

You knew him. Was he a murderer,
too?

(CONTINUED)

13 CONTINUED: (4)

13

KLEMPER

There are things you don't want
to know.

MULDER

(forcefully)

I need to know! I need to know
the truth!

(beat)

Isn't that what you want? For
the truth to be known?

KLEMPER

I don't entertain such self-
delusions.

MULDER

I promise you -- on my life -- if
you help me your story will be
told. The name Klemper will be
put in its proper place.

Klemper regards Mulder with a look of respect -- perhaps for
his fervor, his passion.

KLEMPER

Do you know the formula for
Napier's Constant?

Mulder shakes his head, but Scully pipes up.

SCULLY

Yes. Why?

KLEMPER

(smiles)

The photo was taken at the
Strughold Mining Company in West
Virginia. That is all I will
tell you. You must find the rest
yourself.

MULDER

(brusquely)

C'mon, Scully.

Mulder turns, moving back up the aisle of orchids. Scully
hesitates, staring at this man Klemper for a moment.

KLEMPER

Assessing the quality of a
monster?

SCULLY

It may be one of the few things
science can't explain.

(CONTINUED)

13 CONTINUED: (5)

13

Now she turns and hurries to catch up to Mulder. HOLD ON
KLEMPER as he watches them go.

CUT TO:

14 INT. NYC OFFICE OF "THE SYNDICATE" - DAY

14

A MAN, a factotum, answers a ringing phone.

(CONTINUED)

14 CONTINUED:

14

FACTOTUM

Hello. Yes, one moment.

CAMERA TRAVELS WITH HIM as he brings the phone across the room (which is somewhat less crowded now) to The Well-Manicured Man. He sits in his club chair reading The International Herald Tribune, drinking tea from a delicate china cup.

FACTOTUM

It's for you, sir.

The Well-Manicured Man takes the receiver as the Factotum remains holding the phone.

WELL-MANICURED MAN

Yes.

CUT TO:

15 INT. ORCHID HOTHOUSE - DAY - CONTINUOUS

15

Klemper stands at a wall phone.

KLEMPER

It's Klemper.

16 INT. NYC OFFICES OF "THE SYNDICATE" - DAY

16

WELL-MANICURED MAN

Victor?

The mere mention of this name causes all men within earshot to lower their newspapers, turn to the WMM, etc.

KLEMPER

How are you, old friend? It's been far too many years.

WELL-MANICURED MAN

What is it, Victor?

KLEMPER

I was just paid a visit by the son of one of our old colleagues.

CAMERA PUSHES IN on the Well-Manicured Man.

WELL-MANICURED MAN

Mulder?

Another name which creates intense attention from the others in the room.

17 INT. HOTHOUSE - KLEMPER

17

Smiles, feeling the tension and anxiety coming from the other end of the line.

KLEMPER

Yes. A bright boy. He arrived with a woman. Asking far too many questions.

WELL-MANICURED MAN

(a pregnant beat)

What did you tell him, Victor?

KLEMPER

(smiling)

I told him you were the most venal man I had ever known. Beyond that, I told him nothing.

18 INT. NYC OFFICE - CONTINUOUS

18

The Well-Manicured Man hangs up the phone, gesturing to the Factotum to take the phone away. He takes a deep breath.

WELL-MANICURED MAN

Mulder is alive.

(X)

1ST ELDER

I think it time to call our friends who can handle this matter more satisfactorily.

Off the murmured assent of the room, and the Well-Manicured Man's uncertainty about this course of action, we:

END ACT ONE

ACT TWO

19 INT. HOSPITAL ROOM - DAY

19

Mrs. Scully sits next to Melissa's bed, trying to fight off sleep. The monitors chirp away robotically. She does not notice:

A MAN IN A SUIT

moves past the doorway, lingering just a moment too long, but moving past and out of sight.

MAN'S MOVING POV FROM HALLWAY

Slowly peering around the doorframe, looking in on Mrs. Scully and Melissa.

REVERSE ON SUITED MAN

Staring with dim purpose.

MRS. SCULLY

looks up suddenly. Feeling someone's eyes on her.

THE SUITED MAN

moves quietly, casually off. Replaced, after a moment, by THE ICU NURSE (established earlier). She enters the room.

NURSE

Are you expecting any visitors?

MRS. SCULLY

No. Why? Is Dana here?

(X)

NURSE

No. It's a man. He says he was asked to come here.

Mrs. Scully looks past The Nurse, confused by:

ALBERT HOSTEEN

He appears in the doorway carrying a old military duffel bag. He has his long hair tied up in a Navajo bun, wearing a traditional collared shirt and bolo tie.

ANGLE TO INCLUDE MRS. SCULLY, NURSE

Albert enters.

ALBERT

My name is Albert Hosteen. I was asked to come here to help with your daughter.

(CONTINUED)

19 CONTINUED:

19

MRS. SCULLY
I think there must be some
mistake.

ALBERT
Is your daughter the FBI woman?

MRS. SCULLY
Yes. Dana --

ALBERT
(nodding)
She is very sorry she can't come
here to comfort you.

MRS. SCULLY
Where is she? Is she all right?

ALBERT
Yes.. I believe so.

Albert moves to Melissa, staring down on her. Then taking her hand. The Nurse and Mrs. Scully trade a quick look. Mrs. Scully rises to her feet, concerned that a stranger has taken this liberty. After a moment Albert looks up.

ALBERT
She is weak.

MRS. SCULLY
(awkward)
She's getting better. She has
the best doctors. They've been
watching her around the clock.

Albert nods politely, laying her hand down gently again. Then stepping around to retrieve his duffel bag.

ALBERT
If it is all right, I would like
to pray with her.

Off Mrs. Scully continued awkwardness:

CUT TO:

20 EXT. RURAL WEST VIRGINIA - LATE DAY - HIGH WIDE SHOT

20

of an n.d. sedan sending a small cloud of dust into the air as it makes its way down an old mining road past several ramshackle buildings. As the car pulls to a stop, CAMERA ADJUSTS to reveal a piece of rusting architecture in f.g. A LEGEND appears: RURAL WEST VIRGINIA.

(CONTINUED)

20 CONTINUED:

20

ANGLE ON MULDER AND SCULLY

exiting the car, looking up at:

THE STRUGHOLD MINE

The structure that we have seen several times earlier in the b.g. of the old photos of Mulder's father. It is a dilapidated building, built into the mountainside, rising up seven stories.

CUT TO:

21 INT. MINE BUILDING - LATE DAY - CONTINUOUS - MULDER

21

pushes open the rusty metal door, stepping inside. Followed by Scully. They stop to behold:

HIGH WIDE ANGLE

The Agents stand at the bottom of a series of tiers rising from the floor of the mountain. Sunlight from outside streams into the windows that demark each floor or tier. If this was once a working mine, it has long since been abandoned.

RESUME MULDER AND SCULLY

moving to a narrow set of stairs that climb straight up the side of the mountain.

SCULLY

What do you think your father would have been doing here?

MULDER

I don't know. But I never saw him come home wearing a miner's cap...

They start up the stairs.

(X)

ANGLE FROM TOP OF THE STAIRS

as Scully, followed by Mulder, starts the long climb upward.

NEW ANGLE - SCULLY

(X)

enters frame, mounting the steps to a middle-level tier. Where something grabs her attention immediately .

(X)

(X)

SCULLY

Mulder, look at this...

(CONTINUED)

21 CONTINUED:

21

CAMERA PANNING OFF SCULLY, FINDING MULDER

as he climbs into frame, his face registering discovery.
STAYING WITH HIM as he steps from the stairs and follows Scully
onto the tier. ADJUSTING TO REVEAL:

FOUR LARGE HEAVY METAL DOORS

(X)

built into the rocky walls of the mountainside. In direct
contrast to the dilapidated state of the rest of the mine.

TRACKING BEHIND MULDER AND SCULLY

as they walk along the wall with the doors. Stopping to take
in what they've found.

REVERSE ON MULDER AND SCULLY

SCULLY
What do you think?

MULDER
I think I'd like door number one,
Monte.

CUT TO:

22 MULDER'S FINGERS

22

punching in a code on the membrane pad where a bright red light
(lit) is next to an unlit green light. After inputting the
numbers, CAMERA HOLDS ON LIGHTS. They do not change. PAN UP
TO MULDER'S FACE.

MULDER
I'm trying two seven eight two
eight. It's not working.

(X)

HIS POV OF SCULLY

Punching the membrane pad of the next door over.

SCULLY
It's not working here, either.

Mulder appears in frame next to her.

MULDER
Are you sure that's the correct
number?

SCULLY
Positive. It's the base of all
natural logarithms.

(X)

(CONTINUED)

22 CONTINUED:

22

They move to the next door together. As Scully tries the code again. Punching in the numbers.

MULDER

Well, with a crowbar and a small nuclear device we might be able to get through one of these things.

SCULLY

Mulder...

Scully steps back to reveal THE RED LIGHT HAS GONE TO GREEN. She and Mulder trade looks. Then he moves to the door, preparing to lever the large handle. But Scully stops him, laying a hand on his arm.

SCULLY

Mulder... whatever we find in here -- I don't think you've taken the time to process what you've been through.

(X)

MULDER

(impatient)

I'm okay, Scully --

(X)

SCULLY

Mulder, you weren't even able to go to your father's funeral. If something in here were to cast doubt on the kind of man he was...

MULDER

What?

SCULLY

I know how it would affect me.

Mulder nods, but this is the last thing on his mind. Then, with a strong downward thrust, he pops the latch on the door.

(X)

MATCH CUT TO:

23 INT. SKINNER'S OFFICE - EVENING - CLOSE ON DOOR OPENING

23

The Cigarette-Smoking Man enters. His eyes betray an anxiousness that his cold demeanor cannot conceal.

CIGARETTE SMOKING MAN

You called me.

(CONTINUED)

23 CONTINUED:

23

SKINNER

sits behind his desk, rising now, moving around the desk.

SKINNER

Yes. I did.

He and the CSM meet face to face in the middle of the room.

CIGARETTE SMOKING MAN

About?

SKINNER

I may have located the digital
tape you've been looking for.

The Cigarette Smoking Man's eyes flicker for a moment until he realizes Skinner's unflinching manner issues this not as good news. But as a kind of bluff.

CIGARETTE SMOKING MAN

You may have located it...?

SKINNER

Yes. Though there is a great
chance it could fall into the
hands of people who might use it
for purposes not your own.

CIGARETTE SMOKING MAN

(realizing)

Listen, you sonofabitch...

The CSM shows an anger we haven't quite seen before, losing his cool with such force and fury that it causes Skinner to flinch. But not to back away.

SKINNER

I'm listening.

CIGARETTE SMOKING MAN

(venomous)

You want to work a deal? Is that
what this is? Let me tell you
something: I don't work deals.

SKINNER

I just thought you should know of
certain potentialities.

CIGARETTE SMOKING MAN

Do you have the tape?!

SKINNER

As I said, I may have located it.

(CONTINUED)

23 CONTINUED: (2)

23

CIGARETTE SMOKING MAN
DO YOU HAVE THE DAMN TAPE?!

SKINNER
I'll know more when we next meet.

The CSM burns white hot, trying to intimidate Skinner.

CIGARETTE SMOKING MAN
I do not negotiate. Do you
understand?!

SKINNER
Yes, sir.

CIGARETTE SMOKING MAN
I don't think you do. I don't
think you understand at all.

SKINNER
No, I'm quite aware of your
policies in that regard.

A moment of oblique confirmation. It causes the CSM to
smile... malevolently.

CIGARETTE SMOKING MAN
Then I hope your next course of
action will be more cautious and
informed.

To which Skinner says nothing. After a moment the CSM turns
and exits without another word or exchange. Off Skinner's
unnerved expression:

CUT TO:

(X)

BLACKNESS. We are:

24 INT. MINESHAFT - LATE DAY

24

TWO SMALL BEAMS OF LIGHTS appear, poking through the blackness,
dancing TOWARD CAMERA as Mulder and Scully appear. They are in
the shaft, coming around a bend, making their way through the
blackness.

SCULLY
Mulder, look at this. It looks
like they're storing records.

Her small beam falls on FILING CABINETS which have been built
into the side of the shaft. Good old institutional metal pull-
drawer cabinets. Their beams trace along the wall, revealing
that the cabinets go on for at least several yards, until the
dim beams fall off into the blackness.

(CONTINUED)

24 CONTINUED:

24

MULDER

Of what?

Scully pulls a drawer open, revealing a series of files. She starts to pore through them.

SCULLY

Medical files, by the look of it.
Names. Alphabetized.

CLOSE ON FILES

The names are in addition to several number and letter codes.
In addition to a UPC code.

MULDER

looks over her shoulder, then looks off into the darkness.
Moving to:

ANGLE ON A LIGHTED MEMBRANE KEYPAD

As Mulder, using his small penlight, moves TOWARD US, coming down the tunnel. In the b.g., Scully is still looking through the file drawer, standing in her own little pool of light.

Mulder comes to the keypad and hits one of the buttons. Suddenly a series of overhead lights come on, illuminating the tunnel. Mulder stands, LOOKING PAST CAMERA, with his jaw slack.

MULDER

Lots of files.

SCULLY

(in b.g.)

Lots and lots of files.

SCULLY'S POV - (SPFX - MATTE SHOT)

Looking past Mulder. Though the hallway slips off into darkness again at its far end, a hundred yards of it are illuminated, all of it containing FILE CABINETS BUILT IN ALONG BOTH WALLS.

Mulder turns, walks back to Scully, urgently.

MULDER

What's in these files?

ANGLE TO INCLUDE SCULLY

pulling one of the files from the drawer. Opening it. Inside are medical forms.

(CONTINUED)

24 CONTINUED: (2)

24

SCULLY
(going thru them)
Standard medical forms, copy of
birth certificate, small pox
vaccination certificate -- and
this...

She then removes a glassene baggy which contains a SMALL, THIN
METAL CASE, with perforated holes on one side.

MULDER
What is it?

SCULLY
It's an old tissue collection
cassette. The new ones are
plastic.

MULDER
Do all these files contain the
same materials?

SCULLY
Exactly.

MULDER
What year was this person born?

SCULLY
(re: file)
1956. All these files are from
1956.

MULDER
What year were you born?

SCULLY
1964. Why? (X)

MULDER
Let's go find 1964. (X)

CUT TO:

25 INT. MINESHAFT - SHORT TIME LATER - MULDER AND SCULLY

25

round a bend, exiting a lighted section of shaft into another
lighted section off the main artery which is also lined with
built-in file cabinets. Mulder locates the drawer they're
looking for. He opens the drawer and starts picking through
the files, looking for a file.

MULDER
Scully, Scully...

(CONTINUED)

25 CONTINUED:

25

SCULLY
You're looking for a file on me?

(X)

MULDER
(finding it)
Here. Dana Katherine Scully.

SCULLY
What?

He pulls the file out, handing it to her. Scully is surprised to the point of being shocked. She opens the file, finding the matching materials, except her tissue collection cassette is made of new COLORED PLASTIC.

SCULLY
This is a recent tissue sample.... What the hell is going on here, Mulder?

(X)

MULDER
I don't know, Scully.

But Mulder's mind is racing. He's on the move. As we:

(X)

CUT TO:

(X)

25A INT. MINESHAFT - MINUTES LATER - ON MORE FILES

25A

TRACKING to a particular cabinet, a particular drawer.

(X)

MULDER

(X)

opens the drawer hastily, fingers the files. Finding:

(X)

INSERT FILE

of SAMANTHA ANN MULDER. Mulder pulls the file.

(X)

RESUME MULDER

going through the file as Scully joins him to see what he is doing. Reading the name on the file.

(X)

SCULLY
That's your sister's file.

MULDER
(adrenalized)
Yeah.

(X)

Mulder rifles through the contents. Nothing seems to be out of place. Until he notices something. Looking closely at the name label on the file, Mulder peels it carefully back.

SCULLY
What are you doing?

(CONTINUED)

25A CONTINUED: (2)

25A

MULDER
Look at this, Scully...

INSERT FILE

Mulder has pulled back the label with his sister's name on it to reveal another label beneath it. It reads: MULDER, FOX WILLIAM.

(X)
(X)

MULDER
This file was originally mine.

SCULLY
(unnerved)
I don't understand...

As she says this, suddenly THE LIGHTS GO OUT. Darkness. Followed by an EARTH-SHAKING RUMBLE. Growing in intensity.

(X)

A beat, then Scully's penlight comes on. She flashes it around her, searching for:

SCULLY
Mulder?

MULDER
Wait here, Scully!

CUT TO:

26 INT. MINE SHAFT - NIGHT

26

Mulder runs through the mineshaft, his own little penlight dancing about in the darkness as he runs PAST CAMERA.

CUT TO:

27 INT. MINE SHAFT BUILDING - NIGHT

27

Mulder exits the heavy metal door that he and Scully entered. As he does, WHIRLING LIGHTS hit his face. A the DEEP, LOW RUMBLE fills the air. Hold on Mulder for a moment, awestruck as he beholds:

MULDER'S POV THROUGH THE BUILDING'S WINDOWS

Through seven stories of windows, Mulder sees A GIANT UFO HOVERING even with the building, its wondrous lights penetrating into the mine building like a kaleidoscope. Slowly it begins to rise.

RESUME MULDER

as he breaks into a run. TRACKING WITH HIM as he heads back toward the stairs that he and Scully used to reach this tier. But reaching these stairs, Mulder starts to climb them.

(CONTINUED)

27 CONTINUED: (2)

27

ANGLE FROM UPPER TIER

as Mulder races up -- THE BRIGHT LIGHTS STILL FILLING THE INTERIOR OF THE STRUCTURE -- to the top of the stairs where he reaches the uppermost tier. Alighting here, he runs PAST CAMERA, to:

CUT TO:

28 EXT. MINE BUILDING - NIGHT - AGENT MULDER

28

exits a door at the rear of the building which deposits him at what is essentially the summit of the mountain. As he exits, he looks up to see:

MULDER'S POV - THE SPACESHIP

comes up and over the building, its massive size and detail now clearly visible not a hundred feet overhead. Its deep, low rumble shaking the land. And its bright lights playing over the landscape like a dream.

OVERHEAD ANGLE ON MULDER

as he looks skyward, the lights bouncing and refracting off the building and the ground he stands on.

WIDER ON MULDER

as the spaceship continues on its arcing trajectory. Moving up and over him, rising high off the land and disappearing at a forty five degree angle over the mountaintop.

ON MULDER

as he moves in the direction of the departing spacecraft. Starting out after it, until he sees:

MULDER'S POV - LOOKING TO THE MOUNTAIN FLOOR

At the base of the building, where Mulder and Scully parked, MANY CARS are pulling up quickly. Their headlights sweeping in crisscross angles.

RESUME MULDER

reacting to this. And starting back in the opposite direction toward the building. As we:

CUT TO:

29 EXT. OUTSIDE MINE BUILDING - MEN IN UNMARKED WINDBREAKERS

29

are exiting their vehicles in a hurry, carrying weapons. As we:

END ACT TWO

ACT THREE

30 INT. MINE BUILDING - NIGHT

30

Mulder is descending the stairs as fast as his feet will take him. When:

(X)
(X)

31 INT. MINE BUILDING - ENTRANCE - WINDBREAKER MEN

31

pour into the door at the bottom of the structure. Seeing Mulder coming down the stairs, they raise their weapons and open fire.

ANGLE ON MULDER

As he scurries off the stairway on a tier above the one he needs to get to. Diving for cover as BULLETS WHIZ AND POP around him.

CUT TO:

32 INT. MINESHAFT - NIGHT - CONTINUOUS - SCULLY

32

is moving through the darkness now, using her penlight to find her way. When she reacts to the SOUND OF MUFFLED GUNFIRE. She stops at a branch in the tunnel, LISTENING. Then reacting to something moving in the darkness.

(X)
(X)

DIMINUTIVE CREATURES

are running past Scully, coming out of the blackness of the tunnel toward the light. A small stampede of BEINGS brushing against her, causing Scully to drop her penlight. Freezing her in fear. As they whirl her around. And then they are gone. A beat, then her attention is turned toward:

THE END OF THE TUNNEL

where suddenly a BRIGHT LIGHT begins to emanate. Matching the light that Mulder just saw. And for a split second she sees A BEING SILHOUETTED at the far, far end of the tunnel. For a split second, before it disappears into the light, around the bend in the tunnel. And then the light fades, as if an opened door is being closed. As we:

(X)

CUT TO:

33 INT. MINE BUILDING - NIGHT - WINDBREAKER MEN

33

continue to fire from the floor of the building. While OTHERS start charging up the stairs.

34 INT. MINE BUILDING - NIGHT - UPPER TIER

34

Where Mulder is running in an awkward, stooped position. Hugging the wall while the bullets continue to fly. Hitting the deck as:

WINDBREAKER MEN

charging up the stairs have gotten an angle on him, firing their automatic weapons as they ascend.

MULDER

scrambles on all fours toward to the edge of the tier, hurling himself off and:

LOW ANGLE ON MULDER

hitting the ground of the next tier down with his full body weight. Only to find himself under fire again, from:

MORE WINDBREAKER MEN

coming up the stairs.

WIDER ON TIER

Mulder has landed on the tier where the five heavy metal doors have been built into the mountain. It is now a race, as these men charge Mulder -- guns blazing -- and as Mulder scrambles for the open door he exited.

As the bullets fly around him, Mulder makes the door, slipping inside. As the heavy door closes with a decisive bang, bullets ping and spark off the impenetrable metal.

THE WINDBREAKER MEN

descend on the door, trying to open it, but Mulder has sealed it tight. But, as luck would have it, they know the code. Punching it in and re-opening the door.

CUT TO:

35 INT. MINESHAFT - AGENT MULDER

35

Makes his way through the darkness, calling:

MULDER

Scully!

His voice echoes in the shaft. But after a moment he hears:

SCULLY

(echoing o.s.)

Mulder! Down here.

(CONTINUED)

35 CONTINUED:

35

CONTINUING WITH MULDER

as he feels his way through the darkness, moving around a bend in the tunnel, until he sees:

SCULLY'S PENLIGHT

puncturing the darkness. Coming toward him.

SCULLY
What happened to you?!

MULDER
(out of breath)
We've got a small army outside --
I think they've got us trapped.

Echoing in the tunnel behind is the sound of GROWING VOICES.
They both react to this.

SCULLY
I think there's a way out. Down
here.

(X)
(X)

She leads him off, as we:

CUT TO:

36 EXT. MOUNTAINSIDE MINESHAFT ENTRANCE - NIGHT

36

Scully and Mulder push out a similarly heavy metal door which puts them on a pad cut into the side of the mountain. Mulder pushes the door shut behind them, then they both take off at a run down the dusty access road.

CUT TO:

37
thru OMITTED
38

37
thru
38

38 OMITTED 38

39 EXT. CHARLOTTE'S DINER - MORNING (X) 39

A rural roadside cafe. A couple cars out in front. Another car is pulling into the parking lot. A LEGEND appears: ROUTE 320A, CRAIGER, MARYLAND.

ANGLE ON NEWLY-ARRIVED CAR

Skinner gets out, looking around before he closes his car door and enters the diner.

40 INT. CHARLOTTE'S DINER - MORNING - CONTINUOUS (X) 40

Skinner enters, spotting:

ANGLE ON MULDER AND SCULLY

sitting in a booth. They both look weary, haggard. Skinner moves to them.

SKINNER

This place isn't even on the map.
How did you get here?

MULDER

You'd be surprised what's not on
the map in this country. And
what our government will do to
keep it that way.

SKINNER

How's that?

(X)

MULDER

We were chased by some kind of
hit squad. Driving what looked
an awful lot like CIA fleet
sedans.

(X)

Skinner reacts to this, studying his two Agents.

SKINNER

Well, I may be able to negotiate
a deal that would guarantee your
safety.

SCULLY

What kind of deal?

(CONTINUED)

40 CONTINUED:

40

SKINNER

I'll turn over the digital tape
in return for your reinstatement --

MULDER

No, sir. I'm not giving up that
tape. I need those files.

SKINNER

I'm talking about a way to save
your lives --

MULDER

-- and I'm talking about an
elaborate conspiracy against the
American public. Do you know
what we found last night?

SKINNER

What?

SCULLY

An extremely extensive filing
system of medical records.

MULDER

Locked inside a mountain vault.

SKINNER

For the purpose of...?

(X)

MULDER

I don't know. But the answer has
got to be in those computer
files. On that tape.

Skinner studies them again, before:

(X)

SKINNER

Is that answer worth your lives?

MULDER

It's obviously worth killing us
for.

SKINNER

In your wildest dreams, what do
you possibly hope to find, Agent
Mulder?

MULDER

Why my father was killed. What
happened to my sister.

(beat)

What they did to Agent Scully.

There is a moment of tense silence. Mulder and Skinner locking
stares, until Scully speaks. Improbably:

(X)

(X)

(CONTINUED)

40 CONTINUED: (2)

40

SCULLY

I think we should let Skinner
make the deal, Mulder.

Mulder shoots her a look of utter incredulity.

SCULLY

Those answers mean nothing if
we're going to be hunted down
like animals.

(tense beat)

We're working so far outside the
law that we've given up on the
very notion of justice. We've
turned ourselves into outsiders.
We've lost our access, and our
protection.

MULDER

What makes you think there is any
justice, Scully?

SCULLY

Then what good are those answers
to anyone but you?!

MULDER

What we saw in there, Scully --

(X)

SCULLY

(resolutely)

-- I want what you want, Mulder.
But I need to see my sister.

(X)

Mulder puts his hands on his head, then looks up.

MULDER

Can you make a backup of the
tape?

SKINNER

(shakes his head)

Whoever downloaded those files
put a copy protector on them. I
couldn't get a hard copy to
print, either.

(X)

MULDER

How do you know they'll even
honor this deal?

SKINNER

If they don't, I'll go state's
evidence and testify. Or they'll
have to kill me, too.

After a long beat, Mulder rises.

(CONTINUED)

40 CONTINUED: (3)

40

MULDER

It's up to you then, Scully.

Without looking at either Scully or Skinner, he heads off.

CUT TO:

41 EXT. PARKING LOT - DAY

41

Skinner and Scully exit. Mulder is leaning up against a car, staring off into the distance. He looks at Skinner as he passes, but they do not exchange words. Skinner gets in his car and starts it. As he does, Scully moves over to Mulder.

SCULLY

I asked Skinner to make the deal.

(beat)

But, not to hand over the tape until you agree to it.

MULDER

I'm sorry about your sister, Scully.

Now it's Scully who can't meet Mulder's look. He moves to her, though her stoicism prevents her from allowing herself a show of her true emotions here.

SCULLY

I just need to know she's going to be all right.

A brief confessional moment -- cut short when Skinner backs his car out and the two Agents hurry to get in. As the car pulls away, we:

CUT TO:

42 INT. HOSPITAL - ICU UNIT - DAY

42

Mrs. Scully sits in her vigil chair next to Melissa's bed, asleep sitting up. The monitors chirp away. A morbid countdown. Under:

ALBERT HOSTEEN'S VOICE

For two days I had prayed for the FBI woman's sister. Her doctors said she was getting better and her mother, who would not leave her bedside, was able to sleep.

CAMERA ADJUSTS to find Albert entering the room. Moving to the bedside and taking Melissa's hand.

(CONTINUED)

42 CONTINUED:

42

ALBERT'S VOICE (CONT'D)
But word had come from my
brothers in the North that did
not give me hope.

DISSOLVE TO:

43 INT. BARN - DAY

43

A GROUP OF MEN are gathered around the white baby buffalo,
watching as it rises on wobbly legs and gets to its feet. They
begin to bottle feed it. As it sucks down its formula:

ALBERT'S VOICE
The White Buffalo calf had
survived, but after a day it
would no longer drink its
mother's milk.

CAMERA DRIFTS off this stall to another stall where ANOTHER
GROUP OF MEN are gathered.

ALBERT'S VOICE (CONT'D)
On the third day the mother
buffalo laid down in her stall
and would not get up. They said
the men could do nothing for her.
That night she died.

CUT TO:

44 INT. HOSPITAL - ICU UNIT - DAY

44

Albert stands still holding Melissa's hand.

ALBERT'S VOICE (CONT'D)
My father taught me when I was a
boy that this is how life is.
That for something to live,
another thing must often be
sacrificed. This was my fear now
for the young woman.

Albert's attention is pulled from Melissa now, by something
O.S. He looks over at:

SKINNER

standing in the doorway.

SKINNER
I'm here to see Melissa Scully.

(CONTINUED)

44 CONTINUED:

44

ALBERT

looks over at Mrs. Scully who awakens when she hears Skinner's voice. She looks at him blankly.

WIDER

as Skinner comes in the room. Mrs. Scully rises.

SKINNER

My name is Walter Skinner. I'm
an assistant director at the FBI.
I'm sorry about your daughter.
How is she?

MRS. SCULLY

She's getting better...

Skinner nods, Mrs. Scully searching his face for a sign that he's come with additional information.

SKINNER

Dana asked me to come here to
deliver a message.

MRS. SCULLY

You're in contact with her?

SKINNER

Yes.

MRS. SCULLY

Where is she?! Is she all right?

SKINNER

Yes. She's in a very serious
situation which prevents her from
being here --

MRS. SCULLY

What kind of situation?

Skinner has noticed Albert looking at him during this.

SKINNER

One that we hope to reverse, so
that Dana can come back to work.

NEW ANGLE

THE SUITED MAN (established earlier) passes by the doorway, catching Skinner's eye. The moment the two men make eye contact, The Suited Man moves off. Skinner reacts to this, then to:

(CONTINUED)

44 CONTINUED: (2)

44

ALBERT
This man you saw, he's been very
curious about this room.

(X)

Skinner steps out into the hallway, looking for him. Then he looks back at Albert.

SKINNER
Who are you?

ALBERT
My name is Albert Hosteen. I was
asked to come here.

Skinner stares at Albert for a second, possibly making a connection.

SKINNER
Don't leave this room, Albert.
Do you understand?

ALBERT
Yes.

Skinner takes off into the hallway. Off Albert and Mrs. Scully traded looks of concern, confusion:

CUT TO:

45 INT. HOSPITAL HALLWAY - SECONDS LATER

45

Skinner pushes through swinging double door looking for The Suited Man. But he does not see him. But he does react to:

A DOOR

down the hall as it CLICKS SHUT. Skinner appears in frame, reaching for the door, opening it and entering.

46 INT. DARK STAIRWELL - CONTINUOUS

46

Skinner enters. He stops, listening, hearing FOOTSTEPS somewhere on the stairs above him. And possibly a GENTLE DOOR SLAM.

STAIRS ABOVE - LOOKING DOWN ON SKINNER

as he appears, moving slowly, cautiously. Rising up the steps to another door. He listens for a moment, reaching for the doorknob and slowly twisting it to see if this door is unlocked. As he does this -- WHAM -- THE DOOR FLIES OPEN FORCEFULLY -- knocking Skinner backwards.

(CONTINUED)

46 CONTINUED:

46

The Suited Man is on him, with a gun in his face, but Skinner is too quick, catching the man's gun hand and spinning him around. Twisting the man's arm in a martial arts move that forces him to drop the gun. But this will not save Skinner.

HIGH ANGLE FROM STAIRS ABOVE

During this, The Hispanic Man (he shot Melissa) comes from the stairs below. And Krycek RUNS PAST CAMERA, coming from the stairs above. The Hispanic Man pulling a garrote tight around Skinner's neck while Krycek pulls Skinner's sport coat off his shoulders, disabling his arms. Then punishes him with a punch to the stomach and a punch to the face. Before reaching in his sport coat pocket and finding The Digital Tape.

Skinner gets a look at Krycek through the blood which is now pouring into his eye. And on this moment of recognition, Krycek give him one more hard punch for old time's sake. The Latin Man removes his garrote and Skinner drops to the ground. Then, quietly and efficiently, the men scatter and exit. Leaving Skinner in a heap on the floor. As we:

END ACT THREE

ACT FOUR

47 EXT. WASHINGTON D.C. SIDE STREET - DAY

47

An n.d. sedan pulls to the curb in front of a seedy-looking liquor store. This is somewhere on the outskirts of D.C. The wrong side of town. A LEGEND appears: SOUTH EAST WASHINGTON D.C.

SHOOTING INTO THE CAR

The Suited Man is at the wheel. Krycek sits in the passenger seat. The Hispanic Man is in the back seat. The Suited Man gets out and heads into the store. Krycek and The Hispanic Man sit saying nothing for a moment.

HISPANIC MAN
I could use a beer. You want anything?

KRYCEK
(absently)
No.

HISPANIC MAN
You sure?

KRYCEK
Yeah.

The Hispanic Man exits the car now, too. Leaving Krycek alone. As he sits waiting he notices:

KRYCEK'S POV

The Hispanic Man is in the store looking directly at him.

RESUME KRYCEK (X)

looking at:

THE DIGITAL DASHBOARD CLOCK (X)

blinking on and off at 12:00. Telling him the battery's been disconnected. (X)
(X)

RESUME KRYCEK - CAMERA PUSHING IN (X)

as he realizes what's about to happen. (X)

RESUME WIDE ON SCENE

as Krycek throws his door open, takes off running. Exiting PAST CAMERA as THE CAR EXPLODES IN FLAMES.

The Hispanic Man and the Suited Man exit the store, watching:

(CONTINUED)

47 CONTINUED:

47

KRYCEK - THEIR POV

In full sprint, rounding a corner and disappearing. As we:

CUT TO:

47 CONTINUED: (2)

47

CLOSE ON A BEAUTIFUL ORCHID

as a WASP (or some other winged creature) crawls in and around its delicate pistil and stamen. Under:

MULDER'S VOICE

Mr. Klemper?

We are:

48 INT. ORCHID HOTHOUSE - DAY

48

Mulder and Scully move down the long aisles. They move the length of the hothouse, finding no one else there. Then turning when they hear the sound of someone entering at the far end where they had entered.

THEIR POV

Coming toward them is the Well-Manicured Man.

ANGLE ON MULDER, SCULLY

as they move to him.

WELL-MANICURED MAN

Hello again, young lady.

SCULLY

Where's Klemper?

WMM

Oh, poor Klemper. They found him yesterday here among his flowers. Apparently his heart had given out.

MULDER

You killed him, didn't you? Who are you?

WMM

If I were a killer, sir, why would I have provided Miss Scully with information which saved her life?

SCULLY

But put my sister in the hospital.

WMM

By admission, I work with men of compulsive extremes.

(CONTINUED)

48 CONTINUED:

48

Mulder removes the old picture from his pocket, realizing:

MULDER

You're one of the men in this photo. You knew my father --

WMM

-- Since we were young men. We worked together in the intelligence community. I admired your father very much. I attended his funeral.

MULDER

You were involved in this project. You know why the medical data was being collected --

WMM

-- Yes. I do indeed.
(off the Agents'
stunned looks)

In 1947, a spacecraft was reportedly recovered in New Mexico. No doubt you know of this, and of the reported recovery of a body at the site. These events coincided with not only the end of World War II, but an ignominious project which brought Nazi scientists and war criminals to this country to exploit their knowledge.

SCULLY

Operation Paperclip.

WMM

You know of it already.
(he smiles)
And of the experiments conducted in their German homeland.

SCULLY

They tortured innocent people to death, then cut them open to study the physical effects.

WMM

(nodding)

And you must know of the work of Dr. Josef Mengele? The Nazi Angel of Death?

(CONTINUED)

48 CONTINUED: (2)

48

SCULLY

Mengele thought he could produce
a super race through genetic
engineering.

WMM

As did many of his colleagues at
the Institute for Hereditary
Biology and Racial Hygiene.

SCULLY

Like Victor Klemper?

The Well-Manicured Man touches one of the orchid flowers near
him, shaking his head at what he is thinking.

WMM

Poor Victor. He loved his
orchids. Did you know he was
able to create some of the most
beautiful hybrids?

MULDER

(realizing)

Klemper was trying to create an
alien-human hybrid. That's what
I found in the box car -- he was
using human subjects.

SCULLY

(protesting)

Mulder -- wait --

(X)

(X)

MULDER

(ignoring her)

My father was involved in this?!

(X)

SCULLY

Mulder -- the technology wasn't
there. DNA wasn't even
identified until 1944 -- it's all
a lie --

(X)

WMM

(cutting her off)

-- When your father realized what
the medical data was being used
for he objected strenuously.

(X)

MULDER

He collected those files?

(CONTINUED)

48 CONTINUED: (3)

48

WMM

With the threat of nuclear
holocaust in the 1950s, the
government instructed men like
your father to gather genetic
data on the general populace for
purposes of post-apocalyptic
identification.

During this, Scully's reactions reflect her disbelief.

(X)

(CONTINUED)

48 CONTINUED: (4)

48

MULDER

(realizing)

The vaccination records. They took tissue from everyone who received a smallpox inoculation.

WMM

Hundreds of millions of Americans.

MULDER

So that Victor Klemper had access to a DNA data base of virtually everyone born since the 1950s.

WMM

He limited his patients at first to the weak and marginalized. Convicts, the handicapped. They were referred to as "The Merchandise."

(X)

The enormity of this is overwhelming to Mulder.

(X)

SCULLY

Mulder -- this man is telling you exactly what you want to hear. But it's a fabrication -- science fiction. There were no experiments with aliens.

(X)

WMM

Why would I lie to you?

SCULLY

Like you said, to protect yourself. To protect your own involvement and others who may have taken part in the simple continuation of the Nazi agenda. Human tests.

MULDER

Then what was your file doing in there, Scully?

(X)

SCULLY

(stymied)

I don't know.

(X)

MULDER

Don't you see, Scully... they're keeping records --

(X)

(CONTINUED)

48 CONTINUED: (5)

48

SCULLY
Records of what, Mulder?!

The force of her answer is not just a challenge to his theory -- (X)
but a signal of her frustration. And fear. (X)

(CONTINUED)

48 CONTINUED: (6)

48

MULDER
(numbly)
Of abductions. Of abductees.

Scully stares at him with blank anger. He is adamant,
immovable on this. Then she shakes her head, turns and walks
away. Mulder turns back to the Well-Manicured Man.

(X)

MULDER
They took my sister. Why?

WELL-MANICURED MAN
They took her as insurance.
Because your father threatened to
expose the project.

(X)

MULDER
Why her?! Why not me?!

WELL-MANICURED MAN
It's not for me to say.
(beat)
But your life is in danger now,
too. You also threaten to expose
the project. You have become
your father.

(X)

Mulder stares at the man blankly.

MULDER
Why tell me all this?

WELL-MANICURED MAN
It's what you want to know.
Isn't it?

(X)

MULDER
Is there more?

(X)

He stares at Mulder for a moment, then:

WELL-MANICURED MAN
More than you'll ever know.

And with this he turns, exits. Leaving Mulder to ponder this.
As we:

(X)

(X)

CUT TO:

49 INT. NYC OFFICES OF "THE SYNDICATE" - NIGHT - A PHONE

49

is ringing. The Factotum answers it.

(CONTINUED)

49 CONTINUED:

49

FACTOTUM

Yes.

(looks around)

Yes. He's just arrived. One
moment, please.

(looking o.s.)

You have a call, sir.

(CONTINUED)

49 CONTINUED: (2)

49

ANGLE ON CIGARETTE SMOKING MAN

Moving to the phone. All eyes in the room have pinned him.
Conversations have abated or turned to murmurs.

CIGARETTE SMOKING MAN

Hello.

CUT TO:

50 INT. PHONE BOOTH - TIGHT ON KRYCEK

50

Standing with the phone in his hand. An airport PA behind him
carries a message in Spanish.

KRYCEK

I'm alive. Isn't that a
surprise.

CIGARETTE SMOKING MAN (FILTER)

Yes. Good. Where are you?

KRYCEK

I'm somewhere you'll never find
me you double-crossing
sonofabitch.

CUT BACK TO:

CIGARETTE SMOKING MAN

His face betraying nothing to the men in the room.

CIGARETTE SMOKING MAN

Are you sure?

KRYCEK (FILTER)

I'm sure of this: If I so much as
feel your presence... you better
start thinking who you'd like to
see play you in the movie. Do
you understand?

(X)

CIGARETTE SMOKING MAN

Yes. Thank you. I'm going to
report that to the group.

He hangs up the phone, manages a thin smile for his colleagues.
Then to the room:

(CONTINUED)

50 CONTINUED:

50

CIGARETTE SMOKING MAN
I've just received confirmation
that the digital tape containing
the stolen files was destroyed in
a car bomb explosion which killed
Agent Scully's would-be assassin.

This brings the conversation up to pitch again. Until:

1ST ELDER
What about Mulder and Scully?

CIGARETTE SMOKING MAN
I've got a meeting at the FBI.
They would like to make a deal.

1ST ELDER
For what?

CIGARETTE SMOKING MAN
For nothing. There will be no
deal. There's no deal to make.

CUT TO:

51 EXT. RESIDENTIAL NEIGHBORHOOD - NIGHT (STOCK)

51

A quiet, tree-lined street. A LEGEND appears: GREENWICH,
CONNECTICUT.

CUT TO:

52 INT. MRS. MULDER'S BEDROOM - NIGHT

52

Mrs. Mulder lies asleep, alone in her bed -- when Mulder
appears. He reaches down and touches his mother's shoulder
which startles her awake.

MRS. MULDER
Fox?! Oh my lord. What are you
doing here? You frightened me.

Mulder kneels down at his mother's bedside. We can hear in his
voice that he is upset.

MULDER
I needed to see you --

MRS. MULDER
What time is it?

She tries to get a peek at the clock radio.

(CONTINUED)

52 CONTINUED:

52

MULDER

It's after two.

MRS. MULDER

You drove all the way up here?
Why didn't you call --

MULDER

I needed to see you in person.
I need to know something. I need
to know something that happened
a long time ago.

She rises up now into a sitting position.

MRS. MULDER

I don't remember anything, Fox.
I told you --

MULDER

-- When Samantha... before she
was gone -- did Dad ever ask if
you had a favorite? Did he ask
you that?

MRS. MULDER

(becoming upset)
Fox. Don't --

MULDER

Did he make you tell him?! Did
he ask you to make a choice?!

MRS. MULDER

Please. Don't.

MULDER

I need to know, Mom!

He has her by both arms now, and though she is crying he
presses her for an answer.

MULDER

Did he make you choose?!

MRS. MULDER

No.

(weeping now, he lets
her go)

No no no no.

(weakly)

I couldn't choose. It was your
father's choice.

Mulder is numbed by the confession. His mother is sobbing now
and Mulder holds her, his mind whirring.

(CONTINUED)

52 CONTINUED: (2)

52

MRS. MULDER
I hated him for it. Even lying
in his grave I hate him.

As we:

DISSOLVE TO:

53 EXT. FBI BUILDING - MORNING (STOCK)

53

A LEGEND appears: FBI HEADQUARTERS, WASHINGTON D.C.

54 INT. SKINNER'S OFFICE - MORNING - SKINNER

54

sits at his desk, jumping as the door to his office opens and
The Cigarette Smoking Man enters.

CIGARETTE SMOKING MAN
Your girl wasn't at her desk.

He closes the door behind him, taking a moment to light a
cigarette. Controlling the meeting from the get go. Skinner
rises, moves around to him.

CIGARETTE SMOKING MAN
Now... you wanted to see me.

SKINNER
I have the tape you've been
looking for.

CSM
Really.

SKINNER
I'm prepared to hand it over or
destroy it in exchange for Mulder
and Scully's safety. And for
their reinstatement here.

CSM
What did I tell you, Mr. Skinner?
I don't negotiate. Especially
with punks like you who think
they can bluff me.

SKINNER
Bluff you?

(CONTINUED)

54 CONTINUED:

54

CSM

You haven't got any tape. And
you haven't got any deal. You
can't play poker if you're not
holding any cards, Mr. Skinner.

(off Skinner's hard
stare)

You ever wondered what it would
be like to die in a plane crash?
Of botulism? Even a heart attack
isn't that uncommon for a man
your age. You think I'm
bluffing?

The Cigarette Smoking Man stares for a moment, then turns and
moves back towards the door. Until:

SKINNER

I'm not finished yet.

The CSM stares at him. Watches as Skinner moves to another
door leading into his office and opens it.

SKINNER

Albert....

Entering the office is Albert Hosteen. He locks eyes with the
Cigarette Smoking Man from the moment he steps in -- this being
the man who ordered the beating of Albert and his family.

CSM

What is this?

SKINNER

(moving to him)

This is where you pucker up and
kiss my ass.

CSM

Listen you --

SKINNER

-- No, you listen. This man's
name is Albert Hosteen -- you
should remember that, because if
Agents Mulder or Scully come down
with so much as a case of the
flu, Albert is prepared to recite
chapter and verse, file for file,
everything that is on your
precious tape --

CSM

It's a nice try, Skinner.

(CONTINUED)

54 CONTINUED: (2)

54

The CSM turns and moves away again. As he does, Albert starts to speak in Navajo. Continuing as Skinner moves to the CSM.

SKINNER

I'm sure you're thinking that Albert's an old man and that there are plenty of ways you might kill him, too. Which is why in the ancient oral tradition of his people he's told twenty other men the information in those files. So unless you kill every Navajo living in four states, that information is available with a simple phone call.

(beat)

Welcome to the wonderful world of high technology.

The Cigarette Smoking Man smiles weakly at Skinner, looking over his shoulder uncertainly at Albert.

CSM

You're bluffing.

SKINNER

Am I?

The Cigarette Smoking Man's smile disappears. He opens the door and exits. Off Skinner and Albert's traded looks, we:

CUT TO:

55 INT. HOSPITAL CORRIDOR - NIGHT - MULDER

55

comes through a set of double doors down at the far end of the hall. Moving TOWARD CAMERA. Stopping at a doorway, looking in. Reacting to what he sees:

MULDER

Scully...

56 INT. HOSPITAL ROOM - NIGHT - SCULLY

56

Sits in a chair beside the bed where Melissa had been. The bed is empty now. Scully looks up at Mulder, then looks back down.

(CONTINUED)

56 CONTINUED:

56

SCULLY

It happened three hours ago. She went into surgery. The damage to her brain was worse than they had hoped. Her blood pressure began to fall... and she just slipped away.

Mulder moves to Scully, kneeling. Holding her hand. Scully is doing her best but the tears which have already fallen begin to fall again.

SCULLY

It should have been me. She died for me and... I told her I was sorry, but I don't think she'll ever really know...

MULDER

She knows. Melissa knows.

SCULLY

I think you're right, Mulder. There is no justice.

MULDER

This isn't about justice, Scully.

SCULLY

Then what's it about?

MULDER

I think it's about something we have no personal choice in. I think it's about fate.

Scully nods. Mulder reaches for a tissue, hands it to her.

MULDER

Skinner told me he talked to you. He said you were insistent about coming back to work. If Melissa's death --

SCULLY

-- I need something to put my back up against, Mulder.

MULDER

I know. I feel the same way. I feel that we've lost so much... but we've got the X-files, and I believe that what we're looking for is in them. I'm more certain than ever the truth is out there, Scully.

(X)

(CONTINUED)

56 CONTINUED: (2)

56

SCULLY

(X)

I've heard the truth, Mulder.
Now what I want are the answers.

Off their shared look, we FADE OUT.

THE END