

THE X FILES

Season Seven

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The Sixth Extinction

Written by Chris Carter Directed by Kim Manners Originally aired 7/11/99

Main Cast - David Duchovny and Gillian Anderson

Recurring Cast - Mitch Pileggi *A.D Skinner*, Mimi Rogers *Agent Diana Fowley*

Guest Cast - Michael Ensign *Dr.Barnes*, John Finn *Michael Kritschgau*, Jonelle Kennedy *Dr.Amina Ngebe*, Abdoulaye N'Gom *Driver*, Anthony Okunbowa *Dr.Barnes'Driver*, Conrad Roberts *Primitive African Man*, Warren Sweeney *Dr.Geoff Harrison*, Mari Weiss *ICU Nurse*

Tagline - "The Truth is Out There" *While Scully tries to piece together the meaning of the symbols on the spaceship beached in Africa, Mulder is imprisoned by his own frenetic brain activity.*

SCENE 1 - IVORY COAST, WEST AFRICA

Beach. Night. Scully is alone, working by lamplight in a tent, looking at the rubbing of the artifact which first affected Mulder. She is wearing linen pants and a white t-shirt. More on that later. Her hair is up, loosely falling around her face

Scully: *voiceover* I came in search of something I did not believe existed. I've stayed on now, in spite of myself. In spite of everything I've ever held to be true. I will continue here as long as I can... as long as you are beset by the haunting illness which I saw consume your beautiful mind. What is this discovery I've made? How can I reconcile what I see with what I know? I feel this was meant not for me to find but for you ... to make sense of -- make the connections which can't be ignored... connections which, for me, deny all logic and reason. What is this source of power I hold in my hand -- this rubbing -- a simple impression taken from the surface of the craft? I watched this rubbing take its undeniable hold on you, saw you succumb to its spiraling effect.

She takes off her glasses tiredly. A large locust-like bug lands on the rubbing.

Scully: *voiceover* Now I must work to uncover what your illness prevents you from finding. In the source of every illness lies its cure.

Scully gets up and turns down the lamp which seems to be attracting the bugs. As she does, she gasps as she sees the reflection of a Primitive African Man holding some sort of staff standing in the entrance to the tent, but when she turns he has disappeared.

Scully: Who's there? Who's there?!

There is no answer, only the sound of the surf. She turns the lamp back up, then picks up a very large machete and goes out to the beach to investigate. Very tight white T-shirt. The insects now cover her papers inside the tent. Finding no one outside, she goes back into the tent and is horrified at the sight of hundreds of the insects swarming around the tent. She starts to turn down the lamp, but then screams and waves her arms as they surround her. The lamp is knocked to the floor

Opening Credits.

SCENE 2 - GEORGETOWN MEMORIAL HOSPITAL - WASHINGTON, DC

Mulder is seen on a video monitor in a padded cell going in and out of a fetal position. Dr. Harriman and Skinner watch him. Music is sad.

Dr. Harriman: He's been quiet for the last 36 hours, but he doesn't sleep. There's activity in the temporal lobe we've just never seen. It won't allow his brain to rest or shut down, manifesting in episodes of aggression ... sometimes against himself.

Skinner: You can't sedate him?

Dr. Harriman: Yes. We slow him down for short periods and put him in the neuro ward. It's the only way we're able to run tests. But over time... his brain is going to just die.

Skinner looks concerned.

Short time later. There is the sound of a door unlocking as Dr. Harriman and Skinner enter Mulder's padded cell.

Skinner: *gently* Agent Mulder? *no response, Skinner kneels down* Agent Mulder, can you hear me?

Mulder stares at him. Two of Mulder's fingers on his right hand are bandaged.

Skinner: Do you know who I am? It's Skinner, Walter Skinner. *to Dr. Harriman* Can we get him out of here and get him some fresh air, at least?

Without warning, Mulder suddenly lunges at Skinner and grabs him by the throat and begins choking him against the wall. Mulder's face is stoic and impassive - almost calm. DR. tries to restrain Mulder.

Dr. Harriman: Let him go! He can't breathe!

Mulder pushes Skinner to the floor, maintaining the choke-hold. Dr. Harriman runs out of the room and rings an alarm on the wall. Mulder still has Skinner pinned to the floor.

Skinner: *barely able to speak, blood trickling down from his nose* Let go, Mulder. I don't want to hurt you.

Dr. Harriman enters with two orderlies. They pull Mulder off of Skinner and push him up against the wall.

Orderly: Come on, let him go.

Dr. Harriman: Stay there, Mr. Skinner.

Skinner: No, it's all right. Just let me get up.

Skinner looks at Mulder who desperately stares back at him from where he is being held against the wall. Skinner goes out alone into the hall and regains his composure. He cleans off his glasses with his tie. Behind him we hear Mulder screaming in his room as the orderlies restrain him. The alarm continues ringing.

Dr. Harriman: *angry, voice* Five milligrams of Haloperidol IM! I want him in five-point restraints!

Orderly: *voice* Yes, sir.

Dr. Harriman: *voice* Let's keep him locked down all night.

While still listening to the alarm and the voices, Skinner reaches into his breast pocket and finds a small square of fabric from Mulder's hospital gown. Crudely written in fresh blood are the words, "Help Me." He looks back at Mulder's room.

SCENE 3 - IVORY COAST, WEST AFRICA

Two trucks full of several African Men pull up to Scully's tent site. They get out of the trucks and run toward the ocean and the buried craft. Still in one of the trucks, a man and a woman, the Driver and Amina Ngebe speak to each other in an African dialect. He points at the tent. Amina Ngebe, a very lovely, young African woman, gets out of the truck and goes into the tent. Insect massacre has taken place. Dead bugs are all over the tent, on the table, walls, everything. Go Scully. Scully still has wet hair, as if she has just finished bathing. Scully is packing and seems to be surprised to see someone.

Amina Ngebe: *looking around the tent* My God. What happened here?

Scully stares at her suspiciously.

Amina Ngebe: They said you speak English.

Scully: What do you want?

Amina Ngebe: I am sorry. You must wonder who I am. I am Amina Ngebe. I've come to see your discovery.

Scully: I asked that no one be told about it... nor that I'm here.

Amina Ngebe: Yes. Well, uh, it is still a secret but a well-known one, I'm afraid. Dr. Merkmallen called it the African Internet, God rest him.

Scully: You knew Dr. Merkmallen?

Amina Ngebe: I, too, am a professor of biology at the university but, uh, hardly one qualified to say what must have gone on here.

Scully: Well... I was working late last night by lamplight and, uh, I saw a man who vanished... and then they just swarmed.

Amina Ngebe: *looking around the tent* You must not let the men know what happened to you last night-- the vanishing man, none of it.

Scully: Why?

Amina Ngebe: They are animists, believing nature is vengeful. They'll take this as a sign to leave what you have found alone, a bad omen.

Scully: Caused by the ship out there?

Amina Ngebe: Mmm. Caused by God... who will be much less helpful than those men if we are to continue this work.

Outside, the men are working in the water to uncover more of the craft. One of the men begins screaming.

Man in Water: *subtitled:* Help ... Help me!

Scully and Amina Ngebe come out of the tent at the sound of the commotion.

Man in Water: *subtitled:* The water, it boils!

He splashes around as if in great pain. The other men exit the water, followed by the Man in pain. Scully and Amina Ngebe run to the water's edge just as the Man stumbles out of the water. He is covered in second and third degree burns.

Scully: Let's get him in the truck! He's got to get to a hospital! Hospital!

The other men lead the burned Man to one of the trucks.

Scully: Okay!

Amina Ngebe: You see? Another warning.

Disturbed, Scully runs after the wounded Man.

SCENE 4 - GEORGETOWN MEMORIAL HOSPITAL, 11:32 PM

Skinner walks covertly through the hospital corridors. Mulder is now strapped down to a bed - hands and feet - in a typical hospital room. He lies still, but looks tense, his bare foot rigid. Skinner enters quietly and closes the door.

Skinner: Agent Mulder. *holding the scrap of fabric* I want to help you. I don't know what to do. I don't have much time.

Mulder taps the bed with his bound right hand impatiently.

Skinner: Can you write?

At Mulder's affirmative glance, Skinner takes a pen and places it in Mulder's hand and holds out his own hand. Mulder slowly and deliberately writes the letters "K-R ..." He continues writing, but we don't see the rest.

SCENE 5

Night. Scully's tent on the beach in Africa. She is lying on her cot staring at the roof. Amina Ngebe sleeps in the cot beside her.

Scully: *voiceover* I feel you slipping away from me with every minute I fail here. What are the elusive meanings I cannot see that are hidden here? If I could understand it, know how it affected you, learn how to use its power to save you.

There is the sound and lights of a vehicle pulling up and stopping. Scully gets up and goes outside with her machete in hand. She slowly approaches the truck. Another Driver is sitting behind the wheel.

Scully: What is it?

The African driver gets out and speaks in his native language to her.

Scully: Look, I'm sorry. I don't speak your language.

He speaks again, indicating the ocean with his flashlight, then walks away a few yards towards the site of the craft.

Dr. Barnes: Perhaps you need an interpreter.

Scully turns sharply and sees Dr. Barnes from Biogenesis staring at her. He looks a little less than sane. This is the man they suspect killed Dr. Merkmallen. She raises the machete defensively.

Scully: Stay away from me!

Dr. Barnes: Are you going to hack me up in front of my driver? Word is you're under suspicion already.

Scully: You're the murderer here.

Amina Ngebe: *coming out of the tent* Murderer of who?

Scully: Dr. Merkmallen!

Dr. Barnes: I murdered no one but I won't be sent away from here. I know what we've got. This craft that's come ashore? Its extraterrestrial origins?

Scully: You don't even believe in that.

Dr. Barnes: Nor do you. But here we are.

Scully: *breathes heavily* I'm here only to help my partner.

Dr. Barnes: Then let me help you... to read it. I've spent my life looking for what's out there ... the answer to what theologians have pondered for millennia... the key to everything... to life itself. I've already been threatened by men in Washington about what I know. How long would your secret keep if you were to send me away?

At the water's edge, Dr. Barnes' Driver calls to them, beckoning them to the shore. Dr. Barnes, Amina Ngebe and Scully run towards the shore as Dr. Barnes yells to his Driver in the man's native tongue.

Scully: *to Dr. Barnes* What is it?

Under the glare of the Driver's flashlight we see the water has turned red.

Amina Ngebe: It is a sea of blood.

Indeed, the water around the craft is blood-red, visible even in the darkness. Scully looks out over the water, concerned.

SCENE 6 - G STREET, WASHINGTON, DC, 6:06 AM

Hallway of an average middle-lower class Washington, DC apartment building. Skinner looks at his hand where Mulder has written "KRITSCHGAU," knocks at a door, #6, and a man, Michael Kritschgau from the beginning of season 5, opens the door, leaving it still chained. He is unshaven and dishevelled.

Skinner: Michael Kritschgau.

Michael Kritschgau: It's 6:00 in the morning.

Skinner: I don't know if you remember me. My name's Skinner. I'm here to talk to you about Fox Mulder.

Michael Kritschgau: Yeah, I'm listening.

Skinner: He's in serious condition, Mr. Kritschgau; he has to talk to you.

Michael Kritschgau: I got nothing to say to the man.

Michael Kritschgau starts to close the door but Skinner holds the door open.

Michael Kritschgau: You know, I had a job... with a government pension coming and two years ago, Fox Mulder asked me to do him a favor -- blow the whistle on Uncle Sam's UFO propaganda mill. And all it got me was this swanky address.

Skinner: Look, he doesn't have much time.

Michael Kritschgau: Hey, I'm not a doctor. What is it you think I can do for him?

Skinner: All I know is that he asked for you.

Later, Skinner and Michael Kritschgau enter Mulder's hospital room. Mulder is still in restraints and apparently comatose, eyes wide open. Monitors register Mulder's brain activity.

Michael Kritschgau: Can he even recognize me?

Skinner: To be honest, I don't know.

Skinner crosses to Mulder's bedside.

Skinner: Agent Mulder?

The monitor registers some brain activity, but there is no physical response.

Skinner: His brain is on constant redline. They've got him on Haloperidol just to keep him on the monitors.

Michael Kritschgau: Haloperidol?

Skinner: He becomes violently agitated. He just won't speak or sleep even when he's medicated. There's activity in part of his brain they've never seen before.

Michael Kritschgau: Was his...

Michael Kritschgau stops speaking as the monitor attached to Mulder's brain registers some more activity.

Skinner: Was his what?

Michael Kritschgau: I started to ask you a question about his prior mental state but he anticipated it. Second time. Agent Mulder?

The monitor registers activity again.

Skinner: He claimed to be hearing voices.

Michael Kritschgau: I might know why Agent Mulder asked for me. Doesn't mean I can do anything for him.

Skinner: What just happened?

Michael Kritschgau: I think he responded to a question that ... I didn't ask.

Later, Skinner and Michael Kritschgau pick the lock of a door and wheel Mulder into a deserted lab type of room in the hospital. There is an IV attached to the wheelchair, and Mulder seems non-responsive.

Skinner: I don't know how long we can keep him out of that unit. We can be held responsible.

Michael Kritschgau: You asked me to come down here. You better be prepared to accept the responsibility, Mr. Skinner.

Michael Kritschgau goes to a cabinet and readies a syringe.

Skinner: You're going to inject him?

Michael Kritschgau: No. You are. With a thousand milligrams of Phenytoin.

Skinner: I'm not injecting him with anything, not now and not till after I've talked to his doctor.

Michael Kritschgau: He's being given the wrong treatment.

Skinner: You're not a doctor.

Michael Kritschgau: No, but I've seen his condition. Who do you want to trust?

Skinner: Seen it where?

Michael Kritschgau: In a study. There's something like E.S.P. called "remote viewing."

Skinner: Whose study?

Michael Kritschgau: The company's-- the CIA, Mr. Skinner. Extreme subjects would go into arrest their minds working harder than their bodies could sustain. They became, in effect, all brain. Phenytoin was the only thing that could slow the electrical impulses to a normal rate.

Skinner: Agent Mulder knew about this. That's why he asked for you.

Kritschgau nods. Skinner slowly takes the proffered syringe which is really full, and injects it into Mulder's IV line. Immediately, Mulder's expression relaxes and he becomes more aware.

Mulder: *gritting his teeth, in a raspy voice* They're coming.

SCENE 7

Hospital corridor. Agent Diana Fowley and the ICU Nurse are walking rapidly toward Mulder's room.

Diana Fowley: Who last saw him?

ICU Nurse: I'm looking here.

Diana Fowley: I come here and find a patient missing, and nobody knew?

ICU Nurse: I just came on. Sorry. Fox Mulder, right? He's restrained, it says; and he's not in his bed?

Diana Fowley: No. How many times can I say it?

The two women enter the room and see Mulder lying peacefully on the bed, Skinner standing next to him.

ICU Nurse: *slightly over Diana* He's right here.

Diana Fowley: *irritated* He wasn't here when I came in.

Skinner: No, we just found him down the hall. I just got him back into bed.

ICU Nurse: Who are you?

Skinner: I'm his boss, ... *turns to Diana Fowley* ... and hers.

ICU Nurse: Well, I don't know how he could have gotten up by himself or pulled all this stuff out.

Skinner: Well, I hope someone's calling a doctor making a report on this.

ICU Nurse: He's got to remain in this bed.

Skinner: I'll stay with him. Agent Fowley, why don't you see if you can help her?

Diana Fowley glares at Skinner.

Skinner: That's an order, Agent Fowley.

Angrily, Diana Fowley follows the ICU Nurse out of the room. Mulder licks his lips weakly, then looks up at Skinner. His voice is hoarse.

Mulder: She knows.

Skinner: You can read her mind?

Mulder: Yeah. We got to act fast.

Skinner: The doctor's on his way.

Mulder: No doctors. Get me Scully.

Skinner: I don't know where she is.

Mulder: Look... I know you've been compromised. I know Krycek is threatening your life... Blackmailing you. You don't think I can trust you but it's not you that I need.

Skinner: Then who?

Michael Kritschgau is entering the room as Mulder speaks.

Mulder: Him. Kritschgau. Ask him to prove it.

Michael Kritschgau: Prove what?

Mulder: What's causing this.

Michael Kritschgau: It's a brain abnormality. It's how you're able to read minds.

Mulder: What's causing this is alien. That's why my doctors can't help me.

Michael Kritschgau: I don't believe in aliens, Agent Mulder. I think you know that.

Mulder: I do. That's why I need you.

SCENE 8

Beach. Day. Scully is piecing together the rubbings from the craft into a large jigsaw puzzle on the floor of the tent.

Scully: *voiceover* The work here is painstaking-- a slow and tedious piecing together. It appears to be a craft, its skin covered in the intricate symbols you and I both saw but which I now understand are part of a complex communication. Dr. Barnes has broken some of the symbols into letters using an ancient Navajo alphabet and, though it has helped to uncover some of what's here it has also made for greater confusion. On the top surface of the craft I'm finding words describing human genetics. *On graph paper she translates the names of the four basic nucleotides - CYTOSINE, GUANINE, ADEMINE, THYMINE* Efforts to read the bottom of the craft have been harder. Our workers were scared away by phenomena I admit I can't explain-- a sea of blood, a swarm of insects. But what little we have found has been staggering-- passages from the Christian Bible, from pagan religions, from Ancient Sumeria... science and mysticism conjoined. But more than words, they are somehow imbued with power. I've ignored warnings to quit this work, remaining committed to finding answers, afraid only that our secret here won't last and that I might be too late.

Outside, Dr. Barnes begins walking slowly toward the tent carrying a bag. Amina Ngebe arrives, glances at Dr. Barnes, and hurriedly enters the tent with some papers.

Amina Ngebe: I have something to show you...more pieces of the puzzle. I couldn't believe it. I thought I was making it up in my head, that it could not be true.

Scully: What?

Amina Ngebe: What this is. What the symbols spell out is a passage from the Koran. Qeyaamah. "The day of final judgment." *amazed* On a spacecraft? Teachings of the ancient prophet Mohammed?

Scully: I found more, too.

Scully leads Amina Ngebe over to the section of rubbings she has been piecing together.

Scully: 24 panels... One for each human chromosome. A map of their makeup-- maybe a map of our entire genetic makeup... *she sighs in amazement* A complete human genome. I mean, it's like... it's the most beautiful... intricate work of art.

Amina Ngebe: *agreeing* It is the Word of God.

Dr. Barnes: *entering the tent with a burlap sack in his hand* You're wrong. There is no God. *he puts the bag under a table.* What's out there on the water... is only what we call "God"... What we call "creation"-- the spark that ignited the fire that cooked the old primordial soup... made animate from inanimate... made us.

Amina Ngebe: *clinically* I believe he is mad from the sun.

Dr. Barnes: Mad? I'm perfectly sane... because today I understand everything, beginning and end, alpha and omega, everything in between. It's all been written. But the word is "extraterrestrial."

Scully: You're sick, Dr. Barnes. You need to get off your feet, lie down.

Dr. Barnes picks up Scully's machete and holds it threateningly.

Dr. Barnes: You think you're going to take the credit? This is my discovery.

Scully: I'm only here to help my friend.

Dr. Barnes: You can't help him. You're wasting your time reading it.

Scully: It has power.

Dr. Barnes: It IS power... the ultimate power. Your friend just got too close.

He crosses to a corner of the tent by the opening and sits.

Dr. Barnes: No one leaves here before me.

Scully and Amina Ngebe watch him nervously.

SCENE 9

Mulder's hospital room. Skinner and Michael Kritschgau have set up three small video monitors facing away from Mulder but within his reach. Several different pictures, including that of a flying saucer, flash in random sequence on each of them.

Michael Kritschgau: We developed this to test remote-viewing capabilities. It works much like a card trick. You tap the monitor where the saucer image appears when it appears or when you think it does. Okay?

Mulder: *half-hearted attempt at making a joke* Who ya gonna call?

Michael Kritschgau gives a signal and Mulder begins tapping the monitors in succession. Only a few times does he hit the correct monitor when the flying saucer appears.

Mulder: Now. Now. Now. Now. Now. Now. Now. Now.

Michael Kritschgau: *disappointed* All right, Agent Mulder, fine. You're at about five percent accuracy.

Skinner: I'm assuming that's low.

Michael Kritschgau: Yeah. At the CIA a high degree of ability was 20%. 25% was extraordinary.

Mulder: But I see them in my head.

Skinner: You saw his ability earlier. It was you who pointed it out.

Michael Kritschgau: Well, our tests showed that some people have psychic abilities, sure. I mean, E.S.P., clairvoyance, remote viewing, but it was never attributed to aliens.

Mulder: You don't want to believe. You're not looking hard enough.

Michael Kritschgau reaches to turn off the monitors, but Skinner stops him.

Skinner: One more time, faster.

Michael Kritschgau reluctantly starts the test again, this time increasing the speed of the images. Mulder begins tapping rapidly, with perfect accuracy.

Michael Kritschgau: He's ahead of the images. He's anticipating.

SCENE 10

Scully's tent in Africa. Night. Scully and Amina Ngebe lie awake on the cots. Dr. Barnes, still holding the machete, sits guard in the corner. Suddenly, everything in the tent shakes, as if a low-level earthquake has hit nearby. Glasses on the table clink. Dr. Barnes looks in amazement at the burlap bag he brought in with him. It is moving from within. He pulls out several live squirming fish.

Dr. Barnes: They've come back! They were dead! They've come back to life! The ship-- it brought them back to life!

Dr. Barnes turns just in time to see Scully hit him over the head with a chair. Go Scully! She and Amina Ngebe run to the truck. Amina Ngebe starts the engine and they quickly drive away.

Scully: We have to get to the police.

Amina Ngebe: That is where I'm going. This is the road to Abidjan.

Ahead in the middle of the road, Scully sees the Primitive African Man.

Scully: Stop!

Sound of tires squealing as Amina Ngebe slams on the brakes. When Scully looks again, the Primitive African Man is no longer there.

Scully: That was him. That was the man I saw in the tent... in the road.

Scully turns to look at the empty road behind them then turns back to Amina Ngebe, but in the woman's seat, she sees the Primitive African Man staring at her.

Primitive African Man: Some truths are not for you.

He reaches out and touches her forehead. She sits frozen, immobile. Suddenly, the Primitive African Man is once again Amina Ngebe. She is touching Scully's forehead. Scully stares at her.

Amina Ngebe: Are you all right?

Scully gasps.

Scully: Oh, God. What are you doing?

Amina Ngebe: You were cold. I was just feeling to see if you were still alive.

Scully: What happened to you?

Amina Ngebe: To me?

Scully: You slammed on the brakes. There was a man.

Amina Ngebe: That's right-- in the road.

Scully: No. He was right there-- sitting right where you are in your seat.

Amina Ngebe: The men were right. This is a bad sign. A sign to give up.

Amina Ngebe starts the engine and begins driving again.

Scully: Turn us around.

Amina Ngebe: Not back to the beach.

Scully: No ... I'm going home.

SCENE 11

Mulder's hospital room. Mulder stares into space. Skinner is in the room.

Skinner: Agent Mulder. *takes Mulder's face in his hand* Agent Mulder, I don't know if you can hear me but we're going to try to get you out of here.

Skinner begins unfastening the restraints.

Michael Kritschgau: *entering quickly* A.M. nurse is on in five minutes. We got to move.

Skinner: I don't think he's in any shape.

Michael Kritschgau: *preparing a syringe* I'm going to hit him pretty hard. Maybe we can get him on his feet.

Skinner grabs the bottle of Phenytoin from Kritschgau's hand What are you doing?

Skinner: I know what you're doing.

Michael Kritschgau: *defensively* I'm trying to help him.

Skinner: No, this isn't about him -- it's about you, it's about revenge against the government for trying to destroy your life.

Michael Kritschgau: I was destroyed to protect what Mulder knew all along. Now he's the proof-- he's the X-File.

Skinner: We can't just keep shooting him full of drugs. It's gone too far!

Michael Kritschgau: How far should it go?! How far would Mulder go?!

Skinner considers, looks at Mulder, then hands the drug back to the other man. Monitors beep. Just as Michael Kritschgau gives Mulder the injection, Diana Fowley, followed by a doctor and a nurse bangs into the room. Monitors beep faster.

Dr. Harriman: Hey! What's going on here?

Diana Fowley: *to Michael Kritschgau* Let me see your hands. Hands!

Michael Kritschgau holds up his now empty hands.

Diana Fowley: Step away.

Skinner: Agent Fowley, what the hell do you think you're doing?

Diana Fowley: What am I doing? What are you doing, sir, with this? *holds up the used syringe that was still on the bed - she turns back to Michael Kritschgau* I want you to face the wall. Do you hear me? Face the wall.

Skinner: Let me explain.

Dr. Harriman: What was this man given? What was in this syringe?

Diana Fowley: *reading* Phenytoin.

Skinner: Let me tell you what it does.

Dr. Harriman: How much did you give him? What dosage was this?

Skinner: Let me tell you why we did it.

Just then, the medical equipment attached to Mulder begins beeping rapidly and Mulder begins convulsing. The hospital staff, Skinner and Diana Fowley move to hold him down.

Dr. Harriman: He's going into seizure. Watch his head. Mr. Mulder? Hold him. Hold him.

SCENE 12

Beach. Africa. Day. Dr. Barnes' Driver is looking for Dr. Barnes in the tent.

Dr. Barnes' Driver: Dr. Barnes... *speaks in his native language* ...Dr. Barnes. Dr. Barnes?

Dr. Barnes' Driver turns to see Dr. Barnes standing behind him with the machete.

Dr. Barnes: I'm so sorry.

Dr. Barnes' Driver screams as Dr. Barnes slams the machete into his neck, killing him instantly. Lots of blood. Dr. Barnes then drags the dead man into a corner of the tent.

SCENE 13

Mulder's hospital room. He is still restrained. Diana Fowley is standing beside his bed.

Diana Fowley: I know what's happened to you. I know what you're suffering from. I've been sitting back and watching. I know you know. I know you know about me... That my loyalties aren't just to you... but to a man you've grown to despise. You have your reasons but, as you look inside me now you know that I have mine.

touches his cheek. Fox... Fox, I love you. I've loved you for so long. You know that, too. And I won't let you die... to prove what you are, to prove what's inside you. There's no need to prove it. It's been known for so long. Now we can be together. *She kisses his forehead and turns and leaves.*

Throughout her monologue, Mulder has remained as if comatose, but as she leaves and the door closes behind her, his eyes follow her as if he is thoughtfully considering what she told him.

SCENE 14 - DULLES INTERNATIONAL AIRPORT, 9:25 AM

Plane lands. Cut to FBI Building. People get out of the way as Scully, still in her African outfit, looking quite ruffled and travel weary and probably not smelling her best, yet marching with the purpose that only she can have when her partner is in jeopardy, gets off the elevator and enters Skinner's office without even knocking.

Scully: Where is he? Is he still in the hospital?

Skinner: Where have you been?

Scully: Is he still at Georgetown Memorial?

Skinner: You can't get to him.

Scully: Do you know where he is or don't you?!

Skinner: He's in the neuro-psych ward but it's no good, Agent Scully.

Scully starts to leave.

Skinner: Agent Scully!

Scully: I have been on a plane for 22 hours. I have to see him.

Skinner: Then I think you should know what you're going to see if you can even get on the ward. There's been some trouble.

Scully: What kind of trouble?

Skinner: I got this man, Kritschgau, involved.

Scully: Kritschgau?

Skinner: It's a long story, but it ended badly. They've got Mulder under security now around the clock. I take full responsibility.

Scully: Responsibility for what?

Skinner: He can't even communicate, Agent Scully. They won't treat him because they don't know what's wrong with him! They said he was dying. I had to do something.

Scully: He's not dying.

Skinner: I'm afraid it's true.

Scully: *calm and deliberate* He's not dying. He is more alive than he has ever been. He's more alive than his body can withstand and what's causing it may be extraterrestrial in origin.

Skinner: I know. But there's nothing to be done about it.

Scully starts to leave again.

Skinner: They're going to deny you access.

Scully: Maybe as his partner... but not as his doctor.

She turns and leaves the office.

SCENE 15

Africa. Night. Remains of a fire are outside. Another earthquake like rattling. Dr. Barnes is clearing away papers. He looks to where the dead body of his Driver had been lying, but the body is gone leaving only a pool of blood on the floor. He looks around nervously.

Dr. Barnes: *awed* He's alive! He's come back to life! Holy Mother of God!

Dr. Barnes picks up the lamp and goes out onto the beach.

Dr. Barnes: Hello?

Dr. Barnes sees a trail of footprints leading to the shore, smiles and begins running on top of them, toward the ship. He gasps as he turns and sees his now-resurrected Driver standing behind him, his eyes pure white and blood all over his shirt. Dr. Barnes screams as the Driver cuts him down with the machete. He falls dead into the surf.

SCENE 16

Mulder's hospital room. Mulder is staring straight ahead, unseeing. Through the babble of voices that we are hearing in his head, one voice comes through clearly, though as if from a distance. Mulder weakly turns his head in the direction of the voice.

Scully voice: Please. I need to see him. I'm begging you, please. Thank you.

We see her standing in the doorway to his room talking with Dr. Harriman and two security guards. They let her pass and close the door as she approaches Mulder's bed.

Scully: *gently* Mulder, it's me. I know that you can hear me. If you can just give me some sign. *No response.* I want you to know where I've been... what I found. I think that, if you know, that you could find a way to hold on. *whisper* I need you to hold on. I found a key... the key... to every question that has ever been asked. It's a puzzle... *her voice begins to break ...* but the pieces are there for us to put together and I know that they can save you if you can just hold on. *She is almost crying as she pleads with him, gripping his hand tightly, staring into his blank face.* Mulder... please. Hold on.

SCENE 17

Africa. Morning. Amina Ngebe arrives with several police officers. They find Dr. Barnes' dead body on the beach. Amina Ngebe looks into the ocean. The craft that was buried in the sand now appears to be gone.

TO BE CONTINUED ...

The Sixth Extinction II: Amor Fati

Written by David Duchovny and Chris Carter Directed by Michael Watkins Originally aired 14/11/99

Main Cast - David Duchovny and Gillian Anderson

Recurring Cast - William B. Davis *Smoking Man*, Jerry Hardin *Deep Throat*, Nicholas Lea *Alex Krycek*, Mitch Pileggi *A.D Skinner*, Mimi Rogers *Agent Diana Fowley*, Rebecca Toolan *Teena Mulder*

Guest Cast- Anthony Anselmi *Paramedic*, David Brisbin *Second Doctor*, Andrew Carvano and Steven Carvano *Dream Boy*, John Finn *Michael Kritschgau*, Brian George *Project Doctor*, Fritz Greve *Bearded Man*, Martin Gray *Special Agent Flagler*, Megan Leitch *Samantha Mulder*, Arlene Pileggi *Skinner's Assistant*, Henry Schwartz *Toddler*, Warren Sweeney *Dr. Geoff Harriman*, , Floyd Westerman *Albert Holsteen*

Tagline - "Amor Fati" ["Love of Fate"- in Latin] *An unconscious Mulder's dreams lead him astray from the X-Files, but Scully stays the course in her search to find him.*

SCENE 1

Unknown beach. Lots of rocks and seagulls. Very dreamlike quality to the light. Mulder, barefoot and dressed in jeans and a blue-grey T-shirt, is sitting on a rock watching a young couple teach their toddler son to walk. The mother holds the toddler's hands in the air as she helps him stumble toward the eager father.

Dr. Harriman: *voice heard over the beach scene* We've exhausted all medical and scientific evidence. By that I mean nothing we can find -- no disease, no hint of disease, only symptoms. The brute fact is he's experiencing so much activity in his temporal lobe that it is effectively destroying his brain.

Cut to Mulder's hospital room. Mulder is lying still, staring sightlessly. Dr. Harriman is talking to Teena Mulder.

Teena Mulder: *upset* Enough. There's only so much bluntness a mother can take.

Dr. Harriman: I'm sorry. I just...

Teena Mulder: All you do is sedate him. You're turning him... into a zombie.

Teena Mulder strokes Mulder's face tenderly.

Teena Mulder: I know you can hear me, Fox. Can you give me a sign?

Mulder: *voice, not physically spoken, matter-of-factly* I can hear you, Mom.

Teena Mulder: *voice* Fox.

Mulder: *voice, not understanding what is going on* Mom, I can hear you. I'm here.

Teena Mulder: *voice* I love you, my darling boy.

Seeing and hearing no response, Teena Mulder sadly walks away. We hear Mulder's voice getting more and more desperate as she leaves, but his body does not react.

Mulder: *voice* Mom, where you going? Mom! Mom! Come back, Mom! Mom! *he is yelling* Mom!! *anguished screaming now* Mom!!!

Room grows dim around Mulder's still body, then lightens as time passes and we see Cigarette Smoking Man standing at the window. The following conversation takes place entirely within their heads. No physical speaking.

Cigarette Smoking Man: *voice* "When in disgrace with fortune and men's eyes." *he turns to Mulder* Ah, but your mummy will still love you. All a mother wants is to shield her boy from pain and danger. Safe in the world as he was once in the womb. But maybe we think a father demands more than mere survival. Maybe we're afraid a father demands worldly adulation, success, heroism... *he leans close to Mulder's face* I know you can hear me.

Mulder moves his eyes to look at Cigarette Smoking Man.

Mulder: *voice* I could always hear you. Even when my mind is jammed with a thousand voices I can hear you like a snake hissing underneath. How the hell did you get in here?

Cigarette Smoking Man fills a syringe from a bottle.

Cigarette Smoking Man: *voice* How does anything I do surprise you now? Aren't you expecting me to sprout vampire fangs?

Mulder: *voice* You've come to kill me.

Cigarette Smoking Man: *voice* It would be better than living like a zombie, wouldn't it?

Cigarette Smoking Man delivers the injection into Mulder's temple. Mulder gasps and grimaces in pain. Something major and painful happens in his head. The rest of the scene they speak to each other normally.

Cigarette Smoking Man: I'm giving you a choice.

Mulder: What choice?

Cigarette Smoking Man: Life or death. Your account is squared -- with me, with God, with the IRS, with the FBI. Rise out of your bed and come with me.

Mulder: I'm dying, you idiot. If I could get up, I'd kick your ass.

Cigarette Smoking Man: *not impressed* Don't be so dramatic. Only part of you is dying. The part that played the hero. You've suffered enough - for the X-Files, for your partner, for the world. You're not Christ. You're not Prince Hamlet. You're not even Ralph Nader. You can walk out of this hospital and the world will forget you. Arise.

As Cigarette Smoking Man lifts his hands, Mulder sits up in bed.

Mulder: Wh... wh... what the hell are you doing to me?

Cigarette Smoking Man: I'm showing you how to take the road not taken. Take my hand.

Mulder: Why should I take your hand?

Cigarette Smoking Man: You can't read my mind?

Mulder: *relief*No... I can't. All the voices are gone.

Cigarette Smoking Man: Take my hand, Fox. You have to take the first step.

Flash of toddler on the beach stumbling on his own from his mother to the father's hands. Cut back to Mulder's hospital room.

Cigarette Smoking Man: Take my hand. I am your father.

Opening Credits.

SCENE 2

X-Files office. Morning. Scully is sitting at Mulder's desk asleep, glasses off, her head resting on her arm. Her laptop displays images from the hull of the ship in Africa. Someone enters. She wakes suddenly at the sound of his voice.

Michael Kritschgau: Sleep is a luxury, Agent Scully. A self-indulgence we have no time for. Nor does Agent Mulder.

Scully closes the laptop defensively.

Scully: How did you get in here?

Michael Kritschgau: Getting in is easy. It's what you do once you're inside that's key.

Scully: What's that supposed to mean?

Michael Kritschgau: You are the only one with access to Mulder. I need you to use it wisely.

Scully: Like you? Almost killing him by shooting him full of Phenytoin for a few moments of lucidity.

Michael Kritschgau: It's what Agent Mulder wanted. He knows what's wrong. What he wants now is to prove it. It's why he asked for me, not you.

Scully: I don't believe that.

Michael Kritschgau: Two years ago your partner was infected with a virus he claimed was alien. A virus reactivated in him by exposure to a source of energy also alien. Agent Mulder is living proof of what he tried so long to substantiate: the existence of alien life.

Scully: Well, whatever it is, it's killing him. And we have to get it out of him.

Michael Kritschgau: *leaning close, threatening* You destroy this and I'll destroy you.

The phone on the desk begins ringing. Scully and Michael Kritschgau stare at each other for a moment, then Michael Kritschgau leaves the office. Scully answers the phone.

Scully: *on phone* Scully.

Skinner: *on phone, voice* Agent Scully, you need to go to the hospital.

Scully: *on phone* Why? What happened?

Skinner: *on phone* Mulder's gone. He's disappeared.

SCENE 3

Scully bursts into Mulder's hospital room. Skinner and another man, Agent Flagler, are standing next to the empty bed.

Scully: There were guards posted here. A man who's gravely ill doesn't just get up and disappear.

Skinner: I know. I know.

Scully: How did this happen?

Skinner: His mother checked him out.

Scully: His mother?

Skinner: That's what they're saying.

Scully: Has anybody spoken with her?

Skinner: I'm leaving that up to you. It's better I not be involved any further in this case.
Skinner starts to walk towards the door.

Scully: Sir, this isn't just a case. This is Agent Mulder we're speaking about.
He stops to speak to her.

Skinner: And I am trying to help him by staying out of this from now on.

Scully: Sir!

Skinner: I'm in a compromised position. The less I know about Agent Mulder's whereabouts and yours the better.

Skinner leaves.

SCENE 4

The Dream Beach. Mulder, still sitting on the rock, shields his eyes from the glare of the sun. A Boy, about 8 years old, wearing a blue shirt and jean shorts, walks up to where Mulder is sitting. He speaks with Cigarette Smoking Man's voice.

Boy in Cigarette Smoking Man's Voice: The child is father to the man.

Cut to Mulder shielding his eyes from ...

SCENE 5

... the headlights from oncoming traffic. Car. Rainy night. Mulder, still in his hospital gown and with his arms handcuffed in front of him wakes to find himself in a car driven by the Cigarette Smoking Man.

Cigarette Smoking Man: You've been asleep quite a while. I expect it'll be some time before your sleep patterns return to normal. Would you like an explanation?

Mulder: I'm not sure.

Cigarette Smoking Man: While you were lying unconscious in the hospital this afternoon my doctors worked on you.

Mulder: Why?

Cigarette Smoking Man: At some point I realized that if the Syndicate didn't kill you the FBI would. If the FBI didn't kill you your own misguided heroism would. There's really no way out for you. There's no way for you to cheat death except by disappearing.

Mulder: A man can't just disappear.

Cigarette Smoking Man: Oh, we've made entire cultures disappear. Like me, now, you'll... you'll become a man without a name. But even while you miss your former identity, you'll... you'll learn to love life's simpler pleasures.

Mulder: *holding up his cuffed hands* Well, that'll be kind of tough with these on.

Cigarette Smoking Man: When you no longer want to run, those will come off. How do you feel?

Mulder: I feel better than I did. *sighs* I've got to tell Scully. I've got to tell her.

Cigarette Smoking Man: If you do have contact with her you'll put her in danger. You're entering a kind of, uh, witness protection program, for want of a better term.

Cigarette Smoking Man lights two cigarettes in his mouth.

Cigarette Smoking Man: Can I offer you a cigarette?

Mulder: I don't smoke.

Cigarette Smoking Man: Maybe now you do.

SCENE 6

Scully's apartment!!! How we have missed it. Fridge in the right place. Nice windows. Scully walks in tiredly and drops her keys on the kitchen table. She opens the refrigerator, then is startled by a sound in the living room. She pulls out her gun and aims it at a shadowed figure near the door.

Scully: Don't move. Who's there?

It is the old Native American man from 6x22, Biogenesis, and from the Anasazi trilogy before that.

Albert Hosteen: I don't mean to frighten you. Albert Hosteen.

Scully: *lowering the gun* What are you doing here? How did you get here?

Albert Hosteen: I'm sorry to surprise you.

Scully: Surprise? That you're standing here. The last time I saw you was in New Mexico. They'd taken you from the hospital. Your... your doctors feared the worst.

Albert Hosteen: I was hoping to see your partner.

Scully: He's missing.

Albert Hosteen: You must save him.

Scully: He's very ill.

Albert Hosteen: You must find him before something happens not only for his sake-- for the sake of us all.

Scully is confused.

SCENE 7

Day. Suburban street. Cigarette Smoking Man and Mulder pull up in front of a nice house.

Mulder: Where are we?

Cigarette Smoking Man: Home. This is your new life.

Cigarette Smoking Man holds out a key. After a moment Mulder takes it.

Mulder: I don't understand.

Cigarette Smoking Man gets out of the car, then leans back in the window.

Cigarette Smoking Man: *pointing to the keys still in the ignition* You can drive away right now. Drive back to Scully and your X-Files and imminent death and I wouldn't be surprised if you did but I think you should take a look around. I mean, why leave something behind until you... until you know what it is you're leaving?

Cigarette Smoking Man walks off down the street. Mulder looks up at the house.

SCENE 8

Hospital security. Scully and Agent Flagler are looking at security video footage.

Agent Flagler: Mulder was taken out of the hospital at just before 2:00 a.m. His mother's signature's on the hospital documents. It's her handwriting, she checked him out a.m.a; against medical advice. It's all legitimate, until you go to surveillance. This is the camera in the hall outside Mulder's room.

We see black paint sprayed on each of the camera lenses obscuring the view of the surveillance area.

Agent Flagler: Here's inside his room. And two other cameras on the ward. We're guesstimating there were at least three others involved. Check this out. Where's Waldo? She's talking to someone.

In the tiny bit of one frame not covered with the black paint we see Teena Mulder talking to a man who is smoking a cigarette.

Scully: Yeah. I know who that is.

SCENE 9

Suburban house. Mulder knocks as he lets himself in.

Mulder: Hello? Anybody home?

Mulder, still handcuffed and wearing his hospital gown enters the house. No one is there. He walks through the very nice kitchen and opens the refrigerator. Inside, next to the regular food, are lots of bags of Spitz brand sunflower seeds. Mulder smiles.

Deep Throat: They can change your name but they can't change the things you love.

Mulder turns and sees Deep Throat standing behind him.

Mulder: It can't be.

Deep Throat chuckles.

Mulder: You're dead.

Deep Throat: *laughs heartily* No. No, just really relaxed.

Mulder: Scully... saw you get shot... on the bridge six years ago. Sure, you're... dead.

They hug, Mulder, grinning, doing the best he can while handcuffed.

Deep Throat: One, uh, well-placed bullet... *pulls up his shirt to show the long healed wound* A punctuation mark in a man's life and you get to start a whole new chapter. I'm fine, son. Aside from a little tennis elbow.

Mulder, sits, trying to take it all in. He is extremely happy.

Mulder: I felt responsible for your death.

Deep Throat: You can let that go. Clearly, I'm alive.

Mulder: I thought that you died for my quest.

Deep Throat: Yes, along with Scully's sister and the man you thought was your father and Duane Barry and even Scully's mysterious illness and on and on and on. You can let go of all that guilt. I'm here to tell you that you're not the hub of the universe, the cause of life and death. We-- you and I-- we're... merely puppets in a master plan. No more, no less. You've suffered enough. Now you should enjoy your life. Let me show you something. *pulls out*

his wallet and shows pictures That's my wife and daughters, we live just down the street. I hope... you'll visit us for dinner.

Later, Mulder is sitting in the house in a chair with his eyes closed. A glass ashtray next to him is filled with sunflower seed husks. Cut to ...

SCENE 10

Dream beach. Mulder walks up to where the boy is building a structure in the sand. A wave comes up and ruins the structure.

Mulder: Hello.

The boy looks up at him, tears in his eyes. Mulder pats him on the shoulder comfortingly.

Mulder: Hey, buddy, that's okay. You can build it again. Just start again. Okay?

The boy nods hopefully as Mulder brushes the tears off of his face. Cut to ...

SCENE 11

Suburban house. Bedroom. Mulder, still handcuffed, but wearing pajama bottoms is lying in bed, thinking. He gets out of bed at the sound of the bedroom door opening.

Mulder: Who's there? Who are you?

Silhouetted in the doorway is Diana Fowley wearing a black negligee. She walks toward Mulder.

Diana Fowley: Hundreds of little joys-- to open a door and have a woman beckon you in, to have her make a fire and lay the table for you and when it's late, to feel her take you into her arms.

She holds up a key, and unlocks his handcuffs, then runs her hands seductively up his bare chest, then they embrace and begin kissing passionately. Fade to black.

SCENE 12

Answering Machine: This is Teena Mulder. I'm not in to take your call. Please leave your message.

Scully is in the X-Files office.

Scully: *on phone* This is Dana Scully.

An office courier hands her a large envelope.

Scully: *whisper as the courier leaves* Thank you. *back into the phone* As before, you can reach me at your son's office at the FBI. Thank you.

Scully hangs up and opens the envelope. Inside is a large book. "Native American Beliefs and Practices." She stares at it, then looks back at the envelope which says it is inter-departmental correspondence, but there is no origin listed. There is writing on the cover of the book that perfectly matches the writing on one of the panels of the ship that she has displayed on her laptop. She opens the book. Chapter Three is titled: "The Anasazi - An Entire Native American Indian Culture Vanishes Without a Trace - History as Myth and end of the world symbolism. Apocalypse and The Sixth Extinction." Scully stares at the book in awe.

In his office, Skinner answers the phone. Another man is in the office with him walking around the room, but we cannot see his face.

Skinner: *on phone* Skinner.

Scully: *on phone, quietly* Sir, did you send me this book?

Skinner on phone Excuse me?

Scully: *on phone* This book. It explains everything that I found in Africa... using the same symbols that I found on the ship.

Skinner: *on phone* Agent Scully, I asked you not to involve me in this.

Scully: *on phone* It's all here, sir-- a foretelling of mass extinction; a myth about a man who can save us from it. That's why they took Mulder. They think that his illness is a gift-- protection against the coming plague.

Skinner nervously and abruptly hangs up phone.

Cut to Scully entering Skinner's Assistant's office. Skinner's Assistant gets up and tries to intercept a very determined Scully on her way into Skinner's office.

Skinner's Assistant: I'm sorry, Agent Scully. The Assistant Director has given me express orders not to let you in.

Scully steps around her and opens the door in time to see a long-haired man run out the other door to Skinner's office leaving Skinner leaning over his desk in pain. Skinner groans, and Scully runs to him.

Scully: Sir... Are you hurt? Are you cut? *to Skinner's Assistant* Get on the phone.

Scully runs out into the hall after the man who slides a small handheld computer into a pocket. He is wearing black leather gloves. The hallway is crowded, and Scully has trouble keeping up with him.

Scully: Hey! Stop that man!

The man pulls the fire alarm and gets lost in the crowd. Scully is not happy - does some little disgusted hand wave thing.

SCENE 13

Morning. Suburban house. Mulder walks barefoot down the driveway to get the newspaper. He's wearing the same t-shirt and jeans as in his dream beach scenes. Diana Fowley, wearing a very casual gray sweater set comes out the door holding a mug of coffee. Mulder smiles at her shyly.

Mulder: Morning.

Diana Fowley: What's wrong, Fox?

Mulder: *not sure about the situation* There's nothing wrong. Perfect. It's all perfect. What the hell am I doing here?

Diana Fowley: *smiling* You just need some coffee.

Mulder: No. I'm serious. I have commitments-- to the X-Files, to Scully, to my sister...

Diana Fowley: *sighs* You think you know what that means... commitment. It's all just childish, Fox.

Mulder: *staring at her* "Childish"?

Diana Fowley: Yes. You've been a child... with only the responsibility of a child to your own dreams and fantasies but you won't know the true joy of responsibility until you plant your feet in the world... and become a father.

Mulder: Wow... *sighs and laughs nervously* Diana, if... you lay all this on me after I sleep with you one time what's it going to be like tomorrow?

Diana Fowley: You have to let go, Fox.

Mulder: Just like that? I'm just supposed to slip into domestic bliss even after I was dropped off here by a man I have every reason to believe left here to carry on his dirty work.

Diana Fowley: *soothing* Hey ... he lives the next block over. We'll go visit after breakfast.

SCENE 14

There is an insistent knock at a door. Michael Kritschgau's apartment. He opens it and Scully bursts in.

Scully: You told someone, didn't you? You let the information out.

Michael Kritschgau: What are you talking about?

Scully: A man attacked Skinner in his office.

Michael Kritschgau: For what?

Scully: For what he knows about Mulder.

Michael Kritschgau: I haven't told anyone.

Scully closes the door, then sees a laptop on his table. She lifts the screen and sees copies of the photos of the inscriptions on the ship in Africa.

Scully: *amazed* What is this? These are mine. You've hacked into my files. What are you doing with these?

Michael Kritschgau: I was having them analyzed.

Scully: By whom?

Michael Kritschgau: National Institutes of Health.

Scully: What?

Michael Kritschgau: The material you have there-- encrypted data that describes advanced human genetics-- where did you get it?

Scully: This was not supposed to go public.

With about four keystrokes, Scully somehow manages to permanently delete the all the files off of the laptop.

Michael Kritschgau: Wherever you got it that data supports what's happened to Mulder. It proves what he's become-- biologically alien.

They stare at each other.

Michael Kritschgau: What are you hiding?

Scully: *depressed* It doesn't matter.

Michael Kritschgau: It matters to someone. Whoever it is it sounds like they're looking for Mulder, too.

Files finish deleting and Scully leaves.

SCENE 15

Suburban street. Mulder and Diana Fowley knock at a door. Cigarette Smoking Man opens the door and smiles.

Cigarette Smoking Man: I wasn't expecting you so soon. I thought you'd take a few days to settle in.

Diana Fowley: I think you need to allay his unhappiness with things he perceives as left undone.

Mulder: Yeah, including why you live in a bigger house than I do.

Cigarette Smoking Man chuckles.

Cigarette Smoking Man: I've got quite a few mouths to feed-- three grandkids... and, uh... your sister. She's been living here all along... living a life you'd forsaken.

He indicates a woman, Samantha Mulder and her three young daughters playing in the driveway. It looks like they are teaching the youngest to ride a tricycle. They are all laughing. Samantha looks up and smiles when she sees Mulder staring happily at her. She runs up to him and they embrace.

Samantha: He said you were coming.

SCENE 16

Unknown location within the Department of Defense. Some kind of medical room. Mulder is now ... well ... on the cross. He is lying on a large medical-type of table lit from below that is in the shape of a cross. His body is on one long leg of the cross, and his arms are stretched out to either side and held down by bars from the ceiling as are his feet. His head is in the middle. On his head is some kind of monitoring device with many probes attached to his skull. A crown of thorns. He seems completely peaceful, eyes closed, unaware of his surroundings. Cigarette Smoking Man and Diana Fowley stand beside him.

Cigarette Smoking Man: A father has high hopes for his son but he never dreams his boy's going to change the world. I'm so proud of this man-- the depth of his capacity for suffering.

Diana Fowley: Like father, like son.

Cigarette Smoking Man: They think what he has is killing him but, in actuality, he's never been more alive.

Diana Fowley: Do you think he dreams?

Cigarette Smoking Man: I'm sure he dreams.

Diana Fowley: About what, I wonder.

Cigarette Smoking Man: The dreams all men who are owned by the world have-- a simpler life... full of small pleasures. Extraordinary men are always most tempted by the most ordinary things. Dreams are all he has now.

SCENE 17 - FBI HEADQUARTERS, WASHINGTON, DC

FBI Building corridor. Scully comes up behind Diana Fowley who is waiting for the elevator.

Scully: Bum a cigarette, Agent Fowley?

Diana Fowley: I don't smoke.

Scully: Really? I could swear I smell cigarette smoke on you.

Diana Fowley: Let's cut the crap, shall we?

Scully: Yes. Let's.

The two women enter an empty office.

Scully: Where's Mulder?

Diana Fowley: Maybe before you go around blaming everyone you can find for what's happened to Mulder you could think about what you could've done to prevent it.

Scully: I just want you to think. Think of Mulder when you met him. Think of the promise and the life in front of him. Think of him now. And then try and stand there in front of me, look me in the eye and tell me Mulder wouldn't bust his ass trying to save you.

What Scully has said has affected Diana Fowley - slightly.

Diana Fowley: *tightly* I'm thinking, Agent Scully. I'm always thinking.

Diana Fowley walks past Scully and leaves the office.

SCENE 18

DOD medical room. Mulder still comatose on his cross. Project Doctor and Cigarette Smoking Man are in the room. Cigarette Smoking Man sitting on the empty arm of the cross. His sleeve is rolled up and the Project Doctor is prepping his arm for a needle.

Project Doctor: It's a chance none of us ever expected... let alone hoped for. After all these years trying to develop a compatible alien-human hybrid and to have one ready-made.

Cigarette Smoking Man: All these years... all the questioning why... why keep Mulder alive? When it was so simple to remove the threat that he posed?

Project Doctor: There was no way you could have predicted this.

Cigarette Smoking Man: The fact remains, he's become our savior. He's immune to the coming viral apocalypse. He's the hero here.

Project Doctor: He may not survive the procedure.

Cigarette Smoking Man: Then he suffers a hero's fate.

Camera closes in on Mulder, then cut to ...

SCENE 19

Inside the suburban house. Urgent sound of a heartbeat throughout scene. Mulder, wearing a tuxedo, turns and sees Diana Fowley standing in a wedding gown.

Mulder: Diana?

He goes to her and lifts up the veil, then turns at the sound of her voice behind him. Diana Fowley is entering from the bedroom, very very pregnant and smiling.

Diana Fowley: Fox? It's time, honey.

No longer in the tuxedo, but still processing the quick change, Mulder turns at the sound of children. Another door in the house opens and Mulder sees two boys with Diana Fowley.

Diana Fowley: Hey, how you doing?

They laugh and run past him. He playfully makes a grab for one of them, then catches sight of himself in the mirror. He now looks like he is in his mid-fifties. When he turns again, he sees Diana Fowley, still young, lying dead in a coffin. He walks slowly to the coffin and leans his head and arm against it, wedding ring clearly visible. A hand touches his shoulder and he looks up to see Cigarette Smoking Man, not looking any older. Cut to ...

SCENE 20

In the DOD medical room. Mulder is still comatose. Diana Fowley is stroking his cheek. Doctors are making preparations.

Cigarette Smoking Man: Don't think of the man... Think of the sacrifice he's making for all of us... for the world.

Diana Fowley: It would've been nice to give him a choice.

Cigarette Smoking Man: You don't think Mulder would've chosen this? To become the thing he sought for so long? To feel what it's like? He is what he sought.

Diana Fowley: We'll never know.

Cigarette Smoking Man: *taking off his jacket* Besides, his task is almost complete. I'll carry the burden from here on in.

Diana Fowley strokes Mulder's cheek again.

SCENE 21

Suburban house. Mulder, now in his eighties, is sitting in a chair. He looks very tired. Cigarette Smoking Man, still no older is talking to him.

Cigarette Smoking Man: I know about the boy. The boy on the beach. The vision you go to in your mind. We all have such places... born of memory and desire.

Old Mulder: I've seen him thousands of times. I've never seen what he wants me to see.

Cigarette Smoking Man: Close your eyes. He's ready to show you if you're ready to see.

With a smile, Old Mulder complies. Cut to ...

SCENE 22

The Dream Beach. 39-year-old Mulder in jeans and a T-shirt walks over to the Boy who has finished a HUGE sand UFO, just like the one Scully found in Africa.

Mulder: Wow. What did you make?

Boy: An unidentified flying object.

The Boy jumps down from the top of the ship and begins kicking it apart.

Mulder: Hey! What are... what are you doing? Why are you destroying your spaceship?

Boy: *accusing* It's your spaceship. You're destroying it. *throws a handful of sand at Mulder* You were supposed to help me.

Mulder is speechless, watching the Boy destroy the ship.

SCENE 23

Scully enters her apartment, exhausted. She is startled by the presence of Albert Hosteen.

Albert Hosteen: You're running out of time.

Scully: Why do you come to me like this? Why? When I can't find him.

Albert Hosteen: You don't look in the right place.

Scully: I don't think you're hearing me.

Albert Hosteen: You don't know where he is?

Scully: Even if I did I wouldn't know how to save him. This science makes no sense to me.

Albert Hosteen: Have you looked for him here?

He points to her chest, right above her heart.

Scully: Are you asking me to pray?

He gently pulls her down into a kneeling position beside him.

Albert Hosteen: There are more worlds than the one you can hold in your hand.

She kneels with him in the dark apartment.

SCENE 24

In the DOD medical room. Lots of doctors getting ready. Mulder is still comatose, and now has a tube down his throat. Now Cigarette Smoking Man is lying on the free arm of the cross, his head next to Mulder's. They are both prepped for surgery on their heads which are inches apart. Diana Fowley stands next to Cigarette Smoking Man wearing medical scrubs.

Cigarette Smoking Man: I hope you see the poetry in this, Diana.

Diana Fowley: You're removing genetic material that may kill your son.

Cigarette Smoking Man: We're forcing the next step in evolution to save man. We're doing God's work, Diana. Without this immunity, everyone would die. This knowledge is God's blessing. I'll carry on for Mulder from here.

Cigarette Smoking Man smiles and squeezes Diana Fowley's hand. She looks upset.

SCENE 25

In the DOD medical room. Mulder is still comatose. DOCTORS are about to begin. Mulder opens his eyes.

Diana Fowley: Your patient's come out-- Mulder's awake.

Doctor 1: I've got him topped off, but he won't stay under.

Doctor 2: I don't think we can take him any further.

Doctor 1: Is he feeling any pain?

Doctor 2: Flat on the monitor. Any flatter, he'd be circling the drain.

Doctor 1: Okay... Let's do this thing.

Doctor 2 pushes Mulder's eyes closed again, but they drift back open and seem to focus lazily on Diana Fowley. He is awake, but somewhere else. As one of the doctors starts up a medical saw and goes for Mulder's head, Diana Fowley takes off her mask and uses her keycard to leave the room. Focus on Mulder's distant expression as the saw gets louder, then Cut ut ...

SCENE 26

Suburban house bedroom. Mulder, now very old, is lying in bed. Cigarette Smoking Man sits in a chair beside him. Dim light filters in through the red drapes over the window.

Cigarette Smoking Man: Rest now.

Very Old Mulder: Can you open the blind? I'd like to take a look outside.

Cigarette Smoking Man: I wanted you to have peace.

Very Old Mulder's breathing is labored. He looks around, wanting something.

Very Old Mulder: Where's Samantha?

Cigarette Smoking Man: Your sister died five years ago.

Very Old Mulder is sad. Breathing is hard.

Very Old Mulder: Where... What about Deep Throat?

Cigarette Smoking Man: We've been over this. He's dead. Diana's dead... and Scully.

Mulder gasps in anguish.

Very Old Mulder: Scully's dead?

Cigarette Smoking Man: She's dead.

Mulder begins to cry.

Cigarette Smoking Man: It's time for you to let go. They're waiting for you... if you let go. Close your eyes, Fox.
Mulder sighs heavily.

Mulder: We're the last, you and I.

Cigarette Smoking Man: The end... and the beginning.

Mulder sighs.

Cigarette Smoking Man: There's nothing to be done. Nothing at all.

Mulder closes his eyes. Cigarette Smoking Man goes to the window and opens the drapes. Outside is Apocalypse Now. Everything is in flames and fire rains down from the sky. An alien ship flies overhead. Cigarette Smoking Man stands framed in the window, smoking a cigarette and not looking at all upset. Fire fades to ...

SCENE 27

... someone setting fire to files and folders in an apartment. He tosses a long-haired wig into the flames also. With everything burning, he picks up a laptop and goes to the door. We see Michael Kritschgau lying dead on the floor of his apartment, then Krycek leaving, laptop under his arm.

SCENE 28

Scully's apartment. Scully is lying alone, still fully clothed with keys in hand, in the same place where she and Albert Hosteen had knelt the night before. The sound of footsteps and an envelope slid under the door wakes her. She picks up the envelope and opens it. Inside is a keycard for a door in the Department of Defense. MSF 1225 L1. Scully opens the door and quickly leaves her apartment.

SCENE 29

DOD medical room. Mulder's eyes are open and sad. There is a pool of blood beneath his head and DOCTORS are probing around in his brain. Cut ut ...

Scully walking cautiously through halls of DOD. She uses the card in a lock. It turns green, then Cut to

... Scully walking into the bedroom of Very Old Mulder. He reaches out eagerly and holds Scully's arm in his hand. He is weak, but is beaming at her, happy she is there.

Very Old Mulder: Oh, Scully! I knew you'd come. They told me you were dead.

Scully has no sympathy for him.

Scully: And you believed them. Traitor.

Very Old Mulder: *confused* What?

Scully: Deserter. Coward.

Very Old Mulder: *hurt* Scully, don't... I'm dying.

Scully: You're not supposed to die, Mulder-- not here.

Very Old Mulder: What do you mean?

Scully: Not in a comfortable bed with the devil outside.

Very Old Mulder: No, you don't understand. He's taking care of me.

Scully: No, Mulder, he's lulled you to sleep. He's made you trade your true mission for creature comforts.

Very Old Mulder: There was no mission. There were no aliens.

Scully: No aliens. Have you looked outside, Mulder?

Very Old Mulder: I can't. I'm... too tired.

Scully: No, Mulder, you must get up. You must get up and fight... especially you. This isn't your place. Get up, Mulder. Get up and fight the fight.

She drops his hand, turns and leaves the bedroom leaving Very Old Mulder gasping her name and trying to sit up to see where she went.

Very Old Mulder: Scully... Where's Scully? Scully? Scully!

He cannot see her. Cut to ...

Green door light. Scully entering the DOD medical room. It is deserted except for Mulder still lying with his arms outstretched. Almost all the medical devices and tubes and monitors have been removed except a chest monitor. All he has is a small sheet over his hips and a white gauze bandage on his head. Scully quietly steps up beside him and touches his head. She whispers quietly.

Scully: Mulder. Mulder, you've got to wake up. I've got to get you out of here. Mulder, can you understand me?

Mulder's eyelids flicker slightly and he cries out at an image of his old self screaming in the medical restraints.

Scully: *beginning to cry* Mulder, you've got to get up. I don't know how much time we have. You've got to get up, Mulder.

Another flash of himself screaming.

Scully: *whispering, pleading* No one can do it but you, Mulder. Mulder, help me. Please, Mulder.

A tear rolls down her cheek and falls on his eyelid, then down his cheek as she lets her face fall onto his shoulder. Mulder opens his eyes and clears his throat. His voice is raw.

Mulder: *weakly* You... help... me.

He wraps his arms around her as she tenderly supports his neck and head.

SCENE 30 - ONE WEEK LATER

Mulder's apartment building. Scully, in some fabulous heels, walks down the hall and knocks at Mulder's door. They seem to have a new secret knock. He opens it wearing a half-buttoned shirt with a tie under the collar. His head is still bandaged and he is wearing a New York Yankees ball cap over the gauze. He is very happy to see her.

Mulder: Scully, what are you doing here? Actually, I was just getting dressed to come see you but I... I couldn't find a tie to go with my victory cap.

Scully reaches up and takes the cap off of his head.

Scully: Mulder, no work. You have to go back to bed.

She starts to pull the tie away, but he grabs it back playfully.

Mulder: Oh, wait. Tie goes to the runner.

Mulder chuckles at his joke, and Scully smiles.

Mulder: Scully, I, um... I was coming down... to work to tell you that Albert Hosteen is dead. He died last night in New Mexico. He'd been in a coma for two weeks. There was... no way he could have been in your apartment.

Scully: *insistent* He was there-- we... we prayed together. Mulder, I don't believe that. I... I don't believe it. It's impossible.

Mulder: Is it any more impossible than what you saw in Africa or what you saw in me?

Scully: *about to cry* I don't know what to believe anymore. Mulder, I was so determined to find a cure to save you that I could deny what it was that I saw and now I don't even know... I don't know... I don't know what the truth is ... I don't know who to listen to. I don't know who to trust.

Pause. She is now crying.

Scully: Diana Fowley was found murdered this morning. I never trusted her... but she helped save your life just as much as I did. She gave me that book. It was her key that led me to you. I'm sorry... I'm so sorry. I know she was your friend.

She puts her arms around his shoulders and they hold each other.

Mulder: Scully, I was like you once-- I didn't know who to trust. Then I... I chose another path... another life, another fate, where I found my sister. The end of my world was unrecognizable and upside down. There was one thing that remained the same.

He holds her face and gazes at her.

Mulder: You... were my friend, and you told me the truth. Even when the world was falling apart, you were my constant... my touchstone.

Scully: And you are mine.

They move their faces close together ... and Scully kisses him on the forehead. Not a peck. A very nice, sweet, long kiss. They pull slightly apart, still touching. Scully puts his ball cap back on his head and cups his face in her hands. They look at each other with every bit of trust, friendship, respect, love, and whatever else these two have for each other. Then she touches his lips gently with her fingers and leaves. Mulder stands in the doorway and closes his eyes.

SCENE 31

Beach. 39-year-old Mulder and the Boy are laughing as together they put the finishing touches on another huge sand UFO.

THE END

Hungry

Written by **Vince Gilligan** Directed by **Kim Manners** Originally aired 21/11/99

Main Cast -David Duchovny and Gillian Anderson

Guest Cast - Bill Lee Brown *Mr.Rice*, Chad E Donella *Rob Roberts*, Lois Foraker *Sylvia Jassey*, Chasen Hampton *Donald Edward Pankow*, Judith Hoag *Dr.Mindy Rinheart*, Steve Kiziak *Himself*, Mark Pellegrino *Derwood Sparks*, Kevin Porter *Motivational Speaker*, Susan Slome *Woman at Overeaters Anonymous*, Kerry Zook *Lucy*

Tagline - "The Truth is Out There" *A fast-food restaurant is linked to the discovery of a submerged car with a body in the trunk, but no brain in the body.*

SCENE 1 - COSTA MESA, CALIFORNIA, 12:04 AM

Outside the Lucky Boy fast food restaurant. Not a four star place. An older model car driven by Hungry Guy, mid-twenties surfer-dude, pulls up to the drive-thru speaker decorated with a REALLY scary looking plastic guy. Hungry Guy turns down his radio.

Hungry Guy: Hello? Hello! *the exterior lights are turned off* Hey! I'm sitting here, dude!

Male Voice: Sorry. We're closed.

Hungry Guy: Uh-uh. I was here before you turned off the light. Grandfather clause, man. I need a super patty, double with cheese...

Male Voice: The light was a mistake. We're closed. Sorry.

Hungry Guy: The light was on! How bad do you want this job? 'Cause I'll call the head office right now. Super patty. Double. With cheese. Supersize fries. Supersize Diet Sprite.

No response. Hungry Guy honks the horn impatiently.

Male Voice: Drive through, please.

Hungry Guy revs the engine and pulls forward to the window. No one is visible inside the restaurant. He sits for about 10 seconds drumming his fingers to the heavy metal on the radio.

Hungry Guy: What the hell is this? *yelling up to the closed window* Customer service, man. Stop spanking it and get my food.

Hungry Guy hears loud chewing noises coming from inside the restaurant. Hungry Guy is a little concerned.

Hungry Guy: Hey, in there. Guy?

Sound of heavy breathing. Hungry Guy stands up in the seat of his car and leans in through the drive-thru window and looks around. Suddenly, he is jerked inside. We hear his screams and more slurping noises. One of the sandals jerked from his feet lands on the road as the car rolls out into the street, hits the curb on the opposite side and stops.

Opening Credits.

SCENE 2 - THREE DAYS LATER

Day. Outside the Lucky Boy an old small import car pulls up. Rob Roberts, young ordinary looking man, gets out. He is wearing a uniform. He puts on a paper hat and speaks to himself.

Rob Roberts: You... are your own man and you control everything you do.

He enters the busy restaurant's kitchen area.

Rob Roberts: Hey, yo, Derwood.

Derwood Spinks, late twenties, is opening a box.

Derwood Spinks: Hey, Rob.

Rob Roberts: Hey, Mr. Rice.

Mr. Rice, the manager of the store is a pleasant looking man.

Mr. Rice: How's it going, Rob?

Rob Roberts: Have a good one, Lucy.

Lucy, another worker, is on her way out.

Lucy: You, too, Rob.

Rob takes his place behind the register. Sound of a siren outside. Mulder and Scully enter.

Rob Roberts: Welcome to Lucky Boy. May I take your order?

Mulder: Yeah, we'll have it our way.

Mulder and Scully both show their badges. Very cool. I love this show.

Scully: FBI. Special Agents Scully and Mulder. We'd like a word with your manager, please.

Mr. Rice: Well, that's me. How can I help you?

Scully: Sir, would you do us a favor and gather your employees, please?

Lucy: Well, what's going on?

Mulder: We're investigating a murder. A car was found in a reservoir ten miles from here. A body was found in the trunk of that car.

Mr. Rice: What does that have to do with us?

Scully: Well, this was also found in the car. *holds up a blood-splattered button* It's a badge that's only given to employees. Is that correct?

Mr. Rice: Yeah, "free fer" Fridays -- it's our promotion where you buy one superpatty and get one free. But look -- there's four Lucky Boys in Costa Mesa alone and something like 30 in Orange County.

Scully: Thirty-two.

Mulder: Yeah, long day. So let's make this quick. Does everybody have their button?

Rob Roberts: We only wear them on Fridays. For "free fer" Fridays.

Mulder: Yeah, but does everybody have their button?

All employees hold up their button. Except Rob Roberts. Mulder nods at him, Rob pulls it out of his uniform pocket. Mulder spots someone button-less in the back of the crowd.

Mulder: Hey, uh, you... back there, what's your name?

Derwood Spinks: Derwood Spinks.

Mulder: Derwood. Do you have your button, Derwood?

Derwood Spinks: Uh, no, I must have left it at home on account of we're supposed to only wear them on Fridays. *The other employees look at him suspiciously.*

Derwood Spinks: Well, I sure as hell didn't leave it on no dead guy.

Scully: I don't believe that we said the victim was male.

Mulder: We're going to ask everybody to step outside right now while we take a quick look around the premises.

Rob Roberts: Who was the victim?

Mulder: His name was Donald Edward Pankow. Does that ring a bell?

Rob Roberts: No.

Mulder stares at him.

The employees have gathered outside leaving Mulder and Scully alone in the restaurant. They all look at Derwood Spinks.

Derwood Spinks: I'm going to get some cigarettes.

He removes his paper hat and walks off.

Mr. Rice: I guess I'd better call the corporate headquarters and find out what they want us to do.

Rice walks off and the other employees start to talk among themselves. Rob Roberts sneaks over to the restaurant's window and peeks in on Mulder and Scully inside.

Mulder: Hey, Scully, check it out. You know how they say you never want to see the kitchen of any of your favorite restaurants?

Scully: Somehow, I don't think Lucky Boy would make that list.

Mulder: My point being that this is a hell of a lot cleaner than all the others. Don't you think?

Rob Roberts goes over to the drive-thru window, reaches in and turns on the speaker, then goes to the outdoor speaker to listen to Mulder and Scully's conversation.

Scully: I guess. So what are you saying, Mulder? This place has been scrubbed from top to bottom to cover up evidence?

Mulder: Maybe. Maybe I'm thinking this was the crime scene.

Scully: You're saying Mr. Pankow had his brain very neatly removed from his skull right here in this kitchen?

Mulder: It had to happen somewhere.

Scully: But next to the shake machine, Mulder? I think that we should be checking out employee lockers and not entertaining the idea that ad hoc surgery was performed here.

Mulder: I wouldn't exactly call it surgery. What if this man's brain was eaten?

Scully gives him a look.

Mulder: I-it's not sociologically unheard of. There are certain tribes in New Guinea that consider human brains a delicacy.

Scully: Yeah, but Mulder, we're in Orange County.

Mulder: Yeah, what's your point?

Another look.

Mulder: It's just that nothing about the way the body was dumped suggests a fetishistic killing. The brain wasn't removed intact. What if this man's brain was eaten right out of his skull?

Scully: *skeptically* Through an inch-and-a-half opening that looks like it was cut with a hole saw?

Mulder: Well, maybe it was cut. Maybe it was punched. What look like tool marks to you look to me like something more organic. Like it was made by a... a tongue or a proboscis.

Scully: The proboscis of what?

Mulder: I don't know.

Mulder looks underneath a counter and sees a smear of red.

Mulder: Oh. Hello. Look at this. Does that look like blood to you?

Scully crouches down next to him.

Scully: Yes, it looks like it.

Mulder sees another goopy substance under the counter.

Mulder: What is that? Next to it. Is that, uh... oh, my... ugh. Is that brain? Is that brain matter there?

Scully: No, I'd say that's ground beef.

Mulder: Ground beef.

Scully: Yeah.

SCENE 3

Rob Roberts comes home to his apartment. It is very nice, clean, and well kept. He takes off his uniform, hangs it over a chair, and goes into the bathroom and removes a bloody shirt from where it has been soaking in the tub. It is obviously ruined. He releases the water and places the shirt in a plastic bag. There is knocking at the door. He sets the bag down on the floor next to the white carpet in the living room. Rob looks through the door's peephole and we see Mulder framed in the hole's circle.

Mulder: Rob Roberts? *voice* It's Agent Mulder.

He opens the door.

Mulder: Hello, again. Sorry to bother you at home.

Rob Roberts: No. No bother.

Mulder: *walking in* Can I come in?

Rob Roberts: Yeah, sure.

Mulder: Great, great.

Rob Roberts: Uh, what... what can I do for you?

Mulder: You live here alone?

Rob Roberts: Yeah, it's just me.

Mulder: Uh-huh. Mom or girlfriend?

Rob Roberts: What?

Mulder: Come on, man, who cleans up after you?

Rob Roberts: Neither. It's just me I-I live here alone.

Mulder: Well, bravo. You know, they say single guys are just bears who own furniture, *smiles* but... I mean, my place... Oh, but here... you can smell the Pine-Sol.

Rob Roberts: Thanks. Can I, can I get you anything?

Mulder: Yeah, a cheeseburger and a large order of fries. *smiles* Heh. It's a bad joke. I'm sorry. *pulls out notebook* Um... Mr. Rice, your manager? He told me that, uh... you stayed late on Friday? Is that right?

Rob Roberts: Oh, yeah, sure. Friday. The freezer had died on us. I stayed after to throw out the meat that was going bad.

Mulder: Yeah, did you volunteer to close?

Rob Roberts: Yeah.

Mulder: Yeah, okay. You volunteered.

Rob sees a trickle of bloody water seeping out of the bag toward the white carpet.

Mulder: *making a note* Volunteered... um... the, uh... the 35 pounds of ground chuck that Mr. Rice told you to throw away. What did you do with that?

Rob Roberts: I threw it out.

Mulder: Where?

Rob Roberts: In the dumpster behind the restaurant.

Mulder: Hmm. That's weird. Because that's what I figured you did, so I checked the dumpster and it was empty, which is weird because it only gets cleaned out on Thursday and you would have thrown away the meat on Friday so you'd expect the meat to be there, right?

Rob Roberts: Mm-hmm.

Mulder: I don't see how that's relevant to this murder case anyway. Let me see if there's anything else I wanted to ask you.

Mulder checks his notes as Rob looks at the blood from the bag.

Mulder: Blood. *Rob whips his head back to Mulder* You're, you're bleeding. *points to Rob's bleeding lip.*

Rob Roberts: I-I bit my lip.

Mulder: Mmm. I think that just about wraps it up for me here.

They walk towards the door, Rob holds it open for Mulder.

Rob Roberts: Oh, hey. I, uh... I hope you catch the guy, huh?

Mulder: Yeah. No, I already got a pretty good idea who it is. Thanks.

Rob nervously shuts the door behind Mulder. Outside, the garbage truck lifts up and empties a can. Rob runs out down the stairs and flings the bloody bag into the truck. He sees blood on his fingers, sucks it off hungrily, then sees a maroon car sitting by the curb. KIZIAK rolls down his car window.

Steve Kiziak: What do you want?

Rob Roberts: Uh... Nothing.

Steve Kiziak: So take a hike.

Back in his apartment, watching the maroon car, Rob hears the phone rings. He lets the machine pick up.

Woman's Voice: Uh, hi. This is a message for Rob Roberts. My name is Dr. Mindy Rinehart and I'm a licensed mental health counselor with the Lucky Boy Corporation's employee assistance program. I'm talking to all of the employees at your restaurant about the recent unpleasantness that occurred there. Rob, I'd love for you to come down to my office at 11:00 a.m. tomorrow morning. As it is a requirement of your employer's insurance provider this meeting is mandatory. I'm in the Irvine Medical Park, Suite 308. Have a good evening.

As the voice message records, Rob Roberts notices another bite on his lip, rolls his eyes and goes into his bathroom where he wipes the blood away with a piece of toilet paper. He then proceeds to remove his false teeth. Three small and very sharp teeth land in the sink. He doubles over as we hear his stomach growling. He looks at himself in the mirror. Next we see a videotape called "Get Motivated" being shoved into a VCR and Play being pushed. A Motivational Speaker starts to talk on the tape as Rob rubs his stomach, walks over to a table and grabs a box of mint flavoured Slim-Chew Appetite Suppressant Gum. He eats a few and then empties the whole box into his mouth.

Motivational Speaker: Self-discipline. Huh. That's the name of this game. That's the one thing that separates us from the animals-- provided you have it. But where do you get it? You can't go down to the local convenience store and buy self-discipline. You can't order it over the Internet. So... where does it come from? True story. I used to weigh 356 pounds.

TV audience whistles. Rob walks over to the window, peeks through the blinds and sees Steve Kiziak sitting in his car smoking a cigarette. Rob then goes to sit down with the TV screen showing over his shoulder.

Motivational Speaker: Do you believe that? Well, it's true. I lived to eat, ladies and gentlemen. My entire life revolved around eating because I was always hungry! My appetite was controlling me. Four-star restaurants, Denny's-- it didn't matter. And it didn't stop. It didn't stop till I took charge of my own life. It didn't stop until I put on the brakes and I said, "whoa..."

Rob Roberts and Motivational Speaker: "...Ricardo, you are your own man and you control everything that you do."

Night. Outside, Steve Kiziak is still sitting and smoking in his car. He tosses a butt out the window as he sees Rob coming up to him.

Steve Kiziak: *to himself* Oh, brother. *to Rob* What?

Rob growls, hisses, rolls his head, his shark-teeth pop out and he lunges for the car window. Cut to black.

SCENE 4

Rob's apartment. Rob is asleep on the couch. A foot is placed on his chest, waking him up.

Rob Roberts: What?! ... Derwood... how did you get in here?

Derwood Spinks: *He holds up some lock-picking tools* It's a little skill I picked up in Chino. I did a nickel for attempted murder. You didn't know I was an ex-con? *Rob shakes his head.* Yeah, nobody at work did. Not until this FBI murder investigation whipped everybody up into a froth.

Derwood removes his foot from Rob's chest and Rob sits up.

Rob Roberts: Derwood, what can I do for you?

Derwood Spinks: You know I got fired last night? Stupid little pissant job where they make you wear a paper hat-- and they fired me. Plus, as far as that, uh, redheaded FBI Agent's concerned I'm the prime suspect in this murder. But that's no skin off my nose seeing as you did it.

He holds up and shakes a bottle of prescription drugs.

Derwood Spinks: Diet pills. Yours, right? See, I found them when I opened up on Saturday morning. I didn't give them back 'cause I figured, hey, free speed, right? But then there's this whole flap about a murder and I notice this.

There is a spot of what looks like dried blood and a partial fingerprint on the cap of the bottle.

Derwood Spinks: That ain't ketchup, man.

Rob Roberts: *nervously* What-what do you want, Derwood?

Derwood Spinks: I don't know. What do you got? *he starts to walk casually around the apartment* TV, VCR... Ah, it's all crappy off-brand stuff but you know, I'll take that and whatever money you got in the bank and you get this and I keep my mouth shut and, just maybe, you can blow town before the long arm of the law reaches out and grabs you by the gonads.

Someone knocks at the door.

Derwood Spinks: Maybe not. *whispers to Rob before he opens the door* Cup 'em.

Derwood opens the door for the landlady, Sylvia Jassy. She is an older, slightly overweight woman.

Sylvia Jassy: Hi. Rob? I hate to bother you, but, uh... last night in the front of the building there was a man in a parked car for hours. Did you happen to see him? It was a maroon car. He was pretty clean-cut, so I didn't call the police but he was still there when I went to bed.

Rob Roberts: Gee, Sylvia, I don't know what to tell you.

Sylvia Jassy: He's gone now, but just, you know, keep your eyes out in case he comes back.

Rob Roberts: You got it.

Sylvia Jassy: Thanks.

She leaves and Derwood closes the door.

Derwood Spinks: So, I'll call you tonight and let you know where to drop off my new VCR. Oh, and don't try skipping town. *He shakes the bottle of pills and smiles.* You won't get too far.

Derwood leaves. Soon after, Rob leaves and goes to his car. Mulder is parked behind him.

Mulder: *casually, Columbo style* Hey, just the man I wanted to see. How are you this morning, Rob?

Rob Roberts: Fine.

Mulder: I'm glad I caught you. Oh, hey, I was just driving to your apartment and I saw Derwood Spinks not a block from here. He wasn't coming from your place by any chance, was he?

Rob Roberts: No, no. I haven't seen him.

Mulder: Good. I'd stay away from him. He's our prime suspect in the Pankow murder.

Rob Roberts: You think he did it?

Mulder: Me? No. No, I should say that's the opinion of the Costa Mesa police. *he winks.* And my partner.

Rob Roberts: So he's-he's not your guy.

Mulder: No, I think we're looking for somebody who has a compulsion to kill... Who truly can't help himself. Oh, quick question: the, uh... the meat that you threw in the dumpster.

Rob Roberts: What about it?

Mulder: The dumpster had a padlock.

Rob Roberts: Yeah.

Mulder: Who would have the key?

Rob Roberts: We do, and the trucking company does.

Mulder nods and starts back to his car.

Rob Roberts: Hey-hey, wait. What-what's your point?

Mulder: *enigmatically* I'm just tying up some loose ends.

SCENE 5 - IRVINE MEDICAL PARK

Dr. Mindy Rinehart's office. Rob enters hesitantly. She is a young pleasant blonde woman.

Dr. Mindy Rinehart: Good, you got my message, Rob, I appreciate you coming. This will be really informal. There you go. *She indicates a chair and Rob sits down.* I want to run through some things with you, but we don't stand on ceremony here so if there's anything that you want to talk about just go ahead and blurt it out okay, okay? It hasn't been a run-of-the-mill week so far, has it?

Rob Roberts: No.

Dr. Mindy Rinehart: The police have been at the restaurant and the FBI. I'm sure this has been a very stressful time for you.

Rob Roberts: Pretty much.

Dr. Mindy Rinehart: So we want to keep on top of any potential problems that these stresses might cause for you. So let's run through some standard questions together.

Rob's stomach growls loudly.

Dr. Mindy Rinehart: Rob, have you been troubled recently by insomnia? *Rob shakes his head.* Bad dreams or nightmares?

The stomach growling continues as Rob shakes his head again.

Dr. Mindy Rinehart: Have you felt emotionally numb? Do you ever see things that aren't there? Do you hear voices?

Rob stares at her forehead in a trance, his heartbeat the only sound we can hear.

Dr. Mindy Rinehart: Tell me, Rob, do you feel ...

Rob Roberts: This... this murder... this murder that happened.

Dr. Mindy Rinehart: Yes?

Rob Roberts: What kind of a monster would do something like that?

Dr. Mindy Rinehart: I don't believe in monsters. But I do believe in people and sometimes they do terrible things out of weakness or sickness or fear but I do truly believe that deep down inside even the worst of us wants to be good. Rob, is there anything that's troubling you that you'd like to talk about?

He looks like he wants to answer. Her phone rings. Irritated, she goes to answer it.

Dr. Mindy Rinehart: I'm sorry. I thought I put that on voice mail. *on phone* Mindy Rinehart. Yes, Agent Mulder, what can I do for you? No, I'm afraid I can't do that. I'm sorry, but it would violate patient confidentiality.

Rob Roberts: I, uh...

Rob gets up and is leaving the room.

Dr. Mindy Rinehart: *on phone* Excuse me, Agent. *to Rob* Rob?

Rob Roberts: Yeah. I have to go to work now.

Dr. Mindy Rinehart: Would you please call me later so that we could finish our talk?

Rob leaves the room.

SCENE 6

Lucky Boy restaurant. Rob is working the grill. He has several hamburger patties on the grill. At one point he glances at them and they all look like little human brains. He closes his eyes to clear the image. Derwood Spinks enters the restaurant.

Mr. Rice: You shouldn't be here, Derwood. We would have mailed you your last check.

Derwood Spinks: Just give me my money, Rice.

Mr. Rice leaves to get the check, Derwood Spinks comes over to Rob.

Derwood Spinks: How you doing, killer? You better have some money for me, too, huh?

Mr. Rice hands Derwood Spinks his check.

Mr. Rice: There. Now, please leave.

Derwood Spinks: With pleasure, pal. *he opens it and looks at the amount.* Boy, I ought to just make happy hour. *he starts to leave.* Uh, since this is farewell, when nobody was looking I used to dip my boys in the cole slaw.

The staff and the customer at the counter groan as he takes a bite of the cole slaw.

Derwood Spinks: Bon appetit.

SCENE 7 - DERWOOD SPINKS' RESIDENCE

Rob is looking through Derwood's house. He finds a bottle of pills, but it is a prescription in Derwood's name. He throws it to the ground in disgust. He then hears the sound of a motorcycle outside. Rob hides. Derwood enters and looks around at the disarray. He slowly picks up his baseball bat.

Derwood Spinks: If somebody's still in here, you're in a world of hurt!

Derwood steps on the bottle of pills.

Derwood Spinks: Rob... *he pulls Rob's pills out of his pocket and rattles the bottle.* You looking for these? Deal's off, buddy. Remember that guy you iced? Pankow? I just heard he didn't have a brain in his head. You're one sick little freak, man. You got a lot of problems. If I were the FBI, I'd want you real bad. Public enemy number one and all that. Lots of reward money. So I'm going to turn you in myself... lucky boy.

In the closet, Rob is hiding. As Derwood speaks, Rob pulls off his ears and removes his teeth and contact lenses. Derwood opens the closet door, sees Rob as he really is, and Rob attacks him with a flash tongue to the skull, splattering his white face in blood.

SCENE 8

Dr. Mindy Rinehart's office. Rob Roberts knocks on her door. She smiles when she sees it's him.

Dr. Mindy Rinehart: Rob.

Rob Roberts: Hi. You said we should finish talking.

Dr. Mindy Rinehart: Come in.

He walks in and they sit.

Rob Roberts: I think I need help.

Dr. Mindy Rinehart: Tell me why you think that.

Rob Roberts: I have compulsions to eat. I get hungry and I try to put it off for as long as I can but then, finally, I just... I get so hungry that I can't help myself, and...

Dr. Mindy Rinehart: You binge then purge? You eat too much and then cause yourself to vomit?

Rob Roberts: No. I just eat.

Dr. Mindy Rinehart: But this makes you feel bad?

Rob Roberts: I guess it makes me feel like I'm not a good person.

Dr. Mindy Rinehart: Rob, there are so many different kinds of eating disorders. Men and women from every walk of life suffer from them but if there's one thing that they all have in common it's low self-esteem. *Rob rolls his eyes as she gets up. She comes back with a hand-held mirror.* And it's a shame because low self-esteem can be like a fun-house mirror. It reflects back a warped and ugly image of ourselves. What do you think Cindy Crawford would look like in a fun-house mirror?

Rob Roberts: Weird? Ugly?

Dr. Mindy Rinehart: And how would the most handsome man in the world look? How would, say, Peter Jennings look in a fun-house mirror?

Rob Roberts: Ugly.

Dr. Mindy Rinehart: And how do you look in this mirror? Do you think that looks like a bad person? An unworthy person? I'll tell you what I see. I see a nice smile... I see soulful brown eyes... I see good. Now, Rob, I want you to keep looking into this mirror until you see the same things that I do.

As she walks away, Rob fixes his hair as he looks in the mirror and his hand brushes against one of his fake ears causing it to fall off. He hastily sticks it back on before she can see.

Dr. Mindy Rinehart: There's a meeting that I'd like you to attend tonight. It's every Monday, Wednesday and Friday. Now, you can talk to me anytime you want but these people are the best. They can really help you.

She hands him a piece of paper which reads:

Overeaters Anonymous 817 Fairview Rd. Costa Mesa

7PM

M - W - F

Rob Roberts: I have to go.

Dr. Mindy Rinehart: You always hurry away.

Rob Roberts: *indicating the paper* I appreciate it. And I want you to understand that I really am trying to do right.

SCENE 9

As Rob enters his apartment building his stomach growls. He pops some pills in his mouth and swallows them as he begins walking up the stairs. Sylvia Jassy is on her way down the stairs carrying a basket of laundry.

Sylvia Jassy: Hey, Rob, you didn't tell me you had a friend in the FBI.

Rob Roberts: What?

Sylvia Jassy: He's upstairs. I told him all about that strange man in the maroon car and he said he'd look in to it. *She walks down the rest of the stairs toward her apartment. Rob starts up the stairs and is stopped by the sight of Mulder at the top.*

Mulder: Afternoon, Rob.

Rob turns to go back downstairs, but Scully is coming up. Rob is trapped.

Scully: Sir, may we speak with you?

Mulder, Scully, and Rob are now in Rob's apartment with Rob seated on the couch, Scully seated closest to him in a chair and Mulder perched on a table by the wall.

Scully: Derwood Spinks has disappeared.

Mulder: His car is gone along with some personal belongings.

Scully: My partner saw Spinks in your neighborhood yesterday morning. At that time, you told Agent Mulder that you hadn't seen Mr. Spinks. Is that correct?

Rob Roberts: *He nods.* I don't even know him that well. If he was going to leave town he wouldn't come tell me about it.

Mulder: Who said he left town?

Rob Roberts: I don't know. Isn't that what you think happened?

Mulder: No, no, no. Personally, I think he's dead. I can't speak for my partner but I think that whatever it was that killed Donald Pankow also got to Mr. Derwood Spinks.

Rob Roberts: What do you mean, "whatever it was"?

Mulder: I'll let you in on a little secret. *He gets up from the edge of the table he was seated on and crouches by Rob.* We've been able to keep it pretty quiet up until now but Donald Pankow's brain was missing from his skull. My partner was able to find something that was previously undetected. It was the tip of what can only be described as a tiny shark's tooth embedded deep in the bone. I think we're looking for some kind of genetic freak-- a carnivorous predator as yet unidentified. A monster, if you will.

Rob Roberts: There's no such thing.

Mulder: Don't you believe it. This thing definitely qualifies. It has a biological imperative to eat. I think it even ate that ground chuck you threw away.

Rob Roberts: Yeah? Why?

Mulder: Because it can't kill with impunity and it knows it. It knows that the more it feeds on humans the closer it gets to getting caught but the hunger is always there. And it satisfies it any way it can.

Rob laughs nervously.

Rob Roberts: I'm sorry, but this is like good cop, insane cop.

Mulder smiles.

Rob Roberts: Why are you telling me all of this?

Mulder: I think you know why.

Scully: Thank you, Mr. Roberts. We'll contact you if we have any further questions.

Mulder: Watch out for that monster.

As they leave, Rob looks at the info for the OA meeting that Dr. Mindy Rinehart gave him.

SCENE 10

Rob enters an Overeaters Anonymous meeting of about 30 people. A woman is speaking at a podium at the front of the room.

Woman at OA: Devil's food with the white sugar frosting. It is, like, deliver me from evil.

Others laugh. She sees Rob.

Woman at OA: Come on in. Come on. *Rob nods and takes a seat.* So I baked three dozen of these for my daughter's school fund-raiser and at 3:00 in the morning the night before there they are-- all three dozen of them, lined up and calling to me. Well, you know, in the past, there'd have been a good chance I'd have gone through every single last one of them. But this night...

Rob's stomach starts to growl and as he bends over to try and calm it, a hand touches his hand on his knee. He looks up to see his landlady, Sylvia, seated next to him.

Sylvia: *quietly* Small world, huh?

Woman at OA: ...I laid in bed thinking about these meetings...

Sylvia: Is this your first time at a meeting?

Rob: Yeah.

Woman at OA: ...I got one six-ounce plain yogurt and ate it.

Applause.

Woman at OA: Thank you. Does anybody else have anything they want to share?

Sylvia: *to Rob* Do you feel up to introducing yourself? Everybody's really nice.

Woman at OA: Anyone?

Sylvia: Don't be scared; it helped me.

Rob goes up to the podium. Applause.

Rob Roberts: Uh, hi. My name is Robert Roberts. People call me Rob.

All: Hi, Rob.

Rob's speech gradually grows in passion and intensity.

Rob Roberts: I have an eating disorder. I'm definitely a meat-eater, not a vegetarian. I've always had these cravings my whole life and just... just recently, the last month or so they've just become too powerful to resist.

Sylvia: Tell us about it.

Rob Roberts: I guess it's the taste I respond to the most-- salty and juicy. *A woman in the audience nods and smiles, a man behind her nods, licks his lips and rubs his stomach.* Kind of buttery. The texture of it inside of your mouth... You know, your teeth just sink into it like this juicy cloud, and it tastes so good you don't... You don't even want to swallow it. You just want to work it around your taste buds until your eyes roll right back into your head.

He looks at the back of a man's bald head as he turns to talk to Sylvia. The man's brain appears to throb in his head. Rob closes his eyes and swallows. Everyone is now staring at him.

Rob Roberts: Anyway, it's a real problem.

SCENE 11

Later, Rob and Sylvia are coming up the steps of their building. They are both laughing.

Rob Roberts: Wait a minute. Your ex-husband did what?

Sylvia: He said I was too fat to ride in his sports car-- that I'd just mess up the springs. So I sat on the hood and I bounced.

They laugh.

Sylvia: And I didn't stop until the police showed up. They sided with me.

They both laugh some more.

Rob Roberts: Hey, thank you, Sylvia.

Sylvia: Good night, Rob.

Rob Roberts: Good night, Sylvia.

Sylvia closes her door and Rob starts toward his apartment, but then his stomach growls. He struggles, then goes reluctantly back to Sylvia's door and knocks and removes his teeth.

Sylvia: *Inside the apartment* I'll be right there.

SCENE 12

Next morning. Garbage truck arrives and picks up the garbage. Sylvia's body falls into the truck as Rob watches. Rob, with a towel in his hand, picks up a baseball bat with Dr. Spinks etched on it, goes out of his apartment, closes the door, then breaks in yelling and trashes the place.

Man: *voice* What the hell is going on?!

Rob Roberts: Oh, my God! Call the police!

Woman: *voice* Is everything okay?

Later, Mulder and Scully are investigating the "crime scene." Mulder looks at the baseball bat.

Mulder: Mr. Derwood Spinks. Alive and well. *Rob nods. Mulder walks over and sits next to Rob on the couch.* I'm confused, Rob. Was he helping you redecorate?

Rob Roberts: I lied to you before.

Scully: About what?

Rob Roberts: Derwood was... was coming from my place the morning you saw him. He said if I spoke to you, he'd kill me.

Scully: What didn't he want you to tell us?

Rob Roberts: Last Friday night he hung out while I was cleaning out the freezer. He told me to go home. He said he'd finish up. I didn't know why the hell he was being so nice to me, but... when I got home I realized I had the key to the dumpster. And when I drove back... I saw him cleaning up all this blood.

Mulder: You must have been very scared.

Rob Roberts: I was. But you know, I should have... told the truth from the start.

Mulder shows Rob a picture of the guy who was in the maroon car who looks just like David Duchovny. The brochure says:

Steve Kiziak Private Investigator Surveillance A Specialty

Mulder: Do you recognize this guy?

Rob Roberts: No.

Mulder: He's a private eye. Sylvia Jassy's ex-husband hired him to spy on her. But now this Steve Kiziak has gone missing.

Scully: He was last seen parked outside your apartment. You didn't notice him?

Rob Roberts: No, I didn't notice anything.

Mulder: Well, maybe we should check with Sylvia again.

Rob Roberts: I don't think she's home.

Mulder: Well, we'll track her down. *He gets up to leave with Scully. As he closes the door behind him, he says ...* Don't worry, Rob, it won't be long now.

SCENE 13

Rob's apartment. Rob is frantically packing. Dr. Mindy Rinehart enters the apartment.

Dr. Mindy Rinehart: Oh, my God. Rob, what happened?

Rob Roberts: It's a long story. What do you want?

Dr. Mindy Rinehart: I, uh, I was in the neighborhood and I thought I'd say hi.

Rob Roberts: Hi.

Dr. Mindy Rinehart: Rob, are you all right? Did you do this?

Rob Roberts: No. Derwood Spinks did this. You know, he's the one who... like I said, it's a long story.

Dr. Mindy Rinehart: Where are you going?

Rob Roberts: To a friend's house. I have to leave, actually. As in now.

Dr. Mindy Rinehart: Are you sure you're all right? You're not feeling...?

Rob Roberts: Yes, absolutely. I'm-I'm fine, you know?

Dr. Mindy Rinehart: It's just that when you came to see me yesterday I sensed that there were things that you wanted to talk about but couldn't.

Rob Roberts: That was yesterday.

Dr. Mindy Rinehart: Well, can we talk about them now?

Rob Roberts: Look, let me stop you right there, okay? You don't have to worry about me anymore. As of... *looks at his watch ...* as of 10:38 a.m, I am no longer employed by the Lucky Boy Corporation. I quit.

Dr. Mindy Rinehart: Rob, I'm here as a friend.

Rob Roberts: Well, then consider me cured. I had a breakthrough last night.

Dr. Mindy Rinehart: Did you attend the OA. meeting?

Rob Roberts: Yeah.

Dr. Mindy Rinehart: How did it go?

Rob Roberts: It was a complete and utter waste of my time.

Dr. Mindy Rinehart: I'm sorry you felt that way.

Rob Roberts: So they're a bunch of fat people. So what? Maybe they've got what you would call a biological imperative to eat too much. Did you ever think of that? Did you? You know, maybe I've got a biological imperative, too. So why is that such a bad thing?! Like the world's going to end? That is biology. You can't fight biology. You can't.

Dr. Mindy Rinehart: Sounds like you're saying you're tired of feeling guilty.

Rob Roberts: Bingo. I am sick and tired of pretending that I'm something that I'm not.

Dr. Mindy Rinehart: You killed that man, didn't you?

Rob, on his way out, pauses and locks the door.

Rob Roberts: What did you just say?

Dr. Mindy Rinehart: That's why you feel so guilty, isn't it? Can you tell me why you did it?

Rob Roberts: Who have you been talking to?

Dr. Mindy Rinehart: No one. I realized it after our last session.

Rob Roberts: You spoke to the FBI, didn't you?

Dr. Mindy Rinehart: I haven't spoken to anyone and I won't without your permission but I am here to ask you to turn yourself in. I want you to get the help that you need.

There is the sound of a siren blaring in distance. Rob rushes to the window and peers anxiously through the blinds.

Rob Roberts: You don't know what the hell you're talking about.

Dr. Mindy Rinehart: Yes, I do, Rob.

Rob Roberts: No, you don't! You said... you don't believe in monsters, right? How about... now?

Rob pulls off his wig. MINDY starts to back away from him.

Rob Roberts: How about... now?

He pulls off his fake ears and teeth.

Rob Roberts: Do you believe in monsters?

He hisses, bares his pointy teeth and grabs her by the throat. After a second, she touches his cheek with her hand.

Dr. Mindy Rinehart: You poor man. What you must go through.

Mulder and Scully burst in the door.

Scully: Oh, my God.

Mulder: Step away, Rob. Step away.

Scully: Dr. Rinehart, step away from him.

Dr. Mindy Rinehart: Don't hurt him.

Mulder: Rob, we tracked Sylvia down on the way to the landfill. You just can't stop yourself, can you? Get on the floor. Rob, get on the floor.

Dr. Mindy Rinehart: Rob... Be that good person I know you mean to be.

Rob turns and charges Mulder. Mulder fires two rounds into his chest. Rob falls, gasping. MINDY screams and rushes to him, kneeling over him.

Dr. Mindy Rinehart: Why?

Rob Roberts: I can't be something I'm not.

Screen shows Dr. Rinehart, Mulder and Scully leaning over looking at him. The scene wavers as Rob loses consciousness then it fades to black.

THE END

Millenium

Written by Vince Gilligan and Frank Spotnitz Directed by Thomas J Wright Originally aired 28/11/99

Main Cast - David Duchovny and Gillian Anderson

Recurring Cast - Mitch Pileggi *A.D Skinner*

Guest Cast - Dick Clark *Himself*, Michael Dempsey *Sheriff*, William Forward *Funeral Director*, Colby French *Deputy*, Lance Henrikson *Frank Black*, Marilyn McIntyre *Mrs.Crouch*, Eulan Middlebrooks *Young Officer*, Mike Johnson *Holmes Osbourne*, Stephen Ramsay *First Agent*, Octavia L Spencer *Nurse Octavia*, Brittany Tiplady *Jordan Black*, Romy Walthall *Second Agent*, Moné Walton *Coroner*

Tagline - "The Truth is Out There" *Mulder and Scully enlist criminal profiler Frank Black to help prevent members of the Millennium Group from attaining an Armageddon new year.*

SCENE 1 - TALLAHASSEE, FLORIDA, DECEMBER 21, 1999

Funeral parlor. After a service. A few mourners have stayed to talk to the grieving Widow.

Woman: We're so sorry, Mrs. Crouch. If there's anything we can do for you, anything, you just let us know.

Widow: Thank you so much. It would have meant a lot to him. I'm sorry. Thank you. *embracing the woman*
Thank you for coming.

The mourners leave. A Man, clean cut, about 50 comes over to the Widow.

Man: Mrs. Crouch? I'm sorry for your loss.

Widow: Thank you. Mr ...

Man: Johnson. I worked briefly with your husband. I was impressed by him. Very much so.

Widow: Thank you.

Man: I'm sorry.

The Man leaves. The Widow looks at the coffin. The Funeral Director locks the door and comes to stand next to the Widow.

Widow: *to the coffin, sadly* Hell of a Christmas, Raymond.

Funeral Director: He's at peace now. That's one small comfort to be drawn.

Widow: Didn't even leave a note.

The Widow leaves. The Funeral Director turns out the lights, closes the doors and leaves also. The Man steps out from where he's been hiding behind another door. He goes to the coffin and opens it. Very dead guy inside the coffin. He removes his own jacket and shirt and drops them to the floor all while praying softly.

Man: I am the resurrection and the life. He that believeth in me, though he were dead yet shall he live and whosoever liveth and believeth in me shall never die. I am the resurrection and the life. He that believeth in me, though he were dead yet shall he live and whosoever liveth and believeth in me, shall never die. I am the resurrection and the life.

He begins undressing the body in the coffin, having to struggle to get the sleeves off the man's stiff arms. He removes the man's FBI tie tack and holds it in his teeth as he removes the dead man's shirt.

Man: He that believeth in me... though he were dead yet shall he live and whosoever liveth and believeth in me...shall never die. I am the resurrection and the life. He that believeth in me... though he were dead yet shall he live...

He now has the body down to an undershirt. He places a lighted cell phone in the dead man's hand.

Man: ... whosoever liveth and believeth in me shall never die. He that believeth in me... though he were dead yet shall he live.

He closes the lid of the coffin and leaves.

Cut to DECEMBER 29, 1999

Graveyard at night. Sound of thunder rumbling, rain falling. The Man from the funeral parlor, now wearing the clothing he removed from the dead man, including the FBI tie tack, is sitting in his car watching one of the graves. He has a cell phone sitting on the seat beside him. It rings. Instead of answering it, he gets a shovel from the trunk and goes over to the grave. Sound of the ringing cell phone continues.

Opening Credits.

SCENE 2 - DECEMBER 30, 1999

Graveyard. Area around the gravesite is a crime scene. Scully pulls up alone, gets out and shows her badge.

Young Cop: Thank you, ma'am.

Scully pulls the police tape up, ducks under it and starts to walk towards a grave. She is stopped by the Funeral Director. He is slightly upset.

Funeral Director: Are you with the FBI, too?

Scully: Yes, sir.

Funeral Director: Look. I know my job. The man was deceased.

Scully: I'm sorry?

Funeral Director: I understand that he was one of your own -- but these rumours I'm hearing that I put a living human being into the ground... You people better get your facts straight real fast.

Scully, with a resigned look on her face, goes over to the open grave. Mulder, wearing rubber-soled shoes is inside the grave looking at the now empty coffin. Conversation is friendly bantering.

Scully: Mulder, have you been spreading rumours?

Mulder: Why? You hear any good ones lately?

Scully: Not particularly. So what do you have here?

Mulder: Merry Christmas, by the way, Scully.

Scully: Thank you. Merry Christmas to you, too.

Mulder: Grave robbery with a twist. Check out the headliner, Scully.

He lifts the lid and shows that the headliner in the coffin has been torn as if by fingernails.

Scully: It looks like someone on the inside was trying to get out.

Mulder: Indeed it does. To answer your question -- no, I haven't been spreading any rumours. The local PD's been doing a pretty good job of that ever since they matched the fingerprints of the dead man to these. And to those up there on that headstone. There's a big juicy handprint on the back. *Scully looks. Head stone for Raymond Crouch. Indeed there is a hand print. Mulder climbs out of the grave.*

Scully: What about the person or persons who did the digging?

Mulder: Well, got one pile of dirt. I'm guessing one man with a shovel. Other than that last night's rain hasn't left us much to go on. Well, go ahead, Scully, naysay me. The body of an FBI agent gets disinterred only to climb out on its own and disappear into the Yuletide night.

Scully: *slight smile* See, you had me up until there.

Mulder: Did I?

Scully: I think it's what you said before. I think it's a grave robbery with a twist. You've got the fingerprints and the torn casket liner. Most likely it's rigged evidence that's been faked by whoever exhumed the body.

Mulder: Faked for what effect?

Scully: Publicity ... fear ... rumours ... I mean, I don't know what specific effect, but nonetheless it's ... *notices Mulder looking down at the ground* What?

There is a faint red ring around the gravesite.

Mulder: Looks like blood.

SCENE 3

The Man from the funeral parlor is driving a pickup truck on a rural highway. He is alone in the cab.

Man: And whosoever believeth and liveth in me shall never die. I am the resurrection and the life. He that believeth in me, though He be dead, yet shall he live and whosoever believeth and Liveth in me shall never die.

There is a thumping sound. In the rear view mirror he sees a hand reaching up from the bed of the truck. He continues praying, a little more intensely now.

Man: I am the resurrection and the life. He that believeth in me, though He be dead, yet shall he live and whosoever believeth and Liveth in me shall never die. I am the resurrection and the life.

He passes a Georgia road sign, highway 121.

SCENE 4 - FBI HEADQUARTERS, WASHINGTON, DC

Skinner's office. Skinner, Scully, Mulder and three other team members are sitting at Skinner's conference table looking at files and photos. Scully opens a file with a picture of the man from the coffin.

Scully: Special Agent Raymond Crouch, Age 56, married, no children. After a sterling 21-year career with the Bureau, he retired in 1993. And, then earlier this month, he was found in the garage of his Tallahassee home, service weapon in hand.

She holds up a photo of the man slumped against the wall, gunshot to the chest.

Skinner: Definitely self-inflicted?

Scully: I read over the report and there's no indication otherwise.

Skinner: How about a motive for the grave robberies?

Male Agent: We've gone through all the cases Crouch had a hand in. He doesn't seem to have made any enemies.

Female Agent: Same thing with his personal life. No large debts, no feuds with neighbors, never a bad word against him.

Skinner: Nothing stands out?

Mulder: Should something stand out?

Skinner: Agent Mulder, what's your take on this?

Mulder: Well, only that I don't think it was grave robbery per se. *Pause. He and Scully both look down. Here it comes.* It was necromancy.

The other agents are uncomfortable.

Mulder: The summoning of the dead. It's a form of magic dating back to primitive Shamanism with a long tradition in the Christian church. Through it, the dead are brought back to life for the purposes of divulging arcane knowledge or performing ritual tasks.

Male Agent: So, that's what this wacko thought he was doing? Raising the dead?

Mulder: No, that's what he was doing. *shows picture* This is a, uh... that's a magic circle drawn in goat's blood. The rain washed most of it away. The blood attracts the spirits of the undead while the circle focuses the necromancer's power while protecting him from the spirits that he's conjuring.

Male Agent: *not believing* Okay.

Mulder: He may also desire to wear the clothes of the dead man to create a bond between them. You would not want to be this man's dry cleaner.

Scully: Obviously, there are clear ritualistic elements to this crime. But the question is why were they directed at Raymond Crouch?

Mulder: That is the question.

Skinner: Well, let's come up with an answer.

The agents get up and gather files and photos.

Skinner: Mulder, Scully, a word, please.

The other three agents leave the room.

Skinner: Necromancy aside ... this magic circle you mentioned -- what if it looked something like this?

Skinner hands them a picture of a snake eating its own tail. Same symbol tattooed on Scully's back in Never Again, season 4.

Mulder: It's an ouroboros ... Possibly. Definitely a mystical symbol. The alchemists favored it. They believe that it represented all of existence.

Skinner: I'm thinking more the Millennium Group. It was their symbol as well. Are you familiar with them?

Scully: Yes, somewhat. They were former FBI agents who offered consulting services to law enforcement. Somehow, they fell into disrepute.

Skinner: They operated in extreme secrecy. Rumours abounded that they had their own agenda which was less than altruistic if not improper or illegal.

Mulder: And that it was, in fact, a cult based upon Judeo-Christian "Endtime" prophecies concerning the coming millennium. Was Raymond Crouch a member?

Skinner: I can't seem to find out. Apparently the group dissolved several months ago. They left no paper trail -- nothing. However ... I do have three other grave desecrations all within the last six months. Long Island ... Northern California, Arizona. All three graves contained the bodies of former FBI agents. All three were recent suicides.

Skinner hands them three more pictures of open graves with red circles drawn in the dirt around them.

Mulder: How long were you going to sit on this?

Skinner: Owing to the Millennium Group's former ties with the Bureau this matter is ... sensitive, to say the least. Investigate them. Keep a low profile.

Mulder: I think I know where to start.

SCENE 5 - HARTWELL PSYCHIATRIC HOSPITAL, WOODBRIDGE, VIRGINIA

Entrance to a locked area of the hospital. Mulder and Scully are getting visitor passes from a guard.

Scully: How well do you know this man?

Mulder: Only by reputation. He left, um, Vi-Cap before I got there. But he's been called the greatest criminal profiler that Quantico ever produced.

Scully: What's he doing here?

As they enter the hallway, they pass an older, smiling, not sane man.

Mulder: *to the man* Good morning. *smiles as the actor playing the OLD Man says something. Then turns back to Scully as they walk down the hall* Apparently, he checked himself in for a 30 day observation. I gather the last few years haven't been very kind to him. If there's anybody that can tell us about the Millennium Group, it's him. He used to consult for them. Later, he fought to bring them down at the expense of his own career and reputation.

Scully: Single-minded.

Mulder: Yeah.

Scully: Sounds like someone I know.

They enter a room. A man, Frank Black, is watching a football game.

TV Announcer: ... 12 yard line and they are threatening ... pounding on the door of Boston College.

Mulder: Frank Black?

Frank Black turns and looks up at them. Mulder shows his badge.

Mulder: Hi, my name is, uh, Fox Mulder. This is my partner, Dana Scully. It's a pleasure to meet you. Do you mind if we sit down?

TV Announcer: Higgins tries the middle and he gets ... nowhere. Running into the grey wall of Boston.

Frank Black looks back to the TV. Not waiting for response, Mulder and Scully sit. Frank Black closes his eyes briefly and sighs.

Mulder: Who's playing?

Frank Black: Uh, it's Notre Dame and Boston College.

Mulder: Ah, the Fighting Irish and the Golden Eagles, huh?

Frank Black: What can I do for you, agents?

Scully looks at Mulder.

Mulder: Well, we're working on a case that, uh, we feel that you might have some particular insight into -- the deaths of four FBI agents. Do you recognize these men?

Mulder shows him photos of the four men. Frank Black glances at them, then back to the TV.

Frank Black: I do.

Pause.

Scully: All four committed suicide in the last six months. All were exhumed from their graves in a ritual desecration. They were members of the Millennium Group. Is that correct?

Frank Black nods.

Scully: Sir, we've been having a really difficult time gleaning any information whatsoever about the group ... about its membership, its practices ... I believe you can help us.

Frank Black: No, thank you. I'm retired. I think you can tell by the circumstances that I'm trying to put my life back together. I can't get involved in this.

Mulder: We're not asking you to get involved. I'm just asking you to take a look at the case file.

Frank Black: No, thank you.

Mulder: Mr. Black, the day after tomorrow is January 1, 2000. That's the significant date for these people. That doesn't leave us much time. Don't you want to see them stopped?

Frank Black, uncomfortable, ignores him, stares at the TV. Disappointed, Mulder gathers the pictures.

Mulder: Well, Mr. Black, you are not what I was expecting.

Frank Black: Agent Mulder...

Mulder: Yes.

Frank Black: It's first and 18. Just let me watch this game in peace.

Mulder looks up at the football game. The score is 7 to 7, 3rd and 10.

Mulder: *not happy* It's third and ten. It's third and ten, Notre Dame.

Frank Black: Happy New Year.

Mulder: *really not happy* Same to you.
Mulder and Scully leave.

SCENE 6 - RURAL MARYLAND , 11:21 PM

The Man from the funeral parlor and the graveyard is fixing a flat tire on his truck. A Deputy stops and walks over with a flashlight.

Deputy: Evening.

Man: Hi.

Deputy: Could I, uh, give you a hand?

Man: Oh, no. I'm about done, but thanks. Guess I ran over a nail or something.

Deputy: *aiming the flashlight* Well, I can help you see, at least.

Man: Yeah, I've been driving all night. Be good to get home.

Deputy: I hear you.

The Deputy sniffs the air.

Deputy: Man... Whew. What is that?

Man: *looking around* Oh, yeah. I think a deer maybe must've died out there in the woods.

The Deputy hears flies buzzing. He looks suspiciously at the bed of the truck.

Deputy: Sir? What's in the truck?

Man: Nothing.

Deputy: Mind if I take a look?

Man: *still holding the tire iron* There's nothing in there, so...

Deputy: Drop that and take two steps back. Drop it.

The Man drops the tire iron. The Deputy walks toward the truck. Sound of flies buzzing gets louder. The Man sprinkles a ring of white stuff around himself on the ground

Man: *quietly* He who believeth in me, though he be dead, yet shall he live and whosoever believeth and liveth in me shall never die. I am the resurrection and the life.

The Deputy looks in the bed of the truck, sees the dead man from the teaser, then turns back to the Man who is still praying.

Deputy: Oh, Lord! Stand up there! Stand up! Let me see your hands.

Man: I am the resurrection...

Deputy: What?

Man: He who believeth in me, though...

Deputy: Speak up!

The body rises out of the bed of the truck and attacks the Deputy. The Deputy screams. The Man continues praying inside the circle.

SCENE 7 - DECEMBER 31, 1999, 7:32 AM

Next morning on the rural Maryland highway. Crime scene. The Rice County Sheriff Deputy's car is still parked on the scene. Lots of law enforcement. Scully walks over to where Mulder is looking at the ring of white stuff that the Man sprinkled.

Scully: Hey. *Mulder doesn't look up* I've got the men concentrating on the woods.

Mulder: Our necromancer was definitely here. *he rubs the white stuff between his gloved fingers, stands up and licks it* It's salt. Heavy magic.

Scully: Well, if you're going to tell me that he, uh, stopped by the side of the road to raise the dead, which I hope you're not, I've got two things to say to you. One is that his previous circles were made of blood, not salt, and two...

Mulder: And they were large enough to contain a body. This is just a protective circle. It's just big enough for one man to stand inside.

Scully: Protecting himself against what?

They look down at a patch of bloody ground.

Mulder: Whatever it was that did that.

Sheriff: Agents! Over here!

Mulder and Scully run over to where the Sheriff has found something.

Sheriff: I saw a lump in the ground.

It is the body of the Deputy.

Sheriff: My God...

Mulder: Bite marks. They look human.

Scully: More salt.

The Deputy's mouth is sealed with two huge staples and is packed with salt. Mulder pulls a piece of paper out of the Deputy's mouth and unrolls and reads it. It is hand written in red.

Mulder: *reading* "I am he that liveth and was dead; and, behold, I am alive for evermore, amen; And have the keys of hell and of death."

Young Cop Who Knows The Bible: Book of Revelation chapter one, verse 18.

Mulder: Go Fighting Irish.

Scully looks at him.

SCENE 8

In the psychiatric hospital. Mulder drops the paper from the Deputy's mouth on a table in front of Frank Black.

Mulder: First and 18. It's not football, it's Revelations. You wanted to tell us something, Frank. Why don't you just come out and say it?

Frank Black: I don't know what you're talking about. I told you, I cannot get involved in this.

Mulder: Right, so you'll occasionally drop the little arcane hint? A police officer was murdered, Frank. Why do you want to play around? Your denial's a sign that you obviously know something about that. You knew that we'd find this. What are you afraid of?

Scully has entered.

Scully: Losing your daughter. You're in a custody battle with the parents of your late wife. I just spoke with your doctor. That's why you're here.

Frank Black: They claimed I was an unfit father, that I was obsessed with conspiracy, the end of the world, that my work meant more to me than my daughter, Jordan. The thing is ... they were right.

Scully: And so you retired.

Frank Black: I will sell insurance. I'll do whatever it takes. I'll get well and I'll jump through whatever hoops they want, but I will not mention the Millennium Group again.

Mulder: But you obviously want to help. You ... dropped that clue on us. Look, Frank, nobody needs to know about this. We're just three people sitting around talking.

Later, the three are sitting at the table looking at a file, #X-120898. Agent Raymond Crouch's picture is taken out of the file and added to a pile on the table.

Frank Black: The Book of Revelation describes the end of the physical world in a battle between heaven and hell ... Good against Evil. The Millennium Group believed that that time was upon us. These four represent a schism in the group. *Frank indicates the pictures of the four dead men laid out on the table.* They believe that for the end time to come, as it must that man must take an active hand in bringing that about.

Scully: And to that end, they committed suicide.

Frank Black: Yeah.

Mulder: With the express purpose of being brought back to life. The Four Horsemen of the Apocalypse. These four men bring with them war, pestilence, famine and death.

Frank Black: So that all the dead of the earth will arise -- Armageddon. It must begin with the dawn of the millennium ... or not at all. That's what they believe. The man you're looking for -- your necromancer -- he exhumed these men in accordance with their wishes.

Mulder: So is he a member of the Millennium Group as well?

Frank Black: No, they sought him out. He believes he's doing God's work but he's mistaken.

Scully: Could you tell us a little bit more about this man?

Frank Black: He's a white male, 45 to 50. He's a religious man, no police record ... no fulfilling relationship. You would pass him without giving him a glance.

Mulder: So this is the one event that'll give his life meaning.

Frank Black: Yeah. He needs privacy for this. He'll live alone ... possibly in the house he grew up in. Most likely it's a large rural property away from prying eyes. He'll own a truck or a van. He needs it to transport the bodies. There'll be high fences, "No Trespassing" signs. It's a solitary existence. He's worked around death all his life in some capacity -- a funeral parlor or a cemetery. Death comforts him.

As Frank Black speaks we see the camera panning across exactly what he is describing - the Man's house. A large chain-link fence surrounds the property. He is apparently a taxidermist working on a fox-like animal's eye. He is watching a news report on the missing Deputy.

TV News Announcer: A Rice County sheriff's deputy...

Frank Black: ... He took great care in burying the deputy and preparing the body despite the fact that he feared being caught. He stapled the lips, sealed the mouth shut. It was to prevent the man from coming back to life. He believes, that if disturbed the deputy will rise from the dead. It's too soon for that, which is why when he realizes that the deputy has been discovered he'll feel a need to take action. He'll return to the body the first chance he gets.

Scully: Rice County morgue.

Frank Black: I think you'll catch him there.

Mulder: These four members of the Millennium Group ... the ones that "truly liveth who were dead." These are the ones we have to catch.

Scully gives a look.

Nurse: Mr. Black?

Frank Black: Yeah?

Nurse: You've got a phone call. I think it might be your daughter.

Frank Black: Thank you. *he smiles warmly* My daughter. Excuse me.

Frank Black leaves the room. Scully looks down for a moment, then she and Mulder share a look and go back to the hospital entrance.

Scully: Mulder, you're telling me it's more important to track down four dead bodies than one live murderer.

Mulder: He's not our murderer, and those four dead bodies aren't dead and the millennium is ... *looks at his watch* ... 14 hours away.

The door buzzes for them as they exit the hall.

Scully: Mulder, those people, even when they were alive mangled biblical prophecy to the extent that it's unrecognizable. The year 2000 is just their artificial deadline and besides, 2001 is actually the start of the new millennium.

Mulder: *slight smile* Nobody likes a math geek, Scully.

Scully: Anyway, I think that Frank's profile is sound.

Mulder: I do, too.

Scully: And I think with it we have our best chance of finding this necromancer, as you call him. So I am going down to the county morgue.

Mulder: I absolutely think you should.

Scully: And what are you going to do?

Mulder: Follow the profile. The deputy was killed on a road that connects from the north with no major highway. I'm thinking our necromancer lives nearby. I'm going to do a rundown on all single landowners in the area see where the bodies are buried, since we all ... Oh, Scully, will you do me a favor? Don't let anybody remove the staples from the deputy's mouth, okay? Please? Just humor me. Thanks.

SCENE 9 - RICE COUNTY MORGUE, 10:32 AM

Morgue. The Coroner is removing the staples from the Deputy's mouth and speaking into a recorder.

Coroner: Proceeding with the visual examination of the mouth.

She pulls the Deputy's mouth open and salt slowly spills out. The phone rings. She is irritated at being interrupted.

Coroner: Geez.

The answering machine clicks on. The Coroner continues with her examination.

Coroner: What appears to be salt is packed into the victim's mouth.

Faintly, we hear Scully's voice leaving a message.

Coroner: God only knows why. I'm removing it.

She removes several spoonfuls of salt from the Deputy's mouth. The phone rings again. She goes into the office and listens to the answering machine.

Answering Machine: This is the Rice County morgue. No one can come to the phone.

Scully's Voice: This is Agent Dana Scully with the FBI. Please do not autopsy the murder victim that was brought in earlier -- the sheriff's deputy. If you've already started, stop now. I'll be there shortly and I'll explain when I arrive.

During the message we see movement through the window behind the Coroner. The machine beeps as the message ends. The Coroner turns and screams as the Deputy, now risen from the dead, attacks her. The phone is knocked off the hook.

Short time later. Scully enters the morgue cautiously. Three dead people waiting on tables. Busy morgue.

Scully: Hello?

She unholsters her gun and enters the office. The phone is dangling off the hook making that loud tone that phones make when you leave them off the hook for a couple of minutes. Blood and the Coroner's broken goggles are on the floor. Scully follows a trail of blood into an adjoining room. The Coroner is lying against the wall covered in blood and bite marks. She is hurt badly, gasping and choking. Scully goes to check her pulse, but then turns to see the Man standing in the doorway. Scully aims her gun at him, but then turns to see the should-be-dead Deputy attacking her. She fires three shots into the Deputy's chest. The shots have no effect and he comes closer. Then her gun is knocked out of her hands and lands at the feet of the Man who is still standing in the doorway. He looks down at the gun.

SCENE 10

Morgue. Later. EMTs and police are swarming around the place. They are loading the wounded Coroner onto an ambulance as Skinner enters.

Skinner: Where is she?

Sheriff: *pointing inside* On the right.

Skinner enters the morgue and lifts up the corner of a sheet covering a dead body on the floor. It is the Deputy, really dead now. Scully comes up behind him.

Scully: Sir?

Skinner looks at the bite marks on Scully's neck. She doesn't appear to be hurt badly, but is very tired.

Skinner: How are you feeling?

Scully: All things considered...?

Skinner: What the hell happened here? Who is that man?

Scully: The Sheriff's Deputy. The man we found this morning. He was dead and then, somehow, he wasn't. He attacked me.

Skinner: You shot him?

Scully: Three rounds center-of-mass into his chest. No effect.

Skinner: There's a gunshot wound to his head as well.

Scully: Yeah, this man, uh, Mulder calls a "necromancer," our suspect, he was here, too. He fired that shot with my gun. He saved me. I have no idea why. He got away but I was in no shape to follow. Look, sir, I can't even begin to offer an explanation for what happened but I have to say it is exactly what Mulder feared.

Skinner: Yeah, which is why I would like to talk to him. Why isn't he answering his phone?

Scully looks concerned.

SCENE 11

Rural area. Mulder arrives at the Man's fenced in house. He crosses the name Mark Johnson off of a list on a sheet of paper. It was number 10 on the list, all the others above it crossed off, leaving the names Fred Keenan and Lee Montana as numbers 11 and 12. The other names we can see are Erik Haas, Shane Hammond and Gary Hashimoto. Mulder tries to make a call, but his cell phone registers No Service.

Mulder: Welcome to the boondocks.

Mulder gets out of the car and goes to the fence. He looks over at the trash cans, one marked with the name "Johnson." He opens the can and finds a large empty bag that once contained 50 pounds of "Kosher Salt." He takes a handful of salt from the bottom of the bag and puts it into his pocket. He looks at the lock on the fence, then climbs over the fence.

Cut to

The Man is driving and singing to himself. He checks his watch.

Man: *singing* In the sweet by and by, we will meet on that beautiful shore.

Cut to

Mulder picks the lock on the front door and enters the house. He looks around at all the stuffed wild animals then goes to the basement door. It is heavily barricaded with boards.

Outside, the Man pulls up behind Mulder's car.

Inside, Mulder removes boards from the door, opens it and turns on his flashlight. He goes down into the basement, which has a dirt floor. Very creepy. Suddenly, a hand reaches up out of the dirt, then another and another until four zombie-like men have risen from the dirt. Mulder spins in a circle flashing his light on the men in shock. He turns and sees the Man standing in the doorway at the top of the stairs. One of the dead men attack Mulder, sending him crashing against the bottom of the stairs. The Man closes and blocks the door as Mulder runs upstairs.

Mulder: yelling Open the door! Open the door! Open it! Let me out! Let me out!

The Man winces as he hears five gunshots fired in the basement.

SCENE 12 - 9:17 PM

At the psychiatric hospital. Scully, very worried, is talking to Frank Black.

Frank Black: I haven't heard from him. He didn't go to the morgue with you?

Scully: No, he went looking for our suspect's home. No one's been able to contact him since. I've got task force agents canvassing the northwestern Maryland area but it's a large territory to cover and we're running out of time. Sir, I'm just afraid that Mulder may have found what he's looking for. I need your help in finding him.

Frank Black: Now, you respected my reasons in the past, Agent Scully. Please respect them now.

Scully: I'm not sure that I really understand your reasons, sir, and I'm starting to wonder what this is all about and how much you know about it. Mulder mentioned the four Millennium members who "liveth and were dead." Now, this morning in the morgue, I saw what he was talking about.

Frank Black: You did?

Scully: One of them attacked me.

Frank Black: I'm sorry.

Scully: Now, as crazy as this sounds, I have to ask. Do you believe that the Millennium Group is actually capable of bringing about the Endtime? Armageddon?

Frank Black: I understand their beliefs. I've spent years trying to unravel them, make sense of them. Doesn't mean I believe them myself.

Scully: But what if it were true? Good and evil -- which would prevail?

Frank Black: I'm sorry.

Dejected, Scully leaves. Frank Black looks up at the Nurse.

Frank Black: Octavia, I'm going to check myself out.

Nurse: You'd like a day pass?

Frank Black: I won't be coming back.

SCENE 13

Basement of the Man's house. Mulder has his panic face on. He is standing inside a small circle of salt. His right arm is badly wounded. Sounds of growling are coming from all sides of the room.

Outside, the Man is sitting against the side of the house. He hears footsteps and goes to see who it is.

Man: Who's there?

Frank Black: It's me.

Man: *amazed and delighted* You came.

Frank Black: I almost didn't.

Man: We'd given up on you. Thank God. Thank God. There's someone in the basement ... policeman. He killed one of the members. Shot him in the head. But you're here. Now we'll have four.

Frank Black: I'm here.

Frank Black and the Man enter the house.

Man: I can't tell you how happy I am. You were meant to be the fourth. I always knew that. I'd so hoped you'd come around.

Frank Black: I didn't want to. The man in the basement? I told him how to find this place.

Man: You ... why?

Frank Black: I was trying to walk the straight and narrow. Leave the Millennium Group behind. But I know I can't do that anymore. Now that I know you've succeeded.

Man: You didn't believe the dead would arise?

Frank Black: No.

Man: You see what the future holds, Frank. You know you can't run from it.

Frank Black: No, I can't run.

Man: You've paid so dearly. They've taken your daughter from you. Murdered your wife ... there's no justice in this world.

The Man removes a gun from a drawer and places it on the desk.

Man: But there will be in the next.

The clock reads 10:13.

Man: The hour's near. Are you ready, Frank?

Frank Black: *picking up the gun* I'm ready.

Frank checks the gun, it's full with 6 bullets.

Man: I am the resurrection and the life. He that believeth in me, though he were dead...

Frank Black: ... yet shall he live. Whosoever liveth and believeth in me shall never die.

Frank Black surprises the Man by shoving the gun against the Man's chest.

Cut to

Scully driving. It is dark and raining. Her phone rings.

Scully: *on phone* Scully.

Skinner: *on phone* This is Skinner. We back-checked Frank Black as you asked.

Scully: *on phone* And?

Skinner: *on phone* He took no calls at Hartwell Psychiatric other than from his daughter, but the staff took messages including one from a Rice County number.

Scully: Rice County? That's where I am right now.

Skinner: *on phone* We ran the phone records for Agent Crouch and the other desecration victims. All four received calls from this same number in weeks before their deaths.

Scully: I'm going to need an address.

Cut to

Back at the Man's house. Frank Black is tying the Man to the chair with duct tape.

Man: *desperate* Don't do this. I'm begging you, please. You know what the world is. Evil goes unpunished. The good suffer. There's no future here but uncertainty and pain. Let the judgment come! You're damning yourself, Frank!

Frank Black pulls the board away from the basement door and cautiously enters the basement.

Frank Black: Agent Mulder? Can you hear me? Agent Mulder?

Mulder: *scared* Yeah ... I'm down here. They're all around.

Frank Black lights a flare and throws it down showing Mulder still standing in his little circle and Dead Guy #1, really dead now, shot in the head, on the ground in front of him. He lights another flare and tosses it down.

Mulder: You armed?

Frank Black: *taking out the gun* Oh, yeah.

Mulder: Shoot for the head. That seems to stop 'em. There's three more of 'em.

Frank Black: Where?

Mulder: I don't know. They're hiding.

Frank Black comes down the stairs. He turns and sees Dead Guy #2 running at him. He shoots it three times in the head and it falls, really dead. Another one hisses.

Cut to

Scully driving. She glances down at a map.

Cut to

Basement. Mulder is sitting on the ground.

Frank Black: Mulder, can you get up?

Mulder: Yeah, I think so.

Mulder starts to get up. Mulder sees another one attacking them.

Mulder: Look out!

Growling, the Dead Guy #3 attacks Frank Black pushing him to the floor and trying to bite him.

Outside, Scully has arrived. She gets out of her car and starts to pick the lock on the gate.

In the basement, Mulder shoots Dead Guy #3 twice in the head. It falls off of Frank Black, really dead.

Outside, Scully opens the gate.

In the basement, Mulder is helping Frank Black sit up when the final dead guy breaks the wall and enters the room. Mulder fires at him, but the clip is empty. Dead Guy #4 hisses and comes toward them, but Scully, who has come down the stairs shoots him three times in the head and he also falls really dead.

SCENE 14

Hospital waiting room. Dick Clark's Rocking New Year's Eve is on the television. Frank Black is watching it.

Dick Clark: There's another shot of that millennium crystal ball all lit up. They're getting ready to bring in the New Year. Boy, are they packed in tonight. The body heat alone is keeping them warm. And look at them -- all the way up past 52nd street. That is that X-shaped thing I was talking about before. This is Times Square -- the crossroads of the world...

Scully: Mr. Black.

Frank Black: Hi.

Scully: Mike Johnson's been taken for psychiatric evaluation. He'll be put under suicide watch just as you asked.

Frank Black: Good.

Scully: *smiles* And, um...

Frank Black: What?

Scully: There's someone here to see you.

A little girl, Jordan, Frank Black's daughter runs in.

Jordan: Hi, Daddy!

Frank Black: *embracing her* Hi, little one! Oh, I missed you, Sweetheart.

Jordan: I missed you, too, Daddy.

Scully watches them hug, then looks up as Mulder enters, smiling. His right arm is in a sling.

Frank Black: Let's get out of here.

Frank Black and Mulder shake left hands.

Mulder: Frank, good luck with everything.

Frank Black: Agent Mulder, Agent Scully. I guess this is it, huh?

Clock on the TV reads 11:59:23.

Dick Clark: *on TV* ... The ball is on its way...

Scully: You're not going to stay and watch?

Frank Black: No, we just want to go home.

Frank Black and his daughter leave the room. Mulder and Scully are alone watching the TV.

Dick Clark: *on TV* What a millennium...

Frank Black: Take care of yourselves.

Dick Clark: *on TV* ... 30 seconds now, 30. Get ready for the loudest cheering you'll ever hear in your life. Hug your friends and loved ones tight. What the heck, whoever that person is next to you. No time like the present. Are you ready? Here we go. Ten, nine ... eight, seven, six ... five, four, three, two, one ... Happy New Year, 2000!

"Auld Lang Syne" is playing. Couples are kissing on the TV screen.

TV Music: Should auld acquaintance be forgot and days of auld lang syne ...

Mulder looks at the kissing couples, then at Scully who is watching the TV. He looks at her lips. Mulder leans down toward her. She turns to him. They kiss. For about 7 seconds. Very sweet. They pull apart and look at each other and smile. Perfect.

Mulder: The world didn't end.

Scully: No, it didn't.

Scully gets a wistful, far-away expression.

Mulder: Happy New Year, Scully.

Scully: Happy New Year, Mulder.

Mulder puts his arm around Scully's shoulders and they walk out of the waiting room together.

THE END

Rush

Written by **David Amann** Directed by **Robert Lieberman** Originally aired 5/12/99

Main Cast - David Duchovny and Gillian Anderson

Guest Cast - Nicki Aycox *Chastity Raines*, Tom Bower *Sheriff Harden*, Scott Cooper *Max Harden*, Bill Dow *Dr.Charles Burks*, Ann Dowd *Mrs.Reed*, Les Lannom *Deputy Ronald Foster*, Rodney Scott *Anthony Reed*, David Wells *Mr.Babbit*, Rachel Winfree *Nurse*, Christopher Wynne *Deputy*

Tagline - "The Truth is Out There" *A teenage killer eludes Mulder and Scully by moving too fast for the human eye.*

SCENE 1 - PITTSFIELD, VIRGINIA, 11:49 PM

Night. A car pulls up and parks near a dark forested area. The bumper sticker says, "My son is an honor student at Adams High". Tony, a fresh-faced teenager, gets out nervously, passes a rusted No Trespassing sign and walks a few yards into the forest. He sees no one.

Tony: Max. Max, you there?

A flash of light as Max, another teenager, lights a cigarette calmly. He is suddenly directly in front of Tony, and has his arm draped around his girlfriend, Chastity.

Max: You're late, kid. You get lost?

Tony: Sorry. Had to wait till my mom took off.

Chastity: It's way past his bedtime, Max. He's not cut out for this.

Tony: Cut out for what?

Max: Oh, there's more here than just trees. Before you can find out what, I got to know that you're not going to tell anyone about this place.

Tony: I won't. I swear.

Max: It's a vow, Tony. Don't make it if you're going to break it.

Tony: I won't break it, man. Not ever.

Max: No matter what? *leans close to Tony's ear* Even if someone dies tonight?

Tony looks even more nervous. The sound of a car approaching, they all look in the direction it's coming, Tony turns around, a siren blares and Tony sees a police car pull up. When he turns back to Max and Chastity, they are gone. Surprised, he looks around.

Deputy Foster uses his flashlight to look at Tony's Virginia driver's license. Reed, Anthony, 4830 Bemis, Pittsfield, Virginia, 23226. They stand beside Tony's car.

Deputy Foster: Anthony Reed. Got any outstanding warrants, Anthony?

Tony: No, of course not.

Deputy Foster: Well, I'm going to have to check it out for myself so put your hands on the vehicle.

Tony: Look, I was just taking a walk.

Deputy Foster: Uh-huh. Right past all those big "no trespassing" signs? Now, you just stand there for a minute.

Tony: Come on, man, I didn't do anything.

Deputy Foster leaves Tony with his hands on the roof and heads back to his cruiser, out of Tony's sight.

Deputy Foster: I wish I had a nickel for every time I had to drag you kids out of these woods. It would be a lot of nickels. *on radio* Deputy Foster to Dispatch...

Tony sees a blur of light and color pass him, there is a loud thud. Deputy Foster grunts and his flashlight falls to the ground.

Woman on Radio: Dispatch to Deputy Foster, can you repeat that request?

Tony: Sir?

Woman on Radio: Dispatch to Foster. I didn't quite copy your last transmission.

Tony: Officer?

Woman on Radio: Dispatch to Foster. Do you copy?

Tony slowly walks around the car. He picks up the police flashlight, then drops it quickly. It is covered in blood which is now smeared on Tony's hands.

Woman on Radio: Deputy Foster, this is Dispatch. Do you copy? Deputy Foster, sir, what's your 20?

Tony looks inside the police car. Deputy Foster's head has been completely crushed in. Very bloody. Opening Credits

SCENE 2 - ST. JUDE'S MEMORIAL HOSPITAL, PITTSFIELD, VIRGINIA

Scully gets off an elevator and walks up behind Mulder in the hall. He is dialing on his phone - probably her. She touches him on the back with a file folder to get his attention. He seems happy to see her and smiles as they walk down the hall.

Mulder: Uh. There you are. Heavy traffic?

Scully: Slow going. Let's just say I had ample time to read the police report that you faxed me.

Mulder: Thoughtfully provided by the local authorities even though it doesn't begin to tell the whole story.

Scully: Sheriff's deputy is slain during a routine patrol. It's a tragic occurrence but I don't see the mystery here, Mulder.

Mulder: Except that the deputy was beaten to death by an invisible assailant.

Scully: Yes, but that's according to the young man who's accused of his murder.

Mulder: One Tony Reed, and I'm guessing wrongfully accused. He's an "A" student moved here a few months ago from Philadelphia. He's never been in trouble in his life.

They enter the morgue. Scully puts on a pair of rubber gloves from a box on a cart next to the body.

Scully: Mulder, tell me you've got more than SAT scores to show that this Tony Reed didn't commit this crime.

Mulder: Maybe. Take a look at the body.

Scully flips back the sheet and looks at the smashed head of Deputy Foster. She looks back up at Mulder in disbelief.

Mulder: The former Deputy Ronald Foster. As you can see, the report doesn't quite do it justice.

Scully: Oh, my God, it looks like he was hit with a sledgehammer.

Mulder: Police flashlight. One blow.

Scully looks at him in disbelief again then examines the body.

Scully: The damage to the maxillofacial bones and the cranium is consistent with a blunt-force trauma, but... I'd say that, uh, Tony eats his Wheaties.

Mulder: Check out the back of his head.

Scully looks. She sees twisted glass and metal amid the bloody hair.

Scully: Ugh. His eyeglasses.

Mulder: Penetrated to the back of his skull. Babe Ruth couldn't hit this hard, let alone a high school sophomore.

Scully: Well, maybe if he was under the influence of PCP or some kind of stimulant.

Mulder: No, his tox screen came back negative.

Scully: Well, even so, I mean, stress and fear may have triggered an adrenaline response which is known to enable feats of near-superhuman strength.

They turn to see Sheriff Harden, fifties, enter the morgue. He is not a happy man.

Sheriff Harden: Agent Mulder? How long are you planning on being down here?

Mulder: Uh, Sheriff Harden, this is my partner, Agent Scully.

Sheriff Harden: *ignoring Scully* How long you planning on being down here? I'd like Ron left in peace. I don't know what there is to see, anyway. We got the kid who did it.

Scully: Sheriff, we don't mean to second-guess you. We're just hoping to be of some assistance.

Sheriff Harden: Well, I don't need it. I got the murder weapon with bloody fingerprints and once the state crime lab matches that up with Tony Reed, it's open and shut.

Mulder: Well, uh... we're done here. *casually to Scully* Right? But, Sheriff Harden, you won't mind if I talk to Tony Reed, do you? I mean, it won't hurt your case and if he did do it, you'll want to know why.

Sheriff Harden considers.

SCENE 3 - PITTSFIELD SHERIFF'S STATION

Later, Mulder and Scully enter the police station. A pretty blonde young woman bumps into Mulder as they pass. Mulder turns and she and Mulder smile at each other. It is Chastity, the girl from the forest, on her way out of the interrogation room. When he turns back to Scully, she must give him a look because he chuckles at her as they enter the interrogation room.

Mulder: *defensively, laughing* What?

She must let it pass. They enter the room. Tony is sitting at the table.

Mulder: Well, Tony, this must be your lucky day for visitors. This is Agent Scully with the FBI ...

Tony: *interrupts* I'm not talking anymore. Okay?

Scully: Well, that might make things worse and they seem pretty bad already. In your statement you say that Deputy Foster stopped you but you don't say why.

She pushes a folder toward him.

Mulder: Come on, you were cruising, right? I mean, a small town like this you're not exactly living La Vida Loca. I know-- I grew up in Dullsville, too, you know. Nothing to do but drive and park.

Tony: How long ago was that?

Mulder takes the verbal hit.

Tony: Look. Don't you think I know what you're doing? You're like the tenth cop who's come in here trying to relate to me till I confess.

Scully: If you didn't do it, it's all the more reason to clear it up.

Tony: Everything I know is in my statement.

Mulder: Okay, but bear with us 'cause we're old and stupid. *Scully appears to hide a smile by looking down.* How long was it between the time you heard the scream to the time you found Deputy Foster?

Tony doesn't answer.

Scully: Tony, you're not likely to get a fairer hearing than this.

Tony: Maybe ten... 15 seconds.

Mulder: Okay, but you didn't see anyone near the patrol car? You didn't hear anything? And you're still gonna stick with your story that you were the only one there. Is that right?

Long pause. Tony is very uncomfortable.

Tony: I want to go back to my cell.

Mulder and Scully go out into the hall and speak quietly.

Scully: 16 years old and his life is over unless he starts telling the truth.

Mulder: If you really think he's guilty, Scully, why don't you ask yourself this: why wouldn't he make up a more plausible cover story? Why didn't he say that, uh, a pickup full of hillbillies drove by and clobbered the Deputy and ran away?

Scully: I'm not saying he's guilty, Mulder. I'm inclined to agree that Tony Reed did not commit murder but I think that he saw the person who did, and he may be covering up for him.

Mulder: I'm not sure there was a person to see. I think there was a force at work here.

Scully: What kind of force?

Mulder: I don't know-- some kind of territorial or spiritual entity, maybe. *Scully sighs* Poltergeists have long been associated with violent acts like this and they tend to manifest around young people. They seem to be drawn to the turmoil of adolescence.

Scully: *innocently, almost coy* Mulder. Rather than spirits... can we at least start with Tony's friends? *looks like she is playing with his tie* Please? Just... for me? I think there's one person in particular I'd like to talk to.

Mulder looks meaningfully at the door where Chastity left, then back at Scully.

Cut to

SCENE 4

Chastity, bored, is sitting in a school classroom. It is two minutes to noon. The class is taking a test. A male teacher, Mr. Babbitt, is sitting at the head of the room.

Mr. Babbitt: Let's wrap it up, people. Two minute warning.

Chastity looks up at the clock. It clicks back one minute, then up to two minutes until noon again. Max casually enters the classroom, smiles at Chastity, and goes up to Mr. Babbitt's desk.

Mr. Babbitt: There goes half your grade, Max. You missed the midterm.

Max: Not if I take it right now.

Mr. Babbitt: In one minute?

Max: Oh, I've been studying.

Mr. Babbitt: *handing him the test* I don't care who your father is. You fail my test-- it sticks.

Max: Well, I guess I'd better ace it, then, huh?

Max takes the paper, turns and smiles again at Chastity. She gives a little wave with her pencil.

Mr. Babbitt: Take your seat, young man.

Max turns back to Mr. Babbitt and tosses the test paper back on the desk. All the questions have been penciled in.

Max: Piece of cake.

Mr. Babbitt: It is when you mark them at random.

Max: Go ahead-- check it.

Mr. Babbitt puts the transparent master over the marks on the paper. Every question is correct. He looks back up at Max.

Max: Maybe I got more going on than people know.

The bell rings. Mr. Babbitt is not pleased. The Students begin leaving the classroom. As Chastity leaves, she is stopped by Mulder and Scully who have been waiting in the hall.

Scully: *showing her badge* Chastity Raines? I'm Agent Scully. This is Agent Mulder. We're with the FBI.

Chastity: Yeah, I remember you.

She begins walking to her locker. Mulder and Scully follow.

Mulder: Chastity, what did you and Tony talk about this morning?

Chastity: He didn't kill that cop.

Mulder: How can you be so sure?

Chastity: Tony just doesn't have it in him.

Scully: Do you?

Chastity looks back at them, then opens her locker and gets out a man's purple and yellow school jacket and puts it on.

Mulder: Were you there when it happened?

Chastity: Look, I got to go.

Scully: Do you realize that Tony could go to prison for the rest of his life for this?

Chastity pauses as she does up her jacket, looking at Scully and contemplating what she just said.

Mulder: Chastity, if you know something now is the time to mention it.

Max comes over and stands possessively behind to Chastity.

Max: Unless they got a warrant, you don't have to say nothing.

Mulder: Wow, you must be her lawyer.

Max: Let's go.

Mulder: Gee, butting in to our investigation. I wonder what your father, the sheriff, would think.

Max: How do you know who my dad is?

Mulder points at the name one of Max's school folder. We also see that the date is 11/12/99.

Mulder: You got the same last name.

Max: Oh, you're good. We're done here. Come on, babe. *to Scully as he walks away with his arm around Chastity*
You must have been a Betty, back in the day.

Mulder and Scully watch them walk down the hall.

Scully: A "Betty"?

Mulder: Back in the day.

Mulder notices the back of the school jacket on Chastity as she walks down the hall - "Adams High Panthers" with the word "SUCKS" added at the bottom. Scully's phone rings.

Scully: *on phone* Scully. *pause* What about the murder weapon?

SCENE 5 - PITTSFIELD SHERIFF'S STATION, 12:24 PM

Mulder, Scully, and Sheriff Harden are in front of an evidence locker.

Sheriff Harden: All I know is, we put the flashlight in here and now it's gone. It's like it just disappeared into thin air.

Scully: How many people have access to this room?

Sheriff Harden: Only me and the dozen deputies under my command.

Mulder finds a small strip of something on the floor. He picks it up and examines it.

Scully: *glancing up at a video camera* What does the tape show?

Sheriff Harden: That no unauthorized persons came in and no one went anywhere near this locker.

Mulder: *holding up the item he picked up* Was this here before?

Sheriff Harden: I don't know.

Scully: Can we take a look at the surveillance tape?

Later, they are watching the surveillance tape. A guard is sitting at a desk beside the locker.

Sheriff Harden: You can see that the flashlight was properly secured. It's not like we're running some kind of a half-assed operation here.

Scully: No one's saying that you are, Sheriff.

Sheriff Harden: Here's when the state police showed up to take it to the crime lab. There's me going to get it. We open up the locker and it's gone. I maybe, uh, didn't give y'all the warmest welcome but if you have any ideas...

Mulder: *reaching for the remote* May I?

Sheriff Harden: I watched it a dozen times.

Scully: Could there be a malfunction with the VCR?

Mulder begins replaying the tape, slowly.

Sheriff Harden: I don't see how plus there's no gap in the time code. The murder weapon was the only hard evidence we had. Without it, we got no case. You know what I got to do now? I got to call Ron Foster's widow and tell her that I got to turn his killer loose.

Sheriff Harden sighs and leaves.

Mulder: Scully, check this out.

Scully: What am I supposed to be seeing?

Mulder: *advancing the tape one frame at a time* Oh, here it comes. Now you see it... and one more frame... now you don't. What do you make of that, Scully? Take another look. Now it's here... Now it's not.

On the tape, there is a blur on one frame, no blur in the next.

SCENE 6 - REED RESIDENCE, 8:52 PM

Tony and his Mom, Mrs. Reed, enter the modest house and Tony goes up to his room. Mrs. Reed comes in behind him. She has a heavy New England blue-collar accent.

Mrs. Reed: Are you ready to be straight with me?

Tony: Leave me alone, Mom. Would you just leave me alone? I'm tired.

Mrs. Reed: This isn't like a bad report card, Anthony. A man is dead.

Tony: I told you, I didn't do it.

Mrs. Reed: It's just that what you say happened doesn't make sense. There's got to be more to it.

Tony: Well, there isn't. Okay?

Mrs. Reed: Are those kids involved in this? That boy Max?

Tony: No. Mom, they're the only friends I have here.

Mrs. Reed: Well, you're done seeing them.

Tony: You don't even know them.

Mrs. Reed: I do know them-- I was your age once. Tony... we came here to get a fresh start, get away from them bad schools... the wrong crowd. You are doing so well here.

Tony: How would you know? You're never around.

Tony feels guilty.

Mrs. Reed: You think it's my dream to work two jobs? I'm doing it for you, Tony.

Tony: I just want to get some sleep. That's all I want.

Mrs. Reed: You got a chance at a good life... a real future. We didn't come all this way so you could throw it away.

She leaves him alone in his room. He lies down. There is a small ping sound like someone throwing rocks at his window. Tony looks out and sees Max standing by a car at the curb. Max smiles at him and indicates with his head that Tony should come down and join him.

Later, Tony is the passenger in the car driven by Max down a rural road.

Max: Listen to that, man. This car's got guts. Sort of like you that way.

Tony: Who's car is this, Max?

Max: Chastity told you to shut up, sit tight, and things would be fine. You did that-- it tells me a lot.

Tony: Everything's not fine. We're in a stolen car; a cop is dead.

Max: Calm down, man. He'd been snooping around. He had to go.

Tony: What do you mean he had to go? What happened out there?

Max: You got to learn not to ask so many questions.

Max pushes his foot down on the gas pedal, the speedometer now pushing 100.

Tony: Slow the hell down, man. You're freaking me out!

Max: *smiling* You ain't seen nothing yet.

He starts to weave the car down the road.

Tony: Max, look out!

Tony looks over at Max in the driver's seat ... Max is gone. Tony grabs the wheel. As the car starts to crash into a tree, Tony puts his hands in front of his face defensively. The car crashes, the tree cutting the car practically in two. Tony

is now standing a few feet from the wrecked car, his hands still in defense-mode and frozen in mid-air. He puts them down and stares at the car in disbelief. Max startles him by stepping up behind him.

Max: I'm going to make you one of us... But I call the shots. Always remember that.

SCENE 7

X-Files office. Chuck Burks, the paranormal lab guy, is sitting at Mulder's desk looking at images from the surveillance video on the computer. Mulder and Scully enter.

Mulder: Hey, Chuck.

Scully: Sorry to make you trek over here for what's probably a glitch.

Mulder: What'd you come up with?

Mulder takes off his coat and hangs it over the back of the chair. Chuck Burks gets up and Mulder sits in front of the computer, Scully beside him.

Chuck Burks: Nothing but eyestrain at first. Then I ran it through my imaging software. I'm here to tell you, it's not a glitch. It's what the camera saw.

Mulder: Buckle up, Scully. I believe Chuck is about to take us on a ride into the paranormal.

Chuck Burks: Well, yes and no. Initially, I was thinking spectral manifestation but, uh, with spirit activity you'd expect to see light streaks, auras, atmospheric disturbances, translucent figures. Whatever this is... it's not a ghost.

Scully: Especially since ghosts don't go around leaving synthetic polymers in their wake.

Mulder: That's what the gunk on the floor turned out to be.

Chuck Burks: Ah. I dig a mystery with layers.

Mulder: *smiling* Chuck, I get the feeling you don't know what the hell this is.

Chuck Burks: I cross-referenced the shape's silhouette against every organic and inorganic object in the Library of Congress database. The closest match was a Soviet Acula-class submarine.

Scully: I think we can rule that out.

Chuck Burks: And then there's this weirdness. My enhancement brought up this dark edge... around the anomaly.

Mulder: A shadow.

Chuck Burks: It would fit with the lighting in the room. The problem is, it can't be throwing a shadow unless...

Mulder: Unless it's a solid object.

Scully: Which is impossible because it only appears for a single frame.

Chuck Burks: One-thirtieth of a second. Now, maybe, uh, SCAG can give us a clearer picture.

Scully: Scag?

Chuck Burks: Spectrographic color attribute generator. I'm, uh, beta-testing it for JPL. It's still in the tweaking phase but the basic idea is I assign known color values onto the black-and-white image. Then SCAG assigns chromatic values throughout the frame in effect, making an educated guess at, uh...what all the colors might be. It still needs fine-tuning.

Mulder leans forward with his finger pointing at the now colored image on the screen. Purple and yellow streaks.

Scully: What?

Mulder: You recognize these colors, Scully?

Cut to

SCENE 8

Big sign for Adam's High School Panthers in the school hallway. Like the back of the school's jackets, the colors are purple and yellow. As Tony walks through the halls, other students turn and look at him. He goes over to Chastity. She speaks softly and sadly. She looks more tired than she has in previous scenes.

Chastity: Hey, Tony.

Tony: Everyone's looking at me like I'm a criminal.

Chastity: I'm not. I heard you took a ride.

Tony: What was that? How did he do it?

Chastity: You'll find out.

Tony: Maybe you were right... About me not being cut out for this.

Chastity: It's a little late for second thoughts.

Max shows up and puts his arm around Chastity.

Max: *threatening* You trying to move in on my girl?

Tony has no response. The bell rings.

Max: *grins* Saved by the bell.

They go into Mr. Babbitt's classroom. Other Students are staring at Tony. Max leans forward.

Max: Hey... you want to stare at someone, stare at me.

Immediately, all the other Students turn away. Mr. Babbitt begins handing back test papers.

Mr. Babbitt: Well, class... I've graded your midterms. Save for a few of you, the news is not good. Mr. Pembleton... What happened? *Pembleton looks despondent* Welcome back, Mr. Reed. Expect to make up the test tomorrow. Mr. Harden, you're here on time for a change.

Max's paper has a big, red "F" on it.

Max: What's this?

Mr. Babbitt: Self-explanatory, isn't it?

Max: I got every answer right.

Mr. Babbitt: Not because you knew the material.

Max: Are you saying I cheated? How?

Mr. Babbitt: I have no idea how, but you did, and I won't tolerate it.

Max gets up, tosses the test to the floor, and angrily walks out of the classroom.

Mr. Babbitt: Back to business, people. Mr. Geider... Mr. Baker...

Tony: *whispering to Chastity* How do I tell Max that I want out?

Chastity: *whispering* I wish I could help you, Tony. I can't even help myself.

Later in the lunchroom. Tony is picking at his food. Mr. Babbitt carries his tray down the aisle. Suddenly, Mr. Babbitt appears to trip over his own feet and sprawls out on the floor spilling the contents of his tray. Students laugh. Max is standing at the end of the lunch room, arms folded, threatening expression.

Boy: *laughing* Babbitt!

Camera on Max again as he crosses his arms, then Max becomes a blur. MR BABBIT is now staring at his suddenly bloody hands. His face is also bloody, as if he has been severely beaten. Students recoil in horror. Tony looks over at Max as he uncrosses his arms, never taking his eyes off Mr. Babbitt. Max blurs again and a table slams into Mr. Babbitt's gut, then slides with him down the lunchroom and slams into the wall, shattering the plaster through Mr. Babbitt's body. Mr. Babbitt, still alive, looks up weakly at Max.

Girl: Oh, my God!

Camera on Max blurs again and a lunchroom chair flies through the air toward the camera and Mr. Babbitt's head.

Cut to

Later: Scully ducks under the police tape holding back numerous curious students and enters the lunch room past a COP.

Scully: Excuse me, please. Thank you.

Cop: *to curious students and reporters* Just stay back.

Scully joins Mulder who is already in the room looking at the scene.

Mulder: I'll show you my theory if you show me yours.

Scully: *looking at the squished Mr. Babbitt* Based on the eyewitness accounts of the students I spoke to, at this moment I'd have to say that I don't have one.

The camera now shows Mr. Babbitt pinned to the wall by the table and the chair. Funny in a macabre sort of way.

Mulder: What about for these globs of goo?

Mulder shows her more pieces of burnt rubber as they start to walk away from Mr. Babbitt.

Scully: The ones we found in the evidence room?

Mulder: Yep. I'm guessing Max Harden could tell us how they got there.

Scully: You think Max did this? Based on what?

Mulder: I spoke to a few students myself. Apparently, Max was angry at Mr. Babbitt because he failed him on his mid-term exam so he had motive.

Scully: Well, he may have had motive but he didn't have opportunity. There was nobody here who saw him even go near the victim.

Mulder: Maybe he didn't need to. I pulled his records. Rising attendance and discipline problems over the last few months, but look at his transcript. *shows folder* As his behavior was getting worse his grades were going through the roof. This kid has changed, Scully.

Scully: Well, Mulder, he's a teenager. Everything about him is changing. His body and his brain chemistry is in a state of unparalleled upheaval, plus there's peer pressure and substance abuse. Any one of these factors could alter his behavior radically.

Mulder: But what if it's given him a kind of psychokinetic or paranormal ability ... *Scully's eyebrow shoots up.* ... that allows him to exert force over a victim without ever laying a finger on him?

Scully: That's your theory?

Mulder: Yes, it is. Soon to be proven as soon as I get Max in for questioning.

Deputy: Agent, you needed to speak to Sheriff Harden?

Mulder: Yeah, I want to talk to him about his son.

Deputy: Uh, he's with him now. They're taking him to the emergency room. Max just collapsed in the parking lot.

Cut to

School corridor. Tony stops Chastity who is walking down the hall.

Tony: You hear about Max? You okay? Where are you going?

Chastity: *upset* Tony, the less you know, the better, all right?

She continues walking down the hall.

SCENE 9

Rural road. Tony has followed Chastity to the area where he met her and Max in the teaser. He sees her run into the forest. He follows, but loses sight of her. He finds and enters a cave. In the center of the cave a shaft of light shines into a bright circle. Tony cautiously puts his foot into the light. His whole body shimmers and he pulls his foot back and rubs his right arm as if he was punched. He hesitates a moment, then steps fully into the light. His whole body shimmers and blurs violently and impossibly fast.

SCENE 10

Max's hospital room. Sheriff Harden is standing by the bed. Mulder and Scully enter.

Max: What? No candy? No flowers?

Sheriff Harden: My deputy told me you were coming and why, so you can just turn right around. Whatever the hell happened at that school, my son didn't do it.

Scully: Sheriff, we'd like to ask your son a few questions if that's okay.

Sheriff Harden: The boy's sick. The doctors can't even say what's wrong with him.

Mulder: Max could tell them. You know why you collapsed don't you, Max?

Max: Yeah, too much teen spirit.

Mulder: You think? Smells like murder to me.

Sheriff Harden: Who do you think you're talking to here?

Max: Yeah, it's not like you got a damn thing on me.

Mulder: You got a problem with authority figures, don't you, Max?

Max: If I wasted Babbitt, then how did I do it? Am I like Carrie or something? I used some kind of mental powers?

Max coughs weakly.

Mulder: No, something else. You figured out a way to tap into something that gives you superhuman powers. It came in handy with Babbitt and Deputy Foster.

Max: Man, you're whistling "Dixie."

Scully: *reading Max's file* High temperature and heart rate, low blood sugar, electrolytes show acidosis. All of these symptoms are consistent with extreme exertion and withdrawal.

Sheriff Harden: Withdrawal? From what?

Mulder: The rush. I think whatever it is that gives you the power to rearrange furniture and turn a flashlight into a battering ram also gives you quite a buzz.

Max: Well, if I can do all that, then what's stopping me from doing it to you?

Mulder: I don't know. Maybe the effect's worn off. Maybe you need another fix.

Max: Well, as soon as I blow out of here, I'll be sure to get one.

Scully: That's not going to happen any time soon. Your condition's getting worse and we're not going to be able to help you unless you can tell us what's going on.

Sheriff Harden: Boy, is any of this true?

Max: No.

Sheriff Harden: You'd better pray I don't find out it is.

Mulder: Sir... Can we have a word outside?

Mulder and Scully exit the room with Sheriff Harden. Max is in room 224.

Sheriff Harden: He's not a bad kid. He just needs discipline.

Mulder: If your son is in trouble I'm sure you'd want to know about it. With that in mind we'd like permission to search your house.

Sheriff Harden: You're not getting it. I'm not ready to jump on a bandwagon and call my boy a murderer.

Sheriff Harden leaves

Scully: There's some test results missing from Max's chart. I think we should track them down.

Scully hands Max's file to a Nurse as she and Mulder start down the hall.

Nurse: *entering the room* Thank you.

Chastity is in the hallway outside Max's room. She watches Mulder and Scully walk away.

Later, Mulder and Scully are in an x-ray type of viewing room. Scully is putting up images of Max's tests.

Scully: Hot off the presses.

Mulder: Anything interesting?

Scully: This can't be right.

Mulder: What is it?

Scully: Oh, my God.

Mulder: What?

Scully: Evidence of cerebral lesions from repeated concussions... arthritis in his spine and major joints. Stress fractures, numerous muscle and... and ligament micro-tears.

Mulder: What would cause this?

Scully: In a teenager? I can't even imagine. This is the kind of thing that you'd see in someone who's crashed race cars or played pro football for 15 years. Whatever Max is doing, it's killing him.

Mulder: I think I'm starting to get it.

Scully stares at him.

Cut to Nurses station. The Nurse sits at her desk. She hears a beeping. She looks up to one of the video monitors to see Chastity in Max's room unhooking his IV and helping him get out. The Nurse gets up and goes into Max's room. No one is there but Max.

Nurse: I thought I saw a young lady come in here.

Max: I wish.

The Nurse, still suspicious, walks out of the room. Behind her, Chastity pushes a wheelchair into Max's room.

Cut to Mulder tosses a large envelope onto a table.

Mulder: Max Harden's personal effects.

Scully: Yeah.

Mulder removes a sneaker from the envelope. The bottom of the sneaker looks like it has been burned off.

Mulder: Oh... This is it. Those globs we found? This is where they came from. Speed, Scully. Somehow, Max Harden has found a way to move faster than the eye can see.

Scully: Mulder...

Mulder: That would explain how Babbitt was killed. It would also explain how a chair and a table appeared to move on their own with enough force to penetrate a wall. Force equals mass times acceleration, isn't that right?

Scully: Yes, Mulder, but it's impossible. The human body just isn't designed to move like that.

Mulder: Exactly. That is, that is why his is falling apart.

The Nurse opens the door.

Nurse: Agents, could you...? *Mulder and Scully follow her to Max's now empty room.*

SCENE 11

Forest. Max and Chastity have entered the forest. Max is stumbling, Chastity trying to stop him.

Chastity: Max, Max, please, don't do this. You can stop.

Max: Sure, just like you can.

Chastity: I mean, hurting people. Haven't enough people been hurt? This is not why I got you out! Look, let's just leave here, okay? Let's just go away.

Max: And do what?

Chastity: Find a place to get some help.

Max: Help for what? This is the best thing that's ever happened to me. I can't go back to things standing still... and neither can you. *He walks off and leaves her. Tony stumbles toward her.*

Chastity: Tony, what are you doing here? You went in that cave, didn't you? You shouldn't have done that.

Tony: It was such a rush... Moving fast like that.

Chastity: I didn't want this for you. How did you find it?

Tony: I followed you. I was worried about you.

Chastity: That's so sweet. I wish things were different than how they are.

Tony: Maybe they can be. With Max in the hospital, we could go to the cops.

Chastity: He's out.

SCENE 12

To the sound of bells jingling, Sheriff Harden enters his house. He goes upstairs into Max's room and looks around. There is a poster of The Doors "No One Here Gets Out Alive" on the door. There is a stuffed figurine hanging from the ceiling with blood on its head, a road sign with a UFO on it on the wall and several burned out pairs of shoes in the closet. He finds the Deputy's flashlight in one of the drawers.

Sheriff Harden: Oh, my God.

He hears the door bells jangling again and goes down to investigate.

Sheriff Harden: Hello?

The door slams and there is the sound of more bells jangling. He walks into the livingroom cautiously.

Max: Boo!

The Sheriff spins around to see Max in the foyer behind him holding the flashlight.

Sheriff Harden: You killed Ron Foster.

Max: Yeah, I did.

Sheriff Harden: Why?

Max: I don't know. You want some great reason?

Sheriff Harden: You little son of a bitch!

He starts walking toward Max and Max blurs. Suddenly, Sheriff Harden doubles over as if he has been hit in the stomach.

Sheriff Harden: Ow!

Max: He thought he was really something-- always liked to push people around. Same as Babbitt. Same as you. I'm not afraid of you anymore.

Max raises the flashlight to whack the Sheriff. Sound of bells jangling. Tony, having busted through the door, holds a gun to Max's head and the flashlight in his other hand.

Tony: I can't let you do this, Max.

SCENE 13

Hospital. Sheriff Harden is on a gurney being wheeled down a corridor. Scully follows. Mulder joins her and she stops.

Mulder: Yo, Scully... How bad are his injuries?

Scully: Well, it's too soon to tell. He's unconscious and bleeding internally apparently from a blow to the abdomen.

Mulder: Yeah. Delivered with this: *holds up flashlight* Max's weapon of choice against cops.

Scully: Why would he leave it behind? You think he's doing it to taunt the police?

Mulder: No, I think somebody intervened. I think that's why the Sheriff is still alive and why his gun is missing.

Scully: But if he can do what you claimed then... then who could possibly intervene?

Mulder: It's someone who knows exactly how Max does what he does and someone who's finally standing up to him.

Scully: Tony. How do we find him?

Mulder: Well, I would guess the source where Max gets his power from.

Scully: The woods near where the deputy was killed. You know, Tony never came clean about what he was doing out there.

Mulder: Well, maybe that's why the deputy was killed. Maybe he got too close to the truth.

SCENE 14

Rural road. Chastity is driving, Tony is the passenger.

Tony: Chastity, we don't have to be doing this. I told you, I took care of things with Max.

Chastity: No, you didn't, and you shouldn't have tried.

Tony: He was gonna kill his father. I had to stop him.

Chastity: You stopped him because he let you. He was slowing down. Tony, you've slowed down, too. If we don't get back to the cave before Max does, we're history.

They get to the site with the no trespassing signs and run into the woods. Tony stumbles and falls.

Chastity: Hurry!

Tony: I'll catch up.

Chastity runs on ahead. Tony follows more slowly and enters the cave. He sees Chastity lying crumpled on the floor near the pool of white light. He runs to her side.

Tony: Chastity? *There is a blur of light and color. Tony touches her gently.*

Tony: Are you okay?

Max: You're late, kid.

Tony: What did you do to her?

Max: Well, she took a swing at me. You believe that? You got it all turned around.

There's a blurr and Tony is thrown against the far wall. He looks down at the gun holstered at his waist. Max blurs and the gun is gone, now in Max's hand and pointed at Tony.

Max: Come on, man. Who do you think you're dealing with?

Max tosses the gun into the middle of the floor.

Max: All I ever wanted was for you to be my friend, Tony. You stuck a knife in my back. Now I'm going to mess you up.

Chastity moves slightly, then there is a gunshot. Max yells and freezes as a bullet fired by Chastity into his back explodes out of his chest and slowly travels through the air. Very Matrix. Tony is also frozen.

Chastity: I'm sorry, Tony. I can't go back.

She steps in front of the slowly travelling bullet. It finishes its path with the end of the gunshot sound and she and Max fall to the ground dead. Tony unfreezes. Outside, Mulder and Scully have parked their car and hear the gunshot. They run to the cave and look at what has happened. Tony holds the now dead Chastity.

Tony: Chastity?

SCENE 15

Tony's hospital room. Mrs. Reed sits beside the bed. Tony looks up and sees Scully in the doorway. Scully turns to Mulder who has just arrived.

Scully: Did the USGS show up?

Mulder: Yeah. 18 geologists and three semis full of gear. They covered every inch of that cave.

Scully: And what did they come up with?

Mulder: Nothing. Well, bat guano and above-normal magnetic field readings but nothing that would cause a physiological effect.

Scully: What'd you expect them to find, Mulder?

Mulder: I don't know. A vortex, like the one in Oregon. Gravitational aberrations, unique chemical compositions, uh, relics that would indicate that the cave was a sacred site... something, anything. I don't know.

Scully: Well, you and I were both in there and nothing happened to us. We're still slowpoking around.

Mulder: What if we're too old? Well, you said that teenagers differ from adults chemically and physiologically. What if whatever is in that cave affects only them?

Scully: Well, that's doubtful. But no more so than any other theory. I mean, it's worth checking out.

Mulder: Yeah? Well, we can't. As of an hour ago, they pumped concrete into the cave. Sealed it for precautionary reasons. We'll never know. How's he doing?

Scully: Bruises and muscle strains, mostly. He'll recover... go back to being a normal kid.

Mulder and Scully look into the room. The mother leaves. We see the clock go from 2:59 to 2:58 to 3:00.

THE END

The Goldberg Variation

Written by **Jeffrey Bell** Directed by **Thomas J. Wright** Originally aired 12/12/99

Main Cast - David Duchovny and Gillian Anderson

Guest Cast - Ernie Lee Banks *Maurice Albert*, Dominique DiPrima *Megan MacLean*, Daniel Duchovny *SalChip Fogleman Billy*, Willie Garson *Henry Weems*, Shia LaBeouf *Richie Lupone*, Tony Longo *Dominic*, Dom Magwili *Mr.Ng Marshall Manesh Mr.Jank*, Bobby Moynahan *Paramedic*, Alyson Reed *Maggie Lupone*, Nicholas Worth *Mr.Haas*, Ramy Zada *Joe Cutrona*

Tagline - "The Truth is Out There" *Mulder and Scully are caught in a real-life Rube Goldberg device as they investigate a man cursed with extremely good luck.*

SCENE 1 - CHICAGO, ILLINOIS, 10:24 PM

Several men are sitting in a private room playing a high-stakes poker game. One of them is Joe Cutrona, well-dressed Mafia-type guy. The other men are also well dressed powerful "business men." Except one - Henry Weems. Joe Cutrona has cards: KK247. He lays down all but the kings.

Joe Cutrona: Three.

Dealer gives him back two more kings and a 5.

Grey-Haired Player: Give me two.

Dealer hands over cards.

Bald Player: Two.

He gets his cards. Henry Weems is a small, nervous, shy, soft-spoken man in his late thirties. He looks very out of place in this room. He's holding three 10s, a Queen and a Three.

Henry Weems: Can I have five cards, please?

Dealer: Five? What, are you serious? Four is the limit. Let's see your ace.

Joe Cutrona: If Mr. Weems wants five... give him five.

Dealer hands the cards over and takes his own.

Dealer: Dealer takes two.

Joe Cutrona: *betting* Four.

Grey-Haired Player: *folding* Nah-uh.

The Bald Player also folds.

Henry Weems: How much is that?

Dealer: Four grand keeps you in. You and your five shiny new cards.

Grey-Haired Man chuckles.

Henry Weems: There's \$4,000... and four more.

The other men at the table are surprised. The Dealer slams his hand on the table as he folds.

Joe Cutrona: Let's make this interesting. I'm raising you 15 large.

Joe Cutrona puts a large stack of chips in the pot.

Henry Weems: I wouldn't do that. This is all I need.

Joe Cutrona: You're going to need Depends after you see this hand.

Henry Weems puts his chips in the pot.

Henry Weems: Now we show each other our cards?

Other men look concerned. Dominic, a very large dangerous-looking man who has been sitting in the corner, glances at Joe Cutrona then walks over to stand near Henry Weems.

Joe Cutrona: *laying down his cards* Four kings.

Henry Weems lays down the 8, 9, 10, Jack and Queen of clubs.

Henry Weems: That's a straight flush, right?

The men at the table stare at the cards.

Henry Weems: Beginner's luck.

Henry Weems takes out a plastic grocery bag and begins filling it with the chips.

Joe Cutrona: What the hell do you think you're doing?

Henry Weems: Going home.

Joe Cutrona: No, no. Not so fast. We expect a chance to win some of our money back.

Henry Weems: Guys, there's over \$100,000 here.

Joe Cutrona: You're damn right there's over \$100,000 there.

Henry Weems: \$100,000 is all I need. Sorry. I had fun, though. Where can I cash out?

Joe Cutrona looks at Dominic.

Cut to Henry Weems on an elevator with two of Cutrona's men, Angie and Sal. One of them pushes the button for the 29th floor.

Henry Weems: Guys, I think we're going up instead of down.

Ominous silence. They roughly drag him out onto the roof and he drops his poker chips..

Henry Weems: Guys... Guys, this is not what I meant by "cashing out"! Hey! Hey!

The men throw him off the side of the building. Henry Weems falls to the street. He falls into a large open grate. A moment later we see his hands come up out of the grate as he pulls himself up to the street. He walks away into the night unsteadily, one hand to his right eye.

Opening Credits.

SCENE 2 - CHICAGO, ILLINOIS, 9:17AM

Busy street corner. Scully, wearing a very nice black scoop-necked pant suit, gets out of a taxi. 555-TAXI. As she walks across a metal grate on the sidewalk, she pulls out her cell phone and dials.

Mulder: *on phone, voice* Hello.

Scully: *on phone* Hey, Mulder, it's me. What now?

Behind Scully, the sidewalk grate has opened and a platform begins to rise out of it.

Mulder: *on phone, voice* Are you in Chicago?

Scully: *on phone* Yes, I'm in Chicago. I'm on the northeast corner of 7th and Hunter just like you asked. Only you're not here. So where are you?

Mulder is on the platform directly behind her. Either he is trying to look like a Chicago gangster or his color-blindness was acting up that morning. He is wearing a brownish suit with a dark blue shirt and a dark patterned tie.

Mulder: *on phone* Oh, around.

Scully: *on phone* Yeah.

Mulder: *hanging up the phone* Hey, nice outfit.

Scully turns to face him and puts her phone away. He is grinning at her. Very cute.

Scully: Hey. What's down there?

Mulder: Before you check out down there check out up there. *points to the top of the tall building* Top two floors are leased to one Jimmy Cutrona whose name you might be familiar with.

Scully: Organized crime. The Bureau's been trying to build a racketeering case against him for the past few years. Gambling, extortion, murder.

Mulder: Which is why last night there were two agents parked across the street in surveillance. They witnessed a man being thrown from Cutrona's ROOF AT 10:40 p.m. This man fell for 30 floors, plus the distance down this shaft, because these doors just happened to be open-- straight through, nothing but net.

Scully: Ouch.

Mulder: I'm guessing that's what he said. After, he got up, climbed out of here and scampered off into the night.

Scully and Mulder get on the platform and Mulder pushes the button to lower them to the basement level.

Scully: Mulder, you keep saying "this man." Who is this man?

Scully takes out her flashlight and begins looking around.

Mulder: No idea. He got away. The agents gave chase, but no clear description.

Scully: Was this basement thoroughly searched?

Mulder: No. Technically, falling 300 feet and surviving isn't a crime.

Scully: And your theory is?

Mulder: What if this man had some kind of special capability? Some kind of genetic predisposition towards rapid healing, or tissue regeneration?

Scully: So, basically, what if we were looking for Wile E. Coyote? You're saying that he is invulnerable, right?

Mulder starts to say "Yeah," but stops himself. Very funny.

Scully: You know in 1998, there was a British soldier who plummeted 4,500 feet when his parachute failed and he walked away with a broken rib.

Mulder: What's your point?

Scully: My point is that if there's a wind gust, or a sudden updraft and, plus, if he landed in exactly the right way, I mean, I don't know. Maybe he just got lucky.

Mulder: *affectionate sarcasm* What if he got really, really lucky? That's your big scientific explanation, Scully? *laughing as Scully flashes the light across his face* I mean, how many thousands of variables would have to convene in just the right mixture for that theory to hold water?

Scully: I don't know.

Mulder: Well, thousands.

Scully looks closely at a laundry cart in the basement. The wheel castors have been folded out as if a great weight landed in the laundry cart. The logo on the side of the cart is for Grayson's Linen Service.

Scully: Mulder?

Mulder: Yeah?

Scully: Look at this. If this cart were on the platform when he hit, that would explain the condition of these wheels. And what if this whole thing had just enough give to save his life?

Mulder: We'd have to find him to ask.

Scully: Yeah, we have to find him.

As Mulder sifts through the towels in the cart a small round object flips out onto the floor. They bend down to look at it. Mulder picks it up. It is a prosthetic eye.

Mulder: Looks like maybe we've found part of him already.

SCENE 3 - MELROSE PARK, ILLINOIS, 10:23 AM

Outside a low rent apartment building. Mulder and Scully are looking at the doorbell panel. Mulder pushes 313's buzzer and they wait.

Scully: I think you're taking a flier here, Mulder. There's got to be at least 600 people with prosthetic eyes in the greater Chicago area.

Mulder: Yeah, but only this one Henry Weems made an appointment this morning to get a new one.

Mulder buzzes again.

Scully: Maybe he can't see his way to the door.

Mulder smiles at her joke. An elderly lady with a rolling shopping basket comes out of the building. Mulder catches the door before it closes behind her.

Mulder: Come on, Scully. I'm feeling lucky.

Maggie Lupone, late thirties, frustrated, comes out of her apartment and stops Mulder and Scully as they get off the elevator.

Maggie Lupone: Can you help me? It's an emergency.

She leads them to her apartment. The kitchen sink is spurting water all over the kitchen floor.

Scully: Ma'am, we're not plumbers.

Maggie Lupone: I didn't say you were. I just want the damn water turned off so that I can go to work. *handing a plumber's wrench to Mulder* Look, you've got to be stronger than me, right? Valve's under the sink.

Mulder holds the wrench for a moment, then reluctantly goes over to the sink.

Mulder: Your building super-- Henry Weems-- he isn't around?

Mulder crawls under the sink to work on the pipe.

Maggie Lupone: Mr. Dependable? Might as well wait for Jimmy Hoffa to show up.

Richie Lupone, a boy of about ten, joins them in the kitchen.

Richie Lupone: You're turning it the wrong way.

Maggie Lupone: Hey, Richie sweetheart, back in bed.

Richie Lupone: But, Mom...

Maggie Lupone: "Buts" are for sitting and I want yours back in bed.

She gently sends Richie Lupone out of the room, then turns back to Mulder who is still turning the joint the wrong way.

Maggie Lupone: He's right. Clockwise.

Mulder: I know that. Clockwise.

The joint pops open. Water is now spraying from the pipe under the sink also. Mulder, now drenched stands up slowly. Scully covers her mouth to try to keep from laughing. There is a creaking sound, and Mulder suddenly crashes through the floor to the room below. Alarmed, Scully runs to the hole.

Scully: You okay, Mulder?

She sees Mulder amid the floor debris.

Mulder: Yeah, it's all right. My ass broke the fall. Guess who I found. *to someone else in the room* Henry Weems, I presume?

Henry Weems has a black eye patch over the right socket.

Later, Henry Weems, carrying a toolbox, leads Mulder and Scully into his apartment. The living room is full of homemade Rube Goldbergesque machines. Mulder is drying his hair with a towel.

Henry Weems: Next time, leave the plumbing to a professional.

Mulder: Oh, uh... Oh, uh... You want to try this on for size, Cinderella?

Mulder holds out the fake eye wrapped in the wet towel. Henry Weems takes it and begins cleaning it off.

Scully: Mr. Weems, why were you hiding in a vacant apartment?

Henry Weems: Not hiding-- avoiding.

Scully: Avoiding whom?

Henry Weems: You people. Now that you found me let's just get it over with. No way am I testifying against Jimmy Cutrona.

Scully: Last night, Cutrona had you thrown off the roof of 1107 Hunter Avenue-- is that correct?

Henry Weems: You didn't hear it from me. I'm not letting you people move me to Muncie, Indiana, to milk cows.

Mulder: More to the point, you survived a, uh... 300-foot fall essentially un... harmed.

There is a squishing sound as Henry Weems puts his eye back in. Mulder is disgusted, but at the same time fascinated. He glances at Scully, then back to Henry Weems.

Henry Weems: I don't know. Maybe... The wind was just right and I landed on a bunch of towels-- no biggie.

Scully: You got lucky?

Henry Weems: Yeah, I guess, except... you should look at my... bruise. *shows them his elbow*

Mulder: *unsympathetically.* Oh...

Henry Weems: Plus, I didn't get to keep my poker winnings.

Scully: So that's what you were doing there last night-- playing poker?

Henry Weems: Cutrona thought I was cheating. I wasn't. But like I said, you didn't hear it from me.

Mulder: Must have been a high-stakes game, I imagine. Did you win a lot of money?

Henry Weems: I don't know... A little.

Mulder is looking at one of the machines.

Mulder: What is that? Did you make it?

Henry Weems: Uh-huh. It's sort of a hobby.

Mulder: Mm-hmm. Mind if I...?

Mulder pushes a lever which releases a ball which rolls down a spiral which drops something which rolls a spool of duct tape which flips something, eventually releasing a lot of little balls which open a trapdoor that causes a little wooden man on a scaffold to be hanged.

Mulder: *laughing* Ah... That's craftsmanship. What does it mean?

Henry Weems: What do you mean "what does it mean?"

Mulder: Yeah, what's-what's...

Henry Weems: It doesn't mean anything. I just sort of... I don't know.

Mulder: It's cause and effect.

Henry Weems: *uncomfortable* So, are-are we done here?

Scully: Mr. Weems, can I ask you to reconsider testifying against Cutrona?

Henry Weems: Nope. No way, Jose.

Scully: Well, it would be in your best interest. He's tried to kill you once and he will undoubtedly do it again.

Mulder: Yeah, we can protect you.

Henry Weems: I'll take my chances.

Later. Mulder and Scully are standing at the elevator. Scully pushes the down button.

Scully: So, here's the plan, as I see it: we inform the Chicago field office about Weems, leaving it to them to secure his testimony, you change your clothes ...

Mulder raises his eyebrows, Scully smiles.

Scully: ... we fly back to D.C. by sunset and all is right with the world.

Mulder: Come on, Scully, you're going to dump this case just as it's getting interesting.

Scully: "Interesting," Mulder was when we were looking for Wile E. Coyote. *she pushes the button again* Come on, Mulder, this guy just got lucky. There's no X-File here.

Mulder: Maybe his luck is the X-File.

Scully decides they have waited long enough for the elevator.

Scully: Stairs.

Scully enters the staircase followed by Mulder. As the door closes, immediately the elevator bell dings and one of Cutrona's men, Angie, steps out and heads for Henry Weems' apartment.

Cut to Mulder and Scully walking out the front door. Mulder is feeling around in his wet pockets then turns quickly to try to catch the door before it closes. He misses.

Mulder: Oh... Car keys. Must have lost them when I fell.

Cut to Angie, gun in hand, kicks in the door to Henry Weems' apartment. Just as he is about to fire at Henry Weems, Mulder rings the buzzer. Angie glances over at the buzzer in the apartment and fires. The bullet hits a lamp. The lamp falls to the floor knocking over the ironing board. Henry Weems jumps over the couch to hide, taking the couch over with him. Angie starts toward Henry Weems but trips and does a spectacular flip through the air. Mulder and Scully who by this time heard the gunshot and have gotten back in the building and come down the hall, guns in hand, get to the door of the apartment. They stare at Angie who is now dead and hanging by one shoelace from the still spinning ceiling fan. Henry Weems is gone.

SCENE 4

The apartment. Crime scene. A police photographer is taking pictures of the body still hanging from the fan. Mulder watches him.

Mulder: So, you get many of these?

The photographer shakes his head in disgust and walks away from Mulder, ignoring him. Scully, finishes talking to a policeman and crosses to Mulder.

Scully: So, uh, we've searched the entire building and there's no sign of Henry Weems. I'm guessing that he's on the run.

Mulder: Our dead man's name is Angelo Bellini a.k.a. "Angie the Animal." He's an enforcer for the Cutrona family and I don't think his visit was friendly.

Scully: You think that Weems could have killed him in self-defense?

Mulder: Skinny guy with no depth perception against a man nicknamed "The Animal"? I don't think so. You and I both know Weems didn't kill anybody. Besides, we were just gone for two minutes. This guy doesn't have a scratch on him. I'm thinking it was a heart attack.

Scully: What the hell happened here, Mulder?

Mulder: Cause... and effect.

Scully: Meaning...?

Mulder: Okay, so... watch. *Mulder acts out the attack, interspersed with footage of the actual attack.* So Bellini kicks down the door-- whaa gaa!-- poised to kill Weems, right? And just as he's about to pull the trigger a noise startles him... the buzzer-- when I buzzed to be let back in the apartment. So when he does pull the trigger, his aim is off, right? And he hits the lamp, which falls over and knocks over the ironing board, so as the bullet ricochets Weems dives over the sofa. Now, when Bellini goes for him he trips over the ironing board, bounces off the chair, flips end over end and his shoelace gets caught in the fan-- QED.

Scully gives a small laugh. The shoelace suddenly breaks and the body falls to the floor.

Mulder: Cause and Effect: seemingly unrelated and unconnected events and occurrences that appear unrelated and random beforehand but which seem to chain-react in Henry Weems' favor.

Scully: Dumb luck?

Mulder: Yeah, he seems to have tapped into it somehow. He-he won big at poker; he-he survived getting thrown off a skyscraper... and now this.

Richie Lupone has come out of his room and is looking in the apartment curiously.

Scully: Hang on a second.

Mulder: Okay.

Scully: *she goes to Richie* Hey. Your name's Richie, right?

Richie Lupone: Yeah.

Scully: I'm Dana.

Richie Lupone: Hi.

Scully: *gently turning Richie away from the scene* Why don't we, uh, head back to your room? I'm sure that's what your mom would want.

In Richie's room, Scully sits beside him as he lies in bed. Sports memorabilia line the walls.

Scully: So I'm guessing you're a sports fan. Which one's your favorite?

Richie Lupone: Well, it used to be basketball. But now the Bulls suck, so I think maybe baseball.

Scully: I like baseball, too. *Scully notices another intricate Rube Goldbergesque contraption in the room.* Did Henry make this for you?

Scully starts the toy. After a complicated series of events on the board, a ball is thrown into a hoop. She chuckles.

Scully: That's pretty neat.

Richie Lupone: Yeah. He made it for me when I was in the hospital. He said... it's 'cause... everything happens for a reason... only just sometimes it's hard for us to see.

Scully: You went to the hospital because of your liver?

Richie Lupone: It doesn't work so good. *pause* Police looking for Henry?

Scully: Yeah. They just want to talk to him. Do you have any idea where he might have gone?

Richie Lupone: Mm-mm. Since I got sick, he hardly ever goes out.

Scully returns to Mulder.

Mulder: Boy give you any leads?

Scully: He knows nothing.

They begin walking down the hall.

Scully: Mulder, as to your theory...

Mulder: Mm-hmm?

Scully: Why would the world's most supernaturally lucky man work as a building superintendent? I mean, why doesn't he just run down to the Illinois state lottery, enter, and, you know, he'd win automatically?

Henry Weems is in the floor vent beside them listening to their conversation through a heating duct.

Later, Henry Weems is sitting beside Richie Lupone's bed. Richie Lupone opens his eyes and smiles.

Henry Weems: How you feeling, pal?

Richie Lupone: I'm okay. The police are looking for you, though. How come?

Henry Weems: Uh... you know-- you do folks a favor, wire the joint for free cable... don't worry about it. You going to be okay by yourself for a while?

Richie Lupone: Where you going?

Henry Weems: Something I got to do I've been putting off. You get some rest.

Cut to Outside. Scully is standing beside the car with her phone.

Scully: *on phone* That's it? ... Got nothing else. Okay. Thank you.

She hangs up and joins Mulder in the car.

Mulder: Henry Weems has no police record, I assume?

Scully: He has no record of any kind, Mulder. He doesn't earn enough in a year to file tax returns. He has no savings account, no checking account, no insurance. Doesn't even have a video rental card for that matter. He doesn't even have a driver's license. I mean, it's like he's intentionally stayed off the radar. He's retired from the world.

Mulder: Ever since December, 1989. *shows her a newspaper clipping* When a commuter jet crashed into Lake Michigan carrying 21 passengers. There was one survivor.

Scully: Henry.

Mulder: Yeah. That's how he lost his eye. Snowy night, Christmas rush. He'd been bumped from three previous flights before they finally found a seat for him on that fateful plane. Guess what seat number.

Scully: 13?

Mulder: On flight seven.

Scully: More good luck, you're saying?

Mulder: Call it good or bad, but maybe that's where it all started. What if a brand-new Henry Weems was plucked from the wreckage? One whose fortunes had been irrevocably, permanently changed? Before 1989, Henry held down a job for nine years at the train yard but after the accident, as you said it's like he just disappeared off the face of the earth. He severed ties with all his friends and moved out to Melrose Park.

Scully: Mulder, there are millions of reasons for that including survivor's guilt. I mean, what doesn't track for me is why Henry Weems would drop off the map just because he suddenly became incredibly lucky.

Mulder: What doesn't track for me is why he's resurfaced after all these years. Why he's suddenly decided to use his luck in this way.

SCENE 5

Henry Weems enters a convenience store that sells lottery tickets. The store clerk, an older man, MAURICE ALBERT, is finishing a sale.

Maurice The Clerk: All right. Take care of yourself, Brother.

Customer: *leaving the store* Later. Henry Weems goes to the counter.

Henry Weems: Hey, what's the lottery up to?

Maurice The Clerk: \$28 million.

Henry Weems: I don't need that much.

Maurice The Clerk: You don't need that much. How much do you need, uh, Rockefeller?

Henry Weems: More like 100 grand.

Maurice The Clerk rips off one of the tickets and sells it to Henry Weems.

Maurice The Clerk: Here goes. One dollar.

Henry Weems carries the ticket over to where another customer, a young man with a spiky punk rocker hair-cut, is rubbing off a ticket.

Punk: These suck.

Henry Weems uses his Leatherman tool to rub off his own ticket. A TV is on. Newswoman Megan MacLean of WTMK is broadcasting.

Newswoman ON TV: Police have confirmed that a Melrose Park building superintendent is wanted for questioning in a case some sources term an unusually vicious gangland slaying.

Punk looks over at Henry Weems' ticket.

Punk: You did it! You won 100 grand!

Newswoman ON TV:... One source close to the case described it as a clear...

Henry Weems: *to clerk* Where do I collect the money?

Maurice The Clerk: *excited* They'll mail it to you. \$8,200 a month for 12 months. Yeah!

Henry Weems: That's too long.

Disappointed, Henry Weems drops the ticket into the trashcan. There is a beat, then the Punk dives into the can and retrieves the ticket.

Henry Weems: No, please. I wouldn't do that.

Punk: Oh, baby. Oh, sweet baby.

Maurice The Clerk: Anything in the trash can is store property.

Punk: Yeah, right. In your face.

Henry Weems: No, just throw it away. Something bad is going to happen.

Punk: So long, suckers.

The Punk runs out and stands in the middle of the street holding up his ticket.

Punk: I did it! I won! I won the lottery! 100 grand, fools. 100 grand!

Sound of tires screeching as a large truck hits the Punk.

SCENE 6

Later, in front of the store. The Punk, oxygen mask in place, is loaded onto an ambulance.

Paramedic: On three... One, two, three.

Scully is talking to Maurice The Clerk. She shows him a picture of Henry Weems.

Scully: So, let me get this straight. This is the man who initially won the money?

Maurice The Clerk: Mm-hmm.

Scully: And once you and he ascertained that the accident victim was still alive this man fled on foot?

Maurice The Clerk: Mm-hmm.

Scully: Afterwards, the man who was hit by the truck handed you the lottery card, and said...

Maurice The Clerk: *proudly* "Maurice, I want you to have this."

Scully: *skeptical* Mm-hmm. Thank you, Mr. Albert. I think that will be all.

Maurice The Clerk: Thank you.

Maurice The Clerk walks away. Mulder joins Scully.

Scully: For such a fortunate man a lot of unfortunate things happen in Henry Weems' wake.

Mulder: Maybe that's part of the package. Can't have one without the other.

Scully: So, Mulder, Henry Weems came here to buy a lottery ticket. Why?

Mulder: Maybe it's like you said. Why wouldn't the luckiest man in the world enter the lottery? *they realize* Actually, that's exactly what you said about an hour after you said it.

SCENE 7

Mulder is using his flashlight to look in the heating vent right outside Henry Weems' apartment. Scully comes out of the apartment.

Scully: Well, he's not in his place and he's not with Richie. You think he hid in there?

Mulder: He doesn't "hide," he "avoids."

Scully: Pretty damn well, I'd say. That thing must go all over the building, Mulder. I'll start with the roof if you want to start with the basement.

Mulder watches as Scully goes over to the stairs, then he joins her. As the door to the stairwell closes, another of Joe Cutrona's men, Sal, rounds the corner of the hall and heads for the apartment. He finds it empty, but notices the uncovered vent, puts his gun away and looks at it.

In another room downstairs, Henry Weems is using his Leatherman tool to carve another wooden figure. He hears the doorknob rattling. Henry Weems puts the tool in his pocket and hides. Mulder enters the room and looks around. He notices the vent in the room. He pulls the cover off and drags Henry Weems out.

Henry Weems: Hey... hey. Watch the rough stuff.

Mulder: Henry Weems... you're a hard man to track down.

Henry Weems: I'm working here.

Mulder: Oh? You and I are going to have a talk. *Mulder pushes him into a chair.* Just sit right here and don't move, okay?

Henry Weems: Tough guy.

Mulder pulls out his phone to call Scully. Henry Weems sees Sal in the doorway, gun in hand.

Henry Weems: Oh, crap. Not again.

Sal aims at Henry Weems and is startled to see Mulder who is startled to see him. Sal fires at Henry Weems. The bullet bounces off of Henry Weems chest, grazes Mulder's arm, bounces off two walls and lands in the center of Sal's chest. Sal falls to the ground. Scully appears in the door. She and Mulder stare at Henry Weems who pulls the now dented Leatherman tool out of his breast pocket and shows it to them.

SCENE 8 - ST. PATRICIA'S HOSPITAL, CHICAGO, ILLINOIS

Hospital emergency room. Sal is lying face down on a gurney, his back bandaged.

Nurse: Let's get him up to OR 40. Coming through.

Mulder, in his t-shirt, is getting his wound bandaged by an intern. He smiles at her as she finishes up and leaves.

Henry Weems: Does it hurt?

Mulder: *putting on his shirt* Stings a bit. But I'll live.

Scully joins them and hands Mulder a new pack of cards.

Mulder: Come over here, Henry. I want to try something.

Henry Weems: What's that about?

Scully: I haven't a clue.

Mulder cuts the deck and shows a card.

Mulder: Nine of clubs. You go.

Henry Weems: What for?

Mulder: I think you know.

Reluctantly, Henry Weems turns over the 10 of clubs.

Mulder: *faking surprise* Uh, you win. Double or nothing.

Mulder shuffles the cards and flips over the King of diamonds.

Mulder: Whoo-hoo! Tough to beat.

Henry Weems flips over the Ace of spades.

Mulder: You win again.

Scully: Mulder, what does that prove?

Mulder: It proves that if we played this 10,000 times in a row he would win 10,000 times in a row. He's incapable of losing. How does it feel to be the luckiest man in the universe, Henry? *Pause.*

Henry Weems: It's a nightmare. You have no idea.

Mulder: No, no, I do, 'cause when you get lucky-- really, really lucky-- people around you tend to suffer. Is that right?

Henry Weems: I think it's a balance thing. Something good happens to me and everybody else has to take it in the keister.

Mulder: So you've stayed close to home mostly, kept a low profile but recently you've been venturing out a little further. You played poker with those mobsters.

Henry Weems: I figured they could stand the trimming. Bunch of goombah jerks... They got issues, man.

Mulder: You don't mind so much if a few criminals get hurt but then you went and you played the lottery.

Henry Weems: I knew I shouldn't have done that. I needed the money.

Mulder: For what? *Pause.*

Scully: For Richie, right?

Henry Weems: *sitting* It's the complications from his hepatitis. He's on every donor list they got. But he's got a rare blood type-- B-negative. And he's C-N.... something.

Scully: CMV negative. Cytomegalovirus.

Henry Weems: There's no way they're going to find a donor in time. There's a treatment program in England. 100 grand gets him in. It's experimental, but it's the best chance he's got now. Am I under arrest?

Mulder: No.

Scully: However, you will need protection from Cutrona and his men.

Mulder gives Scully a look. Henry Weems turns over another card from Mulder's deck. It is the King of hearts.

Henry Weems: I'd say they need protection from me.

Henry Weems walks away down the hall.

Scully: I'm sorry, Mulder. That was utterly irresponsible. You're feeding the delusions of a man who has had three attempts made upon his life. You're supposed to be talking him into protective custody, not out of it.

Mulder: I'd agree with you if I thought his life was in danger.

As Mulder and Scully continue their conversation, we see Henry Weems leave the hospital just as Joe Cutrona and the big guy, Dominic, arrive. Joe Cutrona is holding a bouquet of flowers.

Mulder: *voice* As it is, he's doing a better job on Cutrona's organization than the FBI. I'm wondering if we shouldn't make him an honorary agent.

Joe Cutrona sees Henry Weems, and nods for Dominic to go after him. Dominic begins following him.

Scully: *voice* Mulder, you're putting an astounding amount of faith in coincidence and luck. Essentially, you're betting a man's life on it. And even if you believe in so-called lucky streaks you have to know they all eventually end.

In the hospital, Scully flips over the Ace of hearts from Mulder's deck.

Scully: Luckiest man in the world? Hell, Mulder, I just beat him.

Mulder gets his jacket and runs toward the exit.

Scully: Mulder?

Mulder: Come on, Scully.

Mulder runs out of the hospital and sees Henry Weems just as Dominic, switchblade in hand, is approaching him.

Mulder: Henry!

Henry Weems runs into the street and is hit by a truck. Dominic walks away. Mulder runs to Henry Weems and reaches down to feel for a pulse. The fake eye has once again popped out and is resting on the pavement. Mulder looks up at Scully.

SCENE 9

Lupone's apartment. Richie Lupone is on the floor playing with the toy that Henry Weems made for him. We see him from the back. He keeps scratching at his neck and shoulder. Maggie Lupone enters.

Maggie Lupone: You're supposed to be resting.

Richie Lupone: I am resting.

Maggie Lupone: Playing on the floor doesn't count. Don't you ever get tired of this thing?

Richie Lupone: Henry said it's educational.

Maggie Lupone: Yeah, well, I don't want you believing everything that Henry says.

Maggie Lupone has helped her son up and is leading him to the bed.

Maggie Lupone: Did you know the police are looking for him?

Richie Lupone: Henry said it's no big deal.

Maggie Lupone: When did you see...?

Richie Lupone: Mom, what's wrong?

Maggie Lupone stares at his face. His eyes are a sickly yellow and his lips are bluish-grey.

Cut to Hospital room. Henry Weems is resting on a bed. Mulder comes over to Scully as she pulls the privacy curtain and they speak quietly.

Mulder: How's he doing?

Scully: Well, he's got a bruised rib and a black eye. It certainly could have been worse. And don't tell me he just got lucky.

Mulder: Far from it. Maybe what you said about streaks is right. It looks like his has just about run its course.

Scully: I don't mean to make light of his misfortune but it may have knocked some sense into his head. He's agreed to testify against Cutrona.

Cut to Cutrona's dining room. Joe Cutrona sets down a teacup.

Joe Cutrona: What?

Dominic: Our guy from the justice department just called. They're filing a federal warrant this afternoon. This mook Weems...

Joe Cutrona: This mook Weems was street pizza last I heard from you.

Dominic: He was. I don't know what it is. Maybe he has some special ability. He's impervious or something. Anyway, we can't get to him. They got cops all over the hospital.

Joe Cutrona: Who says we have to get to him?

Cut to Lupone's apartment. Paramedics are wheeling Richie Lupone out on a gurney.

Richie Lupone: I want the toy Henry made me, Mom. Can you please go get it?

Maggie Lupone: Uh, sure, honey. *She looks uncertainly at the paramedic.*

Paramedic: We got to go.

Maggie Lupone: *kissing his forehead* All right, Richie. I will bring it and I will follow you there. I will meet you at the hospital, okay?

Richie Lupone: Mm.

Richie Lupone is wheeled out. Maggie Lupone gets the toy, then puts a few clothes into a bag. We see Dominic enter her apartment.

SCENE 10

Richie Lupone's hospital room. He looks bad. Henry Weems is with him as Mulder and Scully enter.

Henry Weems: Did you find her?

Scully: No.

Henry Weems: You know Cutrona took her. He did it to keep me from testifying.

Mulder: And he's who we're focused on but there's no sign of a kidnapping, there's no ransom note.

Henry Weems: He's too smart for that.

Mulder: Which makes it very hard for us to obtain a search warrant.

Scully: We'll get one, though.

Henry Weems: When? Tomorrow? Next week? Could someone sit with him at least? *starts to leave*

Mulder: Hold up, Henry. Henry, what if what I said before wasn't true? That your luck hasn't changed? Maybe all this is happening for a reason.

Henry Weems: So you're saying that Maggie getting taken is a good thing?

Mulder: No, I'm saying that what looks like it might be bad luck may not be bad luck, but we can't tell yet. We're not in that position. We can't see the forest for the trees.

Henry Weems tries to put on his jacket, but the sleeve rips. Frustrated, he leaves.

Mulder: How is he?

Scully: Not good. If we don't find a donor in the next few hours...

Mulder: Scully, what if everybody that becomes involved in Henry Weems' life somehow becomes an integral part of his luck, including you and I?

Scully: Mulder, you're speaking as if we're all trapped in one of those contraptions that he built.

Mulder starts to walk out of the room.

Scully: What are you doing?

Mulder: Looking for Maggie Lupone. *He lifts up a patient's chart and gets a phone book from the nurses' station. Luck is the overreaching force in this investigation. I say we roll with it.*

Mulder opens the book to a random page, waves his hand in the air with a dramatic flourish and lets his finger fall. They look at the ad. It is for a daycare center. "MUHAYMIN DAYCARE - Nurturing the Children of Islam Since 1983."

Mulder: Yeah, let's call that a dry run.

Scully: Yeah.

Mulder opens to another page and lets his finger fall. This time it lands on Grayson's Linen Service.

Cut to Cutrona's building. Dominic roughly escorts Henry Weems off the elevator to face Joe Cutrona.

Dominic: Look who came calling.

Henry Weems: I wanted to tell you personally that there's no hard feelings. I'm not testifying against you. Just let Maggie Lupone go.

Joe Cutrona: "Maggie"? I don't know anybody named Maggie. *to Dominic* Do you know anybody named Maggie? *Joe Cutrona and Dominic laugh sarcastically.*

Henry Weems: Fellas, don't jerk me around.

Joe Cutrona: Jerk you around? You tried to cheat me out of a hundred large, you kill Angie, you put Sal in the hospital-- I'm jerking you around?

Henry Weems: I apologize for my choice of words. Please, just let her go. Her kid's really sick. I don't care what happens to me.

Joe Cutrona: You'll care. By the time I'm finished, you'll definitely care.

Joe Cutrona and Dominic, holding onto Henry Weems, enter the basement of the building. Lots of industrial clothes washing machines are around. Maggie Lupone is locked behind a chain-link fence.

Maggie Lupone: Henry? Richie-- how is he? *Dominic shoves Henry Weems against a cart which knocks an iron into some water. There is a large metal hook on a cable above him.*

Joe Cutrona: *picking up what looks like a whip* Not that one. Use the small one.

Maggie Lupone: Hey. Henry...

Dominic hooks Henry Weems' hands to a smaller hook across the room. Joe Cutrona pushes a button, but nothing happens. Dominic flips a main power switch. Joe Cutrona pushes the button and Henry Weems is pulled up into the air.

Maggie Lupone: *shaking the fence* Don't you hurt him you son of a bitch!

Joe Cutrona: Shut her up.

Maggie Lupone: Henry!

Dominic starts for Maggie Lupone. As he does, the iron lying in the water shorts out causing a shock to go up the cord, into the light and into the chain-link fence just as Dominic is unlocking it. He is electrocuted and falls to the floor. The hook from which Henry Weems is suspended swings away causing the large hook to start sliding down the cable. Joe Cutrona looks up just in time to see the large hook crash into his face.

Cut to Chicago skyline. All the power in the city flickers.

Cut to Richie Lupone's hospital room. Scully is sitting beside his bed. She looks up as the lights flicker and surge. The sign for the center, "R.I. CHILDES Pediatric Care" flickers. When it comes back on, the letters L, D, and S don't light up so that the sign spells Richie. Scully stares at it.

Cut to Basement. Henry Weems has gotten off the hook and helps Maggie Lupone out of the fenced in area. They look at Joe Cutrona's body. Mulder and several policemen enter the basement. Mulder sees Joe Cutrona lying dead in a laundry cart, the large hook lying on his crushed head. His medical ID bracelet is visible proclaiming his blood-type as B-Neg.

SCENE 11

Richie Lupone's hospital room. He is much better and smiling. Maggie Lupone is beside him. Mulder, Scully and Henry Weems are watching them through the window.

Mulder: What are the odds for Cutrona being a perfect match? A thousand-to-one? A million-to-one?

Scully: Maybe higher. Maybe everything does happen for a reason... whether we see it or not.

Mulder: Maybe your luck is changing.

Henry Weems: Maybe.

Henry Weems joins the Lupones in the room. Mulder and Scully watch as Henry Weems starts the toy and turns to Richie Lupone. As the little ball pops into the basket, Scully smiles up at Mulder. THE END

Orison

Written by **Chip Johannessen** Directed by **Rob Bowman** Originally aired 9/1/00

Main Cast - David Duchovny and Gillian Anderson

Guest Cast - Tara Buck *Blueberry*, Eric Buker *US Marshall*, Nick Chinlund *Donald Edward Pfaster*, Rick Cramer *Guard*, Lisa Kushell *Lady in Red*, Irene Muzzy *Waitress*, Steve Rankin *US Marshall Joe Daddo*, Emilio Rivera *Brigham*, Scott Wilson *Reverend Robert Gailen Orison*

Tagline - "The Truth is Out There" A series of prison breaks bring Agents Mulder and Scully face to face with Scully's former kidnapper, Donnie Pfaster, as Scully is forced to question her faith and confront the clash of morality and religion.

SCENE 1

Prison chapel room. Bare bricks with a cross at one end. About 20 prisoners are listening to the Reverend Orison, 60's, preach. He has a very evangelical style.

Reverend Orison: God's love will set us free. And I believe... if I pray for that love... if I get down on my knees... *he does ...* and allow God to enter my hardened, lonely miserable heart and change me through and through ... that miracle ... will come. *he gets up and walks through the prisoners* Now, who here believes that with me? Do you? Do you?

Brigham, a prisoner, gazes with adoration at Reverend Orison.

Brigham: Yes, sir, I believe it.

Reverend Orison looks at another prisoner.

Reverend Orison: *to Donnie Pfaster* Do you? Well, believe, because God's love is not just some slogan. *Orison moves on, preaching to the room, as the camera stays on Donnie Pfaster* It's a promise straight to you from the Lord Almighty Himself. A promise paid for with the blood of his only begotten son, Jesus Christ of Nazareth. All you have to do ... is believe.

Prisoners: Amen!

A guard is not pleased with Reverend Orison.

Reverend Orison: God's love will set you free. Now, doesn't that just lift up your heart and make you want to say Glory! Amen!

As he says "Glory, Amen," Reverend Orison stamps his foot on the floor and raises his uplifted palm. As the Prisoners echo him, they also stamp their feet.

Prisoners: Glory! Amen!

Orison picks up a small glass dish filled with what we assume is holy water. He dips his fingertips in it and sprinkles various prisoners as he talks and they continue to echo his words and foot stomps.

Reverend Orison: Join with me. Allow the spirit of Jesus Christ to show you the way up to our Heavenly Father. Glory! Amen!

Prisoners: Glory! Amen!

Reverend Orison: Let God's love free you from your prison and deliver you to His side in heaven. Glory! Amen!

Prisoners: Glory! Amen!

Reverend Orison: Praise His name. Praise His holy love. Glory! Amen!

Focus on Donnie Pfaster who is not stamping his foot, and not speaking.

Prisoners: Glory! Amen!

Reverend Orison: Glory! Amen!

Prisoners: Glory! Amen!

Reverend Orison: Glory! Amen!

Prisoners: Glory! Amen!

Next morning. Prison sweatshop. Prisoners are working at assorted sewing and fabric cutting machines.

The prisoner, Brigham is working with what seems like a very slow fabric bandsaw, a bible on one corner of his machine. He is not focused on the machine - he seems to be in a deliriously happy trance. His foot, operating the machine, raises and lowers in time to his chanting.

Brigham: Glory. Amen. Glory. Amen. Glory. Amen. Glory. Amen. Glory. Amen. Glory. Amen. Glory. Amen...

Donnie Pfaster brings up a garment to a Guard for inspection. The Guard is looking at Brigham in disgust.

Guard: You believe that, Donnie? God loves a sack of crap like you?

Donnie Pfaster: Bible says.

Guard: Bible says you kill women, cut their pinkies.

Donnie Pfaster turns to watch Brigham, who is now rocking from side to side in rhythm to the chanting.

Brigham: Glory. Amen.

Guard: You're going to burn in hell

Brigham: Glory. Amen.

Guard: You listening to me? God's got a place for you, all right. Sick puke.

Donnie Pfaster: Then where does that leave you?

Guard rips apart the garment that Donnie had handed to him and Donnie turns his head to look at him in shock.

Guard: *sarcastically* Sorry. Just not good enough for the Illinois penal system.

Brigham suddenly begins screaming.

Brigham: My hands! My hands!

All his fingers have been cut off at the knuckle.

Slow motion sequence begins. The Guard runs to Brigham. Other prisoners stand and stare. Other Guards run in.

Donnie Pfaster, the only person in the scene not in slow motion, looks around in surprise, then casually tosses the ripped garment over his shoulder and walks out.

Opening Credits.

SCENE 2

Scully's apartment. Night. Scully wakes up suddenly as a gust of wind flips her hair into her face. She gets up and closes the windows in her room. She rearranges some papers near her Bible at the end of her bed which were tossed around by the wind. As she turns back to her bed she sees her RCA digital clock - the time says "6:66 AM". She picks it up to investigate, the clock goes dark, then the power comes back on as her bedside lamp comes on and the clock says 6:06 AM.

SCENE 3 - US PENITENTIARY - MARION, ILLINOIS

Prison. Later. Throughout the scene, Mulder seems very concerned about Scully and her reactions to the case.

Marshall Daddo: Life without chance of parole for the premeditated and sadistic sexual murders of five Twin Cities women in 1994. Donald Addie Pfaster. *Scully takes the folder and steps away to look at it.* You two put this man away.

Mulder: Yeah. Someone forgot to throw away the key.

Scully looks at Donnie Pfaster's picture.

Marshall Daddo: Ah, well, that's another story. Right now, we have to apprehend this man. We'd use all the help you can give us in understanding exactly who it is we're after.

Mulder: Donnie Pfaster is a death fetishist-- a collector of bone and dead flesh, of toenails and hair. It's what floats his boat, gets him off.

Marshall Daddo: He's a sick man.

Mulder: Sick would describe him. We found women's fingers in his freezer. He liked to eat them with his peas and carrots.

Marshall Daddo: So it's just women he's after?

Mulder: Just women. Been five years in here thinking about only that. I'm sure he's worked up quite an appetite.

Marshall Daddo: I happen to know you two agents have a particular forte-- a thing for... what is it called? The supernatural? *Mulder smiles* Now, the circumstances of the escape...

Scully: *turning back to the men* I promise you there is nothing supernatural about this man. Donnie Pfaster is just plain evil.

Mulder watches as Scully walks out of the room. She goes into the prison chapel. There are several things written on the walls including "Sheep go the Heaven, sp Goats go to Hell"

Through the ventilation grate we hear a recorded rhythm and blues song playing. Scully walks closer to the vent to hear it and her face shows mild surprise.

Music: *man's voice* Don't look any further Don't look any further Someone to count on In a world ever changing *Mulder follows her into the chapel.*

Mulder: Case closed.

Music: Here I am, baby

Mulder: Didn't look at the file, did you?

Scully: A man escaped from prison.

Mulder: *circling her* Not a man. Donnie Pfaster. And he didn't just escape, he walked out. He walked out of a maximum security facility and no one seems to know how he did it.

Scully: Isn't that why we're here?

Mulder: *walking toward her* That's why I'm here. I don't know about you. Why are you here? Go home, Scully.

Scully: Mulder, this case doesn't bother me.

Mulder: The man abducted you. Donnie Pfaster did a number on your head like I've never seen and it's okay ... to walk away.

Scully: Mulder, that man does things to people that no one should ever have to think about. It's not a question of if I should stay. I don't have a choice. So let's get to work.

Mulder: Well, this isn't the first incident. Two prisoners have escaped from maximum security facilities in neighboring states over the past year. at 6:06 this morning Donnie Pfaster made it three.

Scully: 6:06? And what's so supernatural about that?

Mulder: Dozens of witnesses, guards, and staff, and no one seems to remember anything. For a while, they didn't even know these guys were missing.

Scully: Have they been apprehended?

Mulder: No, neither of the men have ever been seen again.

SCENE 4

Interrogation room. Mulder is sitting with Brigham. Scully is standing against the wall observing.

Brigham: I already told the Warden everything I know ... everything I saw that day.

Mulder: Yes, but I'm still a little confused. Maybe you could go over it again.

Brigham: *proudly* I'm a Christian man.

Mulder: Then I know you'll tell me the truth.

Brigham: Yeah, but I got no idea about Donnie Pfaster ... *to Scully* ... or how he broke out.

Mulder: You and Donnie Pfaster were in the garment shop at or about the time he disappeared.

Brigham: Well, it wasn't just me. I mean, there was a lot of us in the shop.

Mulder: Yeah, but you had something happen. You had an incident.

Brigham: Yeah. Something like that.

Mulder: You cried out to the guards that you'd cut your hands.

Brigham: My fingers, man. I saw them all cut off.

He holds up his hands, looking at them. The fingers are whole.

Mulder: Others saw them, too.

Brigham: No, but I felt them cut off.

Mulder: How do you explain that?

Brigham: God works in mysterious ways, brother.

Mulder raises and lowers his outstretched palm.

Brigham: *trancelike* Glory. Amen.

As Mulder raises and lowers his hand, Brigham raises and lowers his foot and says the words, a rapturous smile on his face.

Brigham: Glory. Amen. Glory. Amen.

Mulder and Scully go out into the hall.

Mulder: Post-hypnotic suggestion. Did you see him?

Scully: You mean, did I see him raise his foot? Yes, I saw that.

Mulder: A programmed behavior prompted and manifested by suggestion in this case, a rhythmic motion of the hands producing an unconscious act in a conscious state.

Mulder raises and lowers his hand in front of Scully. Very cute.

Mulder: Doesn't work on you.

Scully: *smiling* I know what hypnosis is, Mulder.

Mulder: Group hypnosis.

Scully: If you're suggesting that Donnie Pfaster escaped from prison using a technique from a Vegas lounge act I'd think again.

Mulder: Mesmer was able to hypnotize and command entire audiences.

Scully: So, how would Donnie have acquired this amazing ability?

Mulder: I'm not saying that it was Donnie.

Scully: Well, then, who?

Mulder: Three inmates are missing from three separate prisons. One man has had possible contact with each of those cons. The prison chaplain. *bad Southern accent* Glory. Amen. *Scully again notices the song "Don't Look Any Further" playing. She walks over to the heating vent to hear it better.* Not God, the chaplain. Scully, what?

Scully: That song-- can you hear that?

Music: Someone to count on

Mulder joins her under the vent.

Mulder: Barely.

Music: Here I am, stop where you're standing...

Scully: I haven't heard that song since high school. That's the second time I've heard it in the last hour.

Mulder: *smiling* Well, I think if it was a make out song I think it'd be ruined forever now, huh?

Music: Oh, babe, don't look any further

SCENE 5 - HARRISBURG, ILLINOIS -12:52 PM

Bus stop on a city street. Next door, a Waffle House-type of diner. Donnie Pfaster, now wearing civilian clothes, enters and sits at a booth. He looks at the waitress, 40ish, thumbing through her open checks. Specifically, he looks at her fingers. The nails are painted a bright red. A low end hooker, Blueberry, slides into the booth across from Donnie Pfaster.

Blueberry: Looking for something to eat?

Donnie Pfaster: Me?

Blueberry: *showing her body* How about today's special?

Donnie Pfaster looks at her nails. They are blue - either from bad nail polish or malnutrition. Uncomfortably, she hides her hands.

Blueberry: You aren't a narc, are you?

Donnie Pfaster: No.

Blueberry: You're looking at my hands.

Donnie Pfaster: You need a buff and polish.

Blueberry: What are you? A freak?

Donnie Pfaster: I... I just got out of prison.

The Waitress notices Blueberry.

Waitress: Hey, Missy. Leave the customers alone!

Donnie Pfaster: I'll do it for free.

Blueberry: You just got out of prison and you want to give me a manicure?

Donnie Pfaster: I'll even do your cuticles.

She laughs.

Reverend Orison: You receive the Lord's grace and this is your thanks?

Donnie Pfaster looks up as if the Lord is speaking.

Donnie Pfaster: What?

Reverend Orison is standing beside the booth. Donnie Pfaster turns to him.

Reverend Orison: Who do you think got you out of prison?

Donnie Pfaster: *irritated* I don't care. I'm busy right now.

Reverend Orison: The Grace of God got you out and it's the only thing that will keep you out.

Blueberry: I thought you were kidding.

Reverend Orison: He's chosen you, Donnie.

Outside, we see several police cars pull up.

Blueberry: *getting up and leaving* Later.

Donnie Pfaster: *accusing, to Reverend Orison, as he gets up* You called them on me.

Reverend Orison: No.

Donnie Pfaster: Then do something.

Reverend Orison: I have a car.

Reverend Orison holds out a keyring with several keys and a crucifix on it.

Donnie Pfaster: We aren't going to make it to the car.

Reverend Orison: It's within His power.

Marshall Daddo and some other police, US Marshals, enter the diner, obviously looking for Donnie Pfaster. As they spot him, everything goes into slow motion.

Reverend Orison: Glory, amen. Glory, amen.

Reverend Orison jingles his keys. One of the customers at the counter reaches over and attacks the waitress. Marshall Daddo turns away from Donnie Pfaster to deal with the situation at hand. Still in slow motion, the Waitress screams, grabs the pot of hot coffee and hurls the liquid into her attacker's face. When Marshall Daddo turns back to where Donnie Pfaster and Reverend Orison were standing, they are gone. Outside, Reverend Orison walks out from between two parked buses and turns to see an older model car driven by Donnie Pfaster coming towards him. The car runs him down then stops as Donnie looks back at him. Blueberry is in the passenger's seat. The car backs up to try and run him over again but misses as Reverend Orison, bleeding, rolls over out of the way. He's in pain as people begin to attend to him and Donnie Pfaster drives off.

SCENE 6

Same diner, later. Crime scene. Mulder and Scully get out of the car and join Marshall Daddo and the other police.

Mulder: Was he here?

Marshall Daddo: Well, um... We're trying to determine that.

Scully: Did you see him?

Marshall Daddo: Well, that's a good question. We thought we saw something, but apparently we didn't.
Police look uncomfortable.

Mulder: We got a call about a possible sighting of the suspect.

No response.

Mulder: Well, something happened here, huh?

Waitress: *pouring coffee* Guy got hit by a car.

Marshall Daddo: A prison chaplain, it turns out. A Reverend Orison. Paramedics took him to the hospital.
Scully hears the song on the radio near the stove.

Music: Someone to count on

Marshall Daddo: He's in pretty bad shape.

Music: In a world ever changing Here I am, stop...

Scully walks over to the lunch counter. Mulder watches her.

Scully: Excuse me, uh, could you turn that up, please?

The Waitress turns up the volume.

Scully: *looking very confused as she listens to the song* Yeah.

Music: What you need is a lover Someone to take over Oh, girl Don't look any further And it's strange When you think of the chances...

SCENE 7 - ST. CLARE MEDICAL CENTER - HARRISBURG, ILLINOIS

Hospital. 4:20. Scully enters Reverend Orison's room. She looks at his chart.

Scully: You're lucky to be alive, Reverend Orison.

Reverend Orison: Who are you?

Scully: Special Agent Dana Scully.

Reverend Orison: Believe in the Lord, Agent Scully. He believes in you.

Scully: *no nonsense* That's nice... But my partner and I are more concerned with several disappearances from maximum-security facilities that seem to involve you.

Reverend Orison: Don't be concerned. God has them.

Scully: What do you mean? Reverend?

Reverend Orison: You're a Believer, aren't you?

Scully: This has nothing to do with me, sir.

Reverend Orison: It has everything to do with you. You have faith... have had faith. You hear Him calling you but you're unsure what to do.

Scully fingers her very visible cross.

Scully: It's not exactly a long shot, sir.

Reverend Orison: You stand as you do now, neither here nor there... longing... but afraid, waiting for a sign. But the signs are everywhere.

Scully: What happened to the inmates, sir?

Reverend Orison: Everything has a reason, Scout. *Scully looks shocked.* Everything on God's earth. Every moment of every day the Devil waits for but an instant. As it is, it has always been. The Devil's instant is our eternity.

Mulder enters the hospital room.

Mulder: *very sarcastic* The Good Reverend. How do you do? Or maybe I should say, "How do you do it?"

Reverend Orison: His is the Word. I am but the Messenger who delivers it.

Mulder: Well, this delivery arrived a little late-- a little late and a little cold as a matter of fact. I thought you'd want to see it.

Mulder hands a photo to Reverend Orison. It is of the hooker, Blueberry, lying dead in a bloody bathtub - her hair and fingers cut off. Reverend Orison winces and looks away.

Reverend Orison: What is this?

Mulder: Blood of the lamb, Reverend. Handiwork of Mr. Donnie Pfaster-- a young girl he picked up at the bus stop.

Reverend Orison: *very sad* Oh, Lord.

Mulder: Where is he, Reverend?

Reverend Orison: He took my car. She wasn't supposed to die.

Mulder: No. Donnie was supposed to die. You were supposed to kill him. That's why you freed him. God knows you're capable of it. *to Scully* The Reverend Orison is really Robert Gailen Orison-- convicted in 1959 of first degree murder. Served 22 years in Soledad.

Reverend Orison: God spoke to me. He told me to look after Donnie.

Mulder: When God spoke to you, Reverend, did He happen to mention where Donnie was headed?

No answer. Mulder and Scully go out into the hall.

Scully: Where are you going, Mulder?

Mulder: To prove that man's a liar.

Scully: How do you prove that somebody isn't being directed by God? You don't believe that it happens?

Mulder: God is a spectator, Scully. He just reads the box scores.

Scully: I don't believe that.

Mulder: You think God directs that man? You think He directs him to kill?

Scully: Donnie Pfaster isn't dead, and we don't know that the other inmates who escaped are dead, either.

Mulder: So, what? You think that God directs him to ... let the prisoners out to kill?

Scully: No, but I believe that the Reverend believes what he's saying-- that's it's God working through him.

Mulder: Well, plenty of nut bags do. Has he ever spoken to you?

Scully: *wounded* I'm trying not to take offense.

Mulder: *curious* What did he say?

Scully sighs.

Scully: Mulder, I have heard that song three times now. That may not mean anything to you but it means something to me.

Mulder: What does it mean?

Scully: I never thought about it before. It never meant anything to me until yesterday when it made me remember something.

Mulder: *gentle* What?

Scully: *sighs again* When I was thirteen my father was stationed in San Diego. I was listening to the radio to that song when my mother came in and told me that my Sunday School teacher had been killed.

Mulder: *sympathetic* Hmm...

Scully: He had been murdered in his front yard... And that's the first time that I ever felt that there was real evil in the world. Mulder, Reverend Orison called me "Scout." That's the same name that my Sunday School teacher called me. Donnie pfaster escaped from prison at 6:06 a.m. That's exactly the same time that I woke up yesterday morning when my power went out.

Mulder: So, what do you think that God is telling you?

Scully has no answer.

Mulder: Well, all right. Come with me, Scout. I'll show you how the Reverend talks to God.

SCENE 8

Donnie Pfaster has parked Reverend Orison's car on the side of a rural road. He is listening to the police report on the radio.

Reporter: Police are involved in a four-state manhunt for a prisoner who escaped maximum security in Marion, Illinois. He was last seen driving a green 1970 Chevrolet Impala with a black landau top. He is described as six feet tall, medium build...

Donnie Pfaster gets out of the car and uses a pocketknife to rip the fabric top off of the car. He pulls two blood stained prison uniforms out of the trunk and then finds a gym bag. He opens it, discards a Bible and then pulls out a wallet with a driver's license for Reverend Orison which reads: Robert Gailen Orison, 1476 Wicks St., Equality, Illinois 62934. He holds up a keychain with one key which he finds in the bag and slams the trunk shut. Cut to

SCENE 9

Mulder and Scully are looking at a computer generated scan of Reverend Orison's brain.

Mulder: It's a cerebral edema.

Scully: Swelling of the brain-- a trauma not uncommon with this kind of head injury or accident.

Mulder: Except this isn't accidental. The cause, in fact, as it was stated to me is self-inflicted. There's a small hole here in the skull which allows oxygen into the brain cavity, the result of which is the Reverend Orison has three times the normal blood volume pumping through his brain.

Scully: And he did this himself?

Mulder: Yeah. My guess is he-he probably did it when he first got into prison-- when he first learned how to use its powers.

Scully: "Its powers."

Mulder: There's a theory that at this point in human evolution our mental capabilities are limited only by inadequate blood supply. In fact, centuries ago, in the Peruvian Andes, Holy Men used to physically remove parts of their skulls in order to increase blood volume or drill small holes.

Scully: So this hole in his head enables Reverend Orison to help these prisoners escape?

Mulder: The practitioners of this found that they could perform certain mental tricks one of which they called "stopping the world."

Scully: Well, nobody can stop the world, Mulder. I don't care how many holes they have in their head.

Mulder: Yeah, but maybe they can alter perception of it creating a disparate version of reality which they can then project through hypnosis.

Scully: But why? I mean, even if he could, why?

Mulder: Donnie Pfaster is serving a life sentence without possibility of parole. That's the final judgment as far as society is concerned but not in the eyes of God or in the eyes of a man who thinks he's God's tool.

Scully: Well, then, if Reverend Orison meant to kill Donnie Pfaster then why is he still alive?

Mulder: I don't know. Maybe he unleashed something that he couldn't control. Maybe he thought he was opening the door of perception but then unwittingly he... opened the gates of Hell.

SCENE 10

Reverend Orison's hospital room. Evening. A Marshal is guarding him, reading a paper. The beeping of the heart monitor slows and goes down in pitch.

Marshal: What?

Reverend Orison: Glory. Amen. Glory. Amen. Glory. Amen.

The heart monitor is now beeping even more slowly. Reverend Orison gets out of bed. The Marshal does not respond except to look confused. The beeping continues slowly. The Marshal is in a trance, still holding the paper. Reverend Orison takes the Marshal's gun and leaves the room.

SCENE 11 -EQUALITY, ILLINOI - 5:02 PM

An apartment. Hasn't been redecorated since the 70's. Donnie Pfaster is in the kitchen wearing only a pair of tighty-whity men's shorts and blue slippers. He finishes closing a plastic baggie and picks up the other baggie on the counter. They both contain women's fingers. He puts the baggies into the freezer next to some waffles. There is a knock at the door. He smiles and answers it with the door-chain still in place. It is the Lady in Red, a higher class call girl than Blueberry was. She is wearing a tight red dress. Her hair is bright red, piled high on her head with tendrils curling at her shoulders.

Lady in Red: Are you Donald?

Donnie Pfaster: Yes.

Lady in Red: I'm from Tip-Top Gentlemen's Service.

He removes the door-chain, lets her in and closes the door.

Lady in Red: This isn't your place, is it?

Donnie Pfaster: No. Why?

Lady in Red: 'Cause I was coming up the stairs and got stopped by the landlord-- like it's any of his business. He told me some Reverend Orison lives here. Now, you ain't no preacher, are you?

Donnie Pfaster: No.

Lady in Red: Good. They always like the weirdest things. *She removes her jacket and puts it down on the couch.* You know what I mean?

Donnie Pfaster stares at her fingers then drifts his gaze up to her beautiful hair. He licks his lips slightly.

Lady in Red: You okay?

Donnie Pfaster: Yes.

Lady in Red: Something you want to say?

Donnie Pfaster: Love your hair.

SCENE 12

Reverend Orison's apartment, later. The Lady in Red's manicured hand reaches out from the bubbles to turn off the bath water. She lays her head back on the bathtub and closes her eyes. Candles are burning all over the room. Donnie Pfaster, now dressed in a robe, enters with an armful of hair-care products.

Lady in Red: What are you doing?

Donnie Pfaster: Is your hair chemically treated?

Lady in Red: My hair?

Donnie Pfaster: I don't know which product to use.

Lady in Red: You're not using no product-- I'm clean, my hair's clean, if you're going to be that weird about it I ought to just leave.

She starts to get up.

Donnie Pfaster: I'm being a gentleman.

Lady in Red: Well, be a gentleman and get me a towel. I'm going to get out of here.

Donnie Pfaster acquiesces and puts the bottles into the sink. He gets a towel and wraps it around her as she stands. He looks closely at the back of her neck. The hairline is now wet and he sees two different hairlines.

Donnie Pfaster: *furious* It's a wig. They lied to me. *he tears the wig off of her head* You lied to me!

As he throws the wig at the sink in a rage, the Lady in Red picks up one of the candles and flings the hot wax in Donnie Pfaster's face. She then punches him and he falls to the floor, hitting his face off the sink. She runs out of the room. Cut to ...

SCENE 13

Scully: Where did he go?

Mulder: Marshal?

No response. Mulder smacks him gently on the face to wake him up.

Mulder: Marshal?

Marshal: *confused* What?

Scully: The prisoner... the man you were guarding in this room. What happened to him?

Mulder: *looking at the Marshal's empty holster* He's gone, Scully, so's the Marshal's gun.

Scully: You didn't see him?

The Marshal stands up and walks around the room in a daze trying to sort it out.

Mulder: Let's go, Scully.

Scully finds a pad of paper on the bedside table. She picks it up and reads it.

Mulder: What is it?

Scully: What does this mean?

Scully shows Mulder the pad of paper. Written on it are the words, "DON'T LOOK ANY FURTHER."

Mulder: Did you tell him?

Scully: No, I only told you.

Mulder: Oh, he must have... overheard us when we were talking in the hallway.

Scully: I didn't mention the name of the song.

Mulder: I'm sure you did.

Scully: No, I'm sure I didn't, Mulder.

Mulder: Well... maybe this was meant for you. Don't look any further.

SCENE 14

Bathroom. Donnie Pfaster gets up off the floor and positions himself over the sink to wipe away some of the wax from his face. He looks up at the mirror, blood trickling down from his cut temple, as Reverend Orison cocks a gun behind him.

Reverend Orison: Whosoever shedeth man's blood by man shall his blood be shed.

Donnie Pfaster: What are you doing?

Reverend Orison: Taking you home. The wicked... will be punished.

SCENE 15

Night. Reverend Orison is digging a grave, Donnie Pfaster is beside him on his knees with his hands tied behind his back.

Reverend Orison: Pray for God's love, Donnie. Find the humility in yourself to allow God into your heart. All you have to do is believe. Repent. You'll feel God's love come to show you the way to His heavenly kingdom.

Donnie Pfaster whimpers and cries softly. Orison points a gun at Donnie's face.

Reverend Orison: Are you sorry for what you've done?

Donnie Pfaster: You... *mumbling*

Reverend Orison: What did you say?

Donnie Pfaster: Never... No... No...

Reverend Orison: Why are you crying?

Donnie Pfaster: I can't... I can't...

Reverend Orison: Beg His forgiveness for what you did to those girls. For what you did to all those poor, helpless girls.

Donnie Pfaster: My violence is always waiting... for an instant. For when His back is turned. You can see it now.

Reverend Orison: Are you crying for your sins? Or for yourself?

Donnie Pfaster: No, Reverend. I cry for you. Because you cannot kill me.

Donnie Pfaster's face shifts into that of a demon. Orison backs away. Cut to ...

SCENE 16

Gravesite, next day. Crime scene team is uncovering Reverend Orison's dead body. Mulder and Scully observe.

Mulder: You know, it's funny, when all is said and done, there's... not much mystery in murder.

Scully: And for that I owe you an apology, Mulder.

Mulder: What do you mean?

Scully: Well, you were right. I was looking too hard for connections that weren't there. Orison was a murderer, plain and simple. He liberated those prisoners so he could bring them out here and pass judgment on them.

Mulder: I guess in his own twisted way he was making good with his God. Glory, Amen. Let's go home, Scully.

Scully: You know, Donnie Pfaster placed the call to the police that led us out here. It's almost like he's begging us to hunt him down.

Mulder: This X-File is over... lying dead there in a grave he dug himself. Let's let the US Marshals take over from here. Don't look any further, Scully.

SCENE 17

Scully's apartment. That evening? Donnie Pfaster enters and looks around. He goes into her bedroom and takes her Bible from the chest at the foot of her bed and places it in a drawer. Scully enters the apartment and turns on lights??? Yes, she turns on lights in every room. Great view of the apartment. She sets her keys on the table, her gun on the dresser, then begins taking off her suit and sleeveless navy top as Donnie Pfaster watches from the closet.

SCENE 18

Scully's apartment. She changes into a pair of gray flannel pajamas while Donnie Pfaster watches from the closet. Very creepy. Scully is about to put her work clothes in the closet when she sees that her clock again says 6:66. She picks up the clock and the power goes off plunging the room into darkness, save for the streetlights which shine in the windows. Scully looks at her closet door which is ajar, realizes something is wrong and starts to throw herself at the door to close it when it flies open and Donnie Pfaster bursts out.

Cut to Mulder's apartment. His phone rings. The answering machine picks up.

Mulder: *recorded voice* This is Fox Mulder. Leave a message after the ... *beep.*

Marshall Daddo: *voice* Agent Mulder, Marshall Joe Daddo in Marion. Just talked to a call girl who i.d.'d Donnie Pfaster as an attacker. Claims Pfaster got real upset when she was wearing a red wig. Upset she wasn't a redhead. This mean anything to you? Appreciate a call back.

As the machine disconnects, Mulder enters his apartment. He does not check his messages.

Cut to Scully is thrown against a wall. Donnie Pfaster picks her up, grabbing her by the throat. She fights back and manages to gouge his eyes with her thumbs, drawing blood. He yells in pain and releases her as he reaches for his eyes. She punches him and runs across the room to grab her gun. He runs at her and flings her repeatedly against the bureau mirror, breaking it. The pieces shatter all over the floor and she drops the gun. She kicks him, busts a lamp over his head, breaks free, dumps one of the bookcases on top of his head, and runs to the phone in the hall and dials 911. Donnie Pfaster chases her and flings her to the floor on her stomach and lands on top of her.

Scully: Go back to hell!

Donnie Pfaster has her hands behind her back. He looks at her fingers.

Donnie Pfaster: Who does your nails, girly girl?

Scully: *trying to reason with him* Let me go! The only reason why you're alive is because I asked the judge for life! The only reason why you're alive is because we didn't kill you when we could!

Donnie Pfaster: You're the one that got away. You're all I think about.

Scully: I'm a federal agent. You do anything to me and they will not give you a break this time.

Donnie Pfaster: I'm going to run you a bath.

Scully screams. He clamps his hand over her mouth.

Cut to Mulder's apartment. He is in his bathroom brushing his teeth. He goes into his bedroom to set his radio alarm. The last alarm was set at 7 PM. Hmm. He sets it for 5 AM. While setting it, he hears a fragment of the song "Don't Look Any Further." He turns it back on while he finishes brushing and swallows the toothpaste. He looks thoughtfully at the radio.

Music: Don't look any further Day-o, umba day-o Mambu ji ay-o...

Cut to Scully's apartment. Donnie Pfaster has tied Scully arms behind her back with her own pantyhose. Another pair, clean, I hope, has been used to gag her. He drags her, feet first, into a closet.

Donnie Pfaster: Now, be good and don't cause me any problems.

Donnie Pfaster closes the closet door and goes into her bathroom. Scully hears water running and her phone ringing. Donnie Pfaster pushes "play" on her CD player. The song, "Don't Look Any Further" comes on.

Cut to Mulder lying in his bed with the phone to his ear. Finally, he hangs up and gets up.

Cut to Donnie Pfaster filling Scully's tub with water and bubble bath.

Cut to Scully in the closet peering under the crack at the bottom of the door at her gun on the bedroom floor. She looks up at the door handle.

Cut to Donnie Pfaster testing the bath water and turning it off.

Cut to Scully standing up in the closet and opening the door with her tied hands.

Cut to Donnie Pfaster picks up a bottle of her shampoo. Willow Lake, made by the Lamour Corporation in Minneapolis.

Music: Ooh Oh, whoa, whoa Oh Someone to count on In a world ever changin' Here I am Stop where your standin'

Cut to Scully hiding under the bed as Donnie Pfaster passes her into another room.

Music: What you need is a lover Someone to take over Oh, girl Don't look any further And it's strange When you think of the chances That we've both been in a state of mind Too cool to be careless Lookin' for the right thing
Scully, grunting, makes her way along the floor to the other side of the bed where her gun is. Meanwhile, Donnie Pfaster, in search of candles, has gone into her kitchen, taken out a silverware caddy and removed a knife and a pair of scissors.

Music: Oh, baby Don't look any further Tonight We're gonna take a trip to paradise Rockin' all night long Baby Daylight Daylight I'll still be lookin' in your heavenly eyes And we'll go on and on

Scully is close to her gun, but she freezes in fear, blood trickling out of her nose as Donnie Pfaster passes her again.

Music: Day-o, umba day-o Mambu ji ay-o Don't look any further Day-o, umba day-o Mambu ji ay-o Don't look any further

In the bathroom, Donnie Pfaster is lighting a LOT of candles. Scully apparently likes them a lot. There must be 40-50 in the room that he has collected throughout the apartment.

Music: Someone to count on In a world ever changing Here I am, baby Stop right where you're standing What you need is a lover Someone to take over Here I am, babe Don't look any further, further...

Scully gets her feet, clad in very cute fuzzy slippers, through her hands, putting her hands in front of her. She keeps crawling to the gun over the shards of mirror on the bedroom floor. In the living room, Donnie Pfaster turns off the stereo and heads for Scully. Slow Motion sequence starts. Mulder enters the front door and draws his gun on Donnie Pfaster. CarriK's lip reading ability says that he says "Put your hands up!" and puts his hand on Donnie's shoulder. Donnie Pfaster does not obey. Instead, he turns his head as Scully enters the room, her hands unbound, the gag around her neck and her gun hanging loosely in her right hand. She is focused solely on Donnie Pfaster. It looks like Mulder asks, "Did he hurt you?" Others say he says, "Don't shoot!", but according to TD's brand new super-duper VCR he definitely says "Did he hurt you?" We see a bullet casing hit the floor, Scully's face illuminated by a gunshot, Donnie Pfaster having a slight reaction as the bullet passes through him, Mulder turning as the overhead light is blown out by the bullet. Mulder stares at Scully who is still holding the gun where she fired it into Donnie Pfaster's ribcage. She is horrified at what she has done. The screen goes black as a gunshot rings out.

SCENE 19

Scully's apartment, later. Crime scene. Mulder has been talking to a policeman. He sees Scully, now with a shawl wrapped around her pajamas, go into her bedroom and close the door.

Mulder: Excuse me.

Cop: Yeah. Sure.

Scully closes the window and takes off the shawl. Mulder enters Scully's bedroom.

Mulder: If you want to pack some things, we can get out of here.

Scully: Yeah.

Scully pulls her Bible back out of the drawer and looks at Mulder.

Mulder: You can't judge yourself.

Scully: *sitting on the bed* Maybe I don't have to.

Mulder: The Bible allows for vengeance.

Scully: But the law doesn't.

Mulder: *leaning into her* The way I see it... he didn't give you a choice. And my report will reflect that... in case you're worried. Donnie Pfaster would've surely killed again if given the chance.

Scully: He was evil, Mulder. I'm sure about that, without a doubt. But there's one thing that I'm not sure of.

Mulder: What's that?

Scully: Who was at work in me. Or what... what made me... what made me pull the trigger.

Mulder: You mean if it was God?

Scully: I mean... what if it wasn't?

Mulder has no answer. Fade to black.

THE END

The Amazing Maleeni

Written by Vince Gilligan, John Shibana and Frank Spotnitz Directed by Thomas J Wright Originally aired 16/1/00

Main Cast- David Duchovny and Gillian Anderson

Guest Cast - Steven Barr *Courier Guard*, Mark Chaet *Bank Officer*, J David Young *Boss*, Sherri Howard *Female Employee*, Ricky Jay *Herman/Albert Pinchbeck*, Dennis Keiffer *Bullethead*, Robert LaSardo *Cissy Alvarez*, Jonathon Levit *Billy LaBonge*, Jim Maniaci *Bullethead*, Rick Marzan *Holding Cell Officer*, Dan Rice *Uniform Officer*, Adam Vernier

Tagline - "The Truth is Out There" *While agents Mulder and Scully investigate the gruesome and unexplained death of a magician, they are drawn into the world of magic and illusion and learn that, at first glance, nothing is as it appears to be.*

SCENE 1

Great music, Mark Snow. Sadly haunting. Santa Monica Pier. A carnival is set up. A man in his fifties, Maleeni, is sitting on the back of his old van. He is wearing a tuxedo. Faded, but ornate lettering on the van proclaims that he is "Amazing Maleeni." He looks rather sad and tired. A young Carnival Worker comes up to him.

Carnival Worker: Mr. Maleeni... Hey, guy. You ready to rumble?

Maleeni: *dryly* If by "rumble," you mean "perform..." yes, I am.

Carnival Worker: Cool. Uh, you know how they said you get \$125 for the day? It's going to be \$75 instead. The gate's for crap. But, hey, the show's got to go on, right?

Maleeni: This will be my greatest show ever.

The Carnival Worker doesn't quite know what to think of Maleeni.

Carnival Worker: Right on.

Maleeni is now on a small stage in the foot court of the carnival. People are eating and paying slight attention. One young man noisily slurps a soda. Lets call him Heckler Dude. There is also an older couple with a video camera recording the show.

Maleeni: Ladies and gentlemen, damas y caballeros... I aim today not just to entertain, but to educate. To instruct and inform in the venerable and ancient history of my art. Until Johann Nepomuk Hofsinzer called playing cards "the poetry of magic" a conjurer's skill was determined entirely by his ability to perform one effect. That effect was known as "the cups and balls." The games were known for hundreds if not thousands of years. Perhaps the greatest performer was the Italian, Bartolomeo Bosco.

Heckler Dude: Get on with it!

Maleeni begins the cup and balls trick with very small red balls.

Maleeni: Bosco's passes with the cups and balls. *makes the balls disappear one at a time* Wah-day... Chubio... Colerader. Three gone... And yet, three return. *reveals the balls one at a time* Bosco had only one contemporary rival a slightly older Frenchman named Conus, who announced in 1795 that he would make his wife, who was five-foot-seven appear under one of the cups. Practice though I have, I have been unable even to get married.

The Heckler Dude laughs in a sarcastic, obnoxious way.

Maleeni: *placing the small red balls into his pockets* Conus placed one ball in his pocket. He put the second ball away. Putting the third ball in his hand he made it vanish and that's the mystery of the cups... and the balls.

He tips the cups to reveal two lemons and a lime.

Heckler Dude: Yo. Can't you do anything that ain't a hundred years old? That ain't old school, that's decrepit.

Maleeni: *patient* Young man, shall I come heckle you on your job? Make sure you count out the requisite number of McNuggets?

Heckler Dude: Show me something. Come on... show me something!

Everyone is watching now.

Maleeni: A callow challenge to be met by experience... and skill. To wit, the Egyptian, Dedi, whose most celebrated feat was to reattach a recently-severed head reuniting it with a still-warm body and no harm done. Western history knows three previous attempts at recreating this Noachian feat... each of the three ending in tragedy. This will be the fourth. May I have complete silence, please?

Maleeni stretches his neck up and turns his head 360 degrees - completely around. The crowd cheers. The Heckler Dude throws his soda cup away and leaves.

Crowd: Yeah! Senor Maleeni! Woo-hoo!

Announcer: *voice* Let's give it up for the Amazing Maleeni.

After the show, the Carnival Worker is walking Maleeni back to his van. Maleeni, rubbing the back of his neck, looks tired as he gets into the driver's seat.

Carnival Worker: Guy, you rock! That kicked ass! I mean, it looked completely real! How did you do that? Oh, yeah, right-- magic. Oh, hey, your money-- hold up.

The Carnival Worker goes to get the money, then comes back to the van.

Carnival Worker: Two, four, 50, 55, 60, 65, 70, 75. You earned it.

Maleeni appears to be asleep.

Carnival Worker: Mr. Maleeni?

No response. The Carnival Worker clears his throat and shakes Maleeni's arm.

Carnival Worker: Mr. Maleeni.

The Carnival Worker gasps as Maleeni's neatly severed head rolls off of his body and falls to the pavement.

Carnival Worker: Oh, God...

Opening Credits.

SCENE 2

Next day on the pier. Handheld picture of Maleeni's van is lowered to reveal the same scene as in the picture. Carnival. Area around Maleeni's van is now a crime scene. Mulder, in shirt sleeves, glances at the picture, then walks over to the open driver's side window. Scully looks in the passenger side window.

Mulder: Neat trick, huh?

Scully: I can think of a neater one. How you convinced me to drop everything and get on the first plane to Los Angeles.

Mulder: Come on, Scully. This isn't intriguing enough for you? A magician turns his head completely around 360 degrees to the delight of young and old alike after which it plops unceremoniously onto the pier... see the picture? *he holds up the photo from the file*

Scully: Yeah, I saw the picture. And as for this Amazing Maleeni turning his head all the way around, like you said, Mulder: neat trick.

Mulder: But...

Scully: *crossing to him* But... I'd guess this event was completely removed from the subsequent murder.

Mulder: You think this was a murder?

Scully: Don't you?

Mulder gives her a mysterious little eyebrow wiggle.

Scully: Mulder, his head was cut off.

Mulder: *in an affected presentational tone* Ah, observe the nearly complete absence of blood. Observe the paucity of fingerprints as evidenced by the LAPD's liberal use of lycopodium powder.

Scully: Why are you talking like Tony Randall?

Mulder: Know that the Amazing Maleeni was alive one moment and expired the next. Know also that no one saw his fleeing attacker nor heard the dying man's cries.

Scully: Mulder, I admit that I don't know how it happened but I still say that it was a murder. So what's your theory?

Mulder: A magic trick gone horribly wrong. One that claims the lives of all who attempt it.

Mulder turns to a Cop holding the camcorder used by the tourist earlier.

Mulder: Can I see that camcorder again? Thank you. A tourist videotaped Maleeni's performance. Look at this.

We can see Maleeni performing and the back of Heckler Dude's head.

Heckler Dude: *voice on tape* That ain't old school, that's decrepit!

Scully: Who's the heckler?

Heckler Dude: *voice on tape* Come on, show me something!

Mulder: I don't know.

Mulder and Scully watch the head turn trick.

Mulder: Neat trick, huh?

Scully: Hang on a second. Let me see this. That heckler was pretty hard to impress wouldn't you say? Look, and then he just takes off in a huff.

Mulder: What, you think he's a murderer?

Scully: Well, it's worth checking out, don't you think?

Mulder: That'll be a neat trick in itself. You never see his face.
She rewinds the image to show Heckler Dude throwing away the cup.

Scully: Ah, but observe. His discarded soda cup. The hand may be quicker than the eye but it still leaves fingerprints.

Mulder: Provided they haven't dumped the trash.

Scully: Skeptic.

SCENE 3 - NORTH HOLLYWOOD, CALIFORNIA

Old theatre. Silver Taurus, California plate #2PCE357, is parked out front. Inside, the Heckler Dude, now known as Labonge, is alone practicing a card tricks as Mulder and Scully enter.

Scully: Mr. LaBonge? We're Agents Mulder and Scully from the FBI.

They show their badges. Labonge glances up at them, then continues shuffling his cards.

Scully: Were you at the, uh, Santa Monica Pier yesterday morning?

Labonge: Yeah.

Mulder: You attended a magic show. The Amazing Maleeni.

Labonge: Yeah, he sucks. Why?

Scully: He's dead, under extremely suspicious circumstances.

Labonge: He still sucks. How'd you find me?

Scully: Your fingerprints. You have a criminal record.

Mulder: A conviction for pick pocketing.

Labonge: *sighs* Man, that was performance art. And besides, it's ancient history. What are you saying, you think I killed him?

Scully: Well, you're on videotape heckling the deceased.

Mulder: What did you have against Mr. Maleeni?

Labonge begins working on a disappearing/reappearing coin trick.

Labonge: *laughs* First of all... his name's not Maleeni. That's the name of a real magician, a guy at the turn of the century, Max Malini. Ever hear of him?

Scully: No.

Labonge: That's too bad; you should have. Anyway, he steals his name, spells it a little differently and he does some tired crap that wouldn't cut it at a kid's birthday party.

Mulder: What about the trick where he turns his head completely around?

Labonge: Check it out.

Labonge kneels down on the floor and turns his hand 360 degrees on the floor. It looks painful. Mulder and Scully are impressed.

Labonge: No problem. Did you like that?

Scully: Yeah.

Labonge: Watch. Coin in the hand... blows away. Maybe it's a little bit hard for you to see. Let me make that... Bigger for you.

He reveals a very large coin in his other hand.

Mulder: Those are great, but I don't see how they're any different or better than the ones Maleeni did.

Labonge: *continuing the coin trick* Mozart and Salieri. They sound pretty much the same to a layman. But they ain't. You know what I'm saying? It's about... originality. Style. And more than anything else... soul. Because that's what separates the great ones... from the hacks. We can't do this halfway. We're dealing with powerful forces at work here. Energies far beyond our mere... mortal... understanding.

Mulder: Enough to make a magician lose his head?

Labonge: Could be. That, and I hear Maleeni racked up some pretty big gambling debts. Who knows who he might've pissed off.

Scully: Well, thank you, Mr. LaBonge. We'll, uh... be in touch.

They start to leave.

Labonge: Please do. Oh, and agents...

Labonge uncrosses his arms revealing Mulder and Scully's badges, one in each hand. Mulder and Scully check their empty pockets, then, irritated, take their badges back.

Scully and Mulder leave.

Mulder: Mozart and Salieri. Which one's which?

Scully: Mulder, I think that professional jealousy is as good a motive for murder as any.

Mulder: If it was a murder. I'm not convinced.

Scully: If I can get Mr. Maleeni into an autopsy bay hopefully we can put this issue to a rest as soon as possible.

SCENE 4

Autopsy bay. Maleeni's decapitated body is on the table. Scully, in blue scrubs, snaps off one of her bloody examination gloves and turns to Mulder.

Scully: All right, I'm stumped... and I think I'm supposed to be.

Mulder: What do you think?

Scully: Well, first of all, and sorry to disappoint you but, uh, Mr. Maleeni's head didn't just magically fall off. It was very carefully sawed. Very slow and exacting work probably with a fine-tooth meat saw. And check out this little detail.

Scully fingers a stretchy yellowish substance around the body's neck.

Scully: Spirit gum, Mulder. It held the head to the body. Just barely, of course.

Mulder: So he was murdered.

Scully: Well, no. As far as I can tell this man died of advanced coronary disease.

Mulder: Natural causes.

Scully: Yeah.

Mulder: So, basically he died of a heart attack, somebody crept up behind him, sawed his head off and then glued it back on all in the space of 30 seconds. *begins laughing* Does that make sense to you?

Scully: No. Which makes it even stranger still because, as far as I can tell this body has been dead for over a month. I see signs of refrigeration.

Mulder: And yet he performed yesterday. What a trouper.

Scully: Well, somebody performed yesterday.

SCENE 5

Night. Pool hall. Labonge enters and goes up to a Latino man with lots of tattoos, Alvarez. Alvarez is making notes in a small black book.

Labonge: Cissy Alvarez.

Alvarez: Who are you?

Labonge: You don't remember me. Ain't that a bitch. My name's LaBonge. I did time with you about eight years ago. You were in for bank robbery.

There is some history here. Alvarez "chooses" not to remember him.

Alvarez: The name doesn't mean anything. What do you want?

Labonge: I hear you're a poker player. You won big off a guy who calls himself the Amazing Maleeni. Also goes by the name of Herman Pinchbeck.

Alvarez: Pinchbeck?

Labonge: He's dead.

Alvarez: Yeah, I saw in the paper. Something about his head fell off. What's it to you?

Labonge: I'm the guy that made his head fall off.

Alvarez's two Thugs across the room look up and take notice. Alvarez puts his book in his breast pocket.

Labonge: You took his marker, right? What did he owe you? 15 grand?

Alvarez: 20.

Labonge: I don't think he was ever going to pay you back.

Alvarez: You want to cut to the chase? You know, get a little more of your story out before we stomp you to death?

Labonge: How would you like to get back what you're owed? Times ten.

Alvarez: \$200,000. How?

Labonge: Helping me.

Alvarez: Do what?

Labonge: Magic.

Alvarez nods to his Thugs. The Thugs start toward Labonge. Labonge holds up his hand, then moves it slightly. The hand bursts into flame. He moves his hand again. The flames go out and he is now holding a small black book.

Labonge: Want to hear more?

Alvarez slowly checks his breast pocket and finds that his black book is now gone.

SCENE 6 - CRADOCK MARINE BANK, LOS ANGELES, CALIFORNIA

Mulder and Scully enter the Cradock Marine Bank. A Female Employee passes them.

Mulder: Excuse me. I'm looking for Mr. Albert Pinchbeck.

Female Bank Employee: *pointing to an office* He's the gentleman right over there. *shakes her head sadly* The poor man.

Mulder and Scully go over to the office and look in through the window.

Mulder: He look familiar to you, Scully?

Scully: He certainly does.

Pinchbeck is sitting in a wheelchair and wearing a neck brace. He looks just like Maleeni. The nameplate on his desk says "Albert Pinchbeck."

Mulder: The plot thickens.

Scully: He might try and run.

They knock and enter the office.

Pinchbeck: Come in. Good morning, Mr. And Mrs...?

Mulder: *quickly as he and Scully pull out their badges* Agents... Mulder and Scully. FBI.

Pinchbeck: You're not here for a home loan, I take it.

They sit.

Scully: No. We are investigating the death of a magician who called himself the Amazing Maleeni.

Pinchbeck: Herman Pinchbeck, my twin brother.

Scully: Yes, we know. We checked his next of kin.

Mulder: What happened to your neck, Mr. Pinchbeck?

Pinchbeck: I was in a car accident.

Mulder: Car accident. So your injured neck has nothing to do with a magic trick you performed at the Santa Monica Pier two days ago? One which involved you turning your head around 360 degrees?

Pinchbeck: No. That wasn't me. I was in a bad car accident in Mexico.

Mulder: *not believing it* Oh, bad Mexican car accident. *to Scully* In Mexico.

Scully: Do you know magic, Mr. Pinchbeck?

Pinchbeck: Yes, I do. Back in the '70s, my brother and I performed together.

Mulder: Why did you stop?

Pinchbeck: You never really stop.

Pinchbeck pulls out a deck of cards from his desk, fans them out in his hands, and holds them out to Mulder.

Mulder: Pick a card, any card?

Mulder takes a card. He and Scully look at it. The King of Diamonds. He puts it back in the deck. Scully clears her throat. Pinchbeck expertly shuffles the cards, then lets them cascade from one hand to the other. The last card he holds up is the King of Diamonds.

Mulder: Hmm. Very impressive.

Pinchbeck: My brother and I both wanted to do the absolute best magic the world had ever seen. The difference was I knew he'd never get there but he always believed we would. We didn't talk much after I quit the act.

Mulder: I have a theory, Mr. Pinchbeck and I'm going to tell you how it goes. I think that your brother Herman died of heart disease having never made it as the world's greatest magician and I think that hurt you just as your estrangement from him hurt you. And I think what you did was perform his last act for him-- *Scully glances at Mulder.* -- one last act for which he'd always be remembered-- one last act that would end with such a shock, such a denouement as would be forever remembered in the annals of magic. That's what I think.

Pinchbeck: I so wish that were true.

Pinchbeck pushes his wheelchair back from his desk. His legs are cut off at the knee.

Pinchbeck: It was a very bad car accident in Mexico.

Mulder and Scully have left the office and are heading out of the bank. Clocks says about 9:15 AM. Mulder is VERY embarrassed.

Mulder: *rubbing his face* Oy.

Scully: No kidding. What now?

Mulder: A guy's head falls off. It's the greatest trick in the world. Only there's no discernible point to it. What's the reason for doing that in the first place?

Scully: Why do people do magic? To, uh, impress, to delight to gain attention.

Mulder: This one's gained mostly police attention. Maybe that's the point.

Scully: Well, maybe we should consult an expert. Someone who knows magic, who's seen the greatest trick in the world. Maybe he can help us figure that out.

Mulder: *with sarcastic disgust* Mozart.

Scully: Yeah.

SCENE 7

Police impound garage. Mulder, Scully, and Labonge are standing next to Maleeni's van, now covered with a tarp.

Labonge: What's in it for me? I mean, let's say I help you out. What do I get in return?

Scully: The feeling of pride that comes from performing your civic duty.

Mulder: How about the chance to root through the professional secrets of your least favorite magician?

Labonge: Good for a laugh, I guess.

Mulder pulls the tarp off and he and Scully open the back of the van. Labonge climbs in and begins removing things, including a top hat.

Labonge: Man, it's worse than I thought.

He uncovers the top hat, releasing a couple of white birds, then sets the hat on Scully's head. Cute look from Scully.

Labonge: You got to feed those things, you know.

Scully takes off the hat and looks inside.

Labonge: So... Maleeni wasn't murdered?

Scully: It would seem not.

Labonge: So someone impersonated him and his crappy act. It's impressive.

Labonge finds a gun. He pulls the trigger. A little red flag that says "Bang" pops out.

Labonge: I'd say the twin brother did it but I don't think he's any better a magician than Maleeni was...

Mulder: There's that, and he's got no legs.

He and Scully share a look.

Labonge: Yeah. Whatever. Anyway, we're looking for a magician with the same height and build... a good makeup job and the right wig and no one would know the difference.

Scully: Not even you, I guess.

Labonge: I had a couple of Jell-O shots in me.

Mulder: How did this impersonator switch out the dead body?

Labonge: With ease. You're going to kick yourselves when I show you how he did this, it's so simple. 'Cause magic is all about... *wiggles his hand mysteriously* ... misdirection.

Mulder wiggles his fingers "mysteriously" at Scully. She bites back a smile and ignores him.

Labonge: Your impersonator simply made sure everyone was looking the other way when he pulled Maleeni's body from its secret hiding place underneath... the floor.

Labonge dramatically lifts one of the floor panels up from the bottom of the van revealing ... nothing. He pulls up the other panels. Still nothing.

Labonge: *surprised* Man, this guy's good.

Scully: Thanks for your expert opinion. I guess we're right back where we started.

A piece of paper has fallen out of the back of the van. Mulder picks it up.

Mulder: Maybe not. You said that, uh, the Amazing Maleeni had some gambling debts?

Labonge: Yeah, that's what I heard.

Mulder: Check this out. It looks like a marker. \$20,000. Pinchbeck.

The marker is dated 12/29/99.

Scully: What would this be doing in Maleeni's van?

Mulder nods at her.

SCENE 8

Bank. Two Courier Guards are removing money from one of the vaults. As they finish, Pinchbeck rolls his chair forward and locks the vault back using a key around his neck.

Courier Guard: Thank you, Mr. Pinchbeck. If you could sign here for me.

He holds out a clipboard which Pinchbeck signs.

Pinchbeck: With pleasure.

Pinchbeck: Anthony, what kind of gun is that?

Anthony The Courier Guard: Glock 17. Nine millimeter.

Pinchbeck: I've been thinking of maybe buying one since my accident.

Anthony The Courier Guard: Here-- take a look.

He takes his gun out of its holster, removes the clip and the bullet in the chamber, and hands the gun and the clip to Pinchbeck who looks at it closely.

Pinchbeck: Gosh, it's, uh... it's heavier than I would have thought. *Anthony smiles.* Thank you, Anthony... Marvin.

Anthony The Courier Guard: If you ever want I'll take you to the shooting range. Have a good one, Mr. Pinchbeck.

Pinchbeck: You, too.

Pinchbeck goes back to his office. Alvarez enters, closes the door and sits down.

Pinchbeck: Hello. May I help you?

Alvarez: Damn. You look just like him.

Pinchbeck: I'm sorry?

Alvarez: Your no-good, malapaga brother died owing me money. A lot of money. You're going to make good.

Pinchbeck: I'm sorry, but my, uh, brother's debts are his own.

Alvarez: I said, you're going to make good, 'cause me and my friends, we know where you live.

Pinchbeck takes close note of the numerous tattoos on Alvarez's hands.

SCENE 9

Downtown Los Angeles. Anthony and Marvin the Courier Guards are in the armored car, Marvin driving. They hear a thumping from the back of the truck.

Marvin The Courier Guard: That sound like the rear diff?

Anthony The Courier Guard: Pull over. Stay here and, uh, call it in. I'll check it out.

Marvin The Courier Guard: *on the radio* We got a problem with the rear diff. Fourth and main, checking it out... *Anthony gets out and goes cautiously around to the back of the truck. He unlocks the back door, then whips up his gun when he sees a man lying among the bags of money.*

Anthony The Courier Guard: You! In the truck! Get up where I can see you! Hands where I can see them! Up! Hands up!

The Man in the truck stands up and puts his hands up. We cannot see his face, but the hands are covered with tattoos.

Anthony The Courier Guard: All right, get out! Mister, get out...

The Man reaches for a gun at his waist. Quickly, Anthony fires four times. The Man falls. Anthony darts back to yell to Marvin.

Anthony The Courier Guard: I got a guy down back here!

The Courier Guards look back into the truck. The Man is gone.

Anthony The Courier Guard: It was a guy with tattoos! I shot him four times! I don't understand. He was right here.

As they stare into the back of the truck, see Labonge hiding in an alley just a few yards away. He smiles, and takes out a cloth and begins wiping away the tattoos on his hands. Labonge smiles.

SCENE 10

Pool hall. Mulder and Scully have tossed the marker they found in Maleeni's van onto the pool table where Alvarez is playing, interrupting the game. The marker is now in a plastic sleeve.

Scully: It's your handwriting, is it not? Mr. Alvarez please answer the question.

Alvarez: *defensive* That ain't mine. I don't know where you got that.

Mulder: Interesting. Yours are the only fingerprints on it.

Scully: We ran it through the California criminal history database to which you seem to be quite well known.

Alvarez: So it's my marker. So Pinchbeck owed me money. It was a friendly game of poker.

Mulder: Very friendly. \$20,000 friendly.

Alvarez: Where did you find that?

Scully: In Herman Pinchbeck's van. Where were you last Thursday?

Alvarez: Here. All day. Ask them. *glances over at his two Thugs* What is it you think I did to Pinchbeck, huh? What's in it for me? If I kill him, he ain't going to pay me.

Mulder: Why did you play with him in the first place? You knew he was a professional magician.

Alvarez: I didn't know what he was... and he sure as hell couldn't play worth a damn.

Scully: *friendly warning* Don't leave town, Mr. Alvarez.

Mulder and Scully leave the pool hall, Mulder taking the marker.

Mulder: Don't you find it odd that the amazing Maleeni's a lousy poker player? I mean, this is a guy who's adept at manipulating cards.

Scully: Maybe he wasn't so adept. LaBonge certainly doesn't have a high opinion of his skills.

Mulder: There's another possibility. Behold-- an ordinary household quarter. *he holds up a quarter.* I'm going to take the quarter from my right hand and place it into my left hand. *he does with a flourish* Where is it?

Scully: It's in your right hand.

Mulder opens his empty right hand.

Mulder: Oh, no, no, no.

Scully smiles and taps his left hand open. It is also empty.

Scully: *smiling, impressed* Ah... That's not bad.

Mulder reaches out and tries to grab Scully's nose.

Mulder: Blow your nose, Scully.

Scully: *warning him* Mulder...

Mulder: *holding her nose between his fingers* Blow your nose.

Scully: *deadpan* Ah-choo.

The quarter falls from "Scully's nose into Mulder's other hand.

Mulder: Ta-da.

Scully: *amused* Amazing!

Mulder: *proudly* The great Muldeeni.

Scully: And what's the point?

Mulder: It's misdirection. That's the heart of magic. I made you look one direction. The quarter went in the other.

Scully: And that's what's happening in this case?

Mulder: I think we're being led around by our noses.

Scully: By whom? Maleeni is already dead.

Mulder: It certainly would appear so, but then again, you thought the quarter was in the right hand.

He waves the quarter at her and smiles. They get into their car and drive off. Labonge watches them leave, then picks up a payphone and dials 911.

911 Operator: *voice* 911.

Labonge: *quietly, disguising his voice* Yeah, hello? Yeah, I want to report a man with a gun. H-h- he's threatening to kill somebody.

911 Operator: *voice* Please speak up.

Labonge: No, I can't speak up. I... No, I can't!

Labonge drops the phone and casually walks across the street toward the pool hall.

911 Operator: *voice* Sir? Hello? Hello?

Inside the pool hall, Alvarez is looking through his little black book of markers. One of the pages from late December has been ripped out.

Alvarez: Son of a bitch.

Labonge enters the pool hall. Alvarez is not happy to see him.

Labonge: *smiling* Hey, partner. Hey, guys.

Alvarez: You son of a bitch.

Labonge: I'm sorry?

Alvarez: You tried to frame me. Hijo de tu...

Labonge: I didn't!

Alvarez: Oh, you didn't, huh?!

Labonge: We've got a deal!

Alvarez: We got no deal. I'm gonna bleed you, you little bitch.

Labonge pulls out a gun and begins backing up to the door. Alvarez and the Thugs stop.

Labonge: Back off!

Alvarez: You're dead.

Labonge gets out the door and begins running down the street. Alvarez and the Thugs are about to follow him, but stop when a police car pulls up. They watch as the CopS get out and pull their guns on Labonge.

Cop: Freeze! Drop your weapon!

When Labonge drops the gun, the "bang" sign pops out the muzzle.

Cop: Hands behind your head! Do it! Bring your head down. Spread your legs.

Labonge looks very pleased with himself.

SCENE 11

The bank. Mulder and Scully enter Pinchbeck's office where he is working on the computer. Mulder walks around behind Pinchbeck.

Pinchbeck: Agents. An unexpected surprise. Good afternoon.

Scully: We'd like to have a word with you, Mr. Pinchbeck.

Pinchbeck: I'm fairly busy, actually.

Mulder: I'll bet.

Mulder pulls Pinchbeck away from his desk.

Pinchbeck: Hey! W-what...?

Mulder: Let's take a little spin, shall we?

Mulder wheels Pinchbeck out of the office. Scully follows, glancing around to see if anyone notices. They enter an empty conference room.

Pinchbeck: What's this all about?

Mulder: It's about misdirection, Mr. Pinchbeck... or should I say the Amazing Maleeni?

Mulder dumps Pinchbeck out onto the floor.

Scully: *shocked* Mulder?!

Mulder: It's a trick, Scully. Voila.

Pinchbeck does, indeed have legs. The pants have been cut away to disguise them. He stands.

Pinchbeck: *taking off the collar* Had you fooled.

Scully: You're Maleeni?

Maleeni/Pinchbeck: Call me Herman.

Short time later, Maleeni/Pinchbeck is sitting at the table playing with a deck of cards.

Maleeni/Pinchbeck: I was afraid for my life. That's why I did what I did. I'm not proud of that... but I owe a lot of money that I can't possibly pay back.

Scully: We know. Gambling debts to a man named Alvarez.

Maleeni/Pinchbeck: *disgusted* That tattooed psychopath. I've since heard terrible stories about him-- things he did in prison to fellow inmates.

Scully: So why'd you play poker with him?

Maleeni/Pinchbeck: He runs a good game. I gamble to supplement my income. God knows magic barely pays.

Scully: Well, why did you lose? You could have manipulated the cards, right?

Maleeni/Pinchbeck: Cheat? You're asking why I don't cheat at cards?

Scully: Well, you could, right?

Maleeni/Pinchbeck: Of course I could... *he flips four aces up on the table ...* but how would I live with myself? Who raised you?

Scully has a small reaction, thank you Orison 7x07, then continues.

Scully: Well, sir... what does any of this have to do with your twin brother being found decapitated at the Santa Monica Pier?

Maleeni/Pinchbeck: I went to my brother for a loan. Just my luck-- and his.

Scully: You found him dead of a heart attack.

Maleeni/Pinchbeck: His body was still warm. Looking at him lifeless I saw myself-- my own eventual mortality. I saw all the things I meant to accomplish, but didn't. It was an opportunity to vanish-- to become someone else. Like I said, I'm... I'm not proud of what I did.

Scully: And so you refrigerated the body...

Maleeni/Pinchbeck: I needed time to figure out how to pull it all off. Impersonating my brother, I called the bank. Told them I needed a vacation week. A trip to Mexico. Then the bank received word that I'd been in a terrible accident. It gave me plenty of time away from work.

Scully: And you posed as an amputee to allay suspicion that you weren't your brother.

Maleeni/Pinchbeck: That, and I rather enjoyed the sympathy-- especially from the women in our office.

Mulder sort of smiles and looks down. Scully glances at him.

Scully: You, uh, still haven't explained why you left your brother's body at the pier or why you arranged to have his head fall off.

Maleeni/Pinchbeck: *indicating Mulder* He explained it. He put it so eloquently when we last spoke. It was my final performance. I wanted to go out with such a shock, such a denouement as would forever be remembered in the annals of magic.

Mulder: That was your last performance.

Mulder takes out his handcuffs and puts them onto an unresisting Maleeni/Pinchbeck.

Maleeni/Pinchbeck: What's this for?

Mulder: I still think you've got a few tricks up your sleeve.

Later, Mulder, Scully and Maleeni/Pinchbeck, still in handcuffs, are back in the office talking to the Bank Officer.

Bank Officer: My god. We gave you handicapped parking. We built you a ramp.

Maleeni/Pinchbeck hangs his head in shame.

Mulder: Did he have access to the vaults?

Bank Officer: Well, yes, he has a key to the day gate. Several of us do.

Mulder is looking around the desk.

Scully: What are you looking for, Mulder?

Mulder: Any hint at all as to why Maleeni, here is really impersonating his brother. What about this. *taps the computer monitor* Could he have removed the funds electronically?

Bank Officer: Well, he didn't have security clearance for EFTs. Electronic fund transfers.

Mulder: Maybe he got around the security. Can we check the withdrawal records?

Bank Officer: It would require your badge number and thumbprint and probably a federal subpoena to boot.

Scully notices and picks up the clipboard that the Courier Guard had Maleeni/Pinchbeck sign earlier.

Bank Officer: We're extra cautious with the EFTs. You can understand why. There may be an easier way. If I call up a transaction list for this terminal...

The Bank Officer types some commands on the computer. No transactions are registered.

Bank Officer: No. No, everything's in order.

Maleeni/Pinchbeck has gotten out of the handcuffs. He holds them up with a big smile at Mulder.

Scully: Mulder, it says here something about a robbery attempt yesterday.

Bank Officer: Yeah, that wasn't against us but the armored transport service we deal with. No money was taken, and no suspects were caught.

Scully: *looking at the clipboard* Yeah, well, Mr. Pinchbeck was the employee who signed out the truck. He knew the schedule.

Maleeni/Pinchbeck: I had nothing to do with that.

Scully: Maybe, maybe not.

Mulder: *taking his handcuffs back* We'll hold you till we find out. Make sure you don't pull a vanishing act.

SCENE 12 - NORTH HOLLYWOOD STATION

Prison. A Holding Cell Officer leads Maleeni/Pinchbeck to a cell.

Holding Cell Officer: *to a fellow Officer at the desk* Hey.

A buzzer admits them into the cell area.

Holding Cell Officer: Paul, I'm putting Mr. Pinchbeck in six.

Paul The Other Cell Officer: Right.

Holding Cell Officer: Sleep tight.

He closes the door and walks away.

Maleeni/Pinchbeck: Wait, don't I get a phone call, sir? *no response* Sir?

The Officer is gone. Someone casually taps the first phrase of "Shave and a Haircut" on the wall. Which appears to be made of concrete blocks. Oww. Maleeni/Pinchbeck finishes the phrase with "two bits." Camera pans over to show that Labonge is in the neighboring cell.

Labonge: How'd it go?

Maleeni/Pinchbeck: Swimmingly.

Labonge: *with a smile* Abracadabra, man.

SCENE 13

Next morning. Bank. The Bank Officer and the Courier Guard open and look into the vault. To their horror, lots of money is missing.

Bank Officer: Oh, Deeaammnnn!!!

He runs to the phone. Later Mulder and Scully are there. CopS are dusting for fingerprints.

Scully: *on phone* Yes... Okay. All right ... All right, thank you.

Mulder: Maleeni?

Scully: He's still in the city lockup where he's been since we arrested him last night. It certainly doesn't look like he did this. Lots of fingerprints.

Mulder: Yeah. I guarantee you none of them match our thieves. They're too clever to leave clues... except for the ones they want us to find.

Bank Officer walks up to them.

Bank Officer: Excuse me. May I show you something?

Scully: Yeah.

Mulder and Scully follow him to a video monitor showing people entering the bank. Anthony The Courier Guard is reviewing the tapes.

Bank Officer: We thought the security camera footage might show the robbers.

Scully: Does it?

Bank Officer: No. They all mysteriously went blank from about 3:00 A.M. to 3:20, but that's not what we wanted you to see.

Anthony The Courier Guard: This is from two days ago.

On the monitor, they see Alvarez enter the bank.

Scully: Cissy Alvarez. Convicted bank robber.

Anthony The Courier Guard: You recognize this man?

Mulder: Yeah. Who is he to you?

Close up of Alvarez'S hands. Number on the screen: 163321

Anthony The Courier Guard: I know those tattoos. That's the man who tried to rob my truck.

SCENE 14

Pool hall. A Cop roughly pushes Alvarez onto a pool table and handcuffs him. Other CopS, including Mulder and Scully are looking around the place.

Alvarez: Ah! What the hell, man! What did I do?! You, FBI, what's up? *Mulder doesn't answer* What's up with this, man? Yo, man, you can't just come busting in here, okay? I got civil rights. I'm going to call my lawyer and then we're going to see what's what.

Another Cop: There's nothing back there.

Alvarez: This is harassment, man. This is harassment! Yo, what are they looking for? Come on, man, yo! Somebody talk to me.

The Thugs are also cuffed.

Cop: Shut up.

Alvarez: You shut up. This ain't right. You got the cuffs on so tight. Yo, will you please tell me what he's looking for?

Mulder notices that one of the ceiling tiles is sagging a little. Scully joins him, then Mulder takes a pool cue and pushes on it causing it to crack and let several bags of money fall from the ceiling onto the pool table.

Scully: Well... saving up for a rainy day?

Alvarez: *realizing what has happened* Oh, no, no, no, no. We got framed. This is a frame-up! That was the magician.

Mulder: The magician? Maleeni?

The Cops are dragging a struggling Alvarez out of the building.

Alvarez: No. Not the dead one, man. That little cabron! LaBonge! LaBonge set me up! Listen to me...

Scully: Billy LaBonge.

Mulder: *to Scully* And the Amazing Maleeni. That's a double bill I wouldn't want to miss.

SCENE 15

Prison. The Holding Cell Officer unlocks the cells.

Holding Cell Officer: Pinchbeck. You made your bail. You too, LaBonge.

Mulder and Scully have entered the prison.

Paul The Other Cell Officer at the Buzzer: *to Mulder and Scully* Okay. The buzzer sounds, admitting Mulder and Scully to the cell area just as Maleeni/Pinchbeck and Labonge are about to leave.

Scully: I think releasing these two may be a bit premature.

Mulder: Give us a minute, will you? *The Holding Cell Officer leaves.*

Mulder: Good morning, gentlemen. Did you sleep well?

Maleeni/Pinchbeck: Agent Mulder. Agent Scully.

Mulder: Bravo. Really.

Labonge: What do you mean?

Scully: Last night the Cradock Marine Bank was robbed of \$1.8 million. This morning that entire amount was found in the possession of Mr. Cissy Alvarez.

Maleeni/Pinchbeck: Wow. I told you he was bad news. Bravo to you. That was expeditious police work.

Mulder: *smiling* Well, thank you. It was, wasn't it? It's only that Alvarez was so obviously guilty. A convicted bank robber caught red-handed witnessed trying to rob an armored car just two days earlier?

Scully: He'll need a good lawyer.

Mulder: Yeah. Yeah, he's up a creek... Just like you two want him.

Maleeni/Pinchbeck: I don't quite see where you're headed with this.

Mulder: I have no evidence but I have a theory, Mr. Maleeni and, uh, I'll tell you how it goes. I think that your twin brother, Albert, died of a heart attack at which point you and your young protégé saw a golden opportunity.

Maleeni/Pinchbeck: My protégé? I hate this guy's guts.

Scully: That's what you wanted us to think.

Mulder: You wanted revenge against the man who made your life in prison a living hell.

Flashback of Labonge talking to Alvarez:

Labonge: I did time with you about eight years ago.

Mulder: Alvarez. You and he were in the same cell block eight years ago.

Scully: It was a setup from the start. You played poker with him and you made sure that you lost big.

Mulder: Which gave LaBonge and "in" with Alvarez once everybody thought you were dead.

Scully: LaBonge planted Alvarez's marker in Maleeni's van and made sure we found it ... *Flashback of Mulder looking at the marker ...* and then you used Alvarez's greed in order to ensnare him and then orchestrated the attempted bank robbery in order to implicate him.

Mulder: Yeah. That was you in the armored car disguised as Alvarez. *Flashback of Pinchbeck looking at the gun* Somehow, Mr. Pinchbeck got ahold of the guard's gun and switched the clip. Guard didn't know it, but he was firing blanks. *Flashback of Guard firing into the truck*

Scully: And then last night the two of you robbed the bank, and planted the money at Alvarez's place. *Flashback of money falling out of the ceiling*

Labonge: *indicating the cells* Don't you think we have pretty good alibis?

Mulder: You have great alibis. You have the best alibis in the world which is why I think you two got arrested in the first place.

Scully: With your expertise at sleight of hand, pick pocketing, and escapology I think you were both able to get out of here by pilfering a guard's key.

Mulder: You could have escaped, stolen the money framed Alvarez and been back here in time for breakfast.

Maleeni/Pinchbeck: Scrambled eggs and sausage. That would be the world's greatest trick, wouldn't it?

Mulder: One that would be forever remembered in the annals of magic.

Labonge: What happens to us?

Mulder: To you? You go free... provided the magic is over.

Maleeni/Pinchbeck: *with dignity* The great ones always know when to leave the stage. *buzzer sounds, Mulder opens the door* Billy, let's get the hell out of here. *Maleeni/Pinchbeck and Labonge leave.*

Mulder: They are the world's greatest.

Scully: We saw through their magic.

Mulder: Nah, there's more.

Mulder smiles, shows that his sleeves are empty and wiggles his left fingers up in the air. Scully obediently watches the fingers while Mulder fumbles in his jacket with his right hand, then "magically" whips out a large wallet.

Mulder: Behold! The Amazing Maleeni's wallet.

Scully: *surprised* You picked his pocket?

Mulder: No. I pilfered it from the evidence room to prevent them from completing their final act of prestidigitation.

Scully: What are you talking about?

Mulder: I began to wonder, why did they need so elaborate a setup? Why so high profile? Why draw the attention of the FBI in the first place?

Scully: We were the last piece of the puzzle.

Mulder: Yes. Framing Alvarez was just another misdirection. This trick was about EFTs-- electronic funds transfers at the bank. Maleeni, Pinchbeck-- he didn't have security clearance for them so he needed a little federal law enforcement intervention-- specifically, my badge number... *Flashback of Mulder's badge - agent number 22791 ... and my thumbprint. Flashback of Mulder taking the King of Diamonds.* With those two items, they could pull off an EFT and steal enough electronically as to make that \$1.8 million look like cigar-lighting money. But they can't do it without this. Pick a card, Scully... Any card.

He pulls the plastic encased King of Diamonds out of the wallet. They walk down the hall to the exit.

Scully: You know, Mulder, there's still one thing that you haven't explained.

Mulder: What's that?

Scully: How the Amazing Maleeni was able to turn his head completely around.

Mulder: I don't know that.

Scully: I do. I'll show you. Observe.

Scully gets down on her knees in front of Mulder who grins broadly. She places her hands awkwardly on the floor and turns her right arm a full 360 degrees, then gets up and smooths her sleeve. Mulder is very impressed.

Mulder: Gee! Very nice. How'd you do that?

Scully: Well... magic. *Scully keeps walking down the hall. Mulder follows.*

Mulder: No. Seriously, Scully, how'd you do it? You know, it's not the same thing. It's different with the head. Come on. Look at this.

He does the disappearing thumb trick that doesn't work on anyone over four years old. She doesn't even look back.

Mulder: I'll show you - - -

They are through the door and gone. Bet it's a fun plane ride back to DC.

THE END

Signs and Wonders

Written by **Jeffrey Bell** Directed by **Kim Manners** Originally aired 23/1/00

Main Cast - David Duchovny and Gillian Anderson

Guest Cast - Clement E Blake *2nd Holy Spirit Man*, Michael Childers *Reverend Enoch O'Connor*, Elyse Donalson *Elderly Woman*, Phyllis Franklin *Middle Aged Woman*, Beth Grant *Iris Finster*, Stevie Johnson *EMT*, Philip Lenkowsky *1st Holy Spirit Man*, Dan Manning *Deputy*, Donna May *1st Holy Spirit Woman*, Tracy Middendorf *Gracie O'Connor*, Erice Nenninger *Jared Chirp*, Randy Oglesby *Reverend Samuel Mackey*

Tagline - "The Truth is Out There" *Mulder and Scully investigate a gruesome and unexplained snake-bite death, which points to a religious group in the deep south.*

SCENE 1 - BLESSING, TENNESSEE

Stormy, rainy night. Bedroom of a large old house. Close-up of the rattle not still attached from a rattlesnake's tail lying on the dresser. A young man, Jared Chirp, is packing a suitcase. He is very nervous. He looks at a piece of paper with medical lab test results. In disgust and anger he tears it in half and throws it toward the wastebasket and misses. He continues to pack.

Jared Chirp: *under his breath* Holy Ghost, come to me. Praise God. Praise God. Move up on me, Holy Ghost. Praise God.

He removes a Bible from a drawer and holds it reverently.

Jared Chirp: This here sinner repents. Holy Ghost, move up on me.

He takes a picture of a young blonde woman from the Bible and looks at it.

Jared Chirp: Protect me and mine with your quickening power.

Flash of lightening outside allows us to see the outline of a man standing among the trees. In the next flash, he is gone. Jared Chirp packs the Bible and the picture. He gets a gun from another drawer and checks the clip. It's loaded with six bullets. As he does, he hears the sound of a snake rattling. He looks over at the rattle on the dresser as it moves on its own. He gets even more nervous.

Jared Chirp: Holy Ghost, come to me.

He tucks the gun into his pants, picks up the suitcase and goes outside into the rainy night and gets into his car. We see someone close by watching him. Their hands is resting on a tree. Jared Chirp locks the car doors and places the gun on top of the suitcase next to him on the passenger side of the car. When he pulls out his keys, his hands are shaking so badly that he drops them onto the floor board. As he reaches down for them he hears the rattling again and a hiss. A large rattlesnake slides from under the car seat toward the keys. Trembling in fear, Jared Chirp reaches for the gun. Another rattler slides up and onto the suitcase, slithering over the gun. He frantically tries to open the door, but it does not unlock.

Jared Chirp: Oh, help me, Jesus! Oh, help me, Jesus! Help me, Jesus!

The car is now full of snakes. He pulls the gun from under the snakes on the suitcase. Exterior shot of the car shows it shaking as he fires the gun several times. He begins screaming.

Opening Credits.

SCENE 2

X-Files office. Mulder's computer display shows a video of some evil looking hissing rattlesnake from some animal fact-type website. He is on the phone as Scully enters.

Mulder: *on phone* Not as far as you know? ... Not this time of year? ... All right. Thank you, Doctor. Good-bye.

Scully looks at the computer screen he turns to her as Mulder hangs up.

Scully: Snakes.

Mulder: Lots and lots of snakes. Very pissed off ones, from the look of it.

Mulder hands her a folder. Scully opens it and reacts to the image of Jared Chirp's bloated and discolored corpse.

Mulder: That's the former Mr. Jared Chirp of McMinn County, Tennessee.

Scully: Oh, my God.

Mulder: 116 separate bite marks. Judging from the wound measurements there were 50 different snakes involved-- mostly copperheads and rattlers.

Scully: But it says here that he was found dead in his car.

Mulder: Yeah, with a pistol in his hand. He fired six shots, into the floorboards, into the passenger seat, even into his own right kneecap, and the windows were shut and the doors were locked.

Scully: But, uh, what happened to all the snakes?

Mulder: No one seems to know that. There was not a scale found. I just got off the phone with a herpetologist at the Smithsonian, and he's stumped - especially because these rattlesnakes tend to hibernate in winter.

Scully: So you think that, uh... Mr. Chirp was murdered?

Mulder: Well, it certainly would appear that way but the question is "how?" There's no physical evidence at all-- no tire tracks, no footprints. I can't see how anyone could have accomplished this. And then you got to ask yourself "why?" Why would anybody use poisonous snakes as a murder weapon?

Scully: Maybe it's symbolic. I mean, serpents and religion have gone hand in hand. They've represented the temptation of Eve-- Original Sin. They've been feared and hated throughout history as they've been thought to embody Satan-- to serve Evil itself.

Mulder: Maybe these ones actually do.

Scully: These particular serpents actually were serving Evil? *"looks" at him* Are you going to type that on our travel request?

Mulder: *with a smile* Mmm ... No. But at the very least this case does seem to center around religion ... and you're not the only one to think that by the way.

Scully looks at him questioningly.

SCENE 3 - BLESSING COMMUNITY CHURCH, BLESSING, TENNESSEE

Small town church. Stained-glass windows, nice pews. After a funeral. A young blonde woman, the same as in the picture that Jared Chirp was looking at in the teaser, is crying. She is Gracie, very pregnant, and sitting with an older woman, Iris Finster. IRIS has ... interesting hair. At least three cans of hairspray were needed to achieve the look. Gracie clutches a tissue and has been crying for a while. Reverend Samuel Mackey, a gentle looking minister, comes up to them.

Reverend Mackey: *comforting* Jared is in a better place now, Gracie. He's at peace.

Gracie, with Iris' arm around her shoulder, walks to the coffin and tenderly fingers the flowers on top.

Iris Finster: You know, Reverend Mackey's right, honey. He is in a better place.

Gracie touches the coffin sadly and they go out of the church. A Ford Taurus is parked in front, Mulder and Scully walk over to them. Mulder is very casual, dark shirt, no tie. Okay, he's a good-looking man. Scully, of course, is stunning as always. They hold out their badges.

Mulder: Reverend Samuel Mackey? My name is Fox Mulder. This is Dana Scully. We're with the FBI. May be speak with you, sir?

Scully looks up to see Iris Finster and Gracie on the church steps.

Iris Finster: Come on, Gracie. Let's get you home.

Iris Finster leads Gracie away to a car.

Mulder: We apologize for our timing. We'd like to ask you a few questions about Jared Chirp.

Reverend Mackey: I've already spoken to the Sheriff about it... though I'm not sure that was a good idea.

Mulder: Specifically, you had suspicions about the manner in which he died?

Reverend Mackey: *sighs* I should be the last one to point a finger or say a harsh word. Our church is founded on acceptance and tolerance of all people, all beliefs...

Scully: But...?

Reverend Mackey: Before Jared joined us he belonged to a fundamentalist congregation outside of town-- the Church of God with Signs and Wonders. It practices snake handling.

Mulder: As a sign of faith, worshipers handle deadly snakes or drink poison.

Reverend Mackey: They believe that the Holy Spirit protects the righteous. Jared grew up in that church but it is very difficult to walk away from a belief system that one is raised in. It takes great courage.

Scully reacts to that one.

Mulder: Why did he walk away?

Reverend Mackey: He and Gracie, his girlfriend, left it together. They found that a rigid interpretation of the Bible was not for them, especially when it involves risking life and limb in the act of worship, but again it is not for me to judge. I will say, however, that both Jared and Gracie were persecuted by the members of their former church. All this animus... stems from their church leader-- Enoch O'Connor.

Scully: Animus enough to motivate a murder?

Reverend Mackey looks at them.

SCENE 4

Later, Mulder and Scully pull up in front of the Church of God With Signs and Wonders. It is a small run down building. Hand painted sign outside the church:

"LOOK UNTO ME AND BE SAVED:

ALL THE ENDS OF THE EARTH;

FOR I AM GOD, AND THERE IS NONE OTHER:

ISAIAH 45:22"

All the windows are shaded. Mulder and Scully walk up the steps onto the porch.

Scully: Snake handling. I didn't learn that in catechism class.

Mulder: That's funny. I knew a couple of Catholic schoolgirls who were expert at it.

Scully gives him a look. They enter the dark church.

Mulder: Enoch O'Connor? Federal Agents. *to Scully* Where's the light switch?

Scully: The nearest one? Probably ten miles from here.

Mulder chuckles. The door won't stay open and swings shut. They pull out their small flashlights. Scully looks at a hand painted picture on the wall.

Scully: Rattlesnakes and medieval visions of damnation. Well, I for one, feel a whole lot closer to God.

Mulder: I don't know, Scully. When you... when you get right down to it is snake handling any harder to buy into than communion wafers or transubstantiation...?

Scully: Or believing in flying saucers, for that matter.

Mulder: I'm just saying that-that your faith and O'Connor's seem to be based on the same book.

As they look around, Scully walks past a snake that seems very interested in her feet. She doesn't notice it. Mulder finds a hinged box with a wire mesh screen.

Mulder: Uh-oh, Scully. What do you think O'Connor keeps in here?

Scully: Something slithery?

Mulder: *shaking the box* It's all right. It's empty.

Scully: Why is it empty?

Sound of loud rattling. Mulder and Scully both whip around and pull out their guns. Snakes begin slithering out of corners and from under pews. A man, Reverend O'Connor enters the church. He has a thick yet accurate, thank you East Tennessee accent.

Reverend O'Connor: By what right are you here?

Scully: *nervously, holding out her badge, not taking her eyes off the snakes* Reverend Enoch O'Connor, we're Federal Agents. We're, uh... with the FBI.

Mulder: Reverend, do something about these snakes, please.

Reverend O'Connor: You got nothing to fear if you're righteous people.

Mulder: *very nervous* Just in case we're not, we could use a little righteous help here.

Reverend O'Connor: What do you want?

Reverend O'Connor begins confidently picking up the snakes and putting them into a burlap bag.

Scully: *still nervous* We're here to ask you questions about a former member of your church-- Jared Chirp.

Reverend O'Connor: That boy strayed from the path and was lost to the dark one. I'm sorry for his soul. There ain't much else to say.

Mulder: He died from multiple snakebites. We thought maybe you'd have a special insight into that.

Reverend O'Connor: *picking up another snake* I do. It was a test.

Scully: A test? What do you mean?

Reverend O'Connor: A test of faith. A test of righteousness. When the Devil aims to test you, you'd best be ready and you sure better know which side you're on.

Rattling stops. The snakes are now all in the bag.

Scully: Are you speaking about the Devil's test or your test?

Reverend O'Connor: *to Scully* I don't think you people realize which side you're on. I do. You can leave now.

Scully glances at Mulder. Then they holster their guns and walk out of the church and head for their car.

Scully: Tennessee. Snakes. Thank you, Mulder. Thank you so much. I say we arrest him and catch the first flight out of here.

Mulder: He does seem like a likely suspect only the local sheriff's office ruled him out. Apparently, he was in Kentucky the night Jared Chirp died.

Scully: Well, Mulder, there are other people in his congregation.

Mulder: Jared Chirp died with a packed suitcase by his side. There's got to be somebody that knows where he was headed.

They get into the car.

SCENE 5 - BLESSING COMMUNITY CHURCH, 7:03 PM

Reverend Mackey's church. Several people, including Gracie and Iris Finster are getting ready for an evening Bible study class. Iris Finster hands a cup of tea or coffee to Gracie.

Iris Finster: Here you go, honey.

Reverend Mackey enters. Iris Finster is nervous. She goes up to Reverend Mackey and speaks to him privately.

Iris Finster: Reverend Mackey? This might not be the best time but can I speak to you?

Reverend Mackey: Of course.

Iris Finster: Jared called the boardinghouse late the night he died. He wanted to talk to Gracie. I didn't let him. It was after 2:00. She was sound asleep and it sounded to me like the boy had been drinking. He just wasn't making any sense. He was ranting about seeing the Devil and paying for his sins.

Reverend Mackey: Iris, why didn't you tell the police?

Iris Finster: Well, I don't know how to tell Gracie. I kept her from speaking to Jared his last night on Earth. I couldn't have known, though. I couldn't have...

Reverend Mackey: No, no. You couldn't have known. I can help you talk to Gracie.

Gracie: Reverend Mackey? Everybody's here.

Reverend Mackey: Thank you, Gracie. *to Iris Finster* You and I will see this through, Iris, right after study group.

Iris Finster: *grateful* Thank you.

Cut to Church of God with signs and wonders 7:09 pm

Reverend O'Connor's church. Service is beginning. Pick-up trucks are parked outside. The room is full of men, women and children. No one looks overly wealthy. Reverend O'Connor preaches in a passionate sing-song evangelical style. Several people have musical instruments. Others are clapping to the music.

Reverend O'Connor: *voice* Our God is a fearsome God.

Man: *voice* Amen!

Reverend O'Connor: *voice* He demands our very lives!

Inside the church, Reverend O'Connor is reading from the Bible.

Reverend O'Connor: Revelations Three, the 16th verse. "'Tis better to be hot or cold than lukewarm."

Congregation shouts affirmation.

Reverend O'Connor: *laughing with joy* God says, if you're lukewarm He will vomit you out of His mouth.

Congregation: Praise God!

Reverend O'Connor: Yes! Did you hear what I said?!

Congregation: Praise God! Yes!

Reverend O'Connor: God hates the lukewarm!

Cut to

Reverend Mackey's Bible study class. They are sitting in a nice calm circle.

Reverend Mackey: *reading from another, more "modern" version of the Bible* "So, because you are lukewarm I am about to spit you out of my mouth." Now, that could sound pretty harsh, couldn't it? I mean, depending on how one reads it. But if we put this verse in a historical context I think we'll see that John was specifically addressing the problems of the Church at Laodicea.

In the office in the next room, Iris Finster is collating and stapling together the church bulletin.

Cut to Reverend O'Connor's church. The congregation is getting ecstatic.

Reverend O'Connor: God wants you hot! God wants you on fire!

The Reverend places his hand on a woman's head then continues walking around the room.

Man: Praise Jesus.

People with musical instruments continue playing.

Reverend O'Connor: *slapping his hand on the Bible* God wants you to put your money where your mouth is!

Congregation: Amen! Hallelujah! Praise Jesus! Praise the Lord!

Sound of rattling as Reverend O'Connor places his Bible on one of the snake cages and carries it to a table.

Congregation: Amen! Yes, amen!

Reverend O'Connor: People ask me why I handle snakes.

Congregation: Praise the lord! Hallelujah!

Reverend O'Connor: I tell 'em it's 'cause the scripture tells me to.

Congregation: Praise God!

Reverend O'Connor begins shaking in ecstasy.

Cut to Reverend Mackey's church. Iris Finster is still stapling. She is now using a staple remover to take out previous staples so she can add another page, then re-staple. Her hands are shaking. We hear Reverend Mackey in the other room.

Reverend Mackey: *voice* ...he offers to Jesus to come into our lives and dine with us if only we'd open the door.

Cut to Reverend O'Connor's church. He and others are now holding the snakes who are hissing and rattling.

Reverend O'Connor AND Congregation: Praise God! Hallelujah! Praise God! Hallelujah!

Camera close-up of a snake's fangs as it hisses with its mouth open ...

Cut to ... a close-up of the "fangs" on Iris Finster's staple remover back in Reverend Mackey's church. In voice-over we hear Reverend Mackey's Bible study class.

Reverend Mackey: ...the manner in which John ends this chapter. His emphasis is on teaching the Church at Laodicea perseverance. He uses the word "overcome" not once, but twice. I think he's also trying to...

Iris Finster continues to remove staples. Suddenly, the staple remover morphs into a rattlesnake and it bites her between the thumb and the forefinger. She gasps. It morphs back to a staple remover. Blood pours from the wound.

Cut to Reverend O'Connor's church. Lots of snakes, lots of convulsing, lots of music and sweating.

Congregation singing Dear Lord, come take me

I'm coming through the fire

Dear Lord, come take me

I'm coming through the fire

Dear Lord, come take me

I'm coming through the fire

Won't you please come and take us away

Dear Lord, I love you, I love, love you, God

Dear Lord, I love you...

Reverend O'Connor: Witness the power! Witness the awesome power of God as He blesses His people and destroys His enemies! Thank you, God!

Camera goes into slow-motion on Reverend O'Connor, no audio as he praises God. The scene changes to a bright light which ...

Cut to ... washroom light in bathroom. Iris Finster is rinsing her bloody hand in the sink. She blots it dry then gets a box of band-aids out of the medicine cabinet. She hears a hissing, then gasps and drops the box as a snake rears up out of the sink drain. More snakes come out from under the bathroom stalls. Iris Finster is frozen in terror as one of them strikes.

SCENE 6

Reverend Mackey's church, later. Crime scene. With Reverend Mackey, Mulder watches as Iris Finster's dead snake-bitten body is wheeled out of the bathroom by the EMTs.

Reverend Mackey: I don't understand it. None of us saw or heard anything. Just her scream. When we ran in, she was lying on the floor. I cleared everybody out of the building once I saw the bite marks, but...

Mulder: Reverend, how close was Iris to Jared Chirp?

Reverend Mackey: Not ... particularly close but I'd spoken with her not 15 minutes earlier about him.

Mulder: What'd you talk about?

Reverend Mackey: She was upset. Something about Jared calling her the night he died looking for Gracie. Something about him... paying for his sins. Well, I don't know. We didn't get to finish our conversation.

Mulder: Maybe that was the point.

Mulder and Reverend Mackey look at each other, then enter another room where Scully is with Gracie who is crying.

Gracie: Why Iris? Why is this happening?

Reverend Mackey sits down next to her. Mulder stands behind Scully.

Scully: *gently* Gracie we're investigating the leader of your former church, Enoch O'Connor. We believe that he may have had something to do with what happened here tonight.

Gracie looks hurt and surprised. She shares a glance with the REVEREND.

Mulder: We would appreciate anything you could tell us about him.

Gracie: No, he didn't do this. No. He didn't do this. This... this is Satan's work, not man's.

Scully: Gracie, that sounds like something that Reverend O'Connor might say. Now, you're not a member of that congregation anymore. And I understand that's because you're someone who thinks for herself.

Mulder: Keeping an open mind, Gracie, is it conceivable that O'Connor could have done any of this?

Gracie: No! Don't you think I would know, me, of all people? He couldn't have done this. He just cou....

She cries some more.

Reverend Mackey: *softly* Gracie might be biased.

Mulder: *realizing* O'Connor is your father.

Scully sighs.

Reverend Mackey: When Gracie got pregnant...

Mulder: O'Connor barred her from his church. She and Jared Chirp.

Reverend Mackey: His church and his home.

SCENE 7 - 10:06 PM

Mulder and Scully are once again at Reverend O'Connor's church. Mulder opens the door and steps in. Scully hangs back, clearly nervous. Mulder looks back at her.

Mulder: You coming?

Scully: I think I'll check around back.

Scully goes back off the porch. Mulder looks around inside the church. He sees a wall of pictures. Lettering above them says: "We pray for the souls of our brothers and sisters ... some passed, others lost to us."

Mulder: "Pray for the souls ... lost to us."

Among the pictures he sees Gracie, Jared Chirp, and a woman named ALICE O'CONNOR.

Scully finds a trailer behind the church. She pulls out her gun, enters the trailer and finds a cage of white mice and lots and lots of boxes of snakes. Some of them are rattling their tails. Scully turns to leave and is grabbed by Reverend O'Connor.

Scully: Oh!!

Sound of rattling and hissing gets louder. Scully's gun is knocked from her hand.

Reverend O'Connor: You must be judged.

He holds her head against the wire screen of one of the big rattlers. She is terrified. He grabs her hand and shoves it inside the cage with the rattling snake and holds it there.

Reverend O'Connor: Repent! Pray for the Lord's quickening power. Into the hands of God.

Mulder enters the trailer and points his gun at Reverend O'Connor.

Mulder: Let her go!

Reverend O'Connor doesn't let go of Scully. Mulder cocks gun and gives his "I'm not kidding around here" look. Reverend O'Connor lets Scully go. She jerks her hand out of the box.

SCENE 8 - MCMINN COUNTY SHERIFF'S STATION, 11:22 PM

Interrogation room. Mulder is interviewing Reverend O'Connor.

Reverend O'Connor: Your FBI partner could've learned something about herself if you hadn't stopped me. Some powerful good news, maybe.

Mulder: I'd say it's good news for you that she's not here right now ... considering what you tried to do to her. Is that what you did to your wife?

Mulder sets down the picture of Alice O'Connor that was on the wall of the church.

Mulder: Alice O'Connor... succumbed to multiple snakebites in June, 1994. It happened during a church service or at least that's what you told local police. You got away with it... almost. What was, uh... the problem with your wife? Was she not... righteous enough for you? Just like your daughter's boyfriend ... or Iris Finster?

Reverend O'Connor: *looking at Mulder* Educated man... too smart to know any better.

Mulder: Smart enough to know you're a murderer.

Reverend O'Connor: Satan is near, and you don't even have eyes. You're just proud and fancy free.

Mulder: No one quite passes muster with you, huh? You feel the need to exact some kind of Old Testament revenge? What about your daughter? What were your plans for her?

Reverend O'Connor: I pray for her soul. I pray and I pray because she's lost.

Mulder: Because she no longer believes as you do?

Reverend O'Connor: You think because you're educated you're better than most? You ain't. *He points to his heart.* Unless you're smart down here the Devil's going to make a fool of you and you ain't even going to know it. *Outside the interrogation room. Gracie is waiting with Scully.*

Gracie: I changed my mind. I don't... I don't want to see him. Besides, I won't do any better than you people in getting him to talk.

Gracie starts to walk away, stops when Scully addresses her.

Scully: Gracie. You still don't believe your father did it?

Gracie: It don't matter what I believe. He'll be judged as he deserves. Can't nobody avoid it.

Scully watches her go.

Later, Reverend O'Connor is resting in a jail cell. He is awakened by the sound of rattling. Nervously he stands. The rattling gets louder. He sinks to his knees and begins praying under his breath as snakes begin sliding through the bars of the cell. One final overhead shot shows him completely surrounded by snakes.

SCENE 9

Hospital room. I.C.U.1 Reverend O'Connor is unconscious. Scully enters and joins Mulder who is looking at Reverend O'Connor's bruised, bitten, and bloated body.

Mulder: Deputy found him about an hour ago. There's no telling when he was attacked.

Scully: I guess it's looking less and less like he's a suspect.

Mulder: Unless he somehow managed to do this to himself ... *Scully looks at him ...* as a test of his own righteousness.

Scully: Well, if so, Mulder, the jury's still out. I just spoke to his doctors. It's a toss-up as to whether he's going to pull through this.

Mulder: What about antivenin treatment?

Scully: He's not receiving it.

Mulder: Why not?

Scully: Gracie stepped in. She's trying to forbid treatment on religious grounds. It's not clear whether she has a legal claim to do it, but she says that it's up to God as to whether he lives or dies.

Mulder: And you're thinking that her actions may not be entirely motivated by concern for her father's eternal soul?

Scully: *she nods slightly* Well, more to the point, Mulder, what if she did this? She told me that her father would be judged as he deserves.

Mulder: Do you think this is what she meant?

Scully: Well, she grew up around snakes, Mulder. Who's to say she isn't every bit as adept at handling them as he is?

Mulder: I can see her being angry enough at her father to attack him, but... what about the others?

Scully has no answer.

SCENE 10 - JARED CHIRP RESIDENCE, 10:58 PM

Mulder and Scully are looking around Jared Chirp's bedroom.

Mulder: He left in a hurry. Packed one suitcase and a gun. Earlier that night he calls Gracie. Gets Iris instead. Starts rambling about paying for his sins. He's frightened... wants to leave town, presumably with Gracie.

Scully: So, what's he scared of?

Mulder looks in another drawer.

Scully: Though I don't understand it, O'Connor's church exerts a strong pull on these people.

Mulder: *shaking the snake's rattle that he finds on the dresser* It's not so hard to understand. It's a culture with a very well-defined set of rules.

Scully: It's an intolerant culture, Mulder.

Mulder: I don't know, Scully. Sometimes a little intolerance can be a welcome thing. Clear-cut right and wrong, black and white, no shades of gray. You know, in a society where hard and fast rules are harder and harder to come by, I think some people would appreciate that.

Scully: You're saying that you, Fox Mulder, would welcome someone telling you what to believe?

Mulder: I'm just saying that somebody offering you all the answers... could be a very powerful thing.

Mulder finds a crumpled paper on the floor. It is the lab result sheet that Jared Chirp looked at in the teaser.

Mulder: Oh, it's lab results. Am I reading this right? That Jared Chirp had himself tested for sterility?

Camera shows some of the writing on the paper:

"Patient is infertile due to insufficient ...No medical recommendation to ... Condition considered permanent."

Scully: Which turns out to be more or less the case. Based on this, that means that Jared can't be the father of Gracie's baby.

Mulder: It's dated the day he died.

Scully: So maybe he was killed because he discovered the truth.

SCENE 11

Hospital. Gracie is standing in her father's room watching him sadly. Reverend Mackey enters.

Reverend Mackey: Gracie, I'd like to ask you to reconsider.

Gracie: No. This is what he'd want.

Reverend Mackey: He may die without medical treatment.

Gracie: I've seen him bit a dozen times. He always said that it was up to God whether he lives or dies. Said it was a worse sin not to trust God.

Reverend Mackey: There are many ways to trust God, Gracie. One of them is to trust in the miracles of doctors and medicine. Or... in your heart do you really not want him to get better?

Gracie: It ain't for me. I can't risk his soul.

Reverend Mackey: And when you first came to me you said that you wanted to think for yourself. To live your life as you saw fit. If you stand here and let your father die, whose beliefs are you living? Yours? Or his?

Gracie looks at her father sadly and nods. It is very difficult.

Reverend Mackey: You're doing the right thing. I'll go tell the doctor, okay?

She nods again mutely as he leaves. The beeping on Reverend O'Connor's monitor speeds up. Concerned, she goes to him. Pus begins seeping out of Reverend O'Connor's discolored and swollen skin. Really nasty. His eyes open and he grabs Gracie's arm. She gasps in fear.

Short time later, Mulder and Scully enter the hospital. Reverend Mackey is upset. He turns from the nurses.

Reverend Mackey: Agents, Enoch O'Connor is gone. I was away for five minutes. His bed's empty. Gracie is gone, too.

Scully: How could Gracie have possibly gotten him out of here?

Mulder: Maybe he took her.

Scully: Mulder, he was on his deathbed; that's impossible. And besides, what's his motivation?

Reverend Mackey: I may be able to answer that. Jared Chirp wasn't the father of Gracie's child.

Mulder: We know that. What about it?

Scully: *shocked, but understanding* Enoch O'Connor is.

Reverend Mackey: That's why she wanted to get away from him and his church as fast as she could. And I tried to teach her to forgive him.

SCENE 12

Reverend O'Connor's church. Reverend O'Connor drags Gracie in. The congregation is standing silently, many holding candles. Gracie struggles.

Gracie: Daddy, please...!

She whimpers as he drags her to a tub of water.

Reverend O'Connor: I'm bringing you home.

Gracie: *sobbing* Somebody help me!

Reverend O'Connor: In the name of our Holy and most fearsome God...

Congregation: Hallelujah!

Gracie shrieks. Reverend O'Connor plunges her into a baptizing tub

Reverend O'Connor: Resist the devil and he will flee. Resist him!

Gracie: Something's wrong... Something's wrong with my baby. Oh!

Reverend O'Connor pulls her to a table and pushes her onto it.

Reverend O'Connor: Jesus, put your hands on this one. You can heal her. Oh, yes, God is... Yes... Jesus...

Gracie is crying in pain and fear as the Congregation watches.

Reverend O'Connor: Oh, Lord... Jesus. Dear Lord... Jesus, deliver this woman. Jesus, Jesus...

Congregation is mumbling. One woman comes forward and stands at the foot of the table while others hold Gracie down.

Reverend O'Connor: Yes, Lord. Yes, Jesus. Oh, yes. Jesus. Jesus.

Gracie: Oh, no! Don't, don't!

Reverend O'Connor: Dear God, dear heavenly Father, deliver this woman. Jesus.

Gracie: No, please...

Reverend O'Connor: Lay your hands on this woman. God! Yes!

Gracie: No... Don't! Don't!

Reverend O'Connor: Hallelujah, praise the lord!

Reverend O'Connor exposes Gracie's belly. Under the skin, we see shapes writhing. She is crying out.

Reverend O'Connor: Oh, my God. Oh, my God.

Gracie is gasping and crying in pain.

Everyone gasps as snakes begin falling to the floor in a bloody puddle from between Gracie's legs.

Reverend O'Connor: Dear Jesus. Dear Jesus! Hallelujah! Hallelujah! Dear Jesus! Hallelujah! Hallelujah

SCENE 13

Next morning. Mulder and Scully arrive at Reverend O'Connor's church. EMTs are attending to an unconscious Gracie. A Cop is talking to the Woman and another man. Other members of the church are standing around silently.

Scully: How is she?

EMT: Deep shock. Some loss of blood.

Scully: *to the Cop* What happened here? Where's the baby?

Cop: These folks aren't talking.

Mulder: Scully. Take a look at this.

Scully kneels down and looks at the bloody puddle on the floor at the foot of the table. Several wiggly trails lead away.

Scully: Snakes. *to Woman* She gave birth to snakes.

Woman: The devil has been cast out.

Mulder: *getting up and leaving* Stay with her.

Scully: Where are you going?

Mulder: To find her father. He's going to want to tie up some loose ends.

SCENE 14

Reverend Mackey's church. He is alone, getting the church ready for a service. Reverend O'Connor enters.

Reverend O'Connor: You stole what was most precious to me.

Reverend Mackey: Gracie? She came to me on her own. She wanted to escape a life of fear and judgment. Of intolerance.

Reverend O'Connor begins advancing, his lips moving silently.

Reverend Mackey: She fled a harsh and vengeful God. And you.

Reverend O'Connor pulls out a large knife and gabs Reverend Mackey by the throat. Mulder enters the church and pulls out his gun.

Mulder: Drop the knife!

Reverend O'Connor moves to cut Reverend Mackey's throat and Mulder shoots him in the shoulder. Reverend O'Connor falls and Mulder crosses to Reverend Mackey.

Mulder: You all right?

Reverend Mackey nods and sighs in relief.

Cut to Moving ambulance. Scully is with Gracie. Gracie wakes up, disoriented.

Gracie: Daddy. Daddy?

Scully: Gracie, it's Agent Scully. We're taking you to the doctor right now, okay?

Gracie: No. I... got to...

Scully: Can you tell me what happened, Gracie?

Gracie: *hand on her face* Where's my Daddy?

Scully: You're safe, Gracie. My partner's gone after him. Gracie, you're going to be okay. He can't hurt you anymore.

Gracie: You don't understand. He saved me.

Cut to Church. Reverend Mackey brings a clean towel which Mulder holds against Reverend O'Connor's gunshot wound.

Reverend Mackey: I'll call for an ambulance.

Reverend Mackey leaves the room.

Mulder: Relax. Help's on the way.

Reverend O'Connor: No, it's not. I told you, boy. You still don't know which side you're on. Be smart down here.

Reverend O'Connor touches Mulder's chest. Mulder stares at him.

In his office, Reverend Mackey is on the phone when Mulder enters.

Reverend Mackey: *on phone* Yes, please hurry. *hangs up* They're on their way.

Mulder points his gun at Reverend Mackey.

Reverend Mackey: *confused* Agent.

Mulder: It wasn't O'Connor. It was you. You killed Jared Chirp.

Reverend Mackey: You're joking.

Mulder: No, I'm just beginning to see it now. Jared must have come to understand that he wasn't the father of Gracie's baby... that you were. Did he confront you earlier that night only to see you for who you really are?

Reverend Mackey: Just who is it you think I am?

Mulder: Is that what happened with Iris Finster? Was she beginning to catch on? Is that why you killed her? Or was it just to further frame Enoch O'Connor? Is that what this is really about? Ruining O'Connor? Seducing his daughter? Destroying him by any conceivable means?

Reverend Mackey draws himself up and looks intently at Mulder.

Reverend Mackey: Are you a righteous man, Agent Mulder?

Mulder: Stay where you are.

Reverend Mackey: It's just a simple question. Most people believe they're on the side of angels. But are they?

Mulder is startled as the doors to the office slam shut. Mulder is nervous.

Reverend Mackey: If you were put to the test... how would you do?

A snake has appeared wrapped around Mulder's gun. Mulder gasps, drops the gun and begins tearing off his leather jacket. More snakes are coming out of his pants and are all over his chest. He is, to put it mildly, freaking.

Scully enters the church and finds Reverend O'Connor holding the towel to his wound.

Scully: Where's Mulder?

She hears him scream from the other room.

Mulder: Help!

Scully rises, but Reverend O'Connor grabs her arm.

Reverend O'Connor: *grabbing her* You can't help him. This is his alone.

Scully gives him a look that says, "I don't think so, buddy" and runs to the office.

Scully: Mulder?!

Scully begins kicking at the locked door. Inside the office, Mulder has been bitten several times. He is lying on the floor staring at a large rattlesnake inches from his face. The snake strikes his cheek. He screams. Scully kicks the door open and rushes to Mulder just as the last snake slides out another door. She begins frantically unbuttoning his shirt and looks at Reverend O'Connor who is leaning against the door frame.

SCENE 15

Days later. Mulder's hospital room. His bites are healing. Scully enters and sits on the edge of his bed.

Mulder: Mackey?

Scully: Still no trace... even though every law enforcement agency in Tennessee's out looking for him.

Mulder: They won't find him. People think the devil has horns and a tail. They're not used to looking for some kindly man who tells you what you want to hear.

Scully: He's just a man, Mulder. Just like O'Connor.

Mulder: Not like O'Connor. If this was some kind of test looks like I failed.

Scully: I'd say if it was, you passed with flying colors. You're alive, aren't you?

Mulder: *smiling at her* Proud and fancy-free.

She smiles warmly back at him.

SCENE 16 - HAMDEN, CONNECTICUT

Small church office. A Woman is talking to the minister.

Woman: Reverend Wells, it's a real joy to have a man in the pulpit who has such an open and modern way of looking at God.

The minister is Reverend Mackey.

Reverend Mackey: Bless you for saying so.

Woman: Well, I won't keep you. I just wanted to welcome you to Hamden.

Reverend Mackey: Thank you. I look forward to seeing you on Sunday.

Woman: Thank you.

The Woman leaves. Reverend Mackey sits for a moment, then removes a cardboard box from one of the desk drawers. He takes a squirming white mouse out of the box and holds it up high by its tail. He opens his mouth wide and a snake pushes out of his throat, grabs the mouse, then sinks back down inside the man. Reverend Mackey adjusts his throat and tie, then returns the box to the drawer.

THE END

Sein und Zeit

Written by **Chris Carter** and **Frank Spotnitz** Directed by **Michael Watkins** Originally aired 6/2/00

Main Cast - David Duchovny and Gillian Anderson

Recurring Cast - Mitch Pileggi *A.D Skinner*, Rebecca Toolan *Teena Mulder*

Guest Cast - John Bisom *2nd News Anchor*, Randall Bosley *Ed Truelove*, Marie Chambers *Guard*, Megan Corletto *Amber Lynn LaPierre*, Kim Darby *Kathy Lee Tencate*, Spencer Garrett *Harry Bring*, Martin Grey *Special Agent Flager*, John Harnagel *World Weary Dad*, Nick Lashaway *Young Fox Mulder*, Shareen Mitchell *Billie LaPierre*, Mark Rolston *Bud LaPierre*, Ashlyn Rose *Young Samantha Mulder*, Dylan Stjepovic *Kathy Lee Tencate's Son*, Nancy Tiballi *1st News Anchor*,

Tagline - "The Truth is Out There" *The strange disappearance of a little girl leads Mulder to make connections with previous unexplained kidnappings. Yet Scully believes he is associating the case with the abduction of his sister.*

SCENE 1

A child's bedroom. Amber Lynn Lapierre, a little girl of about five, is kneeling beside her bed saying her prayers in sing-song. Her parents, Bud and Billie Lapierre watch her fondly.

Amber Lynn: Now I lay me down to sleep I pray the lord my soul to keep. If I die before I wake, I pray the lord my soul to take. God bless Mommy. God bless Daddy and Grandma and Grandpa LaPierre and Grandma and Grandpa Dyson, and...

Mrs. Lapierre: *with a smile, knowing some stalling is going on* Okay, okay, Amber Lynn. Bedtime. Come on. You grab Mike, okay? Hop in. Let's get you cozy, cozy, toasty, toasty. In the sack, snug as a bug.

They tuck her into bed.

Mr. Lapierre: Night-night, Little.

Amber Lynn: Night, daddy. *kiss* Night, mommy.

Mrs. Lapierre: Night, love. *kiss* Headlights out, Amber Lynn.

Amber Lynn closes her eyes. Mrs. Lapierre switches the light off

Mrs. Lapierre: That's a good girl.

The night light is on as they leave the room. Mrs. Lapierre pauses a moment to look affectionately at her daughter, then leaves the door cracked open.

Later, Mr. Lapierre is lying on the couch watching television. It must be a Friday night in an alternate universe, because he is watching Harsh Realm. Chase scene in a hallway.

Man on TV: Weapon on the floor!

Mr. Lapierre: This is great.

Mrs. Lapierre enters the bedroom and turns down the bed. Then pauses, as if in a trance. She goes the closet and removes a paper-wrapped clothes hanger from a dry-cleaners. She rips off a section of the paper, then goes to her desk. She opens the drawer and takes out a red felt tip pen. There is also a Hollywood Video tape case in the drawer.

In the living room, Mr. Lapierre is still watching TV.

Man on TV: What is this trial I'm being put through?

Mr. Lapierre hears the sound of a door being shut.

Man on TV: A test of my love for you?

Mr. Lapierre: Billie?

There is no answer. He gets up, turns off or mutes the TV, and goes toward the bedrooms. He glances at his wife.

Mrs. Lapierre is writing on the paper: "Mr. & Mrs. LaPierre, Listen carefully! I have kidnapped your daughter and will kill her unless you do exactly as I say. Any deviation from..."

Mr. Lapierre looks in his daughter's room. He goes to her.

More of Mrs. Lapierre's Writing: "... my instructions will result in the execution of Amber Lynn."

Mr. Lapierre looks at his daughter. Her face and neck are bruised and mottled as if she has been strangled to death. He gasps, and looks at her again. The bruising is gone. She is just a sleeping little girl. He sighs in relief.

More of Mrs. Lapierre's Writing: "Go to the police and I will strangle her and send you the body parts one by one. Tell a stray dog and you will never see her alive again. Don't do anything dumb. No one shoots at Santa Claus."

Mr. Lapierre tucks his daughter in again and rubs his face. He goes out of the room. The door suddenly slams shut behind him. He tries the knob. It is locked. He sees either a shadow or some black oil seeping under the door.

Mr. Lapierre: Billie! Amber Lynn!

Mrs. Lapierre looks up from her note. Mr. Lapierre begins breaking the door down. A picture falls off the wall. The door gives way. Amber Lynn's bed is empty.

Opening Credits.

SCENE 2 - FBI HEADQUARTERS, 3:14 AM

Mulder, in jeans and leather jacket, gets off the elevator and goes to Skinner's office. There are lots of agents present. Skinner is on the phone. His Assistant hands him a sheet of paper.

Skinner: *on phone* Amber Lynn LaPierre, that's right. A federal investigation is underway... Of a kidnapping in Sacramento, California.

Skinner notices Mulder in the doorway. Other agents notice him, too. Skinner hangs up and goes to him. They speak softly. Skinner is not pleased to see him.

Skinner: Why are you here, Agent Mulder?

Mulder: I want this case.

Skinner: I'm fairly certain I've got more than enough competent Agents in here.

Mulder: *sarcastic* Ooh, I can see that.

Skinner: This is a kidnapping, Agent Mulder. A little girl snatched from her bedroom. Basic missionary-style FBI work. It's not an X-File.

Mulder: I'm aware of the facts.

Skinner: We're trying to rule out all possibilities before we start making any statements.

Mulder: That's what I'm talking about-- ruling out other possibilities.

Skinner: I can't just give you the case. I have to follow protocol. Behavioral gets first crack, then the people down at N.C.M.E.C.

Mulder: Two, three, four hours-- this case is going to be a circus. Every starstruck attorney in America is going to want to represent these people for free. If somebody doesn't ask the right questions right now they may never get asked.

Skinner: *pause, looks at his watch* You've got till noon. Mulder... the agents in my office... they have a pool going. *Mulder starts walking toward the elevator.*

Mulder: They think she's dead. Don't bet on it.

Skinner watches him leave.

SCENE 3 - SACRAMENTO, CALIFORNIA - 8:12 AM

Outside the Lapierre's house. It is a crime scene and media circus. Mulder drives up, gets out and makes his way up to the Officer who is holding back the reporters.

Officer: Make room, make room. Back it up. Back it up. Come on, a little more, sir. A little more.

Reporter: *to Mulder* Excuse me, have they found the girl? Are there any new developments in the case? Is she dead?

Reporter 2: Are the parents suspects in the disappearance of their daughter?

Mulder ignores the reporters and goes into the house. Harry Bring, a small nervous man in the house stops Mulder.

Harry Bring: Sorry, no press allowed inside.

Mulder holds out his badge.

Mulder: Special Agent Fox Mulder, FBI. I'd like to speak to Mr. and Mrs. LaPierre, if I may.

Harry Bring: My clients have nothing to say. *hands over his card* Uh... Harry Bring. How can I help you?

Mulder: Mr. Bring, your ... your card says "real estate law and conveyances." Have you ever handled a murder case?

Harry Bring: This isn't a murder case.

Mulder: Well, it might as well be once the facts about Amber Lynn's disappearance get out.

Harry Bring: My clients are not murderers and ... and I resent any such accusation.

Mulder: Yeah. If you really want to help your clients, Mr. Bring get them a real lawyer.

Mr. Lapierre: It's okay, Harry.

Mr. Lapierre is holding his sobbing wife on the couch.

Mr. Lapierre: Billie and I got nothing to hide.

Mulder sits across from them and speaks gently. Mrs. Lapierre gets herself calmed down.

Mulder: Mr. And Mrs. LaPierre, my name is Fox Mulder. I'm a Special Agent with the FBI and I have a lot of experience with crimes like the one that took place here. I know you've made a statement to the police but I'd like to ask you some questions about that and I'd like you to answer in as much detail as both you and your lawyer are comfortable with. I want to ask you about the note you found. Where did you find it?

Mr. Lapierre: In my daughter's bedroom.

Mulder: When?

Mr. Lapierre: When I went to check on her.

Mulder: Um, do you know what time that was?

Mr. Lapierre: 9:30, I think. Right-right about then. I was watching TV in here.

Mulder: What were you watching?

Mr. Lapierre: I never heard of it before. It was good.

Mulder: What about you, Mrs. LaPierre?

Mrs. Lapierre: *pause as she looks at her husband* I was in bed already.

Mulder: Were you asleep?

Mrs. Lapierre: Half.

Mulder: Is that Amber Lynn's bedroom that I saw down the hallway there?

Mrs. Lapierre: *whisper* Yes.

Mulder: Do you always lock your doors at night even if you're home?

Mrs. Lapierre: *nodding, almost crying* Yes.

Mulder: You know most of your neighbors, I bet up and down the street. You're on good terms with them?

Mr. Lapierre: Most of them, yes.

Mulder: Can you think of anyone that might have wanted to hurt Amber Lynn?

Mrs. Lapierre sobs loudly.

Mrs. Lapierre: No.

Harry Bring: *defensively* That's enough questions. They've been very helpful but I think you can see these folks have nothing whatsoever to hide.

Mulder: Mr. and Mrs. LaPierre, I want you to understand something because it's going to get very confusing from here on in. But whatever else the FBI says or does they're going to try their damndest to find your little girl.

Mrs. Lapierre: Okay.

Mulder: Thank you.

Mulder starts to leave.

Mrs. Lapierre: Agent Mulder... do you think they will? Find her?

Mulder: *softly* Oh, I hope so. Yeah... I really do.

SCENE 4 - 10:12 PM

Night. Car pulls up to a motel room. Scully gets out and knocks at the door. Mulder is lying fully dressed on the bed. The only light is from the television. Mulder doesn't get up.

Mulder: It's open.

Scully opens the door. She's not very happy.

Scully: Mulder?

Mulder: Come on in.

Scully: What are you doing?

Mulder: Thinking.

Scully: About?

Mulder: Amber Lynn LaPierre.

Scully: Mind if I turn on a light?

Mulder: *softly* Yeah. I do.

Scully closes the door.

Scully: Skinner is royally pissed. At you.

Mulder watches as Mr. Lapierre is hounded by a reporter.

Mulder: I'm sure he is.

Scully: He expected a report at noon. He waited. Now he sent me to find you, to get it.

Mulder: I don't have a report.

Scully: They had to move on the case. The media got wind of the police findings and they're going to broadcast them. The parents are being held for further questioning.

Mulder: They're not guilty, Scully.

Scully: The facts would say otherwise. There's no sign of a break-in. Both parents were home when the girl disappeared.

Mulder: They lied about where they found the note.

Scully: Why?

Mulder: That's what I've been thinking about.

On the television, we see a news story about Jon-Benet Ramsey segue into a story about Amber Lynn Lapierre.

Scully: Is it the media or just our own morbid fascination with the killing of an innocent?

Mulder: She's not dead, Scully.

Mulder's cell phone rings. He answers it.

Mulder: *on phone* Mulder.

Woman: *on phone* Fox? It's me.

Mulder is surprised.

Mulder: *on phone* Mom? Hi.

In her house, Mrs. Mulder is watching the same news story.

Mrs. Mulder: *on phone* I'm watching the news. That little girl in California-- you're out there, aren't you?

Mulder: *on phone* Yes. I am. Are you okay, Mom?

Mrs. Mulder: *on phone* When are you coming back here?

Mulder: *on phone* Well, I'm not sure. I... You know, I... I don't know.

Mrs. Mulder: *on phone* Call when you get back, Fox.

Mulder: *on phone* Okay, I will. Um, you take care, Mom, okay?

He hears a dial tone and hangs up. Clinton is now on the news.

Mrs. Mulder looks at the framed picture of Young Mulder and Young Samantha standing next to a tree.

SCENE 5 - FBI HEADQUARTERS - 9:41 AM

Skinner's office. The agents are looking at forensic evidence from the case. The note that Mrs. Lapierre wrote is on the overhead projector.

Skinner: From the note we can and have determined several facts. There is a threat of physical violence but no demand for money or ransom. The note is short and written on a torn piece of paper suggesting haste and little or no planning.

Skinner looks up as Mulder and Scully enter the office.

Skinner: The paper's a type used by dry cleaners to protect laundered garments. The torn piece the note was found on matches exactly a piece that was found in the garbage at the LaPierre home. The ink matches a felt tip pen that was also found in the garbage. One set of prints were found on it-- Billie LaPierre's prints.

Mulder: Is it her handwriting?

Agent Flagler: That's going to be difficult to prove due to the felt tip pen and the quality of the paper which tends to cause bleeding and makes the handwriting indistinct. It also looks like there's been an attempt to disguise the writing. By using samples of Mrs. LaPierre's handwriting, you see dominant letter forms-- the "s" in "strangle..." "Stray dog..." Here in "Santa Claus..." matches up with the S's in "dollars..." "Seven" and "cents."

Compares the writing with a check carbon.

Agent Flagler: Enough to make a connection.

Mulder: But not an indictment.

Skinner: *patronizing* Do you have information you'd like to share with us, Agent Mulder?

Mulder: Bud LaPierre says he'd been watching television and had gotten up to go to bed when he found Amber Lynn missing. But according to the police report the TV set was still on when the first officers arrived on the scene. By his own account both mother and father put Amber Lynn to bed and were never more than 20 feet from her room during the period in which she was abducted. The LaPierres know all their neighbors up and down the street -- are on good terms with them. But no one saw a stranger on a Friday at a fairly early hour enter into a locked and lighted home and remove this little girl undetected.

Agent Flagler: Husband's lying for his wife.

Mulder: I don't think so.

Skinner: Why?

Mulder stares at the note.

Mulder: Because that doesn't explain what happened to this little girl.

Mulder leaves the room. Agents look at each other. Scully looks at Skinner, then follows Mulder.

Scully joins Mulder in the X-Files office where he is looking through files.

Scully: What are you doing, Mulder?

Mulder: There's something in that abduction note that I've seen before.

Scully: That's not what I mean. You're personalizing this case. You're identifying with your sister.

Mulder: *with a soft smile at himself* My sister was taken by aliens. Did I say anything about aliens, Scully.

Scully: There are a lot of good agents up there in Skinner's office who do not have the patience for this.

Mulder: What did I do? I provided a logical counterpoint.

Scully: You told them that they were wrong, Mulder.

Mulder: And they are.

He hands her a file. In it is a note that ends: "I will not hesitate to execute this child. Don't do anything dumb. No one shoots at Santa Claus."

Mulder: Pocatello, Idaho, 1987. Look familiar?

SCENE 6 - REDDING, CALIFORNIA

A man is sitting in a car with a tiny Santa figurine dangling from the rearview mirror. He is video taping children playing.

SCENE 7 - IDAHO WOMEN'S STATE Prison

Women's prison. Mulder and Scully are admitted to Kathy Lee Tencate's cell. She is in her late 30's, hair cut very short. She looks eager for company.

Guard: Kathy Lee. Visitors are here.

Kathy Lee Tencate: Oh, can you let them in, please?

Mulder: Hi, Miss Tencate, my name is Agent Mulder. This is Agent Scully. Will you have a seat?

Kathy Lee Tencate: It's not the Ritz.

Mulder: *gentle* Um, we just have a few questions. We've reviewed the facts of your case and the facts seem to speak for themselves. Your six-year-old son, Dean, was taken from his bed while he slept. A note was found threatening his life later determined to be written by you. You plead innocent at trial but you were convicted and sentenced to 12 years even though your son's body was never found.

Kathy Lee Tencate: Yes, that's right.

Mulder: Your story is that, uh on the night your son disappeared you had a vision of him dead, but you thought it was your mind playing tricks on you but when you got up to check on him he was missing from his bed. Is that accurate?

Kathy Lee Tencate: Yes.

Mulder: Now, three years ago after seven years of incarceration, you changed your story and confessed to the murder of your son in a fit of insanity. A psychotic break.

Kathy Lee Tencate: Yes, that's right.

Scully: Why did you do it?

Kathy Lee Tencate: I don't know. I was full of rage.

Mulder: I have a, uh, copy of the note that you wrote. Do you mind if I show it to you?

Kathy Lee Tencate shakes her head.

Mulder: Now there's a phrase down here at the bottom. "No one shoots at Santa Claus." Can you explain what that means to me?

Kathy Lee Tencate: Uh, it means, that, uh... when someone promises you something, a gift-- like Santa Claus-- that no one would do anything for fear of not getting the gift.

Mulder: A little girl disappeared from her bed three days ago. This is a note that was left at that scene. Will you take a look at that and tell me what it says at the bottom?

Kathy Lee Tencate: Same thing.

Mulder: Neither note makes a specific demand. In both cases, there's no evidence of foul play or a break-in. And as in your son's case there's no body to be found.

Kathy Lee Tencate: I told them where the body was.

Mulder: Yes, you did, but, uh, it wasn't where you said it was going to be.

Kathy Lee Tencate: I can't explain it.

Mulder: I think you can.

Kathy Lee Tencate: I can't.

Mulder: You can't explain it because you didn't do anything. You didn't kill your son and you didn't bury him. You're not guilty of anything other than a lie just like these people. The only reason you changed your story was to get out of here because you knew the parole board might buy the story of a psychotic break and of your terrible remorse but they would never, never let a woman out of jail who claimed her son just disappeared out of thin air. Now, these people, they need someone to tell them it's okay. Someone to corroborate their story.

Kathy Lee Tencate: I'm not that person.

Mulder: They need your help.

Guard enters the cell. Mulder and Scully leave.

Scully: That was utterly irresponsible, Mulder. It was out of line and it was without any basis in reality.

Mulder: Do you think that woman could have killed her son?

Scully: She was convicted in a court of law.

Mulder: So how do you explain those two notes written ten years apart could contain the same obscure phrase?

Scully: I can't explain it, Mulder, but you're doing exactly what I said. You're personalizing this case.

Mulder: No, I'm going to solve this case. I am going to solve it.

Scully: How?

Mulder: I'm going to find those kids.

Another Guard lets them out of the block.

Scully: What if they're dead, Mulder? Don't go looking for something you don't want to find.

Kathy Lee Tencate is crying on her bed. She looks up and sees a small boy in her cell staring at her. He is surrounded by a halo of light. The boy vanishes. She gets up and goes to the bars of her cell.

Kathy Lee Tencate: Guard. Guard, please can you get them back? Guard! I need to talk.

SCENE 8

Mulder: *voice on machine* This is Fox Mulder. Leave a message. I'll try to get back to you.

The machine beeps. In her house, Teena Mulder is looking at pictures of her son and daughter. She takes one out of it's frame and drops it into a wastebasket to burn.

Teena Mulder: *voice on phone* Fox, it's your mother. I'd hoped you'd call upon your return but I haven't heard from you. I'm sure you're busy. There are so many emotions in me I wouldn't know where to start. So much that I've left unsaid for reasons I hope one day you'll understand.

SCENE 9

Police station or lawyer's office. Mulder enters and is there with the lawyer, Harry Bring and MR. and Mrs. Lapierre.

Harry Bring: This is highly unusual.

Mulder closes the door.

Harry Bring: I want to know what you're doing here.

Mulder: There's something I want your clients to see.

Harry Bring: I want to know what it is first.

Mulder: *putting a cassette into the video player* Don't shoot at Santa Claus, Mr. Bring. You're going to want to see it, too. *to the Lapierras.* I believe you share a secret.

Kathy Lee Tencate: *on video tape* I'm, uh... I'm doing this because I feel that it's the right thing to do and because I know what you're going through and I wouldn't want to happen to you what happened to me. I just want to tell you that your little girl is okay. *Mrs. Lapierre sobs* And I know you're afraid of the truth because I saw things that I was afraid of, too and I can't explain all of it except to say that I don't remember... Ever... Thinking those words that I wrote, let alone writing them. It was like they wrote themselves using my hand. But, um, what I know ... for sure because I feel it in my heart is that my son is safe and protected and in a better place.

Mrs. Lapierre cries.

SCENE 10 - UNKNOWN LOCATION

Multiple monitors show children laughing and images of Amber Lynn. Some have news broadcasts.

Newscaster: Rumors and suspicions aside the parents of Amber Lynn LaPierre were released today for lack of evidence against them and after giving a new statement to the Sacramento police which insiders say has

authorities still baffled and confused recounting a detailed story that claims supernatural forces were at work when their daughter was abducted. The LaPierres, seen here returning to their home declined comment...

A man enters the room and watches. One of the monitors shows Mulder being interviewed.

Mulder: *on video* ...Federal investigation of the case will continue but will no longer focus on the LaPierres as primary suspects. We, uh, we will intensify our search for Amber Lynn and we remain hopeful of her eventual safe return.

Scene changes to Skinner's office where Skinner and Mulder are watching a recorded image of the newcast.

Skinner: *pausing the video* Intensify our search where? The twilight zone?

Mulder: I have a corroborating witness.

Skinner: In state prison.

Mulder: There's a material connection between these two women.

Skinner: The only connection, Agent Mulder, is you. I've got people busting their butts on this thing, Agent Mulder. Putting together hard evidence, real evidence while you're out gathering Grimm's Fairy Tales from convicted murderers.

Mulder: It doesn't make sense. It's incomprehensible in any kind of a real world way.

Skinner: I deal in the real world, Agent Mulder. You begged onto this case as part of the solution. All you've done is hand our only suspects the Twinkie Defense.

Scully has entered the room.

Scully: Sir?

Skinner: *very irritated* What? What is it, Agent Scully?

Scully: I need to have a word with Agent Mulder.

Skinner: It can wait.

Scully: No, it can't, sir.

Mulder: What is it, Scully?

Scully: *softly* Mulder, your mom's dead.

Mulder stares at her.

SCENE 11 - Mrs. MULDER RESIDENCE -GREENWICH, CONNECTICUT

Mrs. Mulder's house. Some Officers are investigating the kitchen. Mulder enters, followed by Scully, and goes over and speaks to the Officers in the kitchen. Scully watches Mulder with concern. The oven is open and there is tape along the edges of the door. One of the CoronerS hands Mulder an empty prescription bottle. Mulder goes into the bedroom area. Scully follows.

Scully: Mulder?

Mulder: Over here.

Scully: What is it?

Mulder: *indicating the prescription bottle* Diazepam. She used them to sleep.

Scully: Was there a note?

Mulder: *sighs "no"* She called when I was in California. She wanted to talk, but, uh... I never called her back.

Scully: Mulder...

Mulder: *confused* Uh... Why would she do this? It just doesn't make any sense.

Mulder wanders over to the dresser.

Scully: We never truly know why.

Mulder: No, she wouldn't kill herself. *looks at empty frames* Why are these pictures gone? There were photos here. There were photos of my sister and I. This is all that she had left of us and they're missing. Why...?

Mulder sits on the bed and closes his eyes and sighs. Scully sits on the bed behind him.

Mulder: She saw me on the news. She wanted to talk about the missing girl, Amber Lynn. She wanted to tell me something about her, or maybe she couldn't tell me over the phone because she was afraid that they would do something like this to her.

Scully: Who?

Mulder: *rationalizing, grasping* Whoever took my sister. Look at this place. I mean, it's like... it's-it's all staged--the pills, the oven, the tape. It's like a bad movie script. They would ... they would have come here and they would have threatened her. She would be upset; they would have to sedate her. I would look for a, uh... a needle puncture mark or something else in her system besides these pills.

Scully: *rising, pleading* Oh, no, Mulder. Please don't ask me to do this.

Mulder: Scully, who else can I ask?

Scully: An autopsy, Mulder? I mean, it's one thing on a stranger but you're my friend, and she's your mother...

Mulder: I know, but if you don't do it, I might never know the truth.

They look at each other. Scully sighs. She will do it.

SCENE 12

Prison. The Guard lets Mulder into Kathy Lee Tencate's cell.

Mulder: *tired, quietly* You've seen things. I need to understand them.

Kathy Lee Tencate: Something's happened to you.

Mulder: My mother is dead. You know why.

She shakes her head.

Mulder: Look, I can help you. I can talk to the parole board for you. But right now, I need you to help me.

Kathy Lee Tencate: I don't understand what you want.

Mulder: I'm not here by accident. My sister was taken away from me ... when she was eight years old... like your son was taken away from you.

Kathy Lee Tencate: Where's your sister now?

Mulder: *soft laugh* I don't know.

Kathy Lee Tencate: Your mother knew, didn't she?

Mulder: Why do you ask that?

Kathy Lee Tencate: She was trying to tell you.

Mulder: Tell me what?

Kathy Lee Tencate: She'd seen them.

Mulder: Who?

Kathy Lee Tencate: The walk-ins. Old souls looking for new homes. Your sister's among them.

Mulder: You can see them?

Kathy Lee Tencate: *smiles* Yes. But sometimes it's very difficult because they live in the starlight.

Mulder: *pause, perhaps not believing her* Is my sister dead?

Kathy Lee Tencate: They took her to protect her soul from the great harm it would have suffered in her life just like they did my little boy.

Mulder: Where do they take them? Your boy? This little girl, Amber Lynn LaPierre?

Kathy Lee Tencate: I don't know. But they're okay. I'm sure your sister's there, too.

Mulder sighs.

SCENE 13

Arched gate for "Santa's North Pole Village - Where it's Christmas All Year Round" Sound of children laughing and talking as a station wagon pulls up and kids get out run in to see some reindeer in a pen. World Weary Dad follows.

Little Girl: That's not Rudolph.

Young Boy: Do they all have names?

Little Girl: Is not. Is not.

Young Boy: *singing* Rudolph the red-nosed reindeer had a very shiny nose

Children: Like a light bulb! Red-nosed reindeer!

Young Boy: You can't say it.

Little Girl: Yes, I could.

Young Boy: No, you can't.

Little Girl: I could.

Young Boy: No, you can't.

A Paunchy Man, late 40s, walks up to the pen.

World Weary Dad: Hey, buddy. The kids want to see Santa. What about it?

Paunchy Man: He's just flying in.

Little Girl: We're going to see Santa!

The kids cheer. The Paunchy Man unlocks and goes into one of the buildings on the complex. It is the room with all the video monitors that we saw earlier. "Good King Wenceslas" playing softly on piano. The Paunchy Man begins changing clothes.

SCENE 14

Mulder's apartment. He is in jeans and his gray t-shirt. He is rewinding and listening to the message on his answering machine over and over. It's not easy for him.

Teena Mulder: *voice* Fox, it's your mother. I'd hoped you'd call upon your return but I haven't heard from you. I'm sure you're busy. There are... so many emotions in me I wouldn't know where to start. So much that I've left unsaid, for reasons I hope one day you'll understand.

He rewinds again and puts his head close to the machine as if trying to hear any noise in the background.

Teena Mulder: *voice* There are... so many emotions in me I wouldn't know where to start. So much that I've left unsaid for reasons I hope one day you'll understand.

he leans his head on the machine. There is a knock at the door. Mulder opens it for Scully. She looks very sad and tired.

Mulder: I'm glad you're here. My mother was trying to tell me something. I think I figured it out. It's something about my sister that she was never able to tell me.

He plays the tape for her.

Teena Mulder: *voice* So much that I've left unsaid for reasons I hope one day you'll understand.

Mulder: She knew what I'd find with this case out in California.

Scully: How could she know that, Mulder?

Mulder: A child disappearing without a trace-- without evidence-- in defiance of all logical explanation? She knew because of what's driven me-- what I've always believed.

Scully: *walking toward him* Mulder...

Mulder: Scully, these parents who've lost... *swallows painfully* ... who've lost their children... They've had visions of their sons and daughters in scenarios that never happened but which they describe in notes that came through them as automatic writing and words that came through them psychically from old souls protecting the children. My mother must have written a note like that herself. Describing the scenario of my sister's disappearance of her, of her abduction by aliens. Don't you see, Scully? It never happened. All these visions that I've had have just been... they've been to help me cope, to help me deal with the loss but... I've been looking for my sister in the wrong place. That's... what my mother was trying to tell me. That's what she was trying to warn me about. That's why they killed her.

Scully is sitting facing him.

Scully: Your mother killed herself, Mulder. I conducted the autopsy. She was dying of an incurable disease. An untreatable and horribly disfiguring disease called Paget's Carcinoma. She knew it. There were doctor's records. She didn't want to live.

Mulder stares at her a moment, then puts his face in his hands. Suddenly he stands and shakes the desk violently. Scully touches his arm to calm him down. He pulls away in agony, starting to break down.

Scully: Mulder ...

Mulder: She was trying to tell me something. She was... *voice breaking as he cries* ...trying to tell me something.

Scully is almost crying herself.

Scully: Mulder, she was trying to tell you to stop. To stop looking for your sister. She was just trying to take away your pain.

Mulder turns to her desperately and holds her tightly around her waist and cries. Scully holds him and puts her lips against his neck. She rocks him gently.

SCENE 15 - LAPIERRE RESIDENCE - 11:17 PM

Bedroom. Mr. Lapierre gets into bed and puts his arm around his wife. Mrs. Lapierre looks up and gasps as she sees Amber Lynn standing in the bedroom surrounded by a faint light. Amber Lynn's lips move as she says something.

SCENE 16

Next morning. Knock on Mulder's apartment door. Scully goes to the door and opens it for Skinner. She is still wearing the clothes from the night before. She looks very tired.

Skinner: Hi.

Scully: Hi.

Skinner: *looking into the apartment* How's he doing?

Scully: It's been a hard night for him.

Pause. Small face off.

Skinner: Billie LaPierre is asking for him. She's got something to say and she'll only talk to Mulder.

Scully: It's not a good...

Scully stops and looks over her shoulder as Mulder comes up behind her.

Mulder: What is it?

Skinner: This case has heated up. I've booked two flights for us.

Scully looks up at Mulder. Mulder nods and goes back into the apartment. Scully looks at Skinner.

Scully: Well, then you better book three.

SCENE 17

The Lapierre's bedroom. Mrs. Lapierre is asleep. Her husband gently wakes her.

Mr. Lapierre: Honey, wake up. He's here. Come in, Agent Mulder.

Mulder enters followed by Scully.

Mulder: *indicating Scully* It's okay. She's here to help. What happened here, Billie?

Mrs. Lapierre: I saw my daughter right in this room.

Scully reacts.

Mrs. Lapierre: Standing right there. I swear to god. She was right over there in the pajamas her grandma gave her... saying something to me.

Mulder: What was she saying?

Mrs. Lapierre: I don't know. Her lips were moving but I couldn't hear. *sobs* I thought... I thought she was saying "74."

Mulder: "74"? The number 74? Does that mean anything to you?

Mrs. Lapierre shakes her head.

Mulder: *without much hope* 74 mean anything to you, Mr. LaPierre?

He shakes his head.

Mulder, Scully, and Skinner leave the house.

Mulder: Let's go home.

Scully: Mulder, we just got here.

Mulder: We're not going to find these people's daughter alive.

Scully: How do you know that?

Mulder: What we're hearing-- it's the delusional talk of people that don't want to accept the truth.

Skinner: You think they know what happened to their child?

Mulder: Maybe, maybe not but you can't see a ghost and still hope to find her alive. Both things can't be true. And if this little girl's spirit really did appear to her mother then there's probably only one explanation.

Skinner: You think their daughter's dead.

Scully: Well, what about the handwritten note?

Mulder: *sad, tired* I don't know what that means. I don't know what is the truth and what isn't anymore. I'm way too close to this case to make any kind of sound judgment. In fact, I would like to ask for you to let me off this case, please, and I'd like to take some time off.

Scully and Skinner look at each other as Mulder walks to the car.

Later, Skinner is driving Scully and Mulder along a rural road. Mulder is in the back seat staring out the window. Scully, in the passenger seat, glances back at him with concern. They pass a highway sign for Route 74. Scully thinks for a moment then pulls a very good road map out of the glove box.

Skinner: What is it?

Scully follows Route 74 on the map to Santa's North Pole Village.

Scully: Santa Claus.

Mulder: What?

Scully: Stop. Turn around.

Skinner does.

They arrive at Santa's North Pole Village. Skinner looks around outside. It appears to be deserted. Mulder and Scully pass Christmas decorations and go into the room with the videos. They see Skinner walking around.

Mulder: Some of these tapes go back to the '60s.

They put a tape in the machine.

Mulder: I think I know what we're going to find here. It's what my mother was afraid of. My sister.

They watch one of the tapes. Children are looking at the reindeer. One of the little girls is Amber Lynn Lapierre.

Scully: It's Amber Lynn LaPierre. This tape was dated two days before her disappearance.

Mulder sees someone on one of the monitors and turns just as the Paunchy Man slams and locks the door. Mulder begins trying to break down the door. Skinner sees Paunchy Man running and follows him.

Skinner: Hey!

Skinner chases Paunchy Man. Mulder breaks open the door and he and Scully follow. Either Skinner needs to work out more or Mulder and Scully should qualify for the Olympic sprinting team because suddenly they are right behind him.

Skinner: Stop!

Skinner fires his gun into the air and the Paunchy Man freezes and drops to his knees.

Skinner: Keep your hands up.

Skinner holds a gun on him as Scully cuffs him.

Scully: What's your name?

Paunchy Man: Ed... Sculoff...

Scully: You're under arrest. You have the right to remain silent. If you give up the right to remain silent anything you say can and will be used against you in a court of law. You have the right to speak with an attorney and to have the attorney present during questioning. If you so desire...

Mulder looks around at the ground with growing horror.

Mulder: Scully.

Scully and Skinner look. All around them are what look like child-sized graves.

TO BE CONTINUED ...

Closure

Written by **Chris Carter** and **Frank Spotnitz** Directed by **Kim Manners** Originally aired 13/2/00

Main Cast - David Duchovny and Gillian Anderson

Recurring Cast - Rebecca Toolan *Teena Mulder*, William B. Davis *Smoking Man*, Mitch Pileggi *A.D Skinner*

Guest Cast - Stanley Anderson *Agent Lewis Schoniger*, Fort Atkinson *First Detective*, Ed Beechner *Deputy*, Patience Cleveland *Arbutus Ray*, Megan Corletto *Amber Lynn LaPierre*, Anthony Heald *Harold Piller*, Mimi Paley *Young Samantha Mulder*, Norman Smith *Third Detective*, Nicholas Stratton *Ghostly Boy*, Christopher Wynne *Base Officer*, Jeff Xander *Second Detective*

Tagline - "Believe to Understand" *Mulder continues to search for clues about Samantha's abduction and ultimately finds the long-sought-after answers to her fate.*

SCENE 1

Same mass grave site from the previous episode. Under Mulder's voiceover, many people are working to uncover the bodies of the children that have been murdered over the years. They carefully uncover the small plastic-wrapped bodies and zip them up into very small body bags. Close up of one of the men working shows tears streaming down his face as he works. Slow motion shots of the bodies being gently carried by the men. The surrounding area is now full of empty, gaping holes in the ground.

Mulder: *voiceover* They said the birds refused to sing and the thermometer fell suddenly as if God Himself had His breath stolen away. No one there dared speak aloud, as much in shame as in sorrow. They uncovered the bodies one by one. The eyes of the dead were closed as if waiting for permission to open them. Were they still dreaming of ice cream and monkey bars? Of birthday cake and no future but the afternoon? Or had their innocence been taken along with their lives buried in the cold earth so long ago? These fates seemed too cruel, even for God to allow. Or are the tragic young born again when the world's not looking? I want to believe so badly; in a truth beyond our own hidden and obscured from all but the most sensitive eyes...

The scene shifts, night falls, after the coroners and investigators have left. A Little Girl sits up and gets out of one of the graves. Her body is almost transparent and glowing, as if she is made of light. Other children like her get out of the other holes and join her. The song "My Weakness" by Moby plays in the background.

Mulder: *voiceover* In the endless procession of souls... in what cannot and will not be destroyed. I want to believe we are unaware of God's eternal recompense and sadness. That we cannot see His truth. That that which is born still lives and cannot be buried in the cold earth. But only waits to be born again at God's behest... where in ancient starlight we lay in repose.

The glowing children have joined hands and are standing in a circle. They look happy, gazing up to the starry sky above as they fade away and the camera drifts up towards the stars.

Opening Credits.

SCENE 2 - TECHNICAL SERVICE ROOM - SACRAMENTO POLICE STATION

Scully enters the room where detectives are looking at the videotape of Amber Lynn Lapierre. The Detectives glance up at Scully, one of them gives her a sad smile. Scully looks over at Mulder who is using a magnifier to pore over details in some photos from the crime scene. He seems oblivious to everyone around him. Scully walks over to him. He looks up and they share the same sad smile. He goes back to his work.

Scully: *deep breath* Ed Truelove was 19 when he committed his first murder. He was working as a janitor at an elementary school and they needed someone to play Santa Claus. He never got over the feelings it aroused. He's admitted to all of it, Mulder. 24 separate murders. *no response* But he refuses to take blame for Amber Lynn LaPierre. *she glances at the videotape image* I was just handed the preliminary forensics report. *she puts it on the desk* Her body was not one of those found in the graves. *Mulder continues looking at the pictures* Mulder, I know you wanted to find her out there.

Mulder: He's got hours of video of her.

Scully: I'm talking about your sister. *Mulder sits up and stretches his neck.* I know that's who you're looking for.

Mulder: Yeah. You don't know how badly I wanted her to be in one of those graves. As hard as it is to admit, I wanted to find her here riding her bike like all these other kids. I guess I just want it to be over.

Scully looks at him sadly. A Deputy enters the room.

Deputy: Agent Mulder, Scully, there's a Mr. Harold Piller here to see you.

Mulder and Scully look at each other. Neither of them knows who it is. They go out into the hall. Harold Piller, about 40, is waiting for them. He is looking at and touching some photos of missing persons on a bulletin board.

Mulder: Mr. Piller?

Harold Piller: Agent Mulder. Agent Scully.

He shakes their hands.

Scully: Do we know each other?

Harold Piller: Not personally, but I'm happy to meet you. Hi. Harold Piller.

Scully: Mr. Piller, are you part of this investigation?

Harold Piller: Yes, I hope to be.

Pause.

Mulder: How can we help you?

Harold Piller: I was hoping to help you.

Harold Piller hands Scully his business card. She looks at it skeptically.

Scully: You're a police psychic.

Mulder give her the "eyebrow raise."

Harold Piller: My references are on the back. I've gotten some... strong hits off this case. You're looking for a little girl but she's not among the dead. Your suspect is going to say he didn't kill her.

Mulder: Did he?

Harold Piller: No. I think I can help find her.

Scully has been reading the back of the business card.

Scully: Mr. Piller, you have some interesting references here. You've, uh, worked with law enforcements in Kashmir, India, Myanmar, Afghanistan, Pakistan, Khyber Pass...

Harold Piller: That was a train wreck. A horrible tragedy. They called me in to locate the bodies of seven children who were unrecovered.

Scully: And did you recover them?

Harold Piller: I didn't recover them, no. But I explained what happened.

Mulder: What happened?

Harold Piller: The children's bodies... were transported from the accident site by a spiritual intervention-- what are known as "walk-ins."

Scully is not impressed with this guy. Mulder is listening.

Scully: Thank you, Mr. Piller, but we have real work to be done.

Scully turns to go, but then stops when she realizes Mulder is not following her.

Harold Piller: I've studied this phenomenon the world over. It-it... Mudslides in Peru, earthquakes in Uzbekistan... Kids' bodies never found, never accounted for in any other way.

Mulder: What happened to them?

Harold Piller: The bodies were transported from the various sites in starlight.

Scully: Please excuse us.

Scully takes Mulder's arm and pulls a few feet away to speak privately.

Scully: Mulder... Mulder, please.

Mulder: What is it?

Scully: Mulder, you have been through so much in such a short time -- the death of your mother and the feelings it's brought up for your sister -- you're vulnerable right now.

Mulder: We still have a missing body -- Amber Lynn LaPierre -- she may be alive -- we don't know.

Scully: Yes, but this man isn't going to help us find her by his own admission.

Mulder: It's not the first time I've heard what he's saying. About the intervention of these walk-in spirits? Kathy Lee Tencate mentioned it to me in prison. She said that's what took her son.

Scully: Because it's foolproof, Mulder. Nobody is going to disprove it if there's no body. I mean, that's exactly what this man does. He gives a, a comforting explanation that a train wreck or an earthquake that everyone can live with but the fact is the bodies are still buried.

Mulder: Or maybe they "are" somewhere else.

Scully: Like your sister. Mulder... You told me that all you wanted was for this to be over.

Mulder: *looks at her* I do. ... I do.

Scully: Well, then I'm going back to Washington. There's nothing more to be done here.

Scully is calm, rational, and gentle. Perhaps she is expecting that he will follow her. Mulder nods. She walks down the hall.

SCENE 3

Mulder holds up the crime scene tape for Harold Piller as they approach the empty graves.

CLOSED CAPTIONED Harold Piller: Thank you.

Mulder: How long have you been doing this?

Harold Piller: A few years. I have a son who disappeared... under strange circumstances. He's never been found. And then one day I just, uh... started to see them.

Mulder: These walk-ins-- you say they come and take the children. Why?

Harold Piller: In almost every case the parents had a precognitive image of their child dead. Horrible visions. I believe what this is, is the work of good spirits. Foretelling their fates. The fate the child was about to meet. A particularly violent fate that wasn't meant to be ... which is why the spirits intervene transforming matter into pure energy. Starlight. *sighs* But it's not what happened here.

Piller walks among the graves, on the verge of tears.

Mulder: How do you know that?

Harold Piller: Because these children... all died suffering. Pleading innocently for their lives. These beautiful children, so... trusting and pure. I see them. *gasps sharply* My God, why? Why must some suffer and not others?

Mulder: You see them. Do you see Amber Lynn LaPierre?

Harold Piller: She wasn't here. She never was. But I'm... I'm sensing a connection with her... to this place. It... No, it's a connection to... It's a connection to you.

Harold Piller is now looking at Mulder in wonder and amazement.

Mulder: How's that?

Harold Piller puts his hand on Mulder's chest.

Harold Piller: You lost someone close to you. A young girl. It happened a ... a long time ago. A sister. There's a connection between these girls, isn't there? Between her and Amber Lynn.

Mulder: What is the connection?

Harold Piller: *with joy* I don't know. But we're going to find them. I'm sure of it.

SCENE 4

FBI Headquarters. Scully is with Agent Schoniger. They are watching the original videotape of Mulder's regression hypnosis about Samantha. Video date is 06/16/89. Mulder is being interviewed by Dr. Heitz Werber. No shots of him.

Werber: *on video* I'm going to count backwards now, Fox. And you'll fall into a deep, relaxed state so that you remember all about your sister and what happened.

1989 Mulder: *on video, takes a deep breath*

1989 Werber: *on video* 100... 99... 98... 97... 96... Where are you now, Fox?

1989 Mulder: *on video* I'm at home, at my Mom and Dad's. We're in the den playing a game.

1989 Werber: *on video* Who are you there with?

1989 Mulder: *on video* Samantha.

1989 Werber: *on video* Do you feel in any danger?

1989 Mulder: *on video* No. We're arguing, you know but not really-- just playing the game. You know, fooling around.

The video continues as Agent Schoniger and Scully talk.

Agent Schoniger: By what I can tell from the tape he seems to be in a legitimate hypnotic state.

1989 Mulder: *on video* ...a little afraid. The pieces on the board have fallen off and...

Agent Schoniger: Here I became suspicious.

1989 Mulder: *on video, calling* Samantha?

Scully: Suspicious of what?

Agent Schoniger: *turns off the video* In 30 years with the FBI, you'd think you've seen it all. I sometimes think I have. But this is just garden-variety compensatory abduction fantasy.

Scully: Compensatory for what?

Agent Schoniger: His guilt, his fear... everything that's preventing Agent Mulder from remembering the truth about what really happened that night.

Scully: You mean his sister wasn't abducted.

Agent Schoniger: No, the sister definitely went missing in 1973. That's not in dispute. Agent Mulder, however, wasn't regressed until 1989. See, his delusion is playing into his unconscious hope that his sister is still alive ...and if you think about it, his delusion has the effect of giving a reason to pursue her.

Scully: But why alien abduction?

Agent Schoniger: Close Encounters, E.T., who knows? But there was probably a lot of imagery collecting in his head in those 16 years and then he comes down here and he finds the X-Files.

Scully: So what do you think happened to his sister?

Agent Schoniger: Well, in 1973, we were pretty damned unsophisticated about violent, predatory crime. My guess is she was kidnapped in the house, her body was disposed of, never found.

Scully: You think that his sister's dead?

Agent Schoniger gets up and pulls out the file on Samantha. Missing person's report for Samantha Mulder, RT6 Chilmark, MA. Age 14. 11/27/73.

Agent Schoniger: Have you seen this file? There was an extraordinary amount of effort put into finding his sister. Even the Treasury Department got involved. His father worked at a high level in the government. They found nothing. Why, Agent Scully? Why do you want to bring all this back up now?

Scully: Someone owes it to Mulder.

Agent Schoniger: Word of advice, me to you: Let it be. You know, there's some wounds that are just too painful ever to be reopened.

Scully: Well, this particular wound has never healed. And Mulder deserves closure, just like anyone.

SCENE 5 - RED CARRIAGE MOTEL - SACRAMENTO, CALIFORNIA

Mulder's hotel room in California. The last scene of the movie, Planet of the Apes is on the television. Charlton Heston is on the horse with the woman. The Ape is tied up on the beach.

Charlton Heston: *on TV* Apes evolved from men? There's got to be an answer.

Ape: Don't look for it, Taylor. You may not like what you find.

There is a knock at the door. In the mirror behind the TV, we see a rumpled-looking Mulder sit up on the bed. He looks at the clock. 3:03 am. He rolls over and goes to answer the door for Harold Piller who is looking very agitated.

Ape: *on TV* Untie me!

Mulder: What? What are you doing?

Harold Piller: I'm picking up something.

Mulder: *Tired* It's 3:00 in the morning.

Harold Piller: There's someone here.

Mulder: Yeah, the TV is on.

Harold Piller: No. A visitor.

Harold Piller enters. Mulder closes the door behind him.

Ape: *on TV* Lieutenant! Fetch our explosives. We've got to seal off the cave.

Ape Lieutenant: *on TV* Yes, sir!

Harold Piller: They... they want to speak. They want to tell us something.

Mulder: What?

Ape: *on TV* You will both stand trial for heresy.

Harold Piller: Get a piece of paper.

Ape: *on TV* In a few minutes there will be no...

Mulder turns the TV off.

Harold Piller: And a pen.

Mulder gets a pad of paper and a pen from the nightstand and holds them out to Piller.

Harold Piller: No, you.

Mulder, not convinced this is going anywhere, puts the pad on the dresser and holds the pen over it.

Mulder: Shoot.

Harold Piller: *trance-like* It's your mother. She's here in the room with us. She's trying to speak to you.

Mulder: *dryly* What does she say?

Harold Piller: She wants to tell you about your sister. Where she is.

Mrs. Mulder is standing behind Mulder. She is transparent, ghostlike. Her lips move, but we hear no sound. Mulder is looking impatiently at Piller.

Mulder: What is she saying? Harold?

In the next frame, she is gone.

Harold Piller: I don't know. I... She's gone.

Mulder: Come on, Harold.

Harold Piller: I lost her.

Mulder: *angry* That's crap. You're full of crap.

Harold Piller: No.

Mulder: Get out of here.

Harold Piller: I'm telling you...

Mulder: No, I'm telling you. I never should have listened to you.

Harold Piller: She was here. She had a message.

Mulder: Please go.

Mulder starts toward the door.

Harold Piller: Look.

Piller notices the pad of paper and holds it up for Mulder. The words "APRIL BASE" have been written on it. Looks like Best Western stationary.

Mulder: Who wrote that?

Harold Piller: You did.

SCENE 6

Scully enters Mrs. Mulder's house with a lockpick? and begins looking around again. She notices the empty picture frames on the shelves again. She goes into the bedroom and begins looking through drawers. The wastebasket still has burned fragments of the pictures that Mrs. Mulder burned the night she killed herself. Scully finds a fragment of an official-looking document in the basket with the initials "C.G.B.S."

Mulder is in the car with Piller. His phone rings.

Mulder: *on phone* Mulder.

Scully: *on phone* Mulder, it's me. I found something, and I'm standing here not quite believing what it is.

Mulder: *on phone* What is it?

Scully: *on phone* I don't know if you know this but there was a special Treasury Department investigation into Samantha's disappearance.

Mulder: *on phone* In 1973. I know all about that.

Scully: *on phone* Well, I'm in your mother's house and I found a piece of a document that she burned -- a document that matches one that I found in the treasury investigation file. But she had the original, Mulder.

Mulder: *on phone* I don't see where you're going with this, Scully.

Scully: *on phone* This is the document that effectively calls off the search for your sister, Mulder. And it's signed with the initials "C.G.B.S."

Scully matches the burned fragment to the photocopied one she has.

Scully: *on phone* C.G.B. Spender. The Smoking Man. He was involved with this back in '73.

Mulder: *on phone* Well, that's not exactly a revelation, Scully. He was a friend of my father's.

Scully: *on phone* Mulder, you told me you believe that he's the man that killed your father. That he's the man who's done nothing but confound your work. Who's come close to killing you and here he's ordering people to stop looking for your sister.

Mulder: *on phone* I don't see what you think this proves or how you think it's gonna help me find her now.

Scully: *on phone, surprised* You don't want to press him?

Mulder is impatient.

Mulder: *on phone* It's a dead end. He's never been of any help and he's not going to be of any help now. Look, I'm pursuing this my own way, all right? I got to go.

Scully sighs as Mulder hangs up. He and Harold Piller pull up to a chain link fence surrounding a deserted military base. April Air Force Base. They get out of the car.

Mulder: Not exactly the end of the rainbow, is it, Harold?

Harold Piller: There's something here. I'm getting a strong sense of it. I think we should have a look.

Mulder: *heading back to the car* I've had a look.

Harold Piller: What are you afraid of? That you'll really find her? That you'd have to deal with it?

Mulder: There's nothing here. It's a decommissioned base.

Harold Piller: You wrote the name down yourself.

Mulder: Why do you care so much about what I feel? Why is it so important to you?

A security car pulls up on the other side of the fence and a Guard gets out.

Guard: You gentlemen need to move along. I have to ask you to turn around and get back in your car. There's nothing to see here.

Mulder nods and he and Piller get back in the car.

Harold Piller: There is something here to see, Agent Mulder. I'm sure of it.

SCENE 7

Scully's apartment. The phone is ringing as she enters. She picks it up.

Scully: Hello?

Too late. All she hears is a dial tone. She sighs and hangs up.

Man's Voice: I should've grabbed it for you.

Scully looks up and sees the Cigarette Smoking Man, aka CGB SPENDER, sitting in her living room. He lights a cigarette.

Cigarette Smoking Man: I like to make myself useful.

Scully: *calmly* You can start by putting out that cigarette.

Cigarette Smoking Man: Got it all figured out, don't you, Agent Scully?

Scully: All but why you can't just come to the door and knock.

Cigarette Smoking Man: I did that. No one answered.

He stands and walks toward her.

Scully: You're sick.

Cigarette Smoking Man chuckles softly. Indeed, he does not look well. Of course, when has he ever looked well. He seems especially sad and weak.

Cigarette Smoking Man: I had an operation.

Scully: What do you want?

Cigarette Smoking Man: I want you to stop looking.

Scully: You've wanted that since 1973... when you ordered an end to the search for Agent Mulder's sister. Your initials are on that document.

Cigarette Smoking Man: Yes, I signed that order because I knew then what I know now: No one's gonna find her.

Scully: Why not?

Cigarette Smoking Man: Because I believe she's dead. No reason to believe otherwise.

Scully: You're a liar. If you knew that she was dead why didn't you say something earlier? Why now?

Cigarette Smoking Man: There was so much to protect before. It's all gone now.

Scully: So you just let Mulder believe that she was alive for all these years.

Cigarette Smoking Man: Out of kindness, Agent Scully. Allow him his ignorance. It's what gives him hope.

He crosses to the door and closes it behind him as he leaves. Scully stands quietly in her apartment, thinking.

SCENE 8

Night. Mulder and Harold Piller pull up to the base again, headlights off. Mulder gives Harold Piller a leg up, then they both climb over the fence and run to the residential section of the base. They get to a corner. One of the streets is "Albatross Street."

Mulder: My sister was here?

Harold Piller: Yes.

Mulder: In one of these houses? Where?

Harold Piller: I've lost it, whatever it was.

Mulder: Which house, Harold? Come on, which house?

Harold Piller: I don't know.

Mulder: Harold, we don't have all night. Come on, which house was it?

Headlights from a Guard's car approach. Mulder and Harold Piller run. They hide behind stacks of old newspapers. The car passes.

Mulder: Let's go, Harold.

As they leave, Mulder looks down at the sidewalk and pauses.

Mulder: You were right. This was the house.

Harold Piller: How do you know?

Mulder: Look. *points down*

Harold Piller looks down at the sidewalk. There is a handprint in the cement with "Samantha" written under it.

Harold Piller: I told you. What did I tell you?

Mulder: You told me she was here. You didn't say with who.

Camera pans below her name. Beneath it is another handprint with the name "JEFFREY."

SCENE 9

Mulder's hotel room. Mulder and Scully are arguing. In a good way.

Scully: When did you come up with this story, Mulder? Because yesterday, when I spoke to you, you said that the Smoking Man wasn't involved.

Mulder: Well, it turns out you were right, Scully. He had every reason to call off the hunt for my sister. After her abduction, she was returned to him and he raised her at the military base along with his son, Jeffrey Spender.

Scully: Mulder ...

Mulder: Scully, I saw her name in the cement. Her handprints, right next to his.

Scully goes to him, perhaps touching him.

Scully: Mulder, I spoke to him. The Smoking Man, C.G.B. Spender, whatever his name is...

Mulder: *staring at her* You went to him?

Scully: He told me that she was dead.

Mulder: *sighs* Oh, well... he's a liar.

Scully: Mulder, why would he lie now? I mean, think about it. It hurts me to tell you this.

Mulder is up, getting angry and defensive. Scully stays right with him.

Mulder: *loudly* The handprints prove he's a liar! I saw her handprints in the cement. Her name, Samantha, right underneath them. How more obvious can it be? Harold Piller led me there. He led me right to them.

Scully: Oh, he led you, Mulder. He led you from the moment that he met you.

SCENE 10

Restaurant. Harold Piller is drinking coffee at a table. Mulder and Scully enter. They are both glaring at him.

Harold Piller: *starting to rise* Something wrong?

Mulder: Sit down, Harold.

Harold Piller: *to Scully* Hi. You're back.

Scully nods tensely.

Mulder: Agent Scully has informed me that you failed to mention something to me when we first met.

Harold Piller: What?

Mulder: That you're currently the subject of a criminal investigation into the murder of your son.

Harold Piller: My son was taken from me. The police need someone to blame.

Scully: That's not all, Harold. Your history of mental illness. You were institutionalized, diagnosed with schizophrenia.

Harold Piller: I've got that under control. You wouldn't have believed me if I told you any of that. Look what I've shown you.

Mulder: You only tell me what you see.

Harold Piller: I came to you because I want to help. You think I'm a fraud. What do I have to gain from this? How am I any different from you? All I want is to find my son. I... I just... I just want my little boy back.

He holds back tears. Scully looks down.

Harold Piller: I see these things. I don't know how, but... there has got to be a reason and if it's not to help, what is it? I know your sister is out there. Maybe I can prove it to you.

Mulder looks at Scully. So does Harold Piller. She thinks.

SCENE 11

Later that night. Mulder, Scully, and Piller have sneaked onto the base again. They enter the same house that Mulder and Piller found the night before. Scully pauses to look at the cement block with the names and handprints and then goes inside the house. It's deserted and stripped to the bare bones with no furnishings.

Scully: Well, whoever's lived here hasn't lived here in a long time.

Harold Piller: We're gonna need to hold hands.

Scully: What do you mean?

Harold Piller: I'm going to try and summon their presence into the house.

Scully: *sarcastically* Oh, yay. A seance. I haven't done that since high school.

Mulder: *to Scully, taking her hand* Maybe afterwards we can play postman and spin the bottle.

Harold Piller: I'm not going to say anything. I'm just going to be very quiet and still. That's how it seems to work best. Um, you might experience a sudden chill or feel a... a pressure in your ears. That means they're here. And if they need to, they'll let themselves be seen. Close your eyes and let them come to you. They will come to you if you're ready to see.

They all close their eyes. Scully is still skeptical.

Scully: How will we know?

Harold Piller: Shh. Stay quiet. You'll know.

All around them are glowing, ghostly figures, just standing, watching them. There are several boys/men in what look like old military uniforms. All ages, dressed simply, perhaps from different eras. Some are closer, clearer than others. Some are standing alone, some are in pairs. One of the tall young military men has a smaller woman on his arm. They look as if they might have lived during WWII. Mulder looks down. A small boy, perhaps five, takes Mulder's hand from Scully's and leads him through the figures to another room. Scully's hand remains suspended in the air.

The light has changed. Scully "wakes up" and realizes Mulder is missing. She goes to find him in the other room.

Scully: Mulder? What are you doing?

Mulder: It's here.

Scully: What is?

Mulder: There was a boy - he led me into this room.

Mulder begins breaking through a built-in wall bookshelf. He finds a small book.

Scully: Mulder?

Harold Piller has entered the room.

Harold Piller: It's a diary. It's your sister's.

SCENE 12

Restaurant. Later that night. Mulder and Scully are sitting at a table. Mulder is reading to Scully from the diary, written in blue pen. It is hard for him to read. Every once in a while, he will pause, then continue. Scully never takes her eyes off of him.

Mulder: *reading* "They did more tests today, but not the horrible kind. I was awake and they made me lay still... while they shined lights in my eyes. They asked me questions, but I always lie now and tell them what they want to hear, just to make them stop. I hate them and I hate the way they treat me... like I'm an old suitcase they can just drag around and open up whenever they want to. They know I hate them, but they don't even care."

Scully looks sad.

Mulder: This is 1979. She's 14 years old here. 14 years old.

Mulder turns the pages to later entries. Scully watches Mulder.

Mulder: *reading* "Sometimes I think my memories were taken by the doctors but not all of them. I remember faces. I think I had a brother... with brown hair, who used to tease me. I hope someday he reads this and knows I wish I could see his face for real."

Mulder turns a few more pages, skimming them.

Mulder: And then, uh... she's, uh... talking about running away. She wants to run away so that they stop doing the tests. And then it just stops.

Here's what it says on the final page which he doesn't read aloud

"No more. No more tests. No more questions. I'm getting out of here and not turning back. Tonight. Tonight I'm going to run far, far away. I can't let them catch me. They'll kill me if they do. Running for my life, for the rest of my life."

He looks at the book. Scully, almost crying, reaches over and gently holds his hand.

Scully: Let's get out of here.

Scully pays the bill then joins Mulder outside the restaurant where he is looking up at the stars.

Mulder: You know, I never stop to think... that the light is billions of years old by the time we see it. From the beginning of time right past us into the future. Nothing is ancient in the universe. *glances at her* But, maybe they

are souls, Scully. Traveling through time as starlight, looking for homes. I wonder what my mother saw. And I wonder what she was trying to tell me.

Scully: Go get some sleep.

Mulder finds her words both funny and painful. He smiles, and bends over slightly, then straightens.

Mulder: All right.

Scully leaves.

Later that night. Mulder is sleeping peacefully in his hotel room, no TV on. The glowing figure of his mother appears and leans over and begins whispering in his ear. We cannot hear what she says.

SCENE 13

Next morning. Scully knocks at Mulder's hotel door. He sleepily answers it. She holds out a document.

Scully: I got it, Mulder. I couldn't believe it when I saw it. It was like it was looking for me. Sergeant's blotter, 1979.

It reads: "Approximately 14 year old girl picked up. Runaway claims she was held hostage ... hospital for exam." Other names on the document are Patrolman J. Poole and Detective J. Floyd

Mulder: What are you talking about?

Scully: The description matches your sister.

Mulder: When did you find this?

Scully stares at him.

Scully: Mulder, it's almost noon.

Mulder is surprised.

SCENE 14 - Dominic SAVIO MEMORIAL HOSPITAL - 4:08 PM

Later. Mulder and Scully are at the hospital looking through files.

Scully: Maybe she went by another name. She could have given them a name other than her own.

Mulder: She didn't give a name at all. Read this. It's the medical report. The admittance notes say the E.R. nurses couldn't get her name out of her. Neither could the cops.

Scully: Her medical examination is normal. Her mental state -- it says here she was exhibiting signs of paranoia.

Mulder: *reading* "Evidence of probable self-inflicted abuse. Including small crescent-shaped scars on her knees, wrists and chest." Those were from the tests, Scully. That's her. She was here. 14 years old, in this hospital.

Scully: *reading* "Diagnosis of condition incomplete... tests unavailable."

Mulder: And he knew. He lied. He knew she was alive and the only reason he's lying now is because she's still alive.

Mulder gets up, excited.

Scully: Mulder, wait.

Mulder: I know. I know. You don't want me to get my hopes up. I understand that.

Scully: That was 1979. It was 21 years ago. I don't even know where to begin and .. and we don't even have a record here of a doctor signing her out.

Mulder: *pointing* We have an E.R. nurse who signed her in.

SCENE 15 - VICTORVILLE, CALIFORNIA

Night. Mulder, Scully, and Piller pull up in front of a house. They start walking toward it, but Scully senses when Mulder stops and she turns to him.

Scully: What's wrong?

Mulder: I have this... powerful feeling and I can't explain it, but that... this is the end of the road. That I've been brought here to learn the truth.

Scully: Are you ready for it?

Mulder nods slightly.

Scully: Do you want me to go talk to her myself?

Mulder nods again.

Scully: Okay.

Mulder stays by the car as Scully and Piller go up to the door. Scully knocks twice on the screen door. A woman, Arbutus Ray, perhaps late 60's, answers the door.

Arbutus Ray: I thought that was the door.

Scully: *holding out her badge* Arbutus Ray?

Arbutus Ray: Yes.

Scully: Are you the same Arbutus Ray that worked as a nurse at the Dominic Savio Memorial Hospital in 1979?

Arbutus Ray: Yes, I'm she.

Scully: I'd like to ask you about a patient you treated... a 14-year-old girl.

Scully opens the screen door, hands her the file and closes the screen door again. Mulder listens.

Arbutus Ray: I remember, yes. She was such a pretty young girl. You couldn't forget someone like her or how frightened she was. Scared for her sweet life. Deputy brought her in, she was shaking like a leaf. Wouldn't let anyone touch her but me. Then the strangest thing happened...

Harold Piller: *interrupting* You had a vision of her... dead, like the parents of Amber Lynn LaPierre.

Arbutus Ray: *stares at him with amazement* No one believed me. Honestly you're the first person who...

Scully: So you saw her dead?

Arbutus Ray: That night, in her bed I blinked and it was gone. She was sleeping as sound as could be. I don't know why but it made some kind of strange sense.

Scully: What do you mean?

Arbutus Ray: There were men. They came to pick her up late that night. I assumed the one was her father but he gave me such a chill when he looked at me when I asked him would he please put out his cigarette.

Scully reacts.

Scully: So they took her?

Arbutus Ray: They meant to but when I took them to her room she was gone. Disappeared out of a locked room. Just vanished.

Scully looks at Harold Piller, then at the car. Mulder is missing.

Mulder is walking into the woods nearby. The song "My Weakness" by Moby starts to play again. He sees the ghostly image of the boy. The Boy holds his hand out to Mulder and leads him up a small hill. The rest of the scene takes place in slow motion. Lots of ghostly, glowing children are playing together, all ages. They are all happy. Mulder lets go of the Boy's hand. He sees Amber Lynn Lapierre who looks up and smiles at him. Mulder smiles back. He sees a pretty young brown haired girl running toward him. He stares in amazement.

Mulder: Samantha.

The glowing 14-year-old girl embraces him warmly, touches his face as they gaze at each other, then holds him again as he holds her and strokes and kisses her hair. He is smiling. It's okay.

Back to regular speed. Scully and Harold Piller are waiting by the car as Mulder comes back out of the woods. He is calm.

Scully: Mulder, where did you go?

Mulder: End of the road.

Mulder turns to Harold Piller.

Mulder: He's okay. It's okay.

Harold Piller: My son? You saw my son?

Mulder: He's dead. They're all dead, Harold. Your son, Amber Lynn, and my sister.

Harold Piller: No.

Mulder: Harold, you see so much but you refuse to see him. You refuse to let him go. But you have to let him go now, Harold. He's protected. He's in a better place. They're all in a better place. We both have to let go, Harold.

Harold Piller: *desperate* You're wrong. I'm going to find him. I don't believe you.

Harold Piller walks away quickly. Scully walks up behind Mulder.

Scully: Mulder, what happened? Are you sure you're all right?

Mulder: I'm fine.

Mulder looks up at the starry sky, and sighs.

Mulder: I'm free.

THE END

X-COPS

Written by **Vince Gilligan** Directed by **Michael Watkins** Originally aired **20/2/00**

Main Cast - David Duchovny and Gillian Anderson

Guest Cast - Scott Arger *Fifth Sheriff*, Kevin Beggs *Sixth Sheriff*, Lombardo Boyar *Deputy Juan Molina*, Curtis C Edy, Mary Campbell *Ninth Sheriff*, Maria Celedonio *Chantara Gomez*, Cheryl Comstock *First Sheriff*, Daniel Emmett *Cameraman*, Soloman Eversol *Ricky Koehler*, Dee Freeman *Sergeant Paula Duthie*, Ron Gilbert *Second Sheriff*, Diane Harris *Third Sheriff*, Tara Karsian *Coroner's Assistant*, Michael Maher *Redhead Deputy*, Judson Mills *Deputy Keith Wetzel*, Esther Myare *Seventh Sheriff*, Boris Nikolof *Fourth Sheriff*, Frankie Ray *Crackhead*, Steve Sciacca *Eighth Sheriff*, JW Smith *Steve*, Perla Walter *Mrs. Guerrero*, John Michael Vaughn *Soundman*

Tagline - "The Truth is Out There" *Mulder and Scully are followed documentary-style by a 'Cops' camera crew as they investigate a monster on the streets of Los Angeles.*

Cops Style Graphics in Italics

Fox Preshow Warning Voiceover and Graphic: The following is a special episode of the "X-Files." Viewer discretion is advised.

Episode is filmed completely in the COPS TV show style. Many very nice people watch and enjoy COPS. For those of you fortunate enough never to have seen an episode of COPS: A camera crew consisting of a camera man and a sound guy get in the back seat of a police car and follow along with the officer or officers for the duration of their shift filming everything with a single handheld video camera. The effect is a video that is badly lit, shaky, and often hard to see and hear. The officers are for the most part not actors as evidenced by their rambling monologues to the camera. They are usually in a high crime area filled with criminals and crack whores who don't want to be on camera. There is usually a lot of screaming and cursing in many languages. If they decide that the evening is interesting enough for the masses, Fox edits the video, blurs out some faces and any bare sexual anatomy, "bleeps" out curse words, and sells advertising. Then, lucky us, on Saturday night they broadcast the results to us, the viewer. Episode opens with the classic reggae COPS theme song, "Bad Boys." The video consists of clips from the upcoming show set in LA as evidenced by the famous Hollywood sign. Looks just like the opening of COPS, except for a familiar tall dark-haired man and short red-haired woman who are also present in some of the shots.

COPS Announcer: Cops is filmed on location with the men and women of law enforcement. All suspects are innocent until proven guilty in a court of law.

SCENE 1 - WILLOW PARK, CALIFORNIA

Shot of full moon over Los Angeles pans back down into a car. Camera crew is in Officer Keith Wetzel's patrol car. He is young rookie officer. The cameraman is in the passenger seat. They are driving through a low-income neighborhood.

Wetzel: I don't know what it is about a full moon. It's just something about it. People just go off the wall. I mean, these are some pretty scary neighborhoods to begin with.

Wetzel: I haven't been on the job that long myself but I've seen more than my fair share of crazy stuff. When the moon is full, it's just like times ten. I don't know, uh... I don't know. Maybe it's the fides or something. But irregardless, we're on the job and if that makes people breathe a little easier knowing we're out there. Be a little less nervous walking the streets at night, well, that's, that's a good feeling.

The radio beeps and Wetzel looks at the readout on the cars dashboard computer.

6:48 PM - PROWLER CALL

Wetzel: Okay, we got a report of somebody lurking around the neighborhood making noise. Actually, I take that back. We got a report of a... "monster" lurking around the neighborhood? What the ...? *He looks into the camera and shakes his head.* Hey, it's a full moon. *car speeds up* A lot of drug activity in this district. We're probably looking at somebody rattling doorknobs trying to steal some money for a quick fix. Usually they're not the stealthiest of criminals so maybe we'll get lucky and sneak up on 'em.

He pulls up in front of a house.

Wetzel: *on radio* 2-12 Adam is 10-97.

Dispatch: 2-12 Adam is 10-97 at 543 local.

Wetzel and the camera crew get out of the car. Wetzel gets out his flashlight and looks around the area in front of the house and over the fence. He sees nothing and speaks quietly into his radio.

Wetzel: 2-12 Adam to dispatch. I don't see anything. Can you let the lady inside her house know I'm out here?

Dispatch: 2-12 Adam, copy your request. Calling now.

Wetzel enters the fence and looks around the yard with his flashlight. He shines the light at a small cat.

Wetzel: Think he was doing it? *waves the cat away* Psst!

The cat wanders off. Wetzel goes up to the front door which has five large scratches near the doorknob. He shows them to the camera crew.

Wetzel: A lot of scratches. Maybe a big dog. That's probably what she saw.

Wetzel knocks at the door with his flashlight.

Wetzel: Sheriff's Department.

We hear a woman breathing heavily, she is terrified. A Hispanic woman, Mrs. Guerrero, opens the door a crack leaving the chain on. She speaks very rapid Spanish.

Mrs. Guerrero: Is a claw monster! Mira... Matenlo! Matenlo! *Look ... Kill it! Kill it!*

Wetzel: Calmate! No monstruo... *Calm down. It's not a monster.*

Mrs. Guerrero: It's a monster!

She slams the door shut again.

Wetzel: Senora!

Mrs. Guerrero: *from behind the door* Buscalo! *Look at it.*

Wetzel turns back to the camera. He is nervous, but playing cool.

Wetzel: Man, scared of something.

He begins looking around the yard again. From behind the house, we hear a loud bang. Wetzel immediately runs around back.

Wetzel: Hey, you there! You! Freeze! Sheriff's department! Freeze! Sheriff's department!

The camera follows more slowly, taking time to film all the junk in the yard including a sink. We can hear Wetzel, but we can't see him. There is a loud clattering, then Wetzel comes tearing around the corner toward the camera crew, ala Han Solo pursued by the Storm Troopers in Star Wars. He is terrified, pushing the crew back.

Wetzel: Run, run! To the car! Back to the car now! Now! Run! Run, *bleep* damn it, run!

View of dirt. The cameraman has tripped and fallen down. Wetzel pauses briefly to help him up.

Cameraman: Ow!

Wetzel: Now, now! Come on! Get up! Get up! Back to the car! Come on! Run, run! Get in the car! Get in the car!

They are running to the car, panting loudly.

Cameraman: Holy bleep!

Wetzel: Come on!

Sound of panting as the crew gets in the back seat. Wetzel slams the door closed and gets back on the radio.

Wetzel: *yelling on radio* 10-33, 10-33, 2-12 Adam needs assistance...

Loud crash as the windows of the car are smashed in. Camera frantically pans around seeing nothing.

Wetzel: *yelling on radio* I need assistance at the 500 block of Vogel! I need assistance! Ah! 999! 999... 9...!

Wetzel keeps screaming as the car is violently flipped over. Stuff falls everywhere. The camera goes to static, then into ...

Opening Credits.

SCENE 2

Sound of sirens wailing as other police cars arrive at the scene. Camera is working again as our cameraman climbs out of the back seat of the overturned police car. Other police run up as Wetzel, groaning, gets out. Wetzel's forehead is bleeding. A no-nonsense African-American woman, Sergeant Duthie, is in charge.

Sergeant Duthie: Everybody all right? *to camera crew* Hey, you all right? You all right? *Bleep*, Keith. What was this?

Wetzel is very nervous, very aware of the camera. There is something he is not telling.

Wetzel: I was responding to a 921 at this house right here and... there was a prowler call and, uh ...

Sergeant Duthie: You flipped it?

Wetzel: No, no. Hell, no, I didn't flip it. *glances at camera* It was... We were parked. The... we were attacked.

Sergeant Duthie: By who? By gangbangers?

Wetzel: Uh...

Sergeant Duthie: Keith?

Wetzel: Yeah, I mean yeah, it was gangbangers.

Sergeant Duthie turns to the rest of the officers.

Sergeant Duthie: Okay, fan out and search.

Wetzel: *urgently* Hey, Sarge, you better double everybody up.

Sergeant Duthie: Hold on a minute. Everybody double up. Set me up a command post and check on that airship.

She turns back to Wetzel. How many?

He doesn't answer.

Sergeant Duthie: Keith, Keith?

Wetzel: You know, I didn't get a good look. Maybe...

Radio interrupts.

Dispatch: *on radio* 417, suspects on foot just one block north of Holly!

Sergeant Duthie: *yelling to the others* Armed suspects! Bring some units around on Holly Street!

Sound of sirens wailing as several cars and many officers on foot run one block and around the corner back to Mrs. Guerrero's house. By the time the crew gets there, the officers have a man and a woman surrounded. It is Mulder and Scully. They have their hands up. Mulder is in jeans and leather jacket. Scully is Scully! Casual in some type of black pantsuit with tight black t-shirt and jacket. Lots of yelling and confusion and guns waving around. Mulder and Scully's guns are on the ground.

Officer: Get your hands up!

Scully: FBI!

Officer: I don't care! Get your hands up!

Mulder: FBI!

Officer: Turn around! Turn around!

Mulder and Scully turn their backs to the officers.

Mulder: I got I.D. In my back pocket.

Scully: We're investigating a case!

Mulder: Check the I.D.!

All the officers are yelling.

OfficerS: Behind your head!

Mulder and Scully put their hands behind their heads.

Mulder: Check my I.D. in the back pocket.

Sergeant Duthie frisks Mulder, a male officer frisks Scully. Hmm. Sergeant Duthie looks at Mulder's ID.

Sergeant Duthie: Hold it, they're FBI! Give 'em back their guns!

Sergeant Duthie hands Mulder back his badge. The camera is now very interested in Mulder and Scully.

Mulder: Thank you.

Scully: We're investigating a case.

Sergeant Duthie: What case?

Mulder: Same case you're working on.

Sergeant Duthie: So who we looking for?

Mulder: Not who, what.

Mulder and Scully notice the camera crew. A "What the hell?" expression is on their faces. Very funny.

Scully: Mulder, what the hell is going on here?

Mulder: I don't know.

Sergeant Duthie: *to Wetzel* You okay?

Mulder shows Scully the five long scratches on the door.

Mulder: See the claw marks here? Someone tried to get in.

Mulder and Scully go over to where Wetzel is being treated by an EMT in the back of an ambulance. Camera follows. Scully stays back, out of the camera's range.

Mulder: Deputy? Deputy, can you describe for me what you saw?

Wetzel: *aware of the camera* Um, I mean, it was pretty dark. Umm. I didn't really see. I don't know. I don't know.

Mulder: Well, you must have seen something in order to run away from it, huh? You were responding to the same call we were-- of a monster prowling the neighborhood.

Sergeant Duthie: We've been to this house before. The lady has a history of medication. Know what I mean?

Scully realizes that the camera can see her and ducks quickly behind the tinted rear window of the ambulance.

Mulder: Yeah, maybe, but she's not the only one seeing monsters. There's been half a dozen such sightings in this area in the past 60 days. Were you aware of that?

Pause.

Wetzel: No. I mean...

Mulder: Yeah. Also, these sightings only occur on nights when there's a full moon which tells me something.

Sergeant Duthie: What?

Mulder: What you saw was large, right? Maybe seven, eight feet tall when it stood up on its two legs? And it was covered in fur and had glowing red eyes and claws...

Mulder has his hands up in a menacing clawlike gesture. Sergeant Duthie is staring at him in disbelief.

Mulder: Claws sharp enough to gouge the wood off that front door.

Sergeant Duthie: You're not serious.

Scully is watching Mulder, her arms crossed. The camera focuses on her. She ducks behind the tinted window again.

Mulder: And dare I forget teeth. It bit you, didn't it? *grabs Wetzel's wrist* Look at that. Deputy, how long were you going to hide that from the E.M.T.S?

Sergeant Duthie looks at the red marks on Wetzel's wrist.

Sergeant Duthie: Where did you get that, Keith?

Scully comes forward to look at the wounds then retreats again.

Wetzel: I don't even know where that came from.

Loud crash as the car is flipped back over.

Wetzel: I mean, I didn't see anything that he's talking about.

Sergeant Duthie: Big teeth, eight feet tall? What the hell are you describing?

Mulder: *confidently* A werewolf.

Sergeant Duthie: Excuse me?

Mulder: *points to the wrecked police car* It's what did that. It also attacked one Hyman Escalara 29 days ago during the last full moon. Hyman died of his wounds in Compton General Hospital but not before giving a detailed description of what attacked him. My partner and I are here to catch it.

Camera back to Scully who turns her back with her hand covering her mouth.

Mulder: Unfortunately though, Deputy, you've been bitten. The skin is broken. Werewolf lore pretty much universally holds that someone who's been bitten by such a creature is going to become such a creature himself, so...

Wetzel: Wait a minute. I mean, that's not what really happened, though.

Mulder: I'm sorry, but you're going to have to be isolated and kept under guard.

Sergeant Duthie: With all due respect what the *bleep* are you talking about?

Mulder: I'm talking about preventing this man from becoming a danger to himself and to others.

Sergeant Duthie: Can I see your badge again?

Scully: *smiling sweetly* Agent Mulder, can we have a word a second.

Mulder: *to Sergeant Duthie* Excuse me.

He lets Scully lead him a few feet away. The camera follows.

Mulder: What is it?

Scully: "What is it"? Mulder, have you noticed that we're on television?

Mulder: I don't think it's live television, Scully. She just said *bleep*.

The camera is right beside them again.

Scully: But it's a camera and it's recording.

Scully glares at the camera and pulls Mulder farther away. The camera follows.

Scully: It's recording everything that you are saying. Do you understand that? I just want to make sure that you're clear on that.

Mulder: I'm clear on that, Scully.

Scully: My point being, Mulder, that we're on a case.

Mulder: This presents an opportunity. I feel we're very close here. The possibility of capturing concrete proof of the paranormal? Of a werewolf in front of a national audience, even an international audience? What's not to love?

Scully: Wh ...

Scully realizes Mulder is looking at the camera which is right beside them again. Frustrated, Scully glances back again and pulls Mulder back the way they came. They are standing very close.

Scully: Look, Mulder, you want to talk about werewolves to me you can knock yourself out. I may not agree with you but at least I'm not going to hold it against you but this... Mulder, this could ruin your career.

Mulder: *laughing* What career? Scully, I appreciate it. You don't want me looking foolish. I do. I appreciate that.

Scully: I don't want me looking foolish, Mulder.

Sounds like the Cameraman chuckles. Mulder looks at her a moment, aware of the camera once again right beside them.

Mulder: Okay, fine. Well, do me a favor. Will you escort Deputy Wetzel to the hospital? Just keep an eye on him in case I'm right? Thank you.

Without waiting for an answer, Mulder pats her on the shoulder and starts into the house.

Scully: I'm gonna call Skinner, Mulder.

Mulder: *unconcerned* Okay.

Scully: I'm sure he's going to want to say a couple of words about this.

As Mulder enters the house, Scully dials her cell phone. The camera gets very close to her. She looks at them.

Scully: Guys, give it a rest, huh?

They don't leave. Scully places her hand over the lens.

Cut to Inside Mrs. Guerrero's house. One of the pictures on the wall is different depending how you view it. It fades from Jesus to the Last Supper. Mrs. Guerrero is still hysterical. An officer, Deputy Juan Molina is trying to talk to her.

Mrs. Guerrero: Por favor, me tiene que creer. Lo vi con mis propios ojos. Mire, paso por ahi. Yo lo vi. Paso por ahi, por la ventana. Lo vi por la ventana de mi cocina. *Please, I have to think. I saw it with my own eyes. Look, it passed over there. I saw it. It passed over there at the window. I saw it at my kitchen window.*

Deputy Juan Molina

Both Mrs. Guerrero and Deputy Juan Molina are talking at the same time. She is hysterical.

Mrs. Guerrero: Por favor, hagan algo.

Please, do something.

Deputy Juan Molina: Calmese.

Calm down.

Mrs. Guerrero: No me digan que me calme. Hagan algo, por favor

Don't tell me to calm down. Do something, please.

Deputy Juan Molina turns back to Mulder and the other officers.

Deputy Juan Molina: She says... I guess she's calling it a "claw monster" ... was trying to break into the house and get her. It was big and had claws pretty much. She's going on and on.

Mulder: Yeah, all right. Tell her to describe it in detail to the sketch artist. Will you work with her?

Ricky The Sketch Artist is a white twenty-something guy with fuzzy dreadlocks.

Ricky The Sketch Artist: *dubiously* "Claw monster"?

Sergeant Duthie: Just do it, Ricky.

Ricky The Sketch Artist: Okay.

Ricky The Sketch Artist goes to sit at the table with Mrs. Guerrero and Deputy Juan Molina. Two cats are eating on the table.

Mulder goes back to the scratches on the door.

Mulder: Look at that. Excuse me. Look at this. It's like five claw marks. Just like the human hand has five fingers. Pretty much the same spread, too.

Mulder places his hand over the marks, lining up his fingers.

Sergeant Duthie: Agent, you seriously believe we're looking for some kind of a...?

Mulder: I'll show you. This... this is what Hyman Escalara described just before succumbing to his injuries.

Mulder unfolds a sketch of a werewolf from his jacket pocket.

Mulder: Ten to one that's what Mrs. Guerrero's going to describe, too.

Deputy Juan Molina speaks some Spanish, then calls to Mulder.

Deputy Juan Molina: Sir? Sir? We got your suspect.

Ricky The Sketch Artist has finished the drawing. He rips it out his notebook. It is a representation of Nightmare on Elm Street's Freddy Krueger, complete with the knives on his fingers. Mrs. Guerrero points to the picture.

Mrs. Guerrero: Claw monster. Claw monster.

Deputy Juan Molina: Claw monster. Boy, you know, they kill him in every movie and he just keeps coming back. *chuckles and heads for the door.* I'm sorry.

Mulder: *looking at the drawing* This is strange.

Sergeant Duthie: *impatient* Gracias, Mrs. Guerrero. *to Mulder* We're looking for gangbangers. *Mulder wants to talk to her, but she walks away.*

Ricky The Sketch Artist: *very nervous* You don't think it's some guy dressed up like Freddy Krueger, do you? *Mulder shrugs.*

Ricky The Sketch Artist: Can somebody walk me to my car? It's dark out and I'm parked up the street.

Deputy Juan Molina: Come on, Ricky, I'll walk you to your car.

Ricky The Sketch Artist: Can I return this vest later?

Deputy Juan Molina: Yeah, you can return the vest later, Ricky.

Mulder: This is what she was seeing?

Deputy Juan Molina: That's what she's saying. That's the claw monster, man.

The other officers have left the house. Mrs. Guerrero stops Mulder at the doorway. She is pleading.

Mrs. Guerrero: You catch?

Mulder: Catch him?

Mrs. Guerrero: *sobbing* Si, si. You catch.

Mulder nods, not knowing what else to do.

8:41 PM

Sound of winch whirring as Wetzel's car is loaded onto a tow truck. Scully drives up followed by a police car. She gets out.

Mulder: How's Deputy Wetzel?

Scully is subdued, not looking at the camera. She nods back to where Wetzel is getting out of the patrol car.

Mulder: You let him get released?

Scully: Well... those weren't teeth marks, Mulder. They turned out to be insect bites...

Mulder: Oh.

Scully: Individual welts or stings of some sort. Together, they just looked like a larger pattern especially when we want them to... *peripherally glances at the camera ...* although it was an understandable conclusion that I'm sure anybody would have made.

Mulder looks down at her and begins to smile.

Mulder: *grinning* So, what did Skinner say?

Scully: He said that the FBI has nothing to hide... and neither do we.

Mulder: Well, if it makes you feel any better, Scully, I'm not entirely convinced that we're looking for a werewolf anymore.

Scully: *surprised* Oh. All right, good.

Mulder: No, something else. I'm not sure what. Some other kind of creature, though. That I'm sure of.

Camera jerks away briefly at the sound of activity nearby. Mulder stops an officer running past them.

Mulder: Hey, hey, hey, what's going on?

Officer; Six blocks from here-- could be what we're looking for.

Dispatch: *on radio* 800 block of Belmont.

Mulder and Scully run to their car. As Scully is getting in the passenger side, the camera crew starts to get in the back seat. Scully stops them by slamming the back door closed again. She glares at them.

Scully: No. You go with someone else.

Dispatch: *on radio* We have a 9-29, man down on the corner of Belmont and Fisher.

Person down.

They all make their way to the scene. Scully runs up to the front. Ricky The Sketch Artist is lying in a crumpled heap in front of a closed liquor store. He has five slash marks across his chest.

Scully: Guys, watch out. I'm a doctor.

Deputy Juan Molina: Oh, man, it's Ricky.

Scully gingerly presses at the unconscious Ricky The Sketch Artist's chest. Blood seeps out of the wounds. Even the vest didn't protect him.

Mulder: That's what I was afraid of, Scully.

Fade to a grainy image of the X-Files logo lit by police lights.

SCENE 3

Another shot of the moon. Ricky The Sketch Artist is on a stretcher. He is being loaded into an ambulance. Wetzel is talking to the camera.

Wetzel: Well, when a fellow officer goes down in the line of duty or even if this... or even if it's not a fellow officer - if it's just somebody working part-time with the department in a, uh, support, um... a-arti-artistic capacity, uh, like R... like Ricky, there-- we all feel it. Uh... Back there is every cop's worst nightmare... But that's when you got to cowboy up and give 150%... catch the bad guys.

Cut to Mulder and Scully are looking around the area where Ricky The Sketch Artist was wounded.

Scully: Last call from this phone was made to the Road Club-- Ricky Koehler requesting roadside assistance for his flat tire. He asked them to hurry. He said he didn't feel safe.

Scully notices that Mulder is looking at the sketch of Freddy Kreuger.

Scully: What's that?

Mulder: Our suspect, apparently.

Scully laughs shortly and glances at the camera.

Mulder: Slash marks match up pretty well, wouldn't you say?

Scully finds a fake pink fingernail on the ground.

Scully: Somebody lost a nail.

Mulder: Nice color.

Scully: Check out this color, Mulder-- blood red.

Mulder: *to the other officers* Hey, uh... who called 911 on this?

Cut to

Later. Sergeant Duthie knocks at a door. Other officers and Mulder and Scully are with her.

Sergeant Duthie: Hey, Steve and Edy-- Sergeant Paula.

Mulder: *The* Steve and Edy?

Mulder smiles at Scully.

Sergeant Duthie: *smiling* They're good folks. They usually call us if there's trouble in the neighborhood.

Steve and Edy answer the door. They are both VERY gay, black men in their 40s. Steve is a little shorter and seems a little "tamer" than Edy. Edy is very feminine and very excited to see the cameras. Mulder has trouble not laughing throughout the scene.

Steve: Ooh...

Edy: Oh, my God, look at this. Look at all these people, Lord.

Sergeant Duthie: *friendly* How are you two doing this evening?

Steve: Uh, uh, we're fine.

Sergeant Duthie: Can y'all tell us what happened out here this evening?

Edy: Not with me looking like this, mm-mmm. Now, you should know better than that, Sergeant Paula.

Edy runs back into the house.

Steve: Like she going to run from a camera. Lookit here... we heard all this screaming. Peeked out the window and this boy with crazy hair was having a conniption fit all rolled up there by the phone.

Scully: You didn't see his-his attacker?

Steve is looking approvingly at Mulder

Steve: Mmm... Mm-mmm.

Mulder smiles. Edy comes to the door. He is now wearing a turban and brightly colored robe.

Edy: *dramatically* I'm ready for my close-up.

Steve: Oh, ain't nobody care about your scabby ass. *pats Mulder's shoulder* This is police business. Now, I didn't see... *to Scully* What you say-- "attacker"? No, he was just kind of all rolled up and yelling.

Edy: *playing for the camera* Mm-hmm. Mmm

Mulder shows them the pictures of the werewolf and Freddy Kreuger..

Mulder: Did you see anything... that looked like this?

Steve: Ooh, stop.

Mulder: Or this?

Steve: Ooh, excuse me?

Edy: That's going to give me nightmares.

Scully: So, you didn't see anything at all?

Edy: Mm-mmm, no, mm-mmm.

Scully: Did you, uh, did you see a woman?

Scully holds up the bagged fingernail.

Edy: Mmm... M...

Both: Mm-hmm.

Edy: Chantara. I know that skanky-ass color anywhere.

Steve: Sure do. Chantara.

Edy: Mm-hmm.

Sergeant Duthie: Chantara the streetwalker?

Edy: Mm-hmm.

Steve: She work the corner.

Edy: Mm-hmm.

Steve: She on the pipe...

Edy: Oh, yeah.

Steve: So, we don't associate, you know what I'm saying?

Edy: Mm-mmm, mm-mmm, no.

Mulder: *trying not to laugh* Well-well, we should may... we should go tal... we'll go talk to Chantara, then.

Steve: Well, I wish you would. Mm-hmm. Yeah, that's right. Mm-hmm.

The officers and Mulder and Scully leave. The camera stays a minute with Steve and Edy.

Edy: Hey, hey... When am I going to get my own TV show? *singing* If I didn't care ...

Steve: Oh, she's showing off now.

Edy: *singing* ... more than words can say

Steve: *pushing Edy back into the house* Stop. Get in the house. Stop. Get back.

Edy: *singing* If I didn't care

Steve: *to camera* Would you excuse us? Excuse... Stop it.

Edy: *singing* Would I feel this way?

Steve: Bye, y'all. Bye.

Steve gets Edy inside and closes the door.

Cut to Camera crew is in the back seat of Mulder and Scully's car as they drive slowly through the neighborhood. Mulder hands Scully the blurred picture of Chantara Gomez.

Mulder: So, apparently, we're on the lookout for someone whose hair matches her fingernails-- bubblegum pink. *smiles and glances over at Scully* That'd be a good color for you, Scully.

A pause. She glances at the picture and sets it on the dashboard. Her lack of response speaks volumes.

Mulder: *over his shoulder to the camera* I'd have to say that at, uh, this point in the investigation I'm-I'm usually a little more secure in-in what it is we're actually investigating but we've had so many conflicting eyewitness reports that it's-it's hard to ascertain exactly what it is we're looking for... *Pause. Camera focuses on Mulder's fingers tapping the steering wheel. Fuel gauge is low.* But the crimes we are investigating are-are paranormal. Uh, I can say that... with absolute conviction um, an-and the nature of these crimes they're-they're-they're notoriously hard to quantify on any kind of regular scientific level as Agent Scully will tell you.

Scully: *dryly, not looking up* Oh, yeah.

Mulder: Yeah, which-which in it... in it... in its own way i-is a... is a kind of a validation if you think about it, in and of itself, uh, but-but, you know, that's-that's our job. That's why they pay us the big bucks.

Scully sees a streetwalker, Chantara Gomez, running unsteadily down the street. She is wearing a pink shirt, pleather miniskirt, fishnet stockings, very high heels and a faux fur jacket. She also has very long, very pink hair.

Scully: Bubblegum pink.

They pull up close to her.

Scully: Don't run! FBI.

Mulder: Chantara Gomez? Chantara Gomez.

Scully: FBI. Chantara! Go...

Mulder chuckles at the way poor Chantara Gomez is running in her heels. They get out of the car and go to her, followed by the camera crew.

Scully: Don't run. It's okay. It's okay. It's all right.

Mulder: Chantara Gomez?

Chantara Gomez is crying and shaking. She is afraid.

Scully: Can I see your hands please?

Chantara Gomez: I didn't do nothing!

Scully: May I see your hands, please? It's okay. Let me see your hands, please.

Mulder: Show her your hands.

Chantara Gomez cries harder, but allows Scully to look at her fingernails, one of which is missing. Scully shows her the evidence bag containing the bloody fingernail.

Scully: Earlier this evening, a man was attacked. He was badly slashed and you realize this places you at the crime scene.

Mulder: Fisher and Belmont-- that's your usual hang, isn't it, Chantara?

Chantara Gomez: Look, I heard screaming, okay? And I went and I tried to help this guy and when I heard the sirens, I just ran away, okay? I didn't do nothing!

Mulder: All right, look, I believe you. I think you saw something. You witnessed something. Tell me what it is.

Chantara Gomez: I can't.

Scully: You can tell us, Chantara.

She continues to cry.

Scully: Come on, Chantara.

Mulder speaks gently and tries to stand protectively between Chantara Gomez and the camera.

Mulder: Chantara... if you're afraid that what you tell us we're not going to believe it, don't be 'cause whatever it is you saw tonight... whatever it is, whatever you think you saw however strange or terrifying or bizarre, you are not going to surprise me, okay?

Chantara Gomez: You'll protect me from Chuco?

Mulder: Who's Chuco?

Chantara Gomez: Mi novio. He's the one who cut that guy up, not me! I didn't do anything!

Mulder: I'm s... I'm sorry, what?

Scully: "Mi novio" -- her boyfriend.

Mulder: No, no, I-I got that.

Chantara Gomez: Look, he's been chasing me for a week, okay? He said he was going to twist my neck off like a little chicken if I didn't give him more money.

Mulder: *to camera* Chuco.

Chantara Gomez: Chuco Munoz-- the cops know who he is.

Cut to

11:08 PM - ARREST WARRANT SERVED

Street in front of a dilapidated house. Lots of officers getting ready for an assault. In the background is the garbled sound of a radio transmission.

Officer: This is my favorite part of the job-- knocking down crack houses.

Wetzel: I heard that.

Chantara Gomez, even more upset now, is sitting in the back seat of one of the police SUVs. Sergeant Duthie is talking to her. Scully and Wetzel are with her.

Chantara Gomez: I don't understand. I told you everything. Why can't I just go now?

Sergeant Duthie: Chantara. Chantara! First of all, you are not out of the woods yet ...

Chantara Gomez: I just want to go home.

Sergeant Duthie: ... as far as possible accessory charges.

Chantara Gomez: Chuco's the one you want.

Sergeant Duthie: So, the sooner we find him and sort this out the sooner, I hope, we can let you go.

Chantara Gomez: He's going to kill me! He told me he was going to twist my neck off like a chicken.

Scully: Chantara, no one's going to kill you.

Chantara Gomez: *hitting the seat in frustration* He's going to kill me!

Sergeant Duthie: Chantara, look ar... look around you! You see all the deputies here? You see? No one is going to get you. Now, what's more, Deputy Wetzel here is going to keep an eye on you while we go and put the cuffs on Chuco. No one is going to get you.

Chantara Gomez: Shoot.

Dispatch: *on radio* 76. Roger. 9-1-1 Davidson, 0-9-9-6, checking N.C.I.C.

Scully crosses over to Mulder who is standing beside their car with vests. She takes off her jacket, puts on a bullet-proof vest, then replaces her jacket. Scully shows him the blurred wanted flyer for MUNOZ.

Scully: Chuco Munoz, the man himself. Only distinguishing feature is a tattoo on his skull.

Mulder: He's not our guy.

Scully: What do you mean?

Mulder: I don't care how bad his rep is, he can't turn over a squad car.

Scully: Yeah, well, maybe not by himself but he's probably got friends, right?

Mulder: No, there's something else going on.

A leaf falls on the car.

Sergeant Duthie: Let's hit it.

More garbled radio transmission. The officers break down the door and enter the crack house. Mulder and Scully are with them. Mass confusion ensues.

Sergeant Duthie: Go, go, go! Go, go, go! Hands above your head! Put your hands above your head! Go, go, go!

Several stoned individuals are lying around in different parts of the house. Candles lit in nearly every room, trash everywhere. Someone picks up a crying baby. Lots of shouting. Camera moves to a room with a man on his knees, hands behind his head.

Officer 1: Have you seen Chuco Munoz?

Angry Crackhead: *Bleep* you, mother-*long bleep*!

Officer 2: Move it! Move it!

Someone else arrests a topless woman in the kitchen. Her breasts are, of course, blurred for our protection. More shouting.

Officer 3: Where are they? Put your hands where I can see them. Where I can see them.

Calm Crackhead: Take your *bleep* hands off me!

Dispatch: *on radio* 2-13 Lincoln, we are...

Calm Crackhead: Oh, man.

Sergeant Duthie: Agents? Agents, in here.

They enter a bathroom. A man with a tattooed, shaved head, Chuco Munoz, is lying dead on the floor. Scully examines him.

Sergeant Duthie: Hey, what happened, huh? Wake up. What happened to your friend in there?

Man: What's going on?

Sergeant Duthie: Looks like he O.D.'D.

Mulder: Yeah, but how long ago?

Scully: Couple of days, maybe a week. He didn't attack Ricky Koehler, that's for sure.

They hear many gunshots fired outside in quick succession.

Sergeant Duthie: Shots fired.

Lots of shouting and more gunshots as they all run back outside.

Dispatch: *on radio* 2-12 Adam, be advised that you're a 9-23.

More gunshots. They reach Wetzel who is firing his gun, obviously terrified.

Officer: There!

Sergeant Duthie: What? What? What? What you got? What you shooting at? What are you shooting at?! Keith, what are you doing?!

Wetzel looks disoriented.

Wetzel: It just came back. It was here.

Sergeant Duthie: Keith...

Wetzel: *very upset* It was... It was here. Oh, man. I heard her screaming and I-I-I tried to. I tried to stop it. I swear to you, I tried. I did everything I could do.

Sergeant Duthie: Oh, shoot.

Wetzel: I did everything I could do.

Mulder goes over to the SUV where they left Chantara Gomez. He looks inside with his flashlight, then walks away. Scully follows him.

Scully: What is it, Mulder? What? *she looks in the car* Oh.

From the position of her blurred face it appears Chantara's head has been twisted to the side. Fade to logo.

Sergeant Duthie: *voice* Call it in.

Officer: *voice* 2-12 boy, I have a possible 9-27.

SCENE 4

Later. Outside the crackhouse. Another shot of the moon with a helicopter flying past it.

Sergeant Duthie: I wish someone would explain to me what the hell is going on here. It just doesn't make sense. Keith Wetzel may be a little green but he is a solid deputy-- a squared-away individual. Nothing could have gotten past him and killed that woman.

Officer: There's no sign of what he was shooting at. *shows them a crushed bullet* This was all we found. Nine millimeter. It's our issue.

Scully: Where'd you find that?

Officer: It was lying in the middle of the street. Doesn't look like a ricochet.

Mulder: Maybe Wetzel hit what he was aiming at. Excuse me.

Mulder and Scully cross over to where Wetzel is standing, his head bowed. Other bullets are marked where they fell.

Mulder: Hey, Deputy. You ready to talk to me now? You and I both know you saw something. We're way past claiming you didn't.

Wetzel: I only know what I thought I saw.

Mulder: Well, describe it for me.

Wetzel turns his back to the camera.

Wetzel: *deep breath* The wasp man.

Mulder: The wasp man?

Camera swings around to the side of Mulder and Wetzel.

Wetzel: It's ridicu... *glances nervously at the camera* It's ridiculous. The scary stories my older brother used to tell me when I was a kid about a monster with a head like a wasp and a mouthful of stingers instead of teeth. He said that it would come get me in my sleep and that... and that it would sting me to death. *He rubs his bandaged wrist.*

Mulder: So you're saying that the, uh, the wasp man attacked you both times here, and earlier in the patrol car?

Wetzel: I - I'm not saying that that's what it was, okay? I mean... they didn't see it. *indicates camera crew* It's not on the videotape. This... this can't be real.

Mulder: I think maybe it can. Just... just relax a minute. Excuse me. Scully?

Mulder walks Scully a few paces away.

Mulder: We came on this case looking for a werewolf, right?

Scully: Well, you did, that's correct.

Mulder: Hyman Escalara claimed he was attacked by a werewolf and the wounds that he sustained would seem to bear that out, right? And then, Wetzel over here sees a wasp man with stingers for teeth and he gets a bite mark that you say is irrefutably insect-like, right?

Scully: Mulder, that's not exactly... *sighs*

Mulder: And then another eyewitness claims she sees Freddy Krueger. Scully, what if we're dealing with one creature, one entity that, when it attacks, appears to you as your worst nightmare? Fear. Maybe that's what this thing feeds on.

Scully: Okay, well, for the sake of this argument...

Mulder: Yeah.

Scully: ...How would one catch something like that?

Mulder: *thinking* Probably by... by figuring out how it chooses its prey. I mean, there... It seems to spread like a contagion, doesn't it? One person's fear becomes the next. There's a definite chain of victims. Tonight it went from Mrs. Guerrero to Wetzel and the sketch artist and then from the sketch artist to Chantara Gomez and then...

Scully: Chantara Gomez back to Wetzel.

Mulder: Right.

Scully: But you're missing someone, Mulder.

Mulder: Who?

Scully: Edy. Steve and Edy. They're a part of this chain, too and, and according to your theory they would have been attacked, right?

They look at each other.

Cut to 11:48 PM

Mulder is following Scully up to Steve and Edy's front door. He speaks over his shoulder to the camera.

Mulder: Well, we're back at the home of Steve and Edy. Thought we'd check on them because they seem to fit a victim profile.

Scully: *confused* I'm sorry. Are you talking to me?

Mulder nods with embarrassment at the crew. Scully barely glances at them. As they get to the door, they hear screaming from inside. Mulder breaks open the door with his shoulder and he and Scully rush in. They run through the beaded doorway into the kitchen and find Steve and Edy, wearing only underwear, yelling at each other. Edy is in tears and appears to be slashing at Steve with a knife or scissors. Steve yells at Mulder and Scully.

Steve: ...What the hell is this?! What the hell is this?!

Cut to Short time later. Things are quieter. Sort of. Edy is crying and wailing at Steve who is sitting on the couch. Mulder is standing between them.

Scully: Steve, are you going to be all right?

Steve: I'm all right.

Edy: Somebody ask me if I'm all right. I'm the victim. I'm the victim here. He don't treat me right. You'd better appreciate me or I'll walk out that door.

Steve: The hell you would.

Mulder: We're not here to get involved in any kind of personal...

Edy: He treats my mama with disrespect. He treats me with disrespect.

Steve: Oh, shut up!

Mulder: We're not here to get involved in personal problems.

Edy: *to Steve* You-- you, shut up.

Mulder: Settle down.

Edy: *sobbing to Mulder* He won't make love to me!

Mulder: *no idea what to say* Oh. Uh...

Steve: I should have never touched you!

This sends Edy into another hysterical bout of sobbing.

Edy: Oh, no! No...

Scully: *calmly* Look, you guys, Steve, Edy. The reason why we are here is because we are concerned about your safety. We're concerned about your lives. You witnessed a violent attack right across the street from your house.

Steve: So you say. I just saw a rolled up boy with crazy hair.

Mulder: Well, take our word for it. Because of your proximity to the attack we think you may be targeted as well.

Edy: Why? Because we called the police?

Mulder crosses over and tries to calm Edy down. Edy is now seated at the dining room table.

Mulder: *emphatically* No, no. That's not why. That's not why. I can't really explain it exactly, but it's... I think the key is to remain unemotional, okay? Try to stay calm. Try to keep your heart rate down. Try to keep your adrenaline down. Just try to relax. Just... Oh, you got it. You got it.

Steve: Good luck!

Edy: *throws his handkerchief at Steve* Oh, you!

Mulder: I think maybe we should stay up for a little while. Let's just... let's just re-lax.

Edy is still sobbing. Mulder suppresses a laugh and looks at Scully. Scully looks resigned and heads for the couch as Mulder sits at the table with Edy.

Mulder: *perhaps telling himself also* Just relax.

Camera pans over a smiling portrait of Edy.

Cut to 1:32 AM

Moon shot. Later. Steve and Edy's house. There is the sound of a toilet flushing and Mulder reenters the room. Scully is sitting on the couch looking exhausted. Soundman gets back behind the camera.

Steve: Mr. Mulder? Look here. I got to go to bed.

Mulder: How you doing, Edy? You still upset?

Edy: I'm scared.

Mulder: You're scared?

Edy: *sobbing* I'm scared he gonna leave me.

Steve gets up and walks over to Edy and embraces him. All is okay and calm.

Steve: *to Edy* No, no, no, no.

Scully: Think we should take them to a motel?

Steve: We don't need no hotel. We've been living in this house for 17 years. Ain't nobody going to chase us out.

Edy: Mm-mm.

Mulder: You're not afraid?

Steve: Now, I didn't say that. I said, ain't nobody going to chase us out.

Edy: Mm-mm.

Mulder and Scully exit the house. Another camera team arrives with Wetzel. Scully looks at them with horror.

Scully: Oh, God. More of you?

Wetzel: We any closer to an arrest?

Scully: I'm afraid not. Mulder, what next?

Mulder: Well, I'd say we should station a couple of deputies out here but I don't think it's coming back here. We're just playing catch-up with this thing. It doesn't do what you'd expect. And, uh, well, we've got four or five hours till the moon sets. The attacks only occur on the full moon then we're out of luck.

Scully: Well, I want to examine Chantara Gomez.

Mulder: For a possible contagion?

Scully: Your "contagion of fear"?

Mulder: Yeah.

Scully: No.

Mulder: No?

Scully: But if I can't figure out what this thing was at least I can figure out what it wasn't.

Mulder, man-in-charge, hands her the car key.

Mulder: All right. Make it fast. Fill that tank up with gas.

Scully shoulders tense slightly as she heads for the car. This will be discussed later. Mulder turns to Wetzel.

Mulder: Uh, Deputy, you're the only person who's seen this twice so I'd like to ride with you, if you don't mind.

Wetzel: Let's go.

Mulder: Thanks.

One of the camera crews gets into the back seat of Wetzel's car with Wetzel and Mulder. The other crew follows Scully to her car. There is a pause as she glares at them. She reluctantly says nothing however, and they get in the backseat.

Inside Wetzel's car. Mulder's eating, possibly sunflower seeds, while he talks to Wetzel.

Wetzel: You really believe me, huh? You really believe I saw what I thought I saw?

Mulder: Yeah, I believe you.

Wetzel: Why?

Mulder: Why do I believe you?

Wetzel: Yeah. I mean, what proof do you have what I'm saying is real? I mean, it's not... it's not on the video tape.

Mulder: The camera doesn't always tell the whole story.

Wetzel: And what about your partner? Does she believe me?

There is a pause.

Mulder: I don't think she thinks you're lying.

Wetzel: Yeah, but what? Maybe I'm crazy? You know, I've been on the job 18 months-- all I ever wanted to do. Right out of the gate, I get some kind of rep like I'm crazy? I mean, you know how cops are. How's somebody supposed to live that down?

Mulder: I don't know. Uh, I guess just do good work.

Wetzel: It's a hard enough job already, you know? You want to help people but it's like the freaking Wild West out here. You know people hate you? Every shift, I go out thinking... *he waves for some pedestrians to cross in front of the car* Go ahead. ...I go out thinking, "You know, there's somebody out there who wants to take me out. Am I going to run into him tonight?" And it's hard to have a fast-track career in law enforcement when everybody thinks you're nuts.

Mulder: Tell me about it.

Cut to Los Angeles County Morgue

Autopsy bay. Scully and the Coroner's Assistant, a nervous woman of about 30, are conducting the autopsy of Chantara Gomez. The body is blurred. Close up of instrument tray.

Scully: Chantara Gomez, age 31, apparent cause of death is the fracturing of the second and third cervical vertebrae. There are contusions consistent with, uh, choking or throttling uh, by very powerful hands.

Coroner's Assistant: People are saying her pimp killed her from beyond the grave. *Scully gives her a look.* That's the story going around. It's crazy, huh?

Scully picks up the Very Large Camera and begins taking pictures of the body.

Scully: Well, let's see if we can put that story to rest, shall we?

Coroner's Assistant: The other thing I heard was, uh... something about contagion? Like with this body?

Scully: *taking pictures* That's... that's completely inaccurate. This, uh, investigation is... is... We're moving towards an apparent chain of victims and I seriously doubt that we're going to find anything that looks like a contagious pathology here.

Coroner's Assistant: Because, I mean, if we were we should be taking precautions. If the body could be contagious, you... We're not even wearing masks.

Scully: *confident* Look, this is obviously a murder, here. I mean, this woman died of a broken neck, right? Not the hantavirus.

Coroner's Assistant: *startled* Who said anything about the hantavirus?

Scully is still calmly examining the body, getting irritated with the other woman who is just standing, looking scared.

Scully: Nobody. I just... I was, um... It was a figure of speech.

Coroner's Assistant: It's just, the reason I asked is why is it so urgent to do an autopsy at 3:00 in the morning? I mean, that kind of rush-- it's just unheard of.

Scully: *examining the body* We're trying to look for the killer.

Coroner's Assistant: Well, we got murder victims stacked three-deep in the freezer. Plus you got this camera crew reporting everything. Why?

Long pause as Scully looks up at the camera. She smiles "pleasantly," - read "painfully" - the picture perfect agent. The FBI Public Relations department would be proud.

Scully: *to the camera* Because the FBI has nothing to hide.

She goes back to the body.

Scully: Look, there is no ulterior motive here. It's just... Are you going to help me out here, or what?

Coroner's Assistant: Yeah. Of course.

Scully: Thank you.

Coroner's Assistant: Why did you mention the hantavirus?

Scully: Look, I...

The Coroner's Assistant suddenly sneezes twice and looks down at blood on her fingers. Blood is trickling from her nose.

Coroner's Assistant: Oh, my God.

The Coroner's Assistant falls gasping to the floor. Scully kneels down next to her. The Camera Crew comes closer. Scully yells at them.

Scully: Call 911. Call 911! 911!

They don't move.

Scully: Get out of here! Come on!

Fade to grainy logo and ...

SCENE 5

4:41 AM

Moon shot. Autopsy bay, later. Mulder and Sergeant Duthie have joined Scully. Camera shows the blood still on the floor. Scully is very frustrated. Her hair looks great, though.

Scully: It's not the hantavirus. It looks for all the world like the hantavirus but I can promise you that it's not. Well, I mean, she-she exhibited all the symptoms-- the hemorrhagic fever, the severe chills, acute shock. But, I mean, the thing is that they all developed in a matter of seconds. And the hantavirus doesn't kill that fast. I mean, no virus in the world kills that fast.

Mulder: You were talking about the hantavirus right before she died? Why?

Scully: Because she kept bringing it up. I mean, it was like the power of suggestion, Mulder. She was-she was standing there. She was saying that she was afraid of contagion and then all of a sudden, she just...

Mulder: She was afraid. She was afraid... and her fear killed her in the worst possible way that she could imagine.

Sergeant Duthie: What do you mean by that?

Mulder: It's the same. It's the same M.O. Same as the others. What we've been looking for all night. This-this entity or force somehow vectored off Chantara Gomez to attack this other woman.

Scully: No, no, no, Mulder. I was standing right here. I didn't see anything. *indicates the camera* They didn't see anything.

Mulder comes close to Scully.

Mulder: Yeah, but you weren't afraid.

Scully: *softly* The hell I wasn't afraid, Mulder. I don't know what's going on here.

Mulder: *softly* You weren't afraid for your life. Neither were Steve and Edy and it left them alone. Mortal fear: I think that's what it comes down to. This... this... this thing whatever it is, is attracted to that. Everybody who was attacked felt that intensely.

Sergeant Duthie: For * beep* sakes.

Mulder: No, no. It makes perfect sense. *to Sergeant Duthie* You said so. You asked me earlier what would this thing be doing in Willow Park. Well, where else would it go but a high-crime neighborhood? Somewhere where people live behind barred windows and are afraid to go out at night. Where's Deputy Wetzel?

Sergeant Duthie: Back on patrol.

Mulder exhales nervously.

Scully: Mulder, you were walking around with him for three hours and you didn't see anything ...

Mulder: But I was with him. I was backing him up.

Mulder starts to leave quickly.

Cut to 4:48 AM - CRACK HOUSE

Wetzel's car. He and the other camera crew pull up in front of the crackhouse.

Wetzel: Like I said, there's something about a full moon. Things definitely get strange. *sighs* Well... we checked everyplace else tonight. Let's check this place again.

They get out of the car. Wetzel cuts through the crime scene tape on the front door with a pocketknife and they enter the house. Wetzel has his gun out and is breathing heavily. His flashlight starts to go out.

Wetzel: Ah... Come on. God * bleep* it!

Sound of loud crashing. All is dark. Loud crash. Door slams shut.

Wetzel: I'm calling for backup. Get out! Get out, now! Get out!

Cameraman: Don't know how to!

The front door won't open. Wetzel tries it.

Wetzel: Let's go! I got it! I got it! Hurry up! Come on! I can't open it!

Cameraman: Oh, God! God! *Bleep*

Camera goes to static then out.

Cut to Outside, sound of sirens blaring as Mulder, Scully and the others arrive, three in the back seat.

Sergeant Duthie: There's Wetzel's car.

They run up to the front door. It won't open.

Mulder: Wetzel?!

Sergeant Duthie: Get the battering ram.

Someone goes to get it.

Mulder leads Scully around to the back of the house. The camera crew follows. Sound of helicopter approaching and a loud banging. Scully has her gun out.

Mulder: That gun's not going to be any good.

They enter the back door. Banging sound.

Scully: It's the battering ram.

Mulder: Well, how come they're not in yet?

The door slams shut. They look around nervously.

Scully: Wind?

Mulder: If you say so.

Mulder and Scully see the closet door handle jiggling. Mulder quickly opens it revealing the other two member camera crew. They scream and wave the microphone threateningly. Scully slams the door shut again. Very funny.

Scully: Damn it. I hate you guys.

Scully glares at the cameraman outside the closet.

Mulder: *through the closed door* Where's Wetzel?

Cameraman: *from the closet* We don't know. There's something out there.

Mulder: Stay where you are.

Cameraman: *from the closet* *Bleep* yeah.

Mulder: Look at this, Scully.

There is blood on the floor.

Scully: Deputy Wetzel?

Sergeant Duthie: *outside* Agent Scully? You guys need assistance?

Mulder and Scully go upstairs.

Mulder: Wetzel? Wetzel?

Inside an upper room, Wetzel is screaming. Mulder is trying to push open the door, but it seems to be blocked by something. Either that, or he's not trying very hard. Maybe his shoulder is still bruised from the door he busted open earlier.

Mulder: Wetzel?

Wetzel: *in the room, screaming* My God, let go of me! Get off of me!

Mulder: Wetzel?!

Wetzel: *in the room, screaming* Please, help me!

Mulder: *banging on the door* Wetzel, don't be afraid. It can't hurt you! Don't be afraid! That's what it wants. Hello? Wetzel? It can't hurt you! You're a *bleep* Sheriff's Deputy, Wetzel! Don't be afraid now. *glancing at the camera* And you're on national television, so cowboy up!

Mulder shrugs at Scully and continues trying to open the door. Wetzel continues yelling.

Mulder: Geez.

The door suddenly opens for Mulder at the same time the door downstairs opens.

Mulder: Wetzel?

Wetzel is on the floor, alive, but bleeding badly.

Scully: He's alive.

Sergeant Duthie: *downstairs* Deputy Wetzel?

Scully: We're up here!

Other officers run in.

Sergeant Duthie: *Beep* What happened?

Mulder: *looking out the window* The sun just came up.

Cut to Outside. Dawn. Mulder and Scully are standing beside their car as Wetzel is carried out on a stretcher.

Officer: *to Wetzel* Be strong. Hang in there, kid.

Camera finds Mulder and Scully.

Scully: You think the Deputy stopped it whatever it was?

Mulder: Maybe it just went away until the next full moon. I don't know. You've got to figure there's enough fear in the world that if it doesn't show up in Willow Park it's going to show up someplace else.

Scully: *sounds disappointed for him* You didn't get the proof that you wanted, Mulder.

Mulder: *pointing up at the camera* Well, hey, you know, it all depends on how they edit it together.

Begin fade out.

Scully: *voice* It's going to be a hard one to write up.

THE END

First Person Shooter

27/2/00 Written by William Gibson and Tom Maddox Directed by Chris Carter

Main Cast - David Duchovny and Gillian Anderson

Recurring Cast - Tom Braidwood *Frohike*, Dean Haglund *Langly*, Bruce Harwood *Byers*

Guest Cast - Krista Allen *Jade Blue Afterglow/Maitreya*, Michael Ray Bower *Lo-Fat*, Billy Ray Gallion *Retro*, James Gerdalen *Detective LaCoeur*, John Marrott *Security Guard*, Jamie Marsh *Ivan Martinez*, Christopher Ng *Darryl Mushashi*, Ryan Todd *Moxie*, Constance Zimmer *Phoebe*

Tagline - "The Truth is Out There" *A murder inside the high-tech world of a virtual reality game leads Scully to battle a deadly digital character in order to save Mulder's life.*

SCENE 1

High tech room. Flashing red light. Three geeky looking young men, Retro, Moxie, and Lo-Fat are getting ready for battle. Raging testosterone. They are dressed in futuristic metal vests, pants, and boots. The computerized voice sounds like George Takei - Sulu in the original Star Trek.

Computerized Voice: T-minus ten seconds to engagement.

They begin grabbing high-powered weapons off of the wall. Lo-Fat, a rather pudgy individual, is very excited.

Lo-Fat: Woo-hoo-hoo!

Moxie: Lo-Fat's going off!

Lo-Fat: Going to kill! Going to kill!

Retro exudes confidence.

Retro: Just stay out of my way, Geeks. I'm going to the next level today. I'm a death machine.

Moxie and Lo-Fat: Woo-hoo!!!

The red counter against the wall finishes countdown. 2 ... 1 ... The room is rocked as from a close impact from outside.

Computerized Voice: Status: Combat ready. Situation: Guerrilla units in immediate vicinity of insertion module.

The Geeks put on headgear, funky glasses, and check weapon clips.

Cut to In a computer control room, Ivan and Phoebe are monitoring the Geeks' vital signs. Ivan is a very tense, easily excitable young man. Very similar in temperament to the Tweek Coffee kid from SouthPark. Thank you, fellow OBSSE member Jennifer Stoy for that comparison! Phoebe is a small mousy looking woman, much like the girl in Season 2's Firewalker.

Geeks: *heard over the microphone* Woo-hoo! Woo! Let's do this! Bring it on!!

Ivan: *amazed, looking right into the camera* Look at these heart rates.

Phoebe: If I don't let these boys out they're going to kill each other.

On the monitor, we see the Geeks facing a closed blast door, guns out, ready to go.

Geeks: Woo-hoo! Woo! Woo!

Computerized Voice: *has been counting down from 10 ... 3 ... 2 ... 1 ... Engage.*

Geeks: Woo-hoo!

The door slides up and open. The Geeks run out into a very large area and position themselves behind a metal triangle shaped barricade, Retro at the top of the triangle and the others on either side of him. Night street scene. It looks like the opening levels in games like DOOM and Quake. They crouch behind the metal barricade and wait. All is quiet.

Moxie: You see 'em?

Retro: They're out there, Geeks. Looking to fry your huevos.

Sound of engines from the far end of the street, then several motorcycles peel around the corner and head straight for the Geeks.

Moxie: Call it, Retro! Call it!

Pause as the motorcycles get closer.

Retro: Now!

The Geeks all open fire on the motorcycles. One after the other, the motorcycles explode in flashes of light. They just barely destroy the last one before it reaches them. They all duck behind the barricade.

Ivan and Phoebe watch from the control room.

Ivan: Whoa! It's a total massacre out there.

The image in the game shifts slightly. Looks like some lower doors open.

Moxie: Phase two, Geeks!

CLOSED CAPTIONING: We know you're up there! Prepare to die!

Retro: Ready, knuckleheads?

Moxie: Flank right!

Lo-Fat; Flank left!

Geeks: Go! Move out, baby! Come on, baby!

They rush down the street firing up at Nazi-looking soldiers who are firing down at them from the upper levels. Total mayhem. Lo-Fat is hit and falls to the ground, a blotch of yellow paint on his chest. Retro and Moxie make it to another barricade at the other end of the building. Lo-Fat tries several times to get up, but every time he moves he moans as he is hit with a jolt of electricity.

Moxie: Lo-Fat's down.

Retro: You got me, Moxie?

Moxie: Got you covered.

Moxie fires his machine gun as Retro runs to a side door and ducks inside.

In the control room, Ivan and Phoebe watch.

Ivan: Retro's in.

Phoebe: Adrenaline redline.

Ivan: The bloodthirst is unquenchable.

In the game, Retro runs and fires his gun. He ends up in a lower level. Very Quake-like. He slides open another door, then looks around nervously as he hears footsteps.

Retro: Moxie?

No answer. The footsteps get closer.

Retro: Who's there?

A woman descends the steps. She is wearing thigh-high leather spike heel boots, and a very revealing leather bodysuit. Basically two strips of leather held together with a string and a thong. Retro lowers his gun and gapes at her as she struts confidently to him. She is stunningly beautiful. She holds out her hand. Retro kneels and kisses it.

Retro: Who are you?

Maitreya: I am Maitreya. This is my game.

Her right hand morphs. She is now holding a flintlock pistol. She fires. Scene digitizes and blurs white, then cuts to Opening Credits

SCENE 2 - FPS CORPORATE HEADQUARTERS -INLAND EMPIRE, CALIFORNIA

Entry hall to the First Person Shooter development company. Very modern and secure. We see Mulder and Scully in the distance pass through a metal detector, presumably losing their guns. They approach the security desk. Mulder shows his badge.

Mulder: Agents Mulder and Scully, FBI. We're expected.

Security Guard: I need to scan your ID.

The Security Guard takes his job very seriously. He looks suspiciously at Mulder and Scully and then runs a small handheld scanning device over Mulder's badge. The image appears on the computer monitor.

Security Guard: Retina scan, please.

The Security Guard puts the scanning device to Mulder's eye. Mulder's retinal scan appears on the computer monitor next to his badge image. Mulder looks at Scully.

Mulder: *impressed* Cool.

Security Guard: Ma'am?

Scully glances meaningfully at Mulder, then leans forward. The Security Guard scans Scully's badge and does a retinal scan on her.

Security Guard: I'll need you to look over those nondisclosure agreements.

Scully: *reading, not impressed* "To protect all proprietary or intellectual property owned by F.P.S., a private California corporation under the harshest penalty of law."

Security Guard: Signature at the bottom, please.

Scully looks up at a security camera that swings over to look at them.

Scully: F.P.S.

Mulder: First Person Shooter.

Scully: *a rhetorical question* Video games.

Mulder: *defensively* Digital entertainment.

Scully: I can get in the Pentagon easier than this.

They sign. The Lone Gunmen greet them from the top of a stairway. Langly, Frohike, and Byers are very happy to see Mulder and Scully. Langly is wearing a Led Zeppelin t-shirt.

Langly: Dudes! Agent Mulder, what's up, wild man? Welcome to the land where silicon meets silicone.

Frohike: Can I get you a latte from the bar or perhaps a bottle of designer H2O?

Mulder: Scully?

Scully is not to be distracted from the case at hand.

Scully: How about a simple explanation as to why we're here?

Langly: Well, why don't we take a brief moment just to feel the pulse of the new American gold rush?

Byers: *proudly* You're standing on the launch pad of a rocket headed for the stars.

Scully glances around. She obviously feels nothing.

Scully: Okay.

Pause. The men look uncomfortable.

Frohike: There's been a little accident.

Scully: What kind of accident?

As they walk through the hall and down the stairs, they pass a series of cardboard cutouts of game figures including the three Geeks. One is a figure of a very surprised looking policeman who has just been shot.

Langly: Like ... uh, an industrial accident.

Scully: How did the victim die?

Frohike: Uh... It's not exactly clear.

Byers: Right.

Scully: Was there equipment involved?

Frohike: *together* No.

Byers: *together* Yes. Mmm...

Langly: Yes and no.

Scully: What's your business here?

Langly: Our business?

Scully: Yeah.

Mulder: Uh-huh.

Frohike: We're consultants to F.P.S.

They exit an elevator.

Byers: Langly did some programming for them. He created all of the bad guys.

Langly: Only the Euro goons.

Frohike: We don't want to give you the idea that we're major profit participants.

Mulder: Cash or stock options?

Pause. The Gunmen look at each other.

Langly: Options ... preferred rate. Vesting immediately with a short-term exercise against venture collateral to bypass S.E.C. regs.

Byers: The IPO'S in a week.

Frohike: Game ships on Friday. 50 malls across the United States and Japan.

Scully: Only there's a dead body between you and untold riches.

Mulder: I don't know about you guys but I'd be checking my shorts for cake.

Later. In the game playing area. A layer of bubble wrap is lifted from where it has been covering the body of Retro where he fell. Scully is kneeling before him.

Scully: This man's been shot.

Ivan: *very upset, rationalizing* No! See, when somebody is shot, there's a gun involved, right? That is absolutely impossible because there's no way anybody could ever get a gun past security.

Scully holds up the huge laser rifle.

Scully: What do you call this?

Ivan: It's a laser blaster. For wasting cybertrash.

Langly: It emits a low-frequency ...

Ivan: *interrupting* Just let me.

Langly: All right.

Ivan: The weapons feed off the F.P.S. mainframe. The effect is intensely real, but harmless.

Phoebe is standing with her arms crossed, very uncomfortable.

Scully: You say this weapon is a toy but this man clearly has gunshot wounds through his...

Ivan: Stun suit. See, it's rigged with paint for wounds and kill shots. It's total bleeding-edge technology.

Scully dips her latex covered fingers into the bloody wound and shows the blood to Ivan.

Ivan: *impatiently* He's dead. I got it.

Mulder: Who was he playing against?

Ivan: Against the game. You waste the cyberthugs before they waste you. It's all about body count. But they're computer-generated images running on a projector. It all happens in the game space.

Phoebe: It's a total digital environment. Nothing's real. It's all virtual.

Mulder: Did anybody see what happened?

Phoebe: I was in the control booth with Ivan. Retro was in the zone. His telemetry was solid. He looked unstoppable; like he was on his way to the next level when suddenly, he was cooked meat.

Scully: *taking out her phone* Well, the next call's going to be to the local P.D.

Ivan: No cops! *to Langly* No cops. You said no cops. You said you had connections.

Scully: Well, connections or not, you've got a murder victim here.

Ivan: *heading out of the room* Headlines-- just what the Wall Street money dudes want to read as we're going to market.

Scully: *on phone* Yes, this is Special Agent Dana Scully with the FBI...

Mulder: *to Phoebe* You said you were in the control booth when it happened? Can you tell me exactly what you saw?

SCENE 3

Later. Control room. Phoebe is typing on computer. The monitor displays the three Geeks as they were playing the game earlier.

Phoebe: I'm still not sure if we even saw it. I mean, one minute everything is going perfect and then we crashed. Ivan and I were sitting here. We both just looked at each other. It happened so fast. Moxie's covering Retro who's going inside after the enemy to rack up beaucoup points.

Frohike: And then, goosh! Retro's vitals spike like he's been shot.

Byers: And the system defaults.

Image digitizes white.

Phoebe: And they're right back in the game space.

The background images have now disappeared and the men are in a large, plain room.

Moxie: *on video* Lo-Fat! Get over here.

Lo-Fat: *on video* What happened?

Moxie: *on video* Retro? Hey, man, get up.

Lo-Fat: *on video* What happened?

On video, Moxie and Lo-Fat run to the body of Retro.

Phoebe: Lights out. Game over.

Mulder: What happened in there?

Langly: We don't know. There's no rez images on interior game spaces.

Mulder: What about the wireframe?

Gunmen look at Mulder with surprise.

Phoebe: Maybe I can. I'll strip down to wireframe display.

Phoebe types some commands. The computer displays an outline image display of the game, then goes to the area where Retro ran.

Phoebe: I mean ... We've never mapped this area before. Retro was in noncombat space.

The image shows the skeleton of a human lying on the ground and of a digital character with breasts standing over him.

Frohike: It's a chick.

Langly: It can't be.

Mulder: Can you texture wrap her?

The Lone Gunmen glance over at Mulder. Phoebe, sighs, types some commands. The wire image of the woman solidifies from the feet up. Maitreya. She is wearing leather boots, thong bodysuit, and not much else. She is holding a gun.

Byers: Holy Toledo.

Frohike: She's packing a flintlock.

Mulder: That ain't all she's packing. Can you print that out for me?

Phoebe: Mm-hmm.

Sound of paper rattling as the picture prints. Mulder and the Lone Gunmen leave the room. Phoebe stares at the screen. The digital image of the woman lowers the gun, looks at the camera, and walks away. Phoebe stares at the screen.

Phoebe: Goddess.

SCENE 4

At the security desk Scully is talking to Detective Lacoer as the body of Retro is wheeled out. Mulder and the Gunmen join her.

Detective Lacoer: Let me get this straight, Agent Scully: You've got no murder weapon, no forensic evidence, no motive, no suspect.

Mulder: *coming up the stairs* Scully.

Scully: My partner, Agent Mulder. This is Detective LaCoeur.

Detective Lacoer: Have you got something?

Mulder: Yeah, our killer, I believe.

Mulder unfolds the picture of Maitreya for Detective Lacoer. Detective Lacoer is not impressed.

Detective Lacoer: Hey, I'll put out an A.P.B.-- for Frederick's of Hollywood.

He leaves.

Scully: Mulder, you're not serious.

Mulder: It's all in the computer.

Scully: Mulder, that's any voluptuous vixen out of any number of video games.

Mulder: But she's not in any video game, she's in this one and no one programmed her in.

Scully: Yeah, but even if they had, she's not real. She's a character. She's some immature hormonal fantasy.

An Asian man enters the building and heads straight for the staircase. He looks at no one. Mulder and the Gunmen are awed.

Langly: Daryl Musashi. You see who that is? Daryl Musashi.

Frohike: As I live and breathe.

Langly and Frohike follow Musashi down the stairs.

Scully: Who's Daryl Musashi?

Mulder: The O.G.-- Original Guru.

Byers: Word is he slums as a game designer when he's not contracted to the CIA. The boy wonder of virtual mayhem.

Scully: What's he doing here?

Byers: Ivan must have called him to go in and slay the ninja babe.

Follows the others.

Scully: Mulder, why does this game have the effect of reducing grown men back to moony adolescence?

Mulder: *whispering, speechless as he heads for the stairs* That's Daryl Musashi!

Scully groans in frustration.

Scully: Mulder.

Mulder: Huh?

Scully: Do you want me to autopsy the body?

Mulder clicks tongue affirmatively and points his finger at her as he descends the stairs.

Cut to Control room. Ivan, Phoebe, Frohike, and Langly are watching as Daryl Musashi enters the game.

Computerized Voice: Immersion module in descent mode. T-minus 20 seconds to engagement.

Ivan: Pay attention, worms. Daryl Musashi's going to show us how this game's supposed to be played.

Frohike: I heard he scored 90 consecutive wins on Demon Space Drifter.

Phoebe: *with a grin* 91.

Langly: Look at him. The man's a sphinx.

In the game entry room, Musashi is standing confidently in full game gear. Red LED counter is counting down.

Computerized Voice: T minus 10 ... 9 ... 8 ... 7 ... 6 ... 5 ... 4 ... 3 ... 2 ... 1 ... Engage.

Door opens and Musashi spins his guns, then walks out into position behind the barricade. He stands with the guns crossed over his chest.

In the control room, Byers and Mulder join the others watching the monitor.

Frohike: Hey, Byers, you got to see this. Mulder, get over here.

Mulder: Is that him? Is that Daryl Musashi?

Ivan nods his head rapidly, his eyes transfixed on the screen.

Byers: Yeah, that's him.

Langly: He just stepped into the game.

Mulder: Why is he just standing there?

Ivan: Because he knows no fear.

Cut to In the game. The Mind-Numbingly Stupid Nazi Death Bikers begin advancing. Musashi waits, then blasts them all quickly before they even get close.

Cut to Control room. Much cheering.

Langly: Yeah!

Byers: Unbelievable.

Phoebe: *impressed, but not surprised* Standing heart rate is 68.

Mulder: He hasn't even broken a sweat.

Ivan: Look at him! He's not even waiting for the reset. He's going right for the kill.

Cut to On the monitor, Musashi runs down into the hidden area where Retro met Maitreya. We see someone behind him. He turns just as Maitreya swings a broadsword down across his hands, severing them at the wrists. He screams in horror and agony, holding up his bloody stumps. The people in the control booth are watching everything, also in horror.

Ivan: What just happened?

Mulder: *factually, staring at the screen* She cut off his hands.

In the game, Musashi screams again, then stops and gazes at Maitreya as she speaks softly to him in Japanese. Then she swings the sword again at his head.

In the control room, Phoebe and the five men stare at the screen in horror. Frohike turns his head away in disgust.

SCENE 5

Autopsy bay. Scully is examining the body of Retro. There is a gaping wound in the center of his chest, bloody with spots of yellow paint. Scully takes off her latex gloves.

Scully: *into tape recorder* Preliminary external examination of deceased, a twenty-ish male, name listed only as "Retro," offers no additional clues as to actual cause of death.

She turns his arm. Autopsy wrist tag lists name as "Retro" #443-77-779.

Scully: *pause, she clicks the recorder on again* Scratch that. Cause of death is from a large entry wound at the sternum, resulting in trauma to the internal organs and blood loss. Wound is consistent with a high-velocity impact from a large projectile which passed through a three-ply Kevlar jacket. *pause, the recorder is turned on again* Scratch that. Wound is result of high-velocity impact from an unknown object, which even if it did enter the body left no damn trace evidence whatsoever-- no powder burns, no chemical signatures of any kind of explosive propellant ...

Mulder enters the room.

Mulder: No luck?

Scully crosses to the damaged Kevlar vest. They look at it. It has a yellow paint stained hole in the middle of it.

Scully: I thought I was on to something. You know, Mulder, this suit holds more than just exploding paint cells. It measures the player's vital signs from the heart rate to the extant body chemistry and then sends that information back to the computer. Then when a player is shot a battery pack sends a 12-volt jolt that keeps him from getting up until the game is over.

Mulder: Virtual death.

Scully: Yeah, well, if only that were the case.

Mulder: Yeah.

Scully: I thought at first that maybe the uh, suit had malfunctioned, that one of the charges had blown inward but, unfortunately, that wasn't the case either.

Mulder has been looking at the vest. He holds it up against his own chest and looks playfully at Scully.

Mulder: I've got a birthday coming up. You have to admit, though, Scully, this is a pretty amazing piece of technology.

Scully: Yeah, wasted on a stupid game.

Mulder: Stupid?

Scully: Dressing up like high-tech warriors to play a futuristic version of Cowboys and Indians? What kind of moron gets his ya-yas out like that?

Mulder grins and points proudly at himself.

Scully: Mulder, what - what purpose does this game serve except to add to a culture of violence in a country that's already out of control?

Mulder: Who says it adds to it?

Scully: You think that taking up weapons and creating gratuitous virtual mayhem has any redeeming value whatsoever? I mean, that the testosterone frenzy that it creates stops when the game does?

Mulder: Well, that's rather sexist, isn't it?

Scully gives him a look. She is smiling, though.

Mulder: I mean, maybe the game provides an outlet for certain impulses, that it fills a void in our genetic makeup that the more civilizing effects of society failed to provide for.

Scully: Well, that must be why men feel the great need to blast the crap out of stuff.

Mulder: Well, testosterone frenzy or no the only suspect we have in this man's murder is a woman.

He holds out the picture of Maitreya.

Scully: Yeah, I've seen it. A computer-animated woman, Mulder, with a computer-animated weapon.

Mulder: A flintlock pistol-- which would leave a very large entry wound.

Scully: Pictures don't kill people, Mulder, guns kill people.

Coroner wheels in another sheet covered gurney.

Mulder: As do swords.

Under the sheet is the dismembered body of Daryl Musashi. The CIA will not be pleased.

Mulder: The world-renowned Daryl Musashi.

Mulder's phone rings. He answers it.

Mulder: *on phone* Mulder. ... You're kidding. Thanks. *hangs up* L.A. Sheriff's department just picked up a female suspect for the murders.

SCENE 6 - L.A. COUNTY - SHERIFF'S DEPARTMENT

Testosterone frenzy. Every available male officer in the department is standing outside the interrogation room where the woman is being held. Detective Lacoer comes out of the room and bites his knuckle junior-high boy fashion. The other officers cheer him on.

Officers: Who's the man? Who's the man? You're the man. You're the man with the badge.

Mulder and Scully make their way through the OfficerS, Scully leading. She is not pleased.

Scully: You get the feeling these men have something better to do?

The OfficerS are laughing. Mulder and Scully reach Detective Lacoer.

Detective Lacoer: We picked her up outside of a strip club in Reseda. Fits your description to a tee.

Scully: Was she read her rights?

Detective Lacoer: About 500 times.

Officers chuckle. Scully enters the interrogation room. A very attractive, scantily dressed woman is sitting in a chair with her legs crossed. As Mulder follows Scully into the room he bites his knuckle for the benefit of the Officers. They approve. Scully faces the woman. Mulder shuts the door and closes the blind.

Scully: For the record, can you state your name, please?

The woman looks just like the woman in the game, Maitreya. She is wearing a silver metallic halter-top/miniskirt outfit with chains. Scully is unaffected. Mulder maintains a rather silly grin throughout the interrogation.

Jade Blue Afterglow: For the record again, my name is Jade Blue Afterglow. I reside...

Scully: *interrupting* I'm sorry. Your real name?

Jade Blue Afterglow: That is my real name. What were you expecting? Mildred?

Scully: No.

Jade Blue Afterglow: I sure seem to be upsetting a lot of people around here.

Scully: Well, you're not upsetting me, Miss, uh...

Mulder: *helpfully* Afterglow.

Scully glances at him.

Jade Blue Afterglow: I sure upset the man running the metal detector.

She uncrosses and crosses her legs Basic Instinct-style, the camera angle shooting from the floor up. Mulder smiles and looks away. Scully sighs.

Scully: You say that you have no knowledge of Ivan Martinez or a company known as First Person Shooter or F.P.S.?

Jade Blue Afterglow: I meet a lot of men.

Scully: Would it surprise you to know that you have been placed at a crime scene in the offices of F.P.S.?

Jade Blue Afterglow: Let's just say it takes a whole lot to surprise me.

Scully: You might want to start telling the truth.

Jade Blue Afterglow: And what truth am I not telling you?

Mulder: That you murdered two men. One with a 14th century broadsword and the other with a flintlock pistol.

Jade Blue Afterglow: Oh. You must have had me confused with my sister-- Xena, Warrior Princess.

Mulder shows her the image of Maitreya. She looks at it with realization.

Mulder: Are you denying that this is you?

Jade Blue Afterglow: Now I get it.

Scully: What?

Jade Blue Afterglow: The medical imaging place in Culver City. I got paid to let them do this body-scan thing.

Scully: They paid you to scan your body?

Jade Blue Afterglow: You think that's the strangest thing I've been paid to do?

Mulder: We're very sorry, Miss Afterglow but, um... We're sorry. You're... You're free to go.

Jade Blue Afterglow gets up, picks up her coat and "sways" out of the room, passing the line of OfficerS. Mulder sits in the chair that she just vacated and sighs. He leans to his right to get a better view of Jade Blue Afterglow as she leaves, but Scully faces him and leans to her left, blocking his view. Very cute. He gives up.

Mulder: I don't know about you, Scully, but I am feeling the great need to blast the crap out of something.

Scully smiles knowingly at him.

SCENE 7 - FPS CORPORATE HEADQUARTERS - 5:42 AM

Control room at FPS. Another poster of the Geeks. The lights are off as Mulder and Scully enter.

Scully: Hello.

Mulder: Anybody here?

They almost leave, then Scully walks over to where Phoebe is asleep on the floor. Mulder tries the light switch. It doesn't work.

Scully: Phoebe? Hey, you okay?

Phoebe: Oh. I must've fell asleep. I... I was just going to take a nap. I've been up for 70 hours straight, analyzing code, trying to fix the game.

Scully: Where is everybody? Where's Ivan?

Phoebe: Um, he's with the money guys. They're all freaking.

Scully: Well, we need to talk to him right away about a woman named Jade Blue Afterglow. He scanned her body and he created a character out of her. He put her in the game.

Mulder notices the Lone Gunmen on a monitor standing in the game pace.

Mulder: What are they doing?

Phoebe: Oh...

Mulder: The Lone Gunmen are on the floor.

Phoebe: Yeah, Langly and I wrote a software patch. We're going to run a rez-up test on the game.

Scully: What for?

Phoebe: To bypass the problem.

On the monitor, they watch as the scene shifts from blank white room, to the game street scene.

Scully: Hey...

Mulder: What just happened?

Phoebe: Oh, I don't know.

Mulder: They're in the game.

In the game, the Lone Gunmen are panicking.

Lone Gunmen: *on the monitor* Hey! What's going on?! Phoebe, are you paying attention? We're not ready yet! Who's running the program? What the hell's going on? Phoebe? Come on.

Phoebe: I don't believe this. The program's running itself. This can't be happening.

Phoebe is typing. Sound of gunfire. The Gunmen run for cover.

Scully: Somebody's shooting at them.

Phoebe: This was supposed to be background only. There wasn't supposed to be any gameplay.

Mulder: They need help.

Mulder walks out of the room. Scully watches him.

Scully: Mulder?

Cut to Game entry room.

CLOSED CAPTIONING: T-minus 10 seconds to engagement.

Computerized Voice: 9 ... 8 ... 7 ... 6 ... 5 ... 4 ... 3 ... 2 ... 1 ... Engage.

Camera pans up to show Mulder in full combat gear. Including large cod-piece and sleeveless shirt and big gun and dark sunglasses. He is holding a very large blaster. His arms are very nice.

Mulder: Bring it on.

The gate slides up and Mulder joins the Gunmen behind one of the barricades. Byers has a yellow paint blotch on his chest.

Mulder: You guys okay?

Frohike: We've been better.

Langly: Byers's been hit.

Byers: I'm okay. *he winces as a jolt of electricity hits him* It's a flesh wound.

Frohike: It's her. She's out there. She nailed Byers with that flintlock.

Mulder: Okay, on the count of three I'm going to lay down some cover for us. Ready? One... Two... Three.

Mulder fires a cover of "bullets" as the Gunmen run to the safety of the entry hatch.

Frohike: Mulder!

Mulder fires another volley.

Langly: Get in the module!

Maitreya, wearing a black bodysuit, runs across the game area and into the lower area. Mulder watches her, then follows her.

In the control room, Scully and Phoebe are watching.

Phoebe: What is he doing?

Scully: *exasperated* He's getting his ya-yas out.

Scully heads for the game area.

Frohike: Mulder!

Langly: It's suicide!

Mulder runs into the area where the two previous victims found Maitreya. She is waiting for him, lazily swinging her broadsword. He aims his rifle at her. She holds her sword in both hands above her head.

Mulder: Put the sword down.

Maitreya swings the sword in a slow circle. As she does, her body disappears, then the sword does. She reappears behind him. He turns just as she swings. We hear a rapid volley of gunshots. The Gunmen listen.

Frohike: Mulder?

Gunfire stops. The Gunmen run for the area where Mulder disappeared. Halfway there, the image of the game digitizes, then goes to the plain room. Gunfire stops.

Phoebe: Oh, no.

Scully enters the game area.

Scully: Where's Mulder?

No answer. Scully looks around. She is worried.

Scully comes down the stairs into the gaming area.

Scully: I said, where's Mulder? Maybe you guys didn't hear me. Come on, guys. Where is he?

Langly: We don't know. He just took off after her.

Scully: I saw what he did. But where did he go?

Frohike: He went into the building.

Byers: He was firing his weapon.

Scully: I saw where he went. I want to know where he is. Is there a door? Or an exit? Or some kind of passageway that he could have used?

Langly: Just the one you came in.

Frohike: He should be right here.

Byers: It's impossible. It's a digital environment. It's just a game.

Scully wipes a bit of yellow paint off of Byers' chest.

Scully: Yeah. Easy for you to say.

Phoebe enters the room.

Phoebe: Agent Scully. I found him.

Cut to

The control room. We see an fourth player's digital readout.

Phoebe: This monitors everyone playing the game. There-- player four. It's his telemetry.

Scully: What do you mean?

Phoebe: Player four-- that's him.

Byers: On the monitor.

Frohike: Right there.

Scully: Where?

Phoebe: That's Mulder.

Byers: He's alive.

Frohike: Those are his vitals.

Langly: He's still in the game.

Scully: Yes, but where's the game?

No one has an answer.

Cut to

In the game, Mulder comes to on the ground. He is alone. He throws off his broken headset, gets up, looks at the sword imbedded in the wall next to him, then goes out into the main area, gun at the ready.

Mulder: Frohike?! Langly?! Byers?!

Maitreya appears at the end of the street. She begins back-flipping toward him ala Blade Runner. At the last minute, Mulder fires at her. She flips over him and disappears. Mulder looks around.

Cut to

In the control room, the GunmenN are working on the computer. Phoebe approaches them nervously.

Langly: I think that's it.

Phoebe: What are you doing?

Frohike: We're rerouting the circuitry.

Langly: Making a kill switch so we can shut down the game.

Phoebe: Don't touch that. It won't work. There's no way to do that.

Ivan enters the room, gazing adoringly at Scully.

Ivan: We are back in business. Baby... You are dope.

Scully: What?

Ivan: We were toast. I felt the flames licking my ass. Then the bankers saw the letters on the autopsy: F-B-I. Cause of death: Unknown. *chuckles* You fixed our problems. The game's going to ship and we're going to be counting Franklins.

Scully: Yeah, and you're going to be counting teeth.

Scully advances threateningly toward Ivan. The Gunmen stop her.

Byers: Her partner's lost in the game.

Ivan: Lost?

Scully: The game has disappeared.

Ivan: What are you talking about?

Scully: Jade Blue Afterglow-- does that ring a bell?

Phoebe looks uncomfortable.

Ivan: Jade Blue Afterglow?

Scully: Oh, you'd remember her.

Phoebe, in tears, has run out of the room. Scully follows her.

Scully: Hey. Phoebe.

Phoebe: I don't know how it happened.

Scully: You knew about her? Then it was you. You scanned that woman's body.

Phoebe: Into my computer. She was my creation. She was mine.

Scully: But why?

Phoebe: You don't know what it's like-- day in and day out choking in a haze of rampant testosterone.

Scully: I wouldn't be so sure.

Phoebe: I mean, she was all I had to keep me sane. My only way to strike back as a woman. She was my goddess. Everything I can never be.

Scully: But, Phoebe, she is still a killer. I can't explain it, but she is. And you put her in that game.

Phoebe: No, I didn't. I was creating my own game in my own computer. It was totally secret. I never told anyone. But somehow she jumped programs and she's feeding off the male aggression. It's making her stronger and stronger. I need your help. You're the only one who can understand.

Scully: You've got to destroy her, Phoebe.

Phoebe: I don't know how.

Scully: Well, there's got to be some way. There's got to be some vulnerability or a weakness somewhere.

Phoebe: She has no weakness anymore.

Cut to

In the game, Mulder bangs on the door to the entry room.

Mulder: Hey!

He turns. Maitreya approaches Mulder. He looks down at his gun. The digital display flashes "No Ammo". He lowers the gun and smiles charmingly at Maitreya.

Mulder: I bet you think you're going to kick my butt up and down the block.

Maitreya kicks his gun out of his hands.

Mulder: Okay.

She kicks him in the head.

Cut to

Control room. Scully rejoins the Gunmen and Ivan.

Scully: Her name is Maitreya.

Ivan: Maitreya?

Scully: She's input herself into the game. We have to download her.

Byers: We can't even get on-line. The system's been hijacked.

Langly: The program won't respond.

Frohike is looking at the computer readout for Mulder.

Scully: Frohike, what's wrong? What is that?

Frohike: Mulder's vitals are wiggly.

Scully: What?

Frohike: They're all over the map.

Phoebe enters. Ivan advances toward her.

Ivan: This is your fault. You put her here.

Scully steps between Ivan and Phoebe.

Scully: Hey. No fair picking on a girl.

Cut to The game. Maitreya kicks Mulder in the head. He is bleeding. As she goes for him again, Mulder grabs her foot and throws her to the ground. She has an almost satisfied look on her face. Meanwhile, Mulder runs back to the lower level where he first met her. He pulls the broadsword out of the wall then The scene shifts, and he is now standing in an Old West ghost town, complete with rolling tumble weeds.

Cut to Control room. Langly gets the computer to respond.

Langly: We're back on-line.

Monitor shows static.

Scully: There's no picture.

Phoebe: No. We're just in rez up.

Ivan: No, there's something wrong.
Old West scene shows on the monitor.

Scully: That's not the game.

Phoebe: Yes, it is. It's level two.

Byers: How did that happen?

Scully: Where's Mulder?

Langly: Mulder's in level one.

Different view of the scene shows Mulder standing in the middle of the street.

Frohike: No, he's right there.

Scully: Shut the game down.

Ivan: No, no, no, no. I can't.

Scully: Well, just turn it off!

Byers: Power down, Langly.

Langly tries to enter the command.

Langly: The computer's not responding.

Scully: Look! We have to get him out of there!

Frohike: Yeah, and quick.

On the monitor, we see Maitreya, now wearing chaps and a halter and carrying pistols. She is walking up behind Mulder. Scully is very concerned.

Cut to In the game. Mulder turns to see Maitreya approaching. He raises his sword.

Mulder: Whoa! Stop right there!

Maitreya whips out the pistols. Mulder drops his sword to the ground.

Mulder: That's not really fair, is it?

Maitreya replicates. There are now five of her.

Mulder: Well, that's just cheating.

Behind him, the entry door slides open. Camera pans up Scully's body. She is now in full game combat gear and carrying a rifle almost as big as she is. Mulder stares at her in awe and maybe something else. Maitreya looks a little nervous. Scully does not look nervous. Scully runs out of the entry room and stands behind the metal barricade. All the MaitreyaS begin firing at Scully. Scully returns fire with her laser blaster. Mulder hits the dirt. One after the other, the MaitreyaS spin and disappear as Scully destroys them.

Cut to Control room. The Gunmen and Ivan and Phoebe are watching the scene on the monitor.

Frohike: Go, girl!

Byers: Oh... Scully's on fire!

Langly: The bloodthirst is unquenchable.

Frohike: Are you witnessing this?

Ivan: Oh, yeah.

Byers: Scully's in the zone.

Ivan: Clearly.

Langly: What's wrong?

Phoebe: This is level two. It only gets harder.

Ivan: No one's ever beaten level two.

Cut to In the game. Mulder stands up as Scully runs forward to join him.

Scully: You okay?

Mulder: Ask me if I'm humiliated.

They both look back at the sound of the entry room door sliding shut. They run for it. Mulder slides the sword under it just as it closes. A few feet away, another armed Maitreya dressed in black appears. Scully faces her as Mulder tries to pry the door open.

Scully: Mulder!

Mulder looks up as seven more MaitreyaS appear. He ducks down and keeps trying to pry open the door as Scully answers the Maitreyas' gunfire. She is blowing them away. As they die, they spin like penny arcade figures.

Cut to Control room. They are still watching Mulder and Scully's progress.

Byers: This is nuts.

Frohike: They'll never make it.

Langly: How do you kill something that won't die?

Phoebe takes over the keyboard.

Phoebe: Try and stop me, Ivan.

Ivan: My whole life is in this game.

Frohike: What are you trying to do?

Phoebe: Stay out of this.

Ivan: She's gonna destroy it!

Phoebe: It's the only way to save them.

Ivan, Phoebe, and Frohike are fighting for the keyboard.

Frohike: Let it go! Both of you!

Langly: You can save them?

Phoebe: There's a kill command.

Ivan: It kills the whole game.

Byers: You knew about this?

Ivan: She knew about it, too.

Frohike: You said it wouldn't work.

Ivan: She was trying to save her creation; her Goddess.

Phoebe: Well, you don't care who dies as long as your game survives.

Byers: Our friends are in there.

Langly: And we're not going to let them die.

Fight resumes for the keyboard.

Cut to In the game. Mulder keeps trying to pry open the door. Scully kills off the last of the MaitreyaS. Gunfire stops. Then a WWII tank appears with a Maitreya dressed as a soldier straddling the gun barrel.

Scully: Mulder?

Scully blows up the tank. Another appears.

Cut to Control room. Frohike gets the keyboard.

Frohike: Give me that! This is out of your hands now.

Byers: We have to shut down the program.

Langly: You're the only ones that can do it.

Phoebe and Ivan stare at each other.

Byers: They can't keep this up.

Langly: Scully's running out of ammo.

Sound of gunfire continues on the monitor. Ivan shakes his head, pleading with Phoebe.

Frohike: What's the command?

Ivan: Don't do it, Phoebe. I'm so close.

Cut to In the game, Scully destroys another tank. Another appears.

Cut to Control room.

Byers: The command.

Langly: Give it to him.

Pause. Phoebe looks sadly at Ivan. He shakes his head.

Phoebe: Shift-alt-bloodbath.

Frohike rapidly types it in. Sound of gunfire stops. The game imaging goes to static, then stops. Ivan stares at the monitors in horror. Sad piano music. The Gunmen and Phoebe enter the playing area. It is empty.

Byers: Oh, my God.

CLOSED CAPTIONING: What have we done?

Langly: We've killed the game and Mulder and Scully along with it.

Phoebe: Over here!

Phoebe finds the discarded laser rifle in front of the entry doors. She runs to it along with the Gunmen.

Phoebe: Scully!

Gunmen: Mulder! Mulder! Scully!

Phoebe and the Gunmen manually raise the entry doors. Mulder and Scully, exhausted, are lying on their backs. They both have yellow paint marks on their chests and Scully's hair is very floofy. They sit up. Mulder smiles.

Mulder: happily That's entertainment!

Scully glances at him. In slow motion, the Gunmen help Mulder and Scully up and together they walk out of the area under the monologue, which according to the closed captioning, originally belonged to Scully. Scully arches her neck tiredly. Mulder takes off his glasses.

Mulder: We came, we saw, we conquered. And if the taste of victory is sweet, the taste of virtual victory is not Sweet 'N Low, nor the bullets made of sugar. Maybe out past where the imagination ends our true natures lie, waiting to be confronted on their own terms. Out where the intellect is at war with the primitive brain in the hostile territory of the digital world where laws are silent and rules disappear in the midst of arms. Born in anarchy with an unquenchable bloodthirst we shudder to think what might rise up from the darkness.

In the control room, a depressed Ivan is slumped over a desk. One of the monitors is active however. A screen appears - "Data Acquisition." He looks up and smiles in amazement at the image of a new digital character that has appeared. She is wearing Maitreya's leather thong outfit and has short red hair. She points her gun at the screen, and the camera pans around her. Why yes, it is Digital!Scully! Ivan chuckles and spins his chair. He is very, very, pleased.

THE END

Theef

Written by **Vince Gilligan, John Shibana and Frank Spotnitz** Directed by **Kim Manners** Originally aired 12/3/00

Main Cast - David Duchovny and Gillian Anderson

Guest Cast - Sage Allen *Landlady*, Aaron Braxton *Radiology Technician*, Tom Dahlgren *Dr. Irving Thalbro*, Billy Drago *Oral Peattie*, Pamela Gordon *Proprietor*, Cara Jedell *Lucy Wider*, Dylan Krussman *Medical Student*, Kate McNeill *Nan Wieder*, James Morrison *Dr. Robert Wieder*, Leah Sanders *First Reporter*, Michael Sidney *Security Guard*, Matthew Sutherland *Records Clerk*, Mark Thompson *John Gilnitz*

Tagline - "The Truth is Out There" *Mulder and Scully suspect that hexcraft is the source of threat against a doctor's family.*

SCENE 1 - MARIN COUNTY, CALIFORNIA

Late evening. A very nice mansion, huge staircase and chandelier in the entry hall. Dr. Robert Wieder and his family, are returning from an awards banquet. They are formally dressed and very playful and happy, but also tired from the night's activities. Dr. Wieder is about 50. He is warm and charming.

Dr. Wieder: Jell-o salad with little pear chunks. It's the Wednesday special at the hospital cafeteria. I can't escape it.

Nan Wieder is a lovely, gracious woman. She looks about 40. She teases her husband affectionately.

Mrs. Wieder: Listen to you. That didn't stop you from eating my dessert.

Dr. Wieder: Well, all right, the profiteroles weren't bad.

Dr. Wieder resets the house alarm.

Dr. Wieder: You didn't want me to starve, did you?

His daughter, Lucy, enters. She looks about twenty. She is carrying a large, heavy engraved glass award.

Lucy: He ate mine, too. Daddy, why don't you take this before my arm falls off?

Dr. Wieder: Thanks, honey.

He takes it from her and mock groans at the weight.

Dr. Wieder: Oh.

Irving, Mrs. Wieder's father, follows them into the house. He is holding a camera. He holds it up.

Irving: Everybody... One last shot.

The other three reluctantly pose at the bottom of the staircase.

Mrs. Wieder: Oh, Dad, do you think we could draw the line at 600 photographs?

Irving: 601. Quit griping. And hold up that eyesore, Robert. God knows when you're going to win another one.

Irving sets the camera on a table and begins focusing.

Dr. Wieder: Irv, you want to think about staying the night? It's awful late to head back to the city.

Irving: *smiling* What, I get to stay at the home of the Bay Area Doctor of the Year? It's a deal.

Irving sets the timer on the camera and goes to stand behind the others. He rests his arm proudly on Dr. Wieder's back.

Irving: Proud of you, Robert. *indicating the award* Up, hold it up. Say, "cheese."

The camera takes the picture.

Later, DR. and Mrs. Wieder are getting into bed. Mrs. Wieder is reading the awayd.

Mrs. Wieder: "Presented to Dr. Robert Wieder, M.D. For the great wisdom skill and compassion he exhibits in the practice of medicine." *she kisses his head* Going to look awfully nice in your office. What are you thinking?

Dr. Wieder: How this is just the cherry on top. How lucky I am.

They gaze lovingly at each other. They kiss and he sets the award on the nightstand.

Cut to Guest room. Irving is getting ready for bed. He turns the sheets down and is surprised to see a small human shape made out of dirt on the sheet. He brushes at the dirt, smearing the figure. He turns in shock to the Man standing behind him. The Man is tall, stringy graying hair, and disturbing eyes. He is not here to read Irving a bedtime story.

Cut to Later that evening. DR. and MRS Wieder are asleep. They are wakened by a beep from the alarm panel in their room. Dr. Wieder gets up to check it. The motion sensor in zone 1 has been activated.

Mrs. Wieder: What is it?

Dr. Wieder: The downstairs motion sensor.

Mrs. Wieder: You think Dad tripped the alarm?

Dr. Wieder: The alarm hasn't been tripped. You got me. I'm going to check it out.

He goes downstairs and sees Irving at the bottom of the staircase.

Dr. Wieder: Irv? Irving? Is everything all right?

He reaches out and touches Irving's shoulder. Irving rotates toward him. We now see that he is hanging by the neck from the ornate chandelier two stories above. Dr. Wieder stumbles back in horror. He pushes the alarm panel panic button, then stares at the wall behind Irving's body. Crudely written in what looks like blood is the word "TheeF."

Opening Credits.

SCENE 2

Mulder and Scully are in the house looking at the crime scene. Mulder is looking at the word on the wall. Scully, in black, walks up behind him.

Mulder: What do you think, Scully, is this a name, possibly? Or a code, or an anagram?

Scully: "T-h-e-e-f." I assume it's supposed to be t-h-I-e-f-- "thief."

Mulder: Insert your own Dan Quayle joke here.

Scully gives him a small smile.

Mulder: Lousy spelling aside, what do you think it refers to? Who's the thief?

Scully: Well, that's certainly one question. I've got many.

Mulder: "Mulder, why are we here?"

Scully: To be fair, I might have used the words "Mulder, how is this an X-File?"

Mulder: You see that, Scully, you always keep me guessing.

He smiles, clicks his tongue, and walks over to the end of the cable still suspended from the chandelier. The body has already been removed.

Mulder: This is Dr. Irving Thalbro, age 66. Found hanged with his throat cut. His family tucked away and in bed not 40 feet from here didn't see or hear anything.

Scully: Which would certainly shine the light of suspicion on them.

Mulder: Except they're the ones that called it in and there's no evidence whatsoever to link them to the crime.

Scully: Which is why the police are rightly wondering if Dr. Thalbro killed himself.

Mulder: *standing behind her, pointing to the word on the wall* Except who, then, did this? Blood pattern doesn't indicate that the good doctor did it, who I am assuming could read and write above a fourth-grade level.

Scully: I'll admit, Mulder this is not an open and shut case. But, uh ... *whispering back over her shoulder* ... it doesn't make it an X-File.

Mulder: *whispering mysteriously back at her* Oh, there is one detail that does.

He heads upstairs. She follows.

Cut to Mulder and Scully in the guest room that Irving used. Mulder shows Scully the smeared dirt on the bed. She has her hands on her hips.

Mulder: This.

Scully: Dirt?

Mulder: Dirt. It's a very powerful component of hexcraft. As well as the pattern in which it was originally arranged. Check this out.

They use his flashlight to look closely at the smeared shape.

Mulder: Looks like a human form.

Scully: *sighs* Hexcraft, as in, uh, putting a curse on someone? Murdering them magically?

Mulder begins putting some of the dirt into an evidence bag.

Mulder: Yeah, that's what it looks like to me. Now, I know what you're going to say, Scully.

Scully: No, hexcraft. I mean, I'll buy that as the intent here. It certainly jibes with the evidence. I say we talk to the family.

Scully walks to the door, then looks over her shoulder at a stunned Mulder who is still kneeling next to the bed.

Scully: I'll always keep you guessing.

Mulder chuckles.

Cut to Mulder and Scully are interviewing Dr. Wieder. Mrs. Wieder and Lucy are sitting together on the couch. All three are still very upset.

Dr. Wieder: It was probably the greatest night of my life. Until...

Scully: Sir, can you think of any enemies that your father-in-law might have made? Maybe inadvertently through his medical practice or a business dealing, perhaps?

Dr. Wieder: Everybody loved Irving. Everyone who knew him. He was... *voice breaking, looks at his wife* No. I can't conceive of it.

Mulder: Dr. Wieder, do you have any enemies?

Dr. Wieder looks up in shock.

Mulder: I'm sorry, I have to ask. There was a message left behind. If it doesn't refer to your father-in-law, it may refer to you.

Lucy: *crying* "Theef?" Are you asking if my Dad's a thief? He saves people's lives. He's a good man.

Mrs. Wieder holds her.

Dr. Wieder: Honey...

He turns back to Mulder and Scully.

Dr. Wieder: If I have any enemies I don't know them.

SCENE 3 - FOSTER CITY, CALIFORNIA

Old run down house with a sign out front advertising "Rooms for Rent. 555-5208?" Inside, the Landlady, 50ish, a bit overweight, is pushing a carpet sweeper. She keeps one hand on her lower back and has a slightly pained grimace. The television is on.

Female Reporter ON TV: ..at the home of his son-in-law. Dr. Robert Wieder, Dr. Irving Thalbro was found hanged at 1:48 this morning. Though details are sketchy, it's my understanding that police are treating the case as a murder. This is due in part to clues or evidence left at the scene according to spokesman Dan Merkin who will only characterize them as bizarre or ritualistic. Though Dr. Thalbro's family was in the house at the time of his death, they apparently are not...

The Landlady sniffs the air and goes to one of the doors in the hall. She knocks.

Landlady: Hello? Mr. Peattie?

Under the door, she sees the shadow of someone standing in the room.

Landlady: Mr. Peattie, I know you're in there. Are you cooking? You aren't supposed to be cooking.

The Man from the teaser, Oral Peattie, opens the door a crack.

Landlady: You aren't supposed to be cooking.

Peattie has a thick southern mountain accent.

Peattie: That smell like something you want to eat?

Landlady: Well, what is it, then?

Peattie: Medicine.

Landlady: Oh, all right, uh... just so long as you're not cooking.

Peattie: Seems like you could use yourself a poultice for your back. Old Peattie fix you right up. Be ready later.

He closes the door. In his room, the camera pans across assorted containers holding various liquids and herbs. Peattie is muttering under his breath as he stitches together a small, crudely shaped cloth doll figure. Another doll figure lies completed on the table and another dangles nearby from a string tied around it's neck.

SCENE 4

A car pulls up in front of the Marin County Morgue. MC Morgue. Mulder joins Scully where she is examining part of Irving's brain in the microscope.

Mulder: Hey, Scully.

Scully: Uh-huh.

Mulder: This dirt we found? Gas chromatograph shows pronounced spikes of methane and sulphur compounds - the signature of decay. It's graveyard dirt. Also known as conjure dust. It's one of the most powerful hexing elements whether for good or evil, not the kind of stuff you want to be on the wrong end of.

Scully: Uh-huh.

Mulder: *suggestively* Go ahead, Scully, keep me guessing.

Scully: *finally looking up at him* Kuru.

Mulder: *laughing* The, the, the, uh... the disease that New Guinea tribesmen get?

Scully: From eating the brains of their relatives.

Mulder: And I thought my grandpa slurping his soup was bad.

Scully: Practically speaking, Mulder, Kuru doesn't even exist anymore. Not in New Guinea and certainly not in the U.S. But this man's cerebellum and his striatum clearly show signs of it, Mulder. I mean, these... these amyloid plaques? His brain is riddled with them.

Mulder: Kuru makes you crazy, right?

Scully: Yeah, stark raving, among other things but in this case, stark raving mad enough to slit his own throat and hang himself.

Mulder shakes his head dismissively.

Scully: Mulder, that's what his autopsy shows. From the wound pattern to the blood spray... this man did it to himself, there's no question.

Mulder: Unless... it was inflicted upon him. The graveyard dirt, the hex. He was given this disease so that he would kill himself.

Scully considers it.

SCENE 5 - 9:17 PM

Wieder house. Mrs. Wieder is upstairs in her nightgown. She notices a picture frame askew on the wall. The picture is missing. She takes it off the wall and looks at it. Dr. Wieder calls to her from downstairs.

Dr. Wieder: Nan? Honey?

Mrs. Wieder: Robert? Look at this.

As she goes downstairs with the frame, we see Peattie hiding in one of the upstairs rooms, watching her. He is holding the missing picture.

Mrs. Wieder: Who would've taken that?

Dr. Wieder: The police probably. Could be they needed it as evidence.

Dr. Wieder seems unconcerned. Mrs. Wieder is nervous.

Cut to Another part of the house. Peattie has cut out Mrs. Wieder's face from the picture and is tucking it inside one of the doll figures that he made. He puts what looks like a strand of blonde hair that he was holding in his mouth inside the doll also. He hears the Weieders entering their bedroom.

Mrs. Wieder: That's not what I'm afraid of.

Dr. Wieder: Then you have nothing to worry about. ... a good night's sleep.

Mrs. Wieder: I'm telling you, I'm scared. I can't stay here, Robert. I can't live in this house anymore. Lucy can't. Not after what's happened here. And now this picture of us is missing.

Dr. Wieder: It'll turn up.

Mrs. Wieder: No. Doesn't make any sense. Nothing that's happened here makes any sense.

Dr. Wieder: *comforting her* It does. Nan... listen to me. Your Dad was ill. He had a kind of progressive dementia. That's what the FBI autopsy showed. I reviewed their findings, and I have to agree. Honey... we will get through this.

Dr. Wieder goes to the bed and turns down the sheets on her side of the bed. Another dirt figure is on the bed. Dr. Wieder stares at it, then turns just as Mrs. Wieder collapses on the floor and begins convulsing. He runs to her.

Dr. Wieder: Oh, my God! Nan? Honey?

Mrs. Wieder's face and neck suddenly break out in black hives. She is having trouble breathing.

Dr. Wieder: Oh, my god. Nan!

Lucy comes to the bedroom door.

Lucy: Dad?

Dr. Wieder: Lucy, call 911.

Lucy is frozen in shock.

Dr. Wieder: Call 911!

Lucy runs to a phone.

Dr. Wieder: Nan!

Cut to

Outside the house, Peattie is sitting next to the steaming Jacuzzi next to the crystal blue pool. He holds the doll close to his lips as her mutters to it.

SCENE 6 - USF MEDICAL CENTER - SAN FRANCISCO, CALIFORNIA

Next morning. Dr. Wieder is standing next to Mrs. Wieder's bed. She is hooked up to monitors. Her skin is mottled, swollen. She is unconscious. Mulder opens the door.

Mulder: Dr. Wieder?

Dr. Wieder joins Mulder and Scully in the hall.

Scully: We understand you've made a diagnosis.

Dr. Wieder: Diffuse cutaneous leishmaniasis. Old world type.

Scully stares at him in surprise.

Mulder: I take it that's rare.

Scully: In San Francisco? It's unheard of. Maybe in... in Central Africa...

Mulder: Maybe the rarer, the better.

Dr. Wieder: What do you mean by that?

Mulder: Someone directed this to happen to your wife, just as someone directed what happened to your father-in-law.

Dr. Wieder: My enemy you were talking about. The one who thinks I'm a thief.

Dr. Wieder looks at Scully.

Dr. Wieder: Agent, you're a doctor. Explain to your partner that no one can "direct" a person to get sick.

Fortunately, Mulder saves her from having to answer that.

Mulder: The dirt you found in your bed drawn in the shape of a body. That's indicative of folk magic. That's what I believe is being used against you.

Dr. Wieder: Folk magic. You mean like Baba Yaga... Gypsies.

Mulder: I was actually thinking less Eastern and more Celtic.

Scully glances at him.

Mulder: Maybe... Scots-Irish or Appalachian, even.

Dr. Wieder: I'm supposed to take this seriously?

Scully: Sir, regardless of the particulars I think it's clear that there was an intruder in your home and I think it would be prudent for you to accept our protection and help us to identify this person.

Dr. Wieder: Prudent for me would be to continue treating my wife.

Mulder: If we don't stop who's causing this, your treatments won't matter.

Dr. Wieder: So... modern medicine, and all it encompasses-- artificial hearts, laser surgery gene therapy, to name a few-- all of that arrayed against a pile of magic dirt... and you tell me I'll lose.

Pause. Mulder and Scully look at each other.

Dr. Wieder: I have MRIs to look at.

Dr. Wieder leaves the hall.

Scully: Oh, yeah, Mulder, win him over.

Mulder: Oh, he will lose unless we can find a way to stop it.

Scully: What do you suggest?

Mulder: A second opinion.

Cut to MRI viewing room. Dr. Wieder is looking in shock at pictures of his wife's brain. All the images have the word "TheeF" visible on the brain. He turns at the sound of Peattie chuckling in the doorway.

Peattie: Truth always hurts, don't it, Doc?

Dr. Wieder: Who are you?

No answer.

Dr. Wieder: Is this you? You did this? What do you want from me?

Peattie: Oh, don't you be fretting none about that. I gettin' my nickel's worth. You're doing a fine job so far.

Dr. Wieder: What the hell are you talking about? What is this all about?

Peattie: Lynette Peattie. And don't you be saying you don't recollect her, uh-uh! No, no, no.

Dr. Wieder: Look, if I've done anything to upset you, I... It's no use trying to intimidate me if I don't know how I've offended you. Tell me! What makes me a thief?

Peattie: You be a smart man. I figure... you ponder it awhile, it gonna come to you.

Peattie rests his head against the door jamb, then leaves the room. Dr. Wieder hesitates a moment, then runs after him.

Dr. Wieder: Wait!

The hall is empty. Peattie is nowhere to be seen.

SCENE 7

Later. Dr. Wieder is with a hospital Records Clerk who is looking up files on Lynette Peattie for him.

Tech: No, no matter how I spell it, there's no Lynette Peattie.

Dr. Wieder: She's not in my patient file?

Tech: She's not in any doctor's patient file. No one by that name has ever been admitted to the hospital. You think you treated her?

Dr. Wieder: What about Jane Does?

The Tech pulls up the files dated "Dec 15, 1997; Mar 28 1999; Oct 7, 1999."

Tech: You treated three in the last two years.

Dr. Wieder: Pull the files, please.

Later, Dr. Wieder is looking at the files. One of them listing the time of death as 13:58, contains a plastic bag containing a small strip of fabric with crude lettering on it. "Flax-hair lamb. TheeF of mine heart." Dr. Wieder takes a deep breath.

SCENE 8

The rooming house. In his room Peattie is muttering over his shoulder as he works on another doll. Cut out pictures of Dr. Wieder and Lucy are lying on the table.

Peattie: You remember old Boon, I know you do. This mangy old ugly dog.. Smart! People-smart... and then some. Oh, he sure did love you. He crawled up under that house the very day you left... Wouldn't come out for nothin'. Not no ham bone, nothin'. He just knew that his life was over. You stole his heart, too. Oh, you shouldn't oughta left.

He hears footsteps approaching and goes to the door and opens it quickly, startling the Landlady.

Landlady: *nervously* Oh, you're there. I'm... wanted to thank you. That poultice... worked a miracle on my back. I was about to knock and... and ask if I could get a little more.

Peattie goes to a drawer near the door and refills the poultice and hands it to her.

Landlady: Whatever that is it sure is stinky.

Peattie: Stinky's good.

He closes the door.

SCENE 9 - VALAENCIA AND 10TH - SAN FRANCISCO, CALIFORNIA

Door opens into a mystic and herbal shop. A magical looking seal with a pentagram is on the floor near the door. Camera shows two pairs of feet entering, one male, one in very nice heels. Mulder and Scully stop at the seal, then both walk around it. Very funny.

Proprietier: Good afternoon. Can I help you?

Mulder: Yeah, we're looking for some alternative medical advice.

Proprietier: Oh, well, you've come to the right place. I get a lot of folks fed up with their HMOs. .

Scully: Well, actually, we're not here for us.

Mulder pulls out the evidence bag containing the dirt collected from the Wieder house. The Proprietier holds up her hand.

Proprietier: Whoa, Chief... back in your pocket.

Scully: It's dirt.

Proprietier: It's goofer dust is what it is. I don't know what your intentions are with that.

Scully: Goofer dust?

Mulder: Conjure dust... Goofer dust. How would you go about making somebody sick using that?

The Proprietier looks at them suspiciously. Mulder holds up his badge.

Mulder: We're investigating a murder. That's why I'm asking.

Proprietier: Oh... Speaking strictly in the academic sense you'd spread it on or near your victim to direct misfortune.

Mulder: So you could give them any illness you wanted? One that you chose specifically for them?

Proprietier: Oh... that's a lot trickier. It requires something special.

The Proprietier goes to another part of the store and gets out a packaged small red cloth doll figure. It is similar in size and shape to what Peattie makes, but these are machine made.

Scully: *skeptically* A voodoo doll.

Proprietier: No, they're called "poppets". Inside you place three thorns of a blood red rose, a strand of hair and a photo of your victim. Maybe other items as well. It depends on the operator. You sew it up, say your spell.

Mulder: How would you counteract one of these?

Proprieter: It depends on who you're dealing with. But if the person you're looking for is powerful enough to bring about a murder he's probably charmed.

Scully: Which would mean what?

Proprieter: It means just that. He's drawing on the energy of a charm. A source of magic power... It could be any item provided that it's very important to him. Something that holds great meaning for him and unless you can separate him from his charm, you're out of luck.

Scully looks up at Mulder who nods.

SCENE 10 - USF MEDICAL CENTER - 9:10 PM

Hospital break room. A Med Student is sitting at a table. Peattie is looking intently at the food vending machine. He stops the machine when he sees a bag of microwave popcorn.

Peattie: Poppin' corn.

Peattie tries to open the door to get the snack. The Med Student looks up, obviously thinking that this guy is weird.

Tech: You got to put the money in first.

Peattie puts money in the machine and gets the popcorn. He look at it suspiciously.

Peattie: Don't look like no poppin' corn to me.

Tech: Put it in the microwave... then you get your popcorn.

Peattie: Oh, microwave. I heard tell of such a thing. It's a true wonder.

Peattie puts the bag into the microwave and pushes the buttons to start it cooking.

Peattie: Radiation... comes from the heart of the atom. I think it be God's own glow.

He looks up at the window to the hall. Dr. Wieder and Lucy are passing.

Cut to DR Wieder leading his daughter, Lucy, into the MRI machine room. She is nervous.

Dr. Wieder: Honey, she's doing much better. Come see for yourself. You're going to be very happy, I promise.

The drug therapy I'm giving her is working wonders. Come on. Come see.

Lucy goes to her mother, Mrs. Wieder, who is lying on a table, ready to be put into the machine. She looks tired, but not too bad.

Lucy: Mom.

Mrs. Wieder: Hi, Sweetie.

Lucy: You look good.

Mrs. Wieder: Yeah, right. But I am definitely feeling better.

She looks up at her husband.

Mrs. Wieder: So how come I have to go through this thing again?

Dr. Wieder: Come on. This thing gives off about as much radiation as a dental x-ray. Nothing to worry about.

Mrs. Wieder: I know, still scares me. Wish me luck?

Lucy smiles.

Cut to In the break room, Peattie gets the steaming bag of popcorn out of the microwave. He glances over his shoulder to make sure the Med Student is not watching him. He takes a poppet out of his pocket and makes sure a picture of Mrs. Wieder is tucked inside. He places it inside the microwave and starts the machine.

Cut to MRI room. Mrs. Wieder is put into the machine and the hammering sound begins.

Cut to In the break room, the poppet continues "cooking" in the microwave.

Cut to MRI room. In the tube, Mrs. Wieder feels something wrong.

Cut to In the break room, the poppet begins to smoke inside the microwave.

Cut to In the MRI room, the Tech notices something wrong. Mrs. Wieder's feet are shaking violently.

Radiology Tech: Doctor!

Dr. Wieder: Switch it off. Switch it off!

The machine is turned off and Dr. Wieder runs and pulls his wife out of the machine. She is dead, burned to a crisp. Dr. Wieder touches her, then recoils from the heat of her burned skin. He stares speechlessly in horror at her dead body.

Cut to In the break room, Peattie removes the smoking poppet from the microwave and looks at the picture. The picture is unharmed.

Peattie: All done.

SCENE 11

In his house, Dr. Wieder is staring at the last picture taken of his family. He is crying. Mulder and Scully stand next to him.

Dr. Wieder: How could somebody orchestrate all of this?

Scully: You believe that your wife was murdered?

Dr. Wieder: It was no accident. There was no malfunction of the machine. Yes, I believe she was murdered.

Mulder: And you still have no idea why?

Dr. Wieder doesn't answer. Mulder pulls out a picture of Mrs. Wieder's burned corpse. The word "TheeF" is branded into the chest.

Mulder: The pathologist found this branded into your wife's chest.

Scully: Sir, we can't help you if you withhold information from us.

After a pause, Dr. Wieder gets up and begins pacing.

Dr. Wieder: A man came to see me yesterday. My age, older, maybe. Tall. He mentioned someone named Lynette Peattie. I didn't know who she was at first. Turns out she was a Jane Doe I treated last October. She was in a bus rollover. Came in amid a wave of victims. She was the worst off. I could barely put fluids in fast enough to keep up with the blood loss. *his voice cracks* We were rushing around, triaging people. Everybody knew she was dying. Was only a matter of time. And she was in agony.

Listening to this is painful for Scully. Dr. Wieder gets the chart on the girl.

Dr. Wieder: This was my course of treatment.

He hands Scully the chart. The girl was in bad shape. It indicates that 25 ccs of Morphine was administered.

Scully: You gave her morphine. Lots of it.

Dr. Wieder: I pushed it myself. She kept screaming... and her heart rate kept climbing. So... I kept pushing.

Mulder and Scully look at him sympathetically.

Dr. Wieder: I took maybe the last 20 minutes of her life. It was a fair trade to make for the pain.

Mulder: Her father doesn't agree.

Scully: What makes you think it's her father?

Mulder: He thinks you robbed him of his family, and that's why he's systematically robbing you of yours.

Dr. Wieder: What am I supposed to do? My... my daughter Lucy.

Mulder: You don't do anything. You let us find a way to protect you.

Dr. Wieder: How?

Mulder: I have an idea where to start.

SCENE 12 - MUNICIPAL CEMETERY - OAKLAND, CALIFORNIA

This has to be the most depressing graveyard in North America. A small patch of land surrounded by interstate contains several dozen simple graves. A backhoe is working to excavate one of the graves. Mulder and Scully are both carrying umbrellas as they walk to the scene. Her umbrella fits completely under his. Adorable image.

Scully: If Lynette Peattie was Carlos the Jackal I would've had an easier time tracking her down. There's no birth certificate, no social security number, nothing.

Mulder: Better known to the world as "Jane Doe 6149."

Scully: Her name shows up once in the records of a Vista inoculation program-- 1981. The Allegheny mountains of West Virginia.

Mulder: Deepest Appalachia.

Scully: That's when her father, one Oral Peattie refused to allow her to be inoculated against polio. But there's no address for him. There's no record of him whatsoever. So, Mulder, why are we exhuming this girl?

Mulder: Well, I'm thinking of her dear old backwoods Dad and where he gets all his graveyard dirt.

Scully: Here? His daughter's grave?

Mulder: The cultists we spoke to said that the person casting these magic spells was charmed. That he had a source of power that was very meaningful to him and he kept it close by.

Scully: Lynette Peattie's body.

Mulder: That's my guess. So as long as her body remains here resting in peace in the Bay Area, he remains powerful. But if we were to ship it off to Quantico...

The coffin has been raised out of the ground. Mulder and Scully go up to it. Mulder hands his umbrella to Scully.

Mulder: Hold that.

Mulder opens the simple coffin. It is empty.

SCENE 13

Rooming house. The Landlady knocks at Peattie's door.

Landlady: Mr. Peattie?! Mr. Peattie, my pain's back. I was wondering if I could get a little more of that poultice? Mr. Peattie?

No answer. She is in pain. She takes her keyring out and opens the door and goes into the room. It still smells bad.

Landlady: Phew.

She goes to the drawer where she saw him get the ingredients. She turns quickly when she realizes there is someone lying in the bed.

Landlady: Oh, I'm sorry. I didn't know you were home. I...

The figure in the bed does not respond. She flips back the sheet on the bed exposing the decomposed corpse of a small woman. The Landlady screams and runs for the door. Peattie has arrived home and is standing in the way. She stares up at him in shock.

SCENE 14

Dr. Wieder's house. A sense of urgency is in the whole scene. Mulder is on his cell phone.

Mulder: *on phone* All right, thank you. They'll be there before dark.

He hangs up. Dr. Wieder and Lucy, carrying bags, are coming down the stairs followed by Scully who is checking her watch.

Mulder: You all set?

Dr. Wieder: We still don't know where it is we're going?

Mulder: We rented a cabin for you. It's important that you get out of town.

Dr. Wieder: And you believe by our leaving will somehow weaken him?

Scully: Well, what's important is that he believes that. At any rate, if he can't find you he can't hurt you.

Dr. Wieder: How do you know he'll come forward?

Mulder: Because he hasn't gotten everything he wants.

Both Mulder and Dr. Wieder glance at Lucy who looks very scared.

Outside the house, Peattie watches as Scully gets into a car. Dr. Wieder and Lucy are in the back seat. Peattie watches as they drive away.

SCENE 15 - 11:23 PM

Wieder house. Mulder and a Security Guard are inside the house. Mulder glances out the window. The Security Guard is looking at the news on television.

TV Anchor: Our own John Gilnitz is on the scene.

John Gilnitz The TV Reporter: San Mateo County health officials admit they're at a loss to explain the sudden onset of the 56-year-old woman's bizarre illness but insist there is no cause for alarm.

Security Guard: Pretty weird, huh?

Mulder nods, watching the report.

John Gilnitz The TV Reporter: There has been no official diagnosis. Sources say they believe the woman contracted the rare, but deadly, group "A" streptococcus, better known as the "flesh-eating disease."

On television, John Gilnitz is standing outside the rooming house.

Security Guard: Freakin' scary...

The Security Guard turns just in time to see Mulder leaving through the French doors.

Cut to

SCENE 16

Mulder and police burst into Peattie's room, guns and flashlights out. Peattie is not there. They look around. Mulder turns the sheet back on the bed. The corpse is still there, but the head is gone.

SCENE 17 - SEQUOIA NATIONAL FOREST

A cabin in a remote area. Scully, Dr. Wieder, and Lucy are entering the cabin. Scully's cell phone rings. She answers it.

Scully: *on phone* Scully.

Mulder is still in the rooming house.

Mulder: *on phone* Peattie may be on to us.

Scully: *on phone* What happened?

Mulder: *on phone* I found out where he lives only he's cleared out, and he's taken his magic charm with him. At least as much of it as he can carry. My guess is he's looking for you.

Dr. Wieder is embracing his daughter comfortingly.

Scully: *on phone, quietly* I didn't see anybody following us.

Mulder: *on phone* Just keep an eye out, Scully. I'm on my way.

Scully: *on phone* Okay.

She hangs up. She and the Wieder's share a nervous glance.

Outside in the darkness behind the cabin, Peattie is hiding. He looks down at the now-severed decomposed head of his daughter.

Peattie: Soon. Very soon.

SCENE 18

Outside the cabin, Peattie is approaching the cabin. He stops at the car and uses his fist to break in the driver's side window.

Cut to In the cabin. Scully is downstairs. Dr. Wieder and Lucy are up in the loft. They hear the sound of the car window breaking.. Scully turns and holds her gun pointed at the door.

Dr. Wieder: *whispering* What was that?

Scully: Stay where you are.

She walks over to the wall slowly and turns out the light.

Cut to Outside, Peattie is looking through the car. In the console between the front seats, he finds Scully's clip-on badge. Umm, Scully? Don't leave your badge lying around.

Cut to in the cabin. Scully finding a good location and holding her gun at the door of the cabin.

Cut to Peattie finds a strand of red hair on the drivers seat. He places it inside a poppet along with Scully's picture.

Cut to In the cabin. Dr. Wieder and Lucy are huddled together in the loft. Scully is watching the door.

Cut to Outside, Peattie is mumbling to the poppet. He sticks two nails in the poppet's eyes.

Peattie: ...Judas goat.

Cut to Inside the cabin. Scully gasps and puts her hand to her eyes.

Scully: Oh! Oh, God!

Dr. Wieder: What is it?

Scully: *gasping in pain, disoriented* I don't know. I can't...

She tries to see her hands in front of her face. Her eyes are completely white, as if she has thick cataracts.

Scully: *panicked* I can't see.

The door rattles.

Dr. Wieder: Agent Scully!

Scully: Just stay where you are! Stay down.

The door crashes open. Even though she can't see, Scully fires two shots at the doorway. She gasps as Peattie grabs her gun from her hand. She holds her hands up protectively. He places the gun on the newel post and starts up the stairs to the loft.

Peattie: *taunting* Oh, doctor!

Scully: Leave him alone!

Lucy: Daddy!

Dr. Wieder is standing protectively in front of his sobbing daughter. He is holding some kind of stick.

Dr. Wieder: Get back. Get back! Don't make me hurt you!

Peattie: Can't hurt the man who ain't got nothing left. You know who I be now? Maybe you can recollect my daughter.

Dr. Wieder: I remember! I never forgot! I'm... I'm sorry for your loss but I did everything humanly possible to save her.

Peattie: You arrogant little man.

Dr. Wieder: I did everything I could! And when I couldn't do any more I eased her suffering!

Peattie: By killing her. If I be there... I save her!

Dr. Wieder: *yelling* You weren't there!

These words hurt Peattie. Downstairs, Scully is frantically feeling around for her gun.

Peattie: Buried her... in some field. Got no name. Far away from her people. That don't be right. So, now, little man... I gonna show you what be possible. *pointing to his own eyes* I gonna show you... an eye for an eye.

Peattie is holding up a poppet and a knife.

Dr. Wieder: You're not going to hurt my daughter!

Lucy: *crying* Daddy!

Peattie: Maybe.

Peattie sticks the tip of the knife into the poppet's chest and begins twisting. Dr. Wieder suddenly collapses, groaning in pain.

Lucy: Daddy! Daddy!

Downstairs, Scully, still blinded, is still looking for her gun.

Scully: Doctor... What's happening?

Lucy: *holding him* Daddy!

Dr. Wieder is gasping as Peattie continues to twist the knife in the poppet.

Scully: Dr. Wieder!

Cut to Outside the cabin. Mulder arrives. He looks in the car's broken window, then looks around and sees a poppet lying on a small human shaped figure made out of dirt. The poppet has two nails in its eyes.

Cut to In the cabin. Dr. Wieder is moaning in pain.

Lucy: *screaming* You're killing him! Oh, Daddy...

Downstairs, Scully falls, looks up and blinks.

Lucy: Stop! Daddy! Daddy!

Sudden sound of a gunshot. Peattie collapses and falls downstairs. Scully, her eyesight back, lowers the gun as she watches him fall. Mulder enters the cabin, gun at the ready. The fire in the fireplace is blazing. He lowers the gun as Scully approaches him. He hold up the poppet for her. She looks at the two puncture holes in the poppet's eyes.

SCENE 19 - USF MEDICAL CENTER, 10:23 AM

Hospital room. Mulder and Scully stand next to Peattie's hospital bed. HE is intubated and unconscious, recovering from the gunshot wound.

Mulder: Lynette Peattie's body is on its way back home to Indiola, West Virginia.

Scully: She's going back to her people after all. You know, Mulder, I would've made the same call... as a doctor... if I was certain that I couldn't save her life and she was in that much pain... I would've done what Wieder did.

Mulder: Mm-hmm. It seems pretty clear-cut.

Scully: Except maybe it's not.

Mulder: You're wondering if maybe Peattie could've saved her life?

Scully looks at him, then leaves the room. Mulder watches her go then says softly to himself:

Mulder: You do keep me guessing.

He looks back at Peattie, then follows Scully.

THE END

En Ami

Written by **William B Davis** Directed by **Rob Bowman** Originally aired **19/3/00**

Main Cast - David Duchovny and Gillian Anderson

Recurring Cast - Tom Braidwood *Frohike*, William B. Davis *Smoking Man*, Dean Haglund *Langly*, Bruce Harwood *Byers*, Mitch Pileggi *A.D Skinner*

Guest Cast - Tom Bailey *Apartment Manager*, Michael Canavan *Cameron McPeck*, Timothy Landfield *Scientist/Cobra*, Louise Latham *Marjorie Butters*, Cory Parravano *Jason McPeck*, Thomas Roe *Guard*, Jacqueline Schultz *Irene McPeck*, Michael Shamus Wiles *Black Haired Man*

Tagline - "The Truth is Out There" *The Smoking Man offers to show Scully the cure for cancer if she travels with him - and hides her trip from Mulder.*

SCENE 1 - GOOCHLAND, VIRGINIA

An older model station wagon is driving along a rainy, rural road. Cameron McPeck is driving. His wife, IRENE and son, JASON are in the back seat. Irene McPeck holds JASON tightly. JASON is about 10 and looks sick.

Cameron McPeck: Almost home now, Jason. What do we say?

Irene McPeck and Jason McPeck: *together* Sticks and stones may break my bones but words can never hurt me.

Cameron McPeck: Keep your chin up, son. We'll get through this just fine.

The car pulls up in front of a house. Lots of cars around. A crowd of people holding signs saying "Your faith is not an excuse to ...", "Save Jason", "Murder is illegal" and "You're not God". They are all yelling, protesting. Sheriff's deputies hold them back from the car.

Reporter: *banging on the car window* How do you feel, Jason?

Deputies: Back up, now... ..Boys, come on! Everybody back. Clear the car. Get back. Alan, you're in charge!

Deputy: Okay, folks, come on out. You're safe now, don't worry. Just step out and stay in front of me. We'll get you in your house.

Cameron McPeck: Come on, son.

The Deputy escorts the family into a house.

Deputy: Just stay in front of me.

Later. Night. The rain is still coming down. Jason McPeck's parents are putting him to bed. Irene McPeck sets a glass of water beside a small bell on the nightstand.

Irene McPeck: There you go, sweetheart. If you need anything during the night... If you don't feel well you just ring that bell, okay?

Jason McPeck: Okay, Mom.

Irene McPeck: Good night, Jason.

She kisses his forehead. Cameron McPeck sits down beside his son.

Cameron McPeck: I know you're afraid. Maybe you think those people outside are right-- that we should take you to the hospital and let the doctors treat you. We could do that... and they might take away your cancer... and your body might feel better... but not your soul. It's God himself who gave you this illness, Jason, for reasons that are His. If you're to be well in body and spirit it's God who must come to deliver you.

He kisses his son's head.

Fade to 2:14 AM

Later that night. The storm seems worse. The fire is blazing away in the fireplace in JASON's room. JASON, alone, wakes up and looks out the window to see the wind blowing fiercely. A bright white light shines in the window. Jason McPeck, awed, stands up and holds his arms out Christ-like as four very human-looking figures approach the window.

Opening Credits.

SCENE 2

Scully's apartment. 8:53 AM. Scully puts on her jacket, ready to go to work. She opens her front door and is surprised to see a newspaper lying there. She picks it up and unrolls it. The Goochland Guardian. A note has been taped onto the front page story, Miracle Ends Controversy. "You are the God who performs miracles. You display your power among the peoples. Psalm 77:14" The top of the newspaper reads, "If It's News It's News To Us". Scully looks down the hall to see if anyone else has a copy, closes the paper and then her front door.

SCENE 3

X-Files office. Mulder, feet propped up on his desk, is reading a printed out email. Scully enters. Is that a picture of Samantha on his desk?

Mulder: Good morning. Here's a story to warm the cockles of your heart, Scully. An 11-year-old boy, diagnosed with lymphatic cancer, cured with a miracle.

Scully: Jason McPeck, Goochland, Virginia.

Mulder: *speechless* Ah.

Scully: Yeah. His parents refused treatment on religious grounds. His faith forbids medical aid and so Jason's cure was delivered by angels.

Mulder nods.

Scully: Well, spontaneous remission, Mulder, isn't completely unheard of. So-called miracle recoveries attributable to no clear cause or reason.

Mulder: It's not the miracle I'm suspicious of. It's the messenger. *hands her the sheet of paper* That came as an anonymous e-mail to me from the Defense Advanced Research Projects Agency.

Scully: DARPA.

Mulder: Someone at DARPA. *pause* How'd you hear about it?

Long pause. Scully clears her throat and hands Mulder the newspaper.

Mulder: You subscribe to the Goochland Guardian?

Scully: No.

Mulder: *watching her* So this just appeared miraculously on your doorstep this morning?

Scully: As far as I can tell, I was the only one to whom it was delivered.

Mulder: Someone wants us on this case.

Scully: It's not a case, Mulder.

Mulder: Not yet. I'm going to go back over to DARPA. You see what else you can find out about that boy.

Mulder gets up and starts heading out the door. He turns back and smiles.

Mulder: I've just got to know whether it was Roma Downey or Della Reese.

Scully picks up the newspaper and follows him out of the office.

SCENE 4 - GOOCHLAND, VIRGINIA

Scully arrives at the McPeck's house. She is driving a red car. Sound of children laughing. She goes up to the front door and knocks. Irene McPeck answers. Her husband joins her.

Irene McPeck: Yes?

Scully: *showing her badge* Hi, I'm Dana Scully with the, uh, Federal Bureau of Investigation. Are you Mrs. McPeck?

Irene McPeck: What can we do for you?

Scully: I'm here about your son.

Cameron McPeck: Are we under investigation?

Scully: Ah, no. I was just hoping to better understand what happened to him. May I ask is he okay?

Irene McPeck: Jason, we've got somebody to see you.

Jason McPeck runs up to them from the yard. He is out of breath.

Irene McPeck: Tell her how you're feeling.

Jason McPeck: I feel good. Just a little out of breath.

Cameron McPeck: You're looking at God's work. Jason's life owes to his Grace and exalts his name in the highest. Praise the Lord.

Irene McPeck: Praise the Lord.

Jason McPeck: Praise the Lord.

Scully: And you say that you saw angels?

Jason McPeck: Yes.

Scully: May I ask what they looked like?

Jason McPeck: They looked like men. They came from the sky in a ball of light.

Scully: And what did they say?

Jason McPeck: They said not to be afraid. Then one of them pinched me kind of hard and then I was better right away.

Scully: He pinched you? Where?

Jason McPeck: Right here.

Jason McPeck points to the back of his neck. Scully stares at him, then walks around him to look at it. There is a fresh scar at the base of the neck.

Later, Scully returns to her car. The Cigarette Smoking Man is sitting in the passenger seat of her car. He has just used the cigarette lighter to light his cigarette. Scully is furious. She opens the door.

Scully: What the hell are you doing?

Cigarette Smoking Man: God's work, what else?

Scully: Get out of my car!

Cigarette Smoking Man: I'd hoped for more accommodation toward the man that saved that young boy's life... and yours.

Scully: You got your light. Now get out.

Cigarette Smoking Man gets out of the car, then leans in the window to talk to Scully who is now in the driver's seat.

Cigarette Smoking Man: You're not at all curious? About the chip that's been put in that boy's neck? You, a medical doctor who has the same technology in your body? Has witnessed this wondrous "miracle" first-hand? I've taken considerable trouble to prove my intentions. The newspaper at your door. The e-mail to Mulder.

Scully looks at him.

Cigarette Smoking Man: The elaborate demonstration of curing this boy's cancer. You see, I'm dying myself.

Scully is listening.

Cigarette Smoking Man: A dying man who wants to make right; to share his secrets; to bequeath this cure to millions of others just like that boy.

Scully: So you want to give it to us.

Cigarette Smoking Man: To you, Agent Scully. I've tired of Mulder's mule-headedness-- his foolish ideas of overthrowing the system.

Scully: You think I'm fooled by this?

Cigarette Smoking Man: I've made you my offer. Agent Mulder hears a breath of this rest assured, I'll rescind it... take it to my grave.

Scully starts the car. She notices a business card lying on the passenger seat. She glances up at Cigarette Smoking Man, then drives away.

SCENE 5 - FBI HEADQUARTERS - WASHINGTON, DC

X-Files Office. The ceiling still contains several of Mulder's pencils. Alone, Scully is looking at the card. Only a phone number: 202-555-1030. She picks up the phone, dials, lets it ring twice, then hangs up quickly. She looks at the card again. She thinks. She picks up the phone and dials.

Scully: on phone Yes, I need a trace on a D.C. area phone number. I need an address.

Voice on Phone: Thank you.

SCENE 6

Large unmarked brick building. Scully is shown on video monitor entering the building. The Desk Guard watches her on the video, then turns as she enters. Another Guard comes out of a door and confronts her "politely" yet aggressively. Scully steps back slightly. She is nervous.

Guard: May I help you?

Scully: I'm sorry, I, uh, made a mistake.

She turns and walks back to the door. The DESK Guard presses a button that locks the front door. Scully pauses, trying to be cool.

Guard: May I see some identification?

Scully: Look, is this necessary? I just walked through the wrong door.

Guard: Your identification, please.

Reluctantly, Scully hands over her badge. The Guard takes it and checks a list on the DESK Guard's desk.

Scully: Look...

The Guard turns and holds out a clip on badge marked "VISITOR" to her.

Guard: Third floor.

Scully goes up to the third floor and walks down the hall. Several men are milling about. The building is well occupied. The Black-Haired Man assassin-guy from the movie watches her. She comes to a door with the Cigarette Smoking Man's name on it - C.G.B. Spender. She enters. It is a very dark masculine office. Lots of leather. Two

chairs in front of the desk have an ashtray in front of them. The Cigarette Smoking Man is sitting at his desk in the inner room.

Cigarette Smoking Man: Agent Scully... please, sit.

She doesn't sit.

Cigarette Smoking Man: I'm glad you came.

Scully: You obviously knew that I would.

Cigarette Smoking Man: Well, I know you're a doctor and... a woman of compassion.

Scully: *no time for flattery* Please.

He lights a cigarette.

Cigarette Smoking Man: *thoughtfully* In the end... a man finally looks at the sum of his life to see what he'll leave behind. Most of what I worked to build is in ruins and now that the... darkness descends, I... find I have no real legacy.

Scully: *sighs* What are you dying of?

Cigarette Smoking Man: Cerebral inflammation-- a consequence of brain surgery I had in the fall. The doctors give me just a few months.

Scully: So, you want to use me to clear the slate... to make you a respectable person. It won't work.

Cigarette Smoking Man: How many people in the world are dying of cancer? And here we are wasting time with the past.

Scully: I'm here. Where is it ... this miracle cure of yours?

Cigarette Smoking Man: We'll need to take a trip. It'll require a few days.

Scully: I'll get back to you.

She starts to leave. His words stop her.

Cigarette Smoking Man: *rising* I have access, Agent Scully. I have these miraculous chips but the genetic research that makes them work is closely guarded. There are men in this building who would kill me if they knew what I'd offered you. They'd kill you, too, in the blink of an eye. I've destroyed a lot of things in my life including the people most precious to me. All I want is a chance to do something in service to man before I go.

Scully considers.

SCENE 7

Mulder's apartment. Mulder enters. His basketball is sitting on the coffee table. He goes to his answering machine and presses the button.

Machine Voice: Call received 8:01 P.M..

Scully: *on machine* Mulder, it's me. I wanted to let you know that I'll be out of town for a day or two. It's a family emergency. I'll... I'll call you when I can.

Mulder immediately picks up the phone and dials.

Cut to Phone ringing in Scully's apartment. Scully, holding a suitcase, looks at the machine. It is a struggle not to answer it. Cigarette Smoking Man is standing in the background.

Scully: *recorded voice* This is Dana Scully. I'm not in right now. Please leave a message after the beep.

Mulder: *on phone* Hey, Scully, it's me. Pick up if you're there. Scully? Are you there? All right, I just got, I got your message and I hope everything's okay. I'll try on your cell right now.

Cut to Mulder hangs up and stares at the phone.

Cut to Scully stares at the phone, then, with her back to Cigarette Smoking Man, opens her blouse and checks the microphone that she has hidden in her white bra.

She leaves the apartment with Cigarette Smoking Man. She doesn't make eye contact with him.

SCENE 8

Night. Scully and Cigarette Smoking Man are in her car. She is driving. Scully subtly checks her wire. Cigarette Smoking Man takes out a cigarette and puts it in his mouth.

Scully: *critically* You're going to smoke?

Cigarette Smoking Man sighs, rolls down the electric window, tosses the cigarette out and rolls the window back up.

Cigarette Smoking Man: It's time I quit.

Scully: Just like that.

Cigarette Smoking Man: No sacrifice is purely altruistic. We give expecting to receive.

Scully: What exactly is it you expect to receive?

Cigarette Smoking Man: Your trust. You question my sincerity. You think I'm heartless. Would it soften your opinion of me if I confessed that I've always had a particular affection for you?

Scully glances at him warily.

Cigarette Smoking Man: I assure you my intentions are honorable. I have affection for Mulder, too. My affection for you is special. I held your life in my hands. Your cancer was terminal. I had a cure. Can you imagine what that's like-- to have the power to extinguish a life or to save it and let it flourish? Now, to give you that power, so you can do the same.

Scully is uncomfortable.

SCENE 9

Scully's apartment building. Mulder follows the Landlord as he goes to unlock Scully's door.

Landlord: Yeah, she said it was a family matter. Dropped off the key... asked me to water the plants-- no biggie. Hey, great girl-- independent as they come, you know but a great girl.

Mulder: Yeah, yeah.

Landlord: Tenants like having an FBI agent in the building. Gives them a sense of security.

Mulder: Do you know how many people have died in there?

Landlord: Oh, we don't really talk about that.

Mulder: You said she was, uh, carrying a suitcase. Did you notice anything else, anything abnormal?

Landlord: No. No, actually it wasn't her carrying the suitcase. It was her driver.

Mulder: Her driver?

Landlord: Yeah, older guy... tall. I've seen him here before. Smokes like a chimney.

Mulder stares at the Landlord, then turns and leaves the hall just as the Landlord gets Scully's door open.

Landlord: Hey, don't you want...

Mulder is gone.

SCENE 10

Day. Scully is still driving. She looks tired.

Cigarette Smoking Man: You've been at the wheel too long. Would you like me to drive?

Scully: I might if you let me know where we're going.

Cigarette Smoking Man: Knowing that, you'd feel comfortable? You'd trust me?

She gives him a look.

Cigarette Smoking Man: How long did it take Mulder to win your trust?

Scully: I've always trusted Mulder.

Cigarette Smoking Man: *chuckling* You're not being honest with yourself. Think back. There was a time when you feared for your future, for your career when you were first partnered with this man. I told you, I've studied you for years... and if you would permit me, I'd like to make an observation.

She looks at him challengingly.

Cigarette Smoking Man: You're drawn to powerful men but you fear their power. You keep your guard up, a wall around your heart. How else do you explain that fearless devotion to a man obsessed, and, yet, a life alone? You'd die for Mulder but you won't allow yourself to love him.

Scully is uncomfortable.

Scully: Wow. I'm learning a whole other side to you. You're not just a cold-blooded killer, you're a pop psychologist as well.

Cigarette Smoking Man: I've been a destroyer all my life. Before I die, I'd like to prove that I'm capable of something more.

They see a small road off the main one.

Cigarette Smoking Man: Turn here, on the left.

Scully: Where are we going?

Cigarette Smoking Man: To show you what I'm capable of.

She turns off. They are followed by a car driven by the Black-Haired Man.

They arrive at a small house in the woods. A woman, Marjorie Butters, looks about 60, is tending the plants around her house.

Cigarette Smoking Man: Her name's Marjorie Butters. She's got quite a green thumb. Plays a mean game of Scrabble if you're interested.

Scully: And what's her relationship to you?

Cigarette Smoking Man: Well, how should I put it? You could say that I'm her angel. Marjorie's 118 years old.

They get out of the car and go to greet Marjorie Butters.

Cigarette Smoking Man: Marjorie!

Marjorie Butters: Hey!

Cigarette Smoking Man and Marjorie Butters laugh as he embraces her. Scully watches.

Marjorie Butters: I'm glad to see you.

Cigarette Smoking Man: I thought I'd surprise you.

Marjorie Butters: I look an absolute wreck. I've been trying to get in some bulbs before spring.

Cigarette Smoking Man: Marjorie, uh, this is Dana Scully. She's a very good friend of mine.

Scully: Nice to meet you.

Marjorie Butters: My pleasure. Well, come inside. I baked some fresh bread this morning and there are tomatoes in the garden.

As she walks in the house, Scully notices the scar at the base of Marjorie Butters's neck. Cigarette Smoking Man speaks softly to Scully.

Cigarette Smoking Man: To have this power... to visit this woman and see her joy... must be why you became a doctor.

Cigarette Smoking Man follows into the house.

SCENE 11

Skinner's office. A knock at the door. Skinner, on the phone, waves Mulder in. Mulder is in turtleneck and black leather jacket.

Skinner: *on phone* I'll expect your call. Thanks.

He hangs up.

Skinner: She requisitioned a fleet sedan when she left the bureau yesterday. I don't know why and there have been no fuel charges.

Mulder: Her mother doesn't know anything about a family emergency.

Skinner: Look, I know you're worried about the company that she's in but from what you've told me it's not like she's sneaking out. The truth is, she's gone to a lot of trouble to allay your fears.

Mulder: I know she can take care of herself. It's just not like her to lie to me.

The phone rings.

Skinner: That's my private line.

He answers it.

Skinner: *on phone* Skinner.

Scully: *on phone* Sir?

Skinner: *on phone* Agent Scully, where are you?

Mulder indicates that he wants the phone.

Scully: *on phone* I'm on the road. Um, I'm sorry to call you on this line.

Skinner: *on phone* No, it's all right. It's just we've been worried about you.

Scully: *on phone* Everything's okay. I just wanted you to express that to Mulder.

Skinner: *on phone* Well, he's standing right here. Why don't you do that yourself?

Mulder reaches for the phone again. He really wants to talk to Scully.

Scully: *on phone* No, sir. That's all right. Can you tell him that I'll call him later? Just, just tell him that I'm fine.

Hearing a dial tone, Skinner hangs up.

Skinner: She says she's fine.

Mulder: She's in trouble.

Mulder turns quickly and walks out the door.

SCENE 12

Scully and Cigarette Smoking Man pull into a gas station.

Scully: I'm going to the restroom.

Cigarette Smoking Man gets ready to pump the gas as he watches her enter the restroom.

As soon as she enters the restroom, Scully unfastens her blouse and begins speaking to her breasts. We see that she is still wearing a microphone and tape recorder between her breasts. She speaks into the microphone quietly as she checks the stalls to make sure she is alone.

Scully: Mulder, I'm trusting you'll be able to make sense of what's on this tape. I had no other way of contacting you. Please try to understand that I weighed the risks. I couldn't divulge these plans without risking them and I promise you that I weighed everything. Our current location is northbound on the upstate expressway. We are driving my FBI fleet sedan. I will promise I will get these tapes to you as fast as I can.

She takes the tape out of the machine and addresses an envelope to FOX Mulder. As she exits the restroom, she is startled as she runs into an Attendant.

Attendant: Whoa! Excuse me.

She puts the letter in a post box, then joins the Cigarette Smoking Man in the car. He is now in the driver's seat. She gets in the passenger side. He offers her a roll of candy.

Cigarette Smoking Man: Lifesaver?

She gives a tight smile and shakes her head.

Cigarette Smoking Man: May as well get comfortable. We've got a good drive ahead.

He starts the engine. As they drive away, we see the Black-Haired Man holding Scully's letter to Mulder which he has retrieved from the post box.

SCENE 13 - 1:04 AM

Motel near a lake. Cigarette Smoking Man parks the car. Scully is asleep. Cigarette Smoking Man puts on a pair of black leather gloves, then looks over at Scully. He tenderly brushes a lock of hair out of her eyes and looks at her wistfully.

SCENE 14

Mulder's apartment. Someone is pounding on the door. Mulder, in gray t-shirt goes to open it, checking the peephole first. It is the Lone Gunmen. They are "in disguise." Very funny. Frohike has a thick brown wig and a suit, Langly is wearing a strange little round hat, Byers is NOT wearing a suit!

Mulder: It's the masters of disguise.

They enter the apartment.

Langly: Can we laugh it up in your apartment?

Frohike: We got heat on our tail.

Byers: Did what you asked. We pulled up what we could on Scully.

Langly: We started with her credit cards to see if she purchased any airline tickets.

Frohike: And ended up hacking into some Defense Department node...

Langly: Where they demanded we immediately identify ourselves or face prosecution for espionage or crimes against the government.

Mulder: Well, what does this have to do with finding Scully?

Byers: When we went into her computer we found a series of deleted transmissions.

Frohike: E-mail that had been erased from her subdirectories but not her hard drive. A series of communications.

Langly: From someone named Cobra.

Mulder: Who the hell is Cobra? Scully would have told me about him.

Langly: Well, it looks like she's gone to great lengths to keep this from you.

Mulder: I don't believe that. She knows that I'd find her, no matter what.

Byers: Mulder, we can't find her. There's nowhere to start looking.

Mulder: I don't believe that, either. Give me that.

Mulder takes the laptop from the Gunmen and opens it up.

SCENE 15

Scully wakes up in a motel/cabin room. She is wearing silk pajamas, but clearly has no recollection of getting there. She gets up and looks in the closet, disoriented. She checks, but she is still wearing her bra and wire.

In another room in the cabin, Cigarette Smoking Man is pouring coffee from a silver urn. Scully enters, fully dressed, carrying her suitcase and pissed off.

Cigarette Smoking Man: How do you take your coffee?

Scully: Unadulterated, thank you.

She takes the coffee, then empties it out the window.

Scully: You drugged me.

Cigarette Smoking Man: *chuckling* I did nothing of the sort.

Scully: How the hell did I get out of my clothes and into bed?

Cigarette Smoking Man: I carried you. You'd been up for over 30 hours. You were delirious. I only wanted to make you comfortable.

Cigarette Smoking Man takes a sip of his coffee.

Scully: Where are we?

Cigarette Smoking Man: Milford, Pennsylvania.

Scully: Well, that wasn't part of the deal. I don't know what you're up to.

She leaves the cabin. Cigarette Smoking Man follows her. Very Richard III.

Cigarette Smoking Man: Keys are in the ignition. You're free to go, of course. The choice is still yours.

Black-Haired Man is watching from the bushes. Scully heads back into the cabin.

SCENE 16

Skinner's office. Mulder enters abruptly.

Mulder: Sir, I need your attention.

Skinner: Is my assistant...?

Mulder: No. She's away from her desk. I wouldn't just bust in here but, as I said, it's a breaking situation.

The Lone Gunmen enter the office and set up the laptop.

Skinner: What the hell's going on here?

Mulder: That's my question exactly. I believe you've all met.

Langly: Is this place secure?

Skinner: Is it secure?

Frohike: Don't get testy, G-man.

Mulder: Are you aware of a federal fugitive, code name Cobra? For the past six months Cobra's been e-mailing Scully from the Department of Defense where he works on a shadow project for advanced research.

Byers: A shadow project is right.

Langly: Where this dude works even the shadows have shadows.

Skinner: Is that what I'm looking at here?

Mulder: No. What they're pulling up is Scully's correspondence back to Cobra.

Skinner: She has a relationship?

Mulder: No. Somebody posing as Scully who hacked into her computer and has been capturing all her e-mail. Passing themselves off as Scully in order to win Cobra's trust. The last five exchanges hint at a meeting where they're going to exchange information on the project Cobra's working on.

Skinner: A meeting where?

Frohike: Don't know. They just ended.

Skinner: Who's been in her computer?

Mulder: Smoking man. Or someone working for him. You got to get to him now.

Skinner: You of all people should know that you just don't get to him.

Mulder: Well, if you don't get to him it may be the last time we see Scully alive.

Skinner is concerned.

SCENE 17 - 6:22 PM

Cabin. Scully is checking her wire. Cigarette Smoking Man knocks at Scully's door.

Cigarette Smoking Man: We'll be getting final instructions from our contact tonight. He's invited us to dinner. I took the liberty of getting you something to wear.

He holds out a very revealing, yet classy black dress. Scully accepts it.

Scully: It's, uh... It's beautiful.

Cigarette Smoking Man: I'm glad you like it. I look forward to tonight.

Cigarette Smoking Man leaves the room closing the door behind him. Scully looks at the dress.

Later. Scully, now wearing the dress, and Cigarette Smoking Man walk in and are seated at a table in an elegant restaurant. The situation is awkward, to say the least.

Scully: So, your contact's going to join us?

Cigarette Smoking Man: I presume so.

Scully: You extol our great trust but you still haven't told me who he is.

Cigarette Smoking Man: He is to human genetic science as Oppenheimer and Fermi were to the advent of nuclear warfare.

Scully: I'm still not clear what my importance is to this exchange.

Cigarette Smoking Man: This man-- call him Cobra-- he needs assurances that the science he's going to hand over won't fall into the wrong hands. I've told him of you.

The waiter pours the wine after getting the Cigarette Smoking Man's approval.

Cigarette Smoking Man: He's expecting to meet you here. *he raises his glass in a toast.* Well, to the future.

Scully raises her glass politely and takes a sip of the red wine.

Cigarette Smoking Man: *intensely* I must tell you something else. Something that's so unbelievable, so incredible... that to know it is to look at the entire world anew.

Scully: What?

Cigarette Smoking Man: What we are being given... it's not the cure for cancer. It's the holiest of grails, Dana. It's the cure for all human disease.

Scully: How?

Cigarette Smoking Man: It's from that final frontier. It's largely extraterrestrial.

Scully: Then you would be cured.

Cigarette Smoking Man: That which makes miracles can also make great evil. There are those who would use this power for their own purposes: To choose who will live and who will die. Theoretically, I can be cured. Everything I've told you about wanting to make right? I'm a lonely man, Dana.

Scully stares at him.

Cigarette Smoking Man: Would you excuse me?

Cigarette Smoking Man gets up and leaves the table. Scully processes what he has said. The camera shows a man seated at a table behind her, watching her, he is not the Black-Haired Man. He gestures for the waiter, perhaps for his check. Outside, Cigarette Smoking Man puts a cigarette to his lips and reaches into his pocket for a lighter. As the Black-Haired Man joins him, he tosses the cigarette to the ground unlit.

Cigarette Smoking Man: Cobra hasn't shown.

Black-Haired Man: What do you want to do?

Cigarette Smoking Man: Wait. What else can we do?

Black-Haired Man: What trust you've won... Scully won't stick around forever. What's wrong?

Cigarette Smoking Man is troubled.

Cigarette Smoking Man: Just do your damn job.

Inside at the table, the waiter removes what appears to be an uneated strawberry shortcake or cheesecake from in front of Scully and she looks at a piece of paper that was under the plate. "Calico Cove, first light of day." She looks around to see who the message may be from but the man that was sitting behind her has left.

SCENE 18

Early next morning. Scully and Cigarette Smoking Man arrive at a motor boat tied to a dock. She gets in the boat.

Cigarette Smoking Man unties the mooring.

Cigarette Smoking Man: Calico Inlet's 15 minutes out. South end.

Scully: What do I do when I get there?

Cigarette Smoking Man: I don't know. Just wait. Be careful.

Scully gives him a look, then drives the motorboat around the lake. She must have really good hairspray, because the hair doesn't move. Another motorboat approaches her. The driver, Cobra, is a good-looking man in his 40s, the same man from the restaurant. He speaks intensely and admiringly.

Scientist/Cobra: Finally we meet. You're just as you described yourself. Certainly more so last night at dinner.

Someone on the shore has trained a gunsight on the two of them.

Scientist/Cobra: I only wish we could continue to correspond but it must end after this. I hope one day we can take some time when I'm not a marked man. This is it. The science I promised you. *He hands her a mini diskette.*

Scully: Well, wait. Where did you get this? Where did it come from, this science?

Scientist/Cobra: Where did it come from?

Scully: Who developed it?

Scientist/Cobra: *unsure of who she is* Scully?

Scully: Yes, I'm Scully but I don't believe that we've spoken before or corresponded.

Cobra falls into the water as a gunshot echoes around them. The gunman trains the sight on Scully as she ducks down and tries to check Cobra's dead body. He shoots and misses. She tries to start the boat. Just as he is about to fire the second shot at her, another shot echoes around them. Cigarette Smoking Man has killed the shooter, the Black-Haired Man. He places the black leather gloves next to the Black-Haired Man's body. Scully gets the engine started and steers the boat back to the dock where she is met by the Cigarette Smoking Man. She is not pleased.

Scully: They shot him. They killed him and they shot at me.

Cigarette Smoking Man: Did you get it?

Scully: *accusingly* You told me that no one else knew about this.

Cigarette Smoking Man: I wouldn't have sent you if I thought there'd be any danger.

Scully: *sighs* Oh, man.

Cigarette Smoking Man: Dana...

Scully: *disgusted* Yes, I got it. *She slaps the disk into his hand and turns away. Looks like he reaches into his pocket.*

Cigarette Smoking Man: Forgive me. Here... take it. This is for you.

He hands the disk back to her. She leaves quickly.

Scully: I've got to go.

Cigarette Smoking Man: *looking after her, wistfully* Go.

SCENE 19

Mulder's apartment. The Lone Gunmen are around the computer checking the disk. Scully sits on the couch. Mulder stands in the doorway pouting, not making eye contact with Scully. This hurts her. The Gunmen look at each other.

Frohike: There's nothing on this.

Langly: It's empty.

Byers: Completely.

Scully: *insistent, desperate* No, it can't be. It can't be. It's got to be on there.

Nothing. Scully looks over at Mulder who finally meets her eyes sympathetically.

SCENE 20 - 4:32 PM

The unmarked brick building. Mulder and Scully have entered and gone up to the third floor. The building is now deserted, no people, no furniture, nothing. Scully leads Mulder to where CGB Spender's office was. It is empty. She is very upset.

Scully: He was here! These were his offices. What the hell is this?

Mulder: He used you.

Scully: Mulder, he laid it all out for me. I recorded it. I mailed you the tape.

Mulder nods.

Scully: This old woman, Marjorie Butters, I met her. I saw her pictures, her birth certificate...

Mulder: You saw what you needed to see in order to make you believe.

Scully: Well, then what about this boy? This boy with cancer? You can't deny that. That's undeniable proof.

Mulder: Even if we could convince his parents to let us march him out how long before that chip in his neck mysteriously disappears? This was the perfectly executed con, Scully. The only thing I can't figure out is why you're still alive.

Scully: Mulder, I looked into his eyes. I swear what he told me was true.

Cut to Cigarette Smoking Man smoking and drinking a glass of wine before a roaring fire.

Mulder: *voice* He did it all for himself-- to get the science on that disk. His sincerity was a mask, Scully. The man's motives never changed.

Scully: *voice* You think he used me to save himself-- at the expense of the human race.

Mulder: *voice* No, he knows what that science is worth, how powerful it is. He'd let nothing stand in his way.

The disk is lying on the table beside Cigarette Smoking Man.

Scully: *voice* You may be right... but for a moment, I saw something else in him. A longing for something more than power. Maybe for something he could never have.

Cigarette Smoking Man stands outside on the dock. He looks at the disk, then sighs and tosses it into the water. He takes a cigarette out and lights it. THE END

Chimera

Written by **David Amann** Directed by **Cliff Bole** Originally aired 2/4/00

Main Cast - David Duchovny and Gillian Anderson

Recurring Cast - Mitch Pileggi A.D Skinner

Guest Cast - Ashley Edner *Michelle Crittendon*, Charles Hoyes *Howard Crittendon*, Michelle Joyner *Ellen Adderly*, Gina Mastrogiacomo *Jenny Uphouse*, John Mese *Sheriff Paul Adderly*, F William Parker *Dr.Blankenship*, Wendy Schaal *Martha Crittendon*

Tagline - "The Truth is Out There" As Mulder looks for a menacing raven, he learns to enjoy the creature comforts of a well-tended home. Scully, meanwhile, must tough it out on an uncomfortable stakeout.

SCENE 1 - EASTER SUNDAY - BETHANY, VERMONT

Perfect yard in front of a perfect home. An Easter egg hunt and luncheon for the children and mothers of the town hosted by the oh-so-perfect Martha Crittendon. Every dish on the lavish buffet is perfect, the flowers are arranged just so, and she has even managed to make flowers bloom at Easter that in New England would not dare show their face until well into May. Ellen Adderly, tall and dark-haired, her months-old daughter, Kate on her hip, walks up to her friend. Both are in their Easter best. All is picture perfect. Everyone is happy.

Ellen Adderly: Hey, you sure I can't help?

Martha Crittendon: *proudly* Absolutely not. All set.

Ellen Adderly: *perhaps a little envious, but still admiring* Oh, Martha, you make this look so easy.

Martha Crittendon: *concerned* It's not too much, you think?

Ellen Adderly: Are you kidding? This is just perfect. It's exactly the way I've always dreamt that Easter should be.

Martha Crittendon's 8-year-old daughter, Michelle, passes them. She is also in Easter dress with perfectly plaited hair. She is holding a basket full of Easter eggs.

Michelle Crittendon: Mommy, mommy, look!

Martha Crittendon: Oh, good for you, Michelle.

Michelle runs off to find more eggs.

Ellen Adderly: What you've done is really fabulous. The kids are going to remember this forever.

Martha Crittendon sees another woman, Jenny Uphouse, walking toward them. Jenny, in a short skirt, tight shirt, and jean jacket, is not as well dressed as the other women and has an unpleasant look on her face as if she is uncomfortable to be at this "perfect" party. She is carrying a covered dish.

Martha Crittendon: I hope there are some things they won't remember. What is she doing here?

Ellen Adderly: Her son is in Michelle's class, Martha. Be nice.

Martha Crittendon: *not happy* Yeah.

Ellen Adderly greets Jenny graciously.

Ellen Adderly: Jenny, hi. It's good to see you.

Jenny Uphouse: Hey, Ellen...

Jenny and Martha Crittendon glare at each other.

Jenny Uphouse: Martha.

Cut to

Michelle is still looking for eggs. She walks through the impeccable rose garden and into the woods behind the house. She is startled to see a raven sitting on a gnarled tree branch. It crows, then flies at her face. She screams and ducks as it flies over her head. Michelle turns and is startled as she backs into Jenny Uphouse who is standing behind her. Michelle gasps, drops her basket and runs away. Jenny Uphouse watches her go. Her eyes narrow.

SCENE 2 - Crittendon RESIDENCE - 9:12 PM

Later that evening, Martha Crittendon is in her house on the phone with her husband. Like the garden outside, the house is perfect. Cover of House Beautiful, eat your heart out.

Martha Crittendon: *on phone* She's shaken up, Howard. It took me two hours to put her to bed.

Martha Crittendon: *on phone ... pause ...* All I'm saying is... Well, no, I didn't see any bird but whatever it was it scared her and she wants to be with her daddy. That's all I'm saying. ... Well, can't you come home one day early? ... A-a-all right, fine. *sighs* I love you, too.

Martha Crittendon hangs up. She notices the lace curtains in front of one of the windows blowing slightly. She goes over and closes and locks the window and looks around the living room. She gasps when she sees a raven sitting on the mantle. It caws at her. She turns and sees her reflection in the mirror on the wall along with the reflection of something else. The mirror spontaneously shatters. Martha Crittendon screams as a figure with stringy dark hair and twisted features attacks her. They fall to the floor out of range of the reflection of the shattered pieces of mirror.
Opening Credits.

SCENE 3 - SOUTHEAST WASHINGTON, DC - 8:42 PM

Room in a deserted warehouse in a seedy section of DC. We see the entrance to the Dirty Dames strip club and the men and "ladies" out front. Cut to a hazel eye looking at the scene through a telescope. The eye belongs to Mulder. He watches as an older model van pulls up outside the club. It is crudely spray painted with messages of Christian saviation, like "Jesus Saves." Mulder slowly chews the wad of gum in his mouth, then blows a bubble. Scully enters the room bearing a cardboard holder with two cups of coffee. She looks tired.

Scully: Anything?

Mulder reaches for the coffee without even looking up, knowing it will be there.

Mulder: No. She'll come. Matter of time.

Without taking out the gum, Mulder begins drinking his coffee. He continues looking through the telescope.

Scully: Yeah. Well, I hope you realize there's no evidence whatsoever that this mystery woman of yours has even committed a crime...

Scully looks down at a picture of a blonde woman in a very skimpy dress. Scattered on the table are the remains of several take-out meals.

Scully: Though her wardrobe comes close.

Mulder looks up briefly from the telescope and smiles at her.

Mulder: Ah... Six prostitutes were seen with her at Dirty Dames never to be seen again. Not only might she be a female serial killer-- rare in and of itself-- but twice police raided that club to arrest her ...

Scully: ... and twice they came up empty-handed.

Mulder: She's on tape going in. The exits are covered. She's nowhere to be found. What happens to her? She disappear... turn invisible?

Scully: *shrugs* Well, I hope we catch her, so she can tell us before I have to spend another night here. You know, Mulder, I don't know about you but I find this all very depressing... This round-the-clock exposure to the seamy underbelly.

Scully is very tired. Mulder looks at her matter-of-factly and starts in on a pep talk.

Mulder: That's the job, Scully-- vigilance in the face of privation... the sheer will that it takes to sit in this crappy room spying on the dregs of society until our suspect surfaces. There's something ennobling in that.

Scully is not inspired. Mulder's cell phone rings. He answers it. Scully looks at a half-eaten sandwich, then discards it.

Mulder: *on phone* Mulder. ... Now? ... All right.

Mulder hangs up and picks up his jacket.

Mulder: I got to go.

Scully stares at him in disbelief as he walks toward the door.

Scully: *plaintively* Mulder...

Mulder is out the door. Scully sighs.

SCENE 4 - FBI HEADQUARTERS - 9:17 PM

Later, Mulder enters Skinner's office. Skinner is looking through the file on Martha Crittendon.

Mulder: You wanted to see me, sir?

Skinner: Yeah, sit down.

Mulder sits.

Skinner: Two weeks ago a woman named Martha Crittendon disappeared from her home in Bethany, Vermont. Local police haven't turned up any sign of her. I'm hoping you may be able to.

Mulder: I'm already on a case.

Skinner: You're on a stakeout. I'm confident Agent Scully can continue in your absence.

Mulder looks at Skinner suspiciously.

Mulder: Why? What did I do?

Skinner: There may be aspects to this that... speak to your strengths as an investigator.

Mulder: Specifically?

Skinner is very uncomfortable as he hands over the file.

Skinner: Ravens. What do you know about them-- their mythological or... paranormal significance?

Mulder speaks hesitantly.

Mulder: Well, the, uh... th-the raven is considered a-a very powerful symbol in certain Norse, Celtic and Native American cultures uh, mostly, a negative one. Indians view it as a deceiving spirit, Christianity mostly associates it with evil and, then, of course, there's Poe's raven and, "nevermore," an-and all that stuff.

Skinner: Martha Crittendon's seven-year-old daughter claimed that she was attacked by a raven earlier the day her mother disappeared. Later, she heard one inside the house before she discovered her mother was missing.

Mulder looks at Skinner intently.

Mulder: No, really, what did I do?

Skinner: It's the only lead that hasn't been explored. I want to know if it has any bearing on the case.

Mulder looks down at the file. From it we see Martha Crittendon's family history:

8092 Cliff St.

Bethany, Vermont 05032

802-555-0147

Father: Charles Campbell

Father's Occupation: US District Court Judge - DC

Mother: Mavine Cambell

Mother's Occupation: Housewife

Distinguishing Characteristics: None

Mulder: I'm also assuming that the fact that Martha Crittendon's father is a federal judge also has a little bearing on this case.

Skinner: It's been made clear to me that locating her is my top priority. I'm making it yours as well.

Mulder nods.

SCENE 5 - BETHANY, VERMONT

Day. Outside the Crittendon house. A mailman walks away from the house as he does his rounds. Sheriff Phil Adderly is sitting in his car waiting, tapping his fingers on the rear-view mirror. Mulder pulls up behind him. Both men get out. It is raining. Mulder puts a piece of paper over his head and Sheriff Phil Adderly puts his hat on.

Sheriff Phil Adderly: Agent Mulder?

Mulder: Yeah.

Sheriff Phil Adderly: Phil Adderly. Welcome to Bethany.

They shake hands.

Mulder: Nice to meet you.

Sheriff Phil Adderly: I appreciate the help.

Mulder: Sure. Uh, I don't know how much help I'm going to be. I know you already have a lot of good investigators on the case. So, um... You want to just take a quick look around?

Mulder: Great, thanks.

They walk toward the house.

Mulder: So, tell me about Martha Crittendon.

Sheriff Phil Adderly: Well, she and my wife Ellen, they're best friends. Martha's... much admired here. She's devoted to her family... active in the community. I mean, needless to say, th-the whole town is very concerned.

Mulder: So, what's your theory on what happened?

Sheriff Phil Adderly: I'm hoping you'll tell me. There's no ransom note... no prints or blood evidence.

Mulder: Her husband was out of town when she disappeared?

Sheriff Phil Adderly: In Miami, at a conference. It checks out. Howard... didn't have anything to do with this.

They enter the house. Mulder looks out the window into the backyard and sees Howard Crittendon comforting his daughter Michelle who is sitting despondently on a swing-set. Mulder turns back to Sheriff Phil Adderly.

Mulder: What do you know about a raven?

Sheriff Phil Adderly: Yeah, yeah, Michelle, their, um... their little girl was saying something about that. Got me. Poor kid. You want to talk to her?

Mulder: Not necessary.

Mulder is looking around the perfect living room.

Mulder: You're sure, uh, Martha's last name isn't Stewart?

Sheriff Phil Adderly: *chuckling* Tell me about it. Last year, this place made the cover of New England Home. *Mulder notices three deep scratches on the otherwise immaculate mantle.*

Mulder: How many talons would you say a raven had?

Sheriff Phil Adderly looks like he thinks Mulder is crazy. Mulder smiles and taps the mantle thoughtfully.

Mulder: Never mind.

Mulder notices two empty picture hangers on the wall opposite the mantle.

Mulder: You know what this is? You know what was hanging here?

Sheriff Phil Adderly: It was a mirror. It was found broken.

Mulder: You had no other signs of struggle?

Sheriff Phil Adderly: Not a one. Does that mean something to you?

Howard Crittendon enters the living room. He is a gentle, slightly pudgy business man. He shakes Mulder's hand.

Sheriff Phil Adderly: Howard, this is Agent Mulder with the FBI.

Mulder: Sir. I hope we can help.

Howard Crittendon: I appreciate your coming. I'm wondering now if... this isn't just a waste of your time.

Sheriff Phil Adderly: How so?

Howard Crittendon: With all the police coming and going, this place was a wreck. I was straightening up and I... found something.

Howard Crittendon hands Mulder a round plastic prescription container.

Mulder: Uh, birth control pills.

Howard Crittendon: I think Martha was having an affair. After Michelle we decided not to have more children. I had a vasectomy. They're in Martha's name. She ordered them off the Internet... because, I guess... small towns talk. Of course, then I s-started looking all around and I, uh... found this in the pocket of her favorite coat.

He hands Mulder an old fashioned skeleton key. It has the number "6" on it.

Howard Crittendon: I don't know what this goes to or what it means, if anything, but... the pills...

All of this is painful for Howard Crittendon .

Mulder: Do you have any idea who your wife may have been seeing?

Howard Crittendon: Whoever he is... Martha may be with him. It explains why we haven't found her. She doesn't want to be found.

SCENE 6

Neighborhood street. Ellen Adderly is walking her daughter Kate in a stroller. She is placing colored flyers with Martha Crittendon's picture and contact information on the windshields of all the cars. She hears a bird caw and looks up to see a raven sitting in the pine tree above her. Jenny Uphouse's voice startles her.

Jenny Uphouse: Cute kid.

Ellen Adderly: Oh, Jenny, you scared me.

Jenny Uphouse: *looking at one of the flyers* You do those up yourself?

Ellen Adderly: Uh... yeah.

Jenny Uphouse: I know Martha and you were good friends. You must be pretty upset.

Ellen Adderly: Of course. I'm sure we all are. Hey, maybe you would like some of these to put up on your side of town.

Jenny Uphouse: My side of town. Yeah, sure.

Jenny Uphouse takes some of the flyers. Ellen Adderly is embarrassed.

Ellen Adderly: Look, I didn't mean that the way it might have sounded.

Jenny Uphouse: *vicious* No, it just naturally comes out that way when you think you're better than everyone. You and Martha are two peas in a pod.

Ellen Adderly: Jenny, I don't think I'm better than anyone.

Jenny Uphouse: You and me got more in common than you know.

Jenny Uphouse leaves. Ellen Adderly glances down at the window of the car next to her and sees the reflection of a woman with a really scary face and stringy hair. She gasps as the window shatters. She turns quickly, but sees no one behind her.

SCENE 7 - ADDERLY RESIDENCE - 7:18 PM

Sheriff Phil Adderly and Mulder are in the house. Sheriff Phil Adderly is on the phone. Mulder is looking through a book.

Sheriff Phil Adderly: Yeah. Right. Right. Thanks.

He hangs up and walks over to Mulder.

Sheriff Phil Adderly: Whoever Martha was seeing the two of them covered their tracks pretty good. Phone records don't show anything. You think this person took her? Harmed her?

Mulder is looking through a coffee table book.

Mulder: I wouldn't rule it out, but I doubt it.

He holds up the book showing Sheriff Phil Adderly and article on ravens.

Mulder: According to your Audubon book here a raven has four talons. That matches the scratches we found on Martha Crittendon's mantel.

Sheriff Phil Adderly: You're not saying a raven's the reason Martha's gone missing?

Mulder: *smiling* No, no. Not... not a raven itself. But, in folklore, ravens are companions to evil-- evil spirits, witches, warlocks-- that kind of thing.

Sheriff Phil Adderly: Agent Mulder, I appreciate the different tack you're taking on this investigation, but this whole bird thing...? And keep in mind you're basing this on the word of a seven-year-old girl.

Mulder: Well, there was also a broken mirror in Martha's house. Mirrors are considered items of enchantment. A broken one ... means something. I'm not exactly sure what it is, but it means something.

Ellen enters the house carrying Kate. Sheriff Phil Adderly goes to greet them. He takes his daughter.

Sheriff Phil Adderly: Ellen. Hey, sweet girl. Agent Mulder, this is my daughter Katy, my wife Ellen.

Ellen and Mulder shake hands.

Mulder: Hi.

Ellen Adderly: Hi. Oh, we're so glad you're here. Look, our house is your house. We have a spare guest room all set up I'm sure you'll be really comfortable.

Mulder: No, no, that... that's not necessary.

Ellen Adderly: No, no, no. There's no arguments. We're so grateful that you're here to help find Martha. Really, it's the least we can do.

Mulder gives in and nods.

Ellen Adderly: Okay.

Later, they are sitting down to dinner. Fine china, wine in crystal goblets. Ellen Adderly is carving a roast. Lots and lots of food. Mulder is in shirtsleeves.

Mulder: You know, I should really get the Bureau to reimburse you for room and board.

Ellen Adderly: No. Don't be silly. No, this is just a typical meal around here.

Mulder: *very surprised* Really?

Ellen Adderly: Phil works so much that supper is usually the only time we see each other and I like to make it special.

Mulder chuckles. His cell phone rings in his jacket on the other side of the room. He seems reluctant to answer it.

Mulder: Uh... Excuse me. Sorry. Thanks.

He gets up and answers the phone.

Mulder: *on phone* Mulder.

Scully is still on the stakeout. She looks miserable, huddled in a coat.

Scully: *on phone* Mulder, please tell me I can go home.

Mulder: *on phone, cheerfully* Oh, hey, Scully. How's the stakeout?

Scully: *on phone* Well, the furnace broke and I can just about see my breath in here.

Mulder: *on phone* Ouch. I'm sorry to hear that.

Scully: *on phone* That... and I've witnessed a couple hundred things I'd like to erase from my brain. Eww.

Scully looks through the telescope again. The Jesus Saves van pulls up outside the club again.

Scully: *on phone* But as of yet, no mystery woman.

Mulder: *on phone* Well, she'll come, you know? It's just a matter of time. She'll show up-- I'm sure of that.

Scully: *on phone* Yeah, well not before I die of malnutrition.

She picks up a slice of cold pizza, then drops it again, disgusted.

Mulder: *on phone* Hey, Scully, tough it out. Whatever doesn't kill you makes you stronger. Right?

At the table, Ellen Adderly filling Mulder's plate with assorted side dishes.

Mulder: *to Ellen* No, no, no, no. No capers, thank you.

Scully: *on phone, confused* I'm sorry. What?

Mulder: *on phone, quickly* I said, "What a... what a crazy caper." I'll talk to you later... and, uh, keep warm. Bye.
Mulder hangs up and returns to the table.

Sheriff Phil Adderly: Did I hear you say something about "stakeout"? What's the case?

Ellen Adderly: Sweetie, this is family time. Don't make our guest talk shop at the dinner table.

Sheriff: Fair enough.

Mulder smiles.

Ellen Adderly: Cheers.

Ellen Adderly holds up her glass of red wine to Mulder. He clinks with her.

Mulder: Cheers.

SCENE 8

Crittendon house. Howard Crittendon and his daughter Michelle are sitting at their table. Very sad. Each has a plate of macaroni and cheese. Michelle pokes listlessly at hers. Howard Crittendon looks at her with concern.

Howard Crittendon: What's the matter, Sweetheart? I thought that was your favorite.

Michelle: *sadly* It tastes different when Mommy makes it.

Howard Crittendon: Yeah. I know. How about we go get hamburgers? Would you like that instead?

Michelle looks up to nod, then looks at the window behind her father. She looks frightened.

Michelle: It's back.

Howard Crittendon gets up and goes to the window. He sees a raven perched on the birdbath in the yard. It caws. He closes the curtains.

Howard Crittendon: Everything's all right, Sweetheart. I'll be right back.

Michelle: *still scared* Okay.

Howard Crittendon goes outside and walks through the dark yard. He sees a group of ravens feeding on something in the rose garden behind a tree. With a sense of dread, he walks closer and sees that the ravens' meal is that of a partially buried human.

SCENE 9

Later. The back yard of the Crittendon house is now a crime scene. Mulder joins Dr. Blankenship, a kindly older man, where he is looking at the body of Martha Crittendon. Sheriff Phil Adderly looks on.

Mulder: What do you make of these claw marks?

Dr. Blankenship: Well, one time I saw the victim of a bear attack look something like that ... only bears don't plant their kill in the rose garden.

Mulder: I was going to say.

Dr. Blankenship: The body's been around here for a while-- probably since she went missing.

Sheriff Phil Adderly: What about your ravens?

Mulder looks up at him.

Sheriff Phil Adderly: Howard said something about ravens.

Dr. Blankenship: Yeah. Feeding on her. See?

Dr. Blankenship shows them the body. Camera shows us exactly what Martha Crittendon looks like after being raven buffet. Sheriff Phil Adderly walks away quickly, head in hands. Mulder follows him.

Mulder: You okay?

Sheriff Phil Adderly: I'm not arresting Howard. I don't care how it looks-- body buried in his own yard-- he didn't do this.

Mulder: I agree.

Sheriff Phil Adderly: Poor guy has suffered enough already.

Ellen Adderly, very upset, ducks under the crime scene tape and joins them.

Sheriff Phil Adderly: What are you doing? You shouldn't be here.

Ellen Adderly: Oh, my God. Martha. No.

Sheriff Phil Adderly: *holding her* Ellen, honey, I am so sorry.

Ellen Adderly: It can't be.

Sheriff Phil Adderly: It's okay, it's okay. Shh.

Ellen Adderly: The thing that did that to her... I think I saw it today.

Later, in the Adderly's house. Ellen is very upset. She is looking at her reflection in the window.

Ellen Adderly: I saw its reflection. It had a face out of a nightmare. These long claws-- the kind that could... the window shattered-- I don't know how-- and when I turned around, it was gone. I don't know what I thought it was. I didn't think it was real. I mean, how could it be? But then, when I saw Martha's face...

Sheriff Phil Adderly: Honey, you've been through a lot.

Ellen Adderly: You don't believe me.

Mulder: I do.

Ellen looks at him hopefully.

Mulder: You said the car window shattered after you saw the reflection and there's a broken mirror in Martha's house. I don't think that's a coincidence.

Ellen Adderly: But what could it mean?

Mulder: Mirrors are considered doorways. In the Victorian Era, they built mirrored rooms called psychomantiums where they thought they could summon forth spirits from the spirit world. Denizens from the spirit world were brought into this world.

Sheriff Phil Adderly: Denizens... of the spirit world.

Mulder: Well, you asked about the raven, right? The raven is a carrion bird attracted to death and decay. What if this entity that you saw is somehow a personification of that? What if this creature was brought forth in order to attack Martha? Then the question becomes, "who summoned it forth?" Ellen, do you know if Martha had any enemies? Can you think of anyone at all who would have wished her harm?

Ellen Adderly thinks then looks up at Mulder..

SCENE 10

Mulder and Sheriff Phil Adderly are interviewing Jenny where she works in a diner. She is very hostile.

Jenny Uphouse: I sure as hell didn't have anything to do with it.

Sheriff Phil Adderly: They're routine questions, Ms. Uphouse. Answer them and we're out of here.

Mulder: We understand there was no love lost between you and Martha Crittendon.

Jenny Uphouse: And where do you understand that from? Mrs. Sheriff, right?

Sheriff Phil Adderly: It's not exactly a town secret.

Jenny Uphouse: Right. Like there aren't enough of those already. Queen Martha and her perfect little Easter egg hunts. She's so above the rest of us. Except I heard she was stepping out on her husband-- knocking boots with who knows who. I'm not happy she's dead, and all but you need to look into that.

Mulder: Well, let's stay on the subject of you. On your police record, for instance. You don't suffer people that don't give you respect. I'm thinking of that hair salon owner you assaulted.

Jenny Uphouse: That was forever ago and I paid for that. And I had nothing to do with Martha.

Mulder: Where were you the night she disappeared?

Jenny Uphouse: At home, all night. I got to get back to work.

Jenny Uphouse walks away from them.

Sheriff Phil Adderly: I don't know about you, but I believe her. She didn't do it. I just don't get that vibe.

Mulder: Fair enough, but why did she lie about her alibi? I got that vibe pretty clear.

The two men look at each other. As they are leaving, Mulder's phone rings.

Mulder: Excuse me.

Sheriff Phil Adderly: I'll be in the car.

Mulder: Okay.

He answers his phone.

Mulder: *on phone* Mulder.

Scully: *on phone, miserable* Mulder, when you find me dead, my desiccated corpse propped up staring lifelessly through the telescope at drunken frat boys peeing and vomiting into the gutter just know that my last thoughts were of you and how I'd like to kill you.

Mulder: *on phone* I'm sorry. Who is this?

Scully: *on phone, whining ...* It's a freak show, Mulder. It's a nonstop parade of every single lowlife imaginable.

Mulder: *on phone* Well, the view may not be too different here. It's dressed up a little nicer but underneath the surface, it's the same seamy underbelly.

Scully: *on phone* It's not the same, trust me.

Mulder: *on phone* You know, Scully, this case has turned out to be a little more interesting than I thought and I could use your help.

Scully: *on phone, hopefully* Are you talking about a reprieve for me?

Mulder: *on phone* Well, there's a murder victim that I'd like you to autopsy for me. What do you think? Scully? You still there? Hello?

Scully is looking intently through the telescope at the ratty "Jesus Saves" van which has pulled up outside the club again.

Scully: *on phone* That van is back.

Mulder: *on phone* What? What did you say?

Scully: *on phone* Nothing, Mulder. I'll talk to you later, okay?

Scully hangs up and focuses the telescope. Mulder stares at his phone for a second, not believing she actually hung up on him, then hangs up and leaves the diner.

SCENE 11 - ADDERLY RESIDENCE - 3:23 PM

Outside the Adderly's house, a raven sits on the gatepost and caws. Inside, Ellen Adderly is running the carpet sweeper. It catches something under the couch. Ellen reaches down and picks up a skeleton key with the number 6 on it. Suddenly, she hears the bird cawing but the sound is a lot closer than before. She walks down the hall looking in rooms. She reaches her daughter's room.

Ellen Adderly: Kat...

A raven lands on the edge of the crib. Ellen Adderly, gasps, then picks up her daughter from her crib, then screams when she sees the reflection of the stringy-haired creature in the mirror in the baby's room. The mirror shatters as she runs from the room, baby in arms.

Ellen Adderly: Get away from her! It's okay. Come on.

Another mirror shatters with the reflection of the creature as they run down the hall. Ellen Adderly ducks into a closet with the baby. A shadow of a person is walking in the room outside.

Ellen Adderly: Shh, shh, shh. Be quiet, now. Shh, shh, shh. Shh, shh, shh, be quiet.

The closet door is suddenly opened. It is Sheriff Phil Adderly.

Sheriff Phil Adderly: Oh, God. Ellen? Ellen, what happened?

Later, living room. Ellen is still shaken. Mulder is looking around the house. Crime scene techs are dusting for prints in the baby's room.

Mulder: Are you feeling a little better, Ellen? Can you... just talk to me a little bit about what happened?

Ellen Adderly: It came back.

Mulder: It came back-- the... the creature you saw?

Ellen Adderly: It was here, Phil. It chased me.

Sheriff Phil Adderly: It's all right, Honey.

Sheriff Phil Adderly walks over to speak to Mulder privately.

Sheriff Phil Adderly: Please don't encourage this. This is not what she needs.

Mulder: I believe she saw something.

Sheriff Phil Adderly: And I believe she didn't. Her best friend just died, for God's sake. These imaginings of hers are brought on by stress. I have been through the entire house and I didn't see any indication that anyone else was here.

Mulder: What about the two broken mirrors?

Sheriff Phil Adderly: What about them? You think broken mirrors have some deeper meaning but you still can't tell me what it is. And in this case? I'm thinking Ellen broke them herself.

Mulder looks at and picks up the skeleton key on the floor.

Sheriff Phil Adderly: What?

Mulder: That's number six. It's a match to the one Howard Crittendon found in his wife's coat pocket. What would this be doing here?

Sheriff Phil Adderly: I don't know.

Mulder: Ellen, do you recognize this key?

Ellen Adderly: Well, I was sweeping the floor and it got caught up in the sweeper. I-I... never saw it before today.

Mulder: You found it before you were attacked?

Ellen Adderly: Right before. Right before I saw the raven.

Sheriff Phil Adderly: Let me see if my department can run this down, find out what lock it goes to.

Later. 12:38 AM. ADDERLY's bedroom. PHIL gets out of bed and leaves.

SCENE 12

Sheriff Phil Adderly is standing outside a ratty hotel. Pineview Lodge. Flickering neon sign. He goes to room number six and uses the key to enter. A woman puts her arms around him from behind. It is Jenny Uphouse. She is wearing short satin pajamas and is very affectionate.

Jenny Uphouse: Hi.

Sheriff Phil Adderly: I can't do this anymore.

Jenny Uphouse begins undressing him.

Jenny Uphouse: You can't, huh?

Sheriff Phil Adderly: No. We got to stop.

Jenny Uphouse: Well, that's too bad.

They kiss and Jenny Uphouse wraps her legs around his waist. He gives in and carries her to the bed. In the mirrors over the bed, we see her straddling his hips as she removes her top.

SCENE 13

Next morning. Adderly's house. Mulder comes downstairs in his slacks and t-shirt. Ellen Adderly is making breakfast, pouring the hollandaise sauce over the Eggs Benedict. For those of you unfamiliar with gourmet breakfast, this is a very fancy dish.

Mulder: Oh, hey-- good morning. Good morning, Ellen.

He sees breakfast.

Mulder: Wow... Uh, have you seen my shirt? I left it...

Ellen Adderly: Oh, I'm sorry. It's over here.

Ellen Adderly goes over to the door where she has hung his neatly washed and ironed dark blue shirt.

Mulder: Oh. Oh, Ellen, you-you didn't have to go to the trouble of...

Ellen Adderly: No, it's no trouble. Actually, it helps me. Whenever my life's a mess, I just do some housework. It gives me the illusion I'm in control.

Mulder: Well, maybe I should try that sometime.

Ellen Adderly: Hey, have a seat.

Mulder sits and she serves him the Eggs Benedict.

Mulder: Thanks. Yikes. Wow...

Ellen Adderly: It's just Phil's breakfast times two.

Mulder: Well, Phil is living large. Where is he this morning?

Ellen Adderly: *-serving coffee* Out-- probably out on a call. He'll be back. You... you can just dig in.

She sits and watches Mulder begin his breakfast. He takes a sip of coffee. It is hot.

Mulder: Whoa.

Ellen Adderly: Sorry. Do you need milk?

Mulder: Uh-uh. That's fine.

Ellen Adderly: I get the feeling you're not used to anyone taking care of you.

Mulder: Well, that has a vaguely pathetic ring to it.

Ellen Adderly: No, I just meant I didn't notice a wedding band.

Mulder: Oh.

Ellen Adderly: Do you have a ... a significant other?

Mulder: Um, not in the widely understood definition of that term.

Ellen Adderly: Ah. Well, the right woman will come along and change all that. Don't miss out on home and family, Mr. Mulder. With all the terrible things you must see in your work-- well, it could be a refuge for you.

Sheriff Phil Adderly, still in uniform enters the house.

Ellen Adderly: Hi, Honey.

Sheriff Phil Adderly: Sorry I'm late-- paperwork. Good morning, Agent Mulder.

Mulder: Good morning.

Ellen Adderly: I'm going to go check on Katy.

Ellen leaves the men alone.

Sheriff Phil Adderly: You sleep well?

Mulder: Eh, I only woke up once, when you went out.

The two men look intently at one another. Sheriff Phil Adderly looks away.

Sheriff Phil Adderly: Well, I'll try to be quieter next time. We got a deputy out-- we're shorthanded. I had to take some calls.

Mulder: All night?

Sheriff Phil Adderly: Yeah. We were busy.

Mulder: Well, I spoke to the coroner this morning and the autopsy shows that Martha Crittendon was four weeks pregnant when she died-- despite her birth control pills. She probably didn't even know it. Any idea who the father might be? I mean, Howard's vasectomy pretty much puts him out of the running. *pause* Any inkling who it might be?

Sheriff Phil Adderly: Just say what's on your mind, Agent.

Mulder: You have a piece of evidence in your possession that I'd like back-- the skeleton key. Number six.

Sheriff Phil Adderly sighs, gets up and goes to his coat and hands the key to Mulder.

Mulder: You want to tell me what this unlocks?

No answer.

Mulder: Once I find out, we'll talk again.

Ellen returns carrying the baby.

Sheriff Phil Adderly: I'm going to hit the shower.

Door closes. Sheriff Phil Adderly looks at himself in the bathroom mirror.

SCENE 14

In the hotel room, Jenny Uphouse is on the phone. Her breasts are ... visible.

Jenny Uphouse: *on phone* I know, Bret, sweetie. I'm sorry. No, I'm going to be home real soon. Mommy had to work a double shift. I know. I'm going to come home and make you breakfast. I know... No, no, no, don't eat a lot of cookies, no. Only two. I... Yes, oatmeal cookies have oatmeal in them. Okay, all right, three. I love you. *she kisses over the phone* Bye.

She hangs up. She hears a series of caws coming from outside and goes to the window to look. Several ravens are sitting on the fence outside. The mirror above the bed suddenly shatters and the stringy-haired figure attacks. Jenny manages to slash the figure's shoulder with a broken piece of mirror. The fight continues.

SCENE 15

Hotel parking lot. Later. Crime scene investigation underway. Mulder tries the key successfully in the lock. He sees Jenny Uphouse's body, then goes over to where Sheriff Phil Adderly is leaning against a car.

Mulder: Sheriff, you know that talk I said we should have?

Sheriff Phil Adderly: *despondent* I left her sleeping.

Mulder: So you were having an affair with both Jenny and Martha Crittendon? *Sheriff nods slightly* I got to hand it to you, Sheriff. You put the service back into "protect and serve."

Sheriff Phil Adderly: I cared about both of them.

Mulder: They knew about each other? *another nod* But I'm assuming Ellen doesn't.

Sheriff Phil Adderly: No. But even if she did, she'd find a way to rationalize it. I'm not defending myself, but... two years ago I wanted a divorce. Ellen won't hear it. She got pregnant with Katie and locked me up good.

Mulder: Well, I think you got bigger problems facing you right now.

They look over to where Jenny Uphouse's plastic-wrapped body is wheeled out on a stretcher.

Sheriff Phil Adderly: I didn't do this, I swear to you. Anyway, what about the broken mirrors and the raven? Y-you said that it was a-an entity that did this. Don't you still believe that?

Mulder: I said it was an entity summoned by somebody else

Sheriff Phil Adderly: Whether or not they even knew about it. I mean, is that possible? Can I be the reason for all this... and not even know about it?

SCENE 16

Inside the Adderly's house. The phone rings and the machine picks up.

Ellen Adderly: *recorded voice* Hi, you've reached the Adderlys-- Phil, Ellen and Katy. Please leave a message.

Sheriff Phil Adderly: *on answering machine* Ellen, this is Phil. I was really hoping you'd be home. Look, I'm in a bit of a situation here and there's things we need to talk about but Agent Mulder's on his way over there to explain it all to you so if you get this message you just wait there for him, okay? Thanks.

Right after the machine clicks off, Ellen Adderly enters the house carrying her daughter.

Ellen Adderly: I think this sleepy little girl needs a nap. I sure do. Are you eating mama's jacket?

Ellen Adderly carries the baby upstairs, puts a passy in her mouth and puts her to bed. We see a deep scratch on her shoulder.

Ellen Adderly: Go to sleep now. Okay, baby? Mama loves you. I love you. Yes, I do.

SCENE 17

Adderly house.

Ellen goes into the bathroom. She turns the water in the tub off and begins to put her hair up with a clip. As her hand brushes her shoulder we again see the large deep wound. Startled, she turns to look at the wound in the mirror. She clearly has no idea how it got there. She has flashes of attacking Jenny in the motel room.

Downstairs, Mulder uses his key to enter the house.

Mulder: Ellen? Ellen?

His phone rings and he answers it.

Mulder: *on phone* Mulder.

Scully: *on phone* Mulder? I am free.

Mulder: *on phone* You're free?

Scully: *on phone* Mm-hmm. I'm going to go home, take a shower for, I don't know eight or nine hours, burn the clothes that I'm wearing and then... sleep until late spring.

Mulder: *on phone* Oh, you solved the X-File.

Scully: *on phone* Yes, except it's not an X-File, Mulder.

Mulder: *on phone* What are you saying? You didn't catch our blond mystery serial killer?

Scully: *on phone* Oh, no, we caught her, but she isn't a serial killer nor is she a blonde, and she isn't even a she.

Scully is looking through the telescope at a man wearing high-heeled leopard skin boots, mini-skirt, and wigless, shaved head.

Mulder: *on phone* What are you talking about?

Scully: *on phone* What I'm talking about is the six missing prostitutes aren't dead, Mulder. They are alive and well in a halfway house that was set up by this mystery blond who happens to go by the name of Mark Scott Egbert and Mr. Egbert wishes to acquaint lost souls with the teachings of Christ and that's his hook, I guess. He dresses up like a fellow prostitute to make the girls feel at ease but this vanishing act is no more paranormal than a change of wardrobe, Mulder. He goes into a place like a, like a woman and he comes out as a man, right under...

Mulder: our noses.

Scully: Exactly. A wolf in sheep's clothing or I guess, in this case, a sheep in wolf's clothing.

Mulder is a little disappointed that it wasn't an X-File and distracted as he realizes Scully has given him the answer he needs for his case.

Mulder: *on phone* Well, good work, Scully. I'll call you back later.

He hangs up. He hears crying and knocks at the bedroom door.

Mulder: Ellen? Ellen, it's Agent Mulder.

Ellen Adderly: *voice from the bedroom* Please go away.

Mulder: Ellen, Jenny Uphouse is dead. Your husband is in custody suspected of murdering her only I don't think he did it. Do you?

Ellen is sitting naked in her bedroom. She touches her wound on her shoulder. She is on the verge of tears again.

Mulder: Ellen, you went out this morning after breakfast. Where'd you go?

Ellen Adderly: *touching her wound* It's not me. It can't be.

Mulder: I think it is. Ellen, I think you have a whole other side that you're afraid to face. That would explain all the broken mirrors. You don't want to see yourself for what you really are. Ellen, you have to come out of there.

Ellen Adderly: Then what? My marriage, my life... everything I thought I had... is nothing. It's all lies. I wish you'd never come here.

As she speaks, the camera pans around from behind her until we finally see her face. Her eyes are pure black, no pupils.

Mulder: Ellen, you need to open this door.

Mulder takes out his gun. Just then, the "creature" bursts through the door and attacks Mulder. Mirrors shatter around them. She throws him through a door into the bathroom and pushes him into the tub and holds him under

the water. Mulder struggles unsuccessfully. When the creature sees her reflection in the water she lets go. Mulder rises from the water and takes a deep breath. He sees Ellen huddled naked on the floor.

SCENE 18 - DESCHAMPS COUNTY - PSYCHIATRIC HOSPITAL

Mulder is sitting in an observation room with Ellen Adderly. She is huddled on the floor, non-responsive. Mulder goes out of the room where Sheriff Phil Adderly is looking through the window at her.

Mulder: You want to see her?

Sheriff Phil Adderly: Does she want to see me?

Mulder shrugs and shakes his head, he doesn't know.

Sheriff Phil Adderly: Doctors say she's got some kind of... dissociative disorder, split personality. That doesn't explain what happened, does it?

Mulder: I think it's about as close as science can come. I think the basic idea is right. There are some multiple personality disorders where an alternate personality displays traits that the host doesn't have-- like nearsightedness or high blood pressure or even diabetes. I think in Ellen's case the changes were just a lot more extreme.

Sheriff Phil Adderly: Like Jekyll and Hyde?

Mulder: She wanted so much from her life with you-- a perfect life-- and I think that at some point she found out you were cheating with Jenny and Martha, I don't know when, but at some point she did, and... and, like you said, I think she had to rationalize that. She just bottled up her anger, swallowed it, and it had to come out some way. I think she did what she did to protect her family.

In the room, Ellen Adderly hears a raven cawing. She gets up and goes to the window. A raven is sitting on the ledge outside the window. She stares at it.

THE END

All Things

Written by **Gillian Anderson** Directed by **Gillian Anderson** Originally aired **9/4/00**

Main Cast - David Duchovny and Gillian Anderson

Guest Cast - Carol Banker *Carol*, Victoria Faerber *First Nurse*, Colleen Flynn *Colleen Azar*, Stacy Haiduk *Margaret Waterston*, Stephen Hornyak *Dr. Paul Kopeikan*, Nicholas Surovy *Dr. Daniel Waterston*, Elayn Taylor *Second Nurse*, Scott Vance *Healer*, Cheryl White *Third Nurse*

Tagline - "The Truth is Out There" *A series of coincidences puts Scully in contact with someone from her past, causing her to question her romantic and professional choices.*

SCENE 1

Early morning. Rhythmic dripping sound. Scully is getting dressed in a bathroom. A ceiling fan spins slowly above her. She pulls down her green t-shirt, then zips up her black skirt. The old faucet drips rhythmically as she looks at herself in the mirror, fixes her hair, then walks into the other room, a bedroom.

Scully: *voiceover* Time passes in moments ... moments which, rushing past define the path of a life just as surely as they lead towards its end. How rarely do we stop to examine that path, to see the reasons why all things happen, to consider whether the path we take in life is our own making or simply one into which we drift with eyes closed.

She picks up her black jacket and puts it on. She looks thoughtfully at the figure in the bed for a moment, then walks quietly out of the room.

Scully: *voiceover* But what if we could stop, pause to take stock of each precious moment before it passes? Might we then see the endless forks in the road that have shaped a life? And, seeing those choices, choose another path?

The camera pans across the bed. We see a man's naked foot and leg lying tangled among the blue sheets and beige comforter. Moving up, we see his bare arms and chest and peacefully sleeping face. It is Mulder.

Opening Credits.

SCENE 2 - 63 HOURS EARLIER

X-Files office. Close up on the slide projector's light as it flickers in time to the music playing loudly on the boom box on the desk. "The Sky is Broken" by Moby. Very hypnotic style, rhythmic drumbeat. Mulder, casually dressed, is dancing slightly to the beat as he arranges the slides. Scully enters carrying a paper bag.

Music: "See, the storm has broken in the middle of the night nothing left here for me, it's washed away the rain pushes the buildings aside... "

Scully: I got the lab to rush the results of...

Scully turns off the music.

Scully: I said, I got the lab to rush the results of the Szczesny autopsy, if you're interested.

Scully pulls out a packed salad and sets it on her desk.

Mulder: I heard you, Scully.

Scully: And Szczesny did indeed drown but not as the result of the inhalation of ectoplasm as you so vehemently suggested.

Mulder: Well, what else could she possibly have drowned in?

Scully: Margarita mix, upchucked with about 40 ounces of Corcovado Gold tequila which, as it turns out she and her friends rapidly consumed in the woods while trying to reenact the Blair Witch Project.

Mulder: Well, I think that demands a little deeper investigation, don't you?

Scully: No, I don't.

Mulder: Well, it doesn't matter. We got bigger fish to fry.

Scully pulls a wrapped sandwich out of the bag as Mulder advances the slide projector to show three crop circles.

Mulder: Have a seat, Scully. Check this out. Is that beautiful or what?

Scully: Crop circles, Mulder?

Mulder: Computer-generated crop circles. It's a fractal image predicted by a computer program and using data of every known occurrence of the phenomena over the past 40 years.

Mulder takes a bite of the sandwich that she hands him.

Mulder: What most people don't realize is that, since 1991...

Sound of slides changing. Mulder continues his monologue while watching Scully prepare and eat her salad. She doesn't look up once.

Mulder: ... there's been a dramatic increase in size and complexity of circle design. That's when the Mandelbrot Set appeared in England.

Scully methodically drips dressing using a fork from a small cup onto her salad.

Mulder: A series of geometrically perfect rings appearing almost impossibly overnight in a field near Cambridge.

Mulder pauses and watches her. He clicks to the next slide.

Mulder: But that was merely prelude of what was to come. Three years later, in 1994 even more complex formations occurred simultaneously on opposite ends of the English countryside with the Mandelbrot Set, were it still there, at its center. Then, in 1997, even more complex formations occurred...

Scully is completely engrossed in her salad. Mulder pauses.

Mulder: ... and I'm not wearing any pants right now.

Scully looks up from the salad after a beat of silence.

Scully: Hmm?

Mulder: You're not listening.

Scully: I am.

He looks at her.

Scully: I guess I just don't see the point.

Mulder: The point is that a computer program has shown us that these are not just random, happenstance coincidental occurrences and that same program has predicted that in just 48 hours even more complex formations are going to be laid down in a field near Avebury-- 48 hours, Scully-- but I wouldn't mind getting there earlier if you don't mind.

Scully: Getting where?

Mulder: England - I got two tickets on a 5:30 flight.

Scully: Mulder, I still have to go over to the hospital and-and-and finish the final paperwork on the autopsy you had me do. And, to be honest, it's Saturday and I wouldn't mind, I don't know, taking a bath?

Mulder: Well, what the hell does that mean?

As Scully speaks, she stabs the air with her fork containing a piece of lettuce to emphasize her remarks.

Scully: What it means, Mulder, is I'm not interested in tracking down some sneaky farmers who happened to ace geometry in high school.

Mulder looks hurt.

Scully: And besides, I mean... what could you possibly get out of this? Or learn? I mean, it's not even remotely FBI-related.

Mulder is disappointed, but not devastated.

Mulder: I'll just cancel your ticket.

He takes another bite of the sandwich thing she brought for him.

Mulder: Thanks for lunch.

He puts the rest of the sandwich next to the slide projector on top of the hand-held advance unit. Then he picks up his coat and starts out the door.

Scully: Mulder...

He stops in the doorway and looks back at her.

Scully: Look, we're always running. We're always chasing the next big thing. Why don't you ever just stay still?

Mulder: I wouldn't know what I'd be missing.

Mulder leaves. The half-eaten sandwich and advance unit falls to the floor. Scully sighs as she is left alone with the now auto-advancing slide projector. The clicking sound segues into the next scene.

SCENE 3 - WASHINGTON NATIONAL HOSPITAL

Hospital nurses station. Two NurseS are at the desk. One Nurse with blonde hair, is tapping a pencil rhythmically on the surface of the desk as Scully walks up.

Scully: My name is Dana Scully and I was told I could pick up a postmortem folder for a Ms. Szczesny here. It's, uh, for the FBI.

Nurse 2: Let's see...

Nurse 2 is surprised as Nurse 1, the blonde, silently hands Scully a file from the holder on the desk.

Nurse 2: Oh!

In slow motion Scully takes the file. The pencil keeps tapping. Time slows down around it.

Nurse 2: You just sign here, please.

Scully looks at her. All is normal again.

Scully: Thank you.

Scully signs, takes the folder and removes an image of a patient's brain from the folder. She looks down at the folder. The name Szczesny is on the folder, but the name Dr. Waterston is on the x-ray. Scully looks at it in surprise and confusion. She returns to the NurseS station. The blonde Nurse is no longer there.

Scully: Hi, um... I was given the wrong test results. This, uh, x-ray marked "D. Waterston" was in the envelope marked "Szczesny." I was expecting autopsy results.

Nurse 2: Oh, I'm sorry. They must've gotten switched. Sorry for the inconvenience.

Nurse 2 hands her another folder.

Scully: Thank you. Is the, um... is the "D. Waterston" that was on the x-ray is that a Dr. Daniel Waterston?

Nurse: *Looking at her charts* Let's see: Waterston, Waterston... Yes, it is. Admitted yesterday, coronary care unit, room 306.

Scully: Thank you.

Scully goes to room 306. A man, Dr. Kopeikan, is talking to a young woman, Maggie Waterston. Scully watches from the doorway.

Dr. Kopeikan: I'm sorry. I don't know what else to say. Everything appears to be as it should under the circumstances so don't worry. If you'd like, I can show you the hospital cafeteria.

Maggie Waterston: *upset, not sure of what to do* Uh, yeah, I guess... Yeah, okay.

Scully ducks out of the way and grabs a magazine as Maggie Waterston and Dr. Kopeikan pass her. She is not looking at the magazine, "FUNG SHUI LIFE."

Maggie Waterston: Are there phones down there, too? I need to make some phone calls.

Dr. Kopeikan: Yes.

They are gone. A heart monitor is beeping. Scully enters the room and pushes back the curtain. All other sound stops as she looks at the patient. Slow motion. A bell chimes ten times. A man, Daniel Waterston, is lying in the bed asleep. He is a handsome older man, late 50's. Scully gazes at him.

Dr. Kopeikan: Excuse me...

Scully is startled. Sound of heart monitor starts again. Slow motion stops. Dr. Kopeikan is in the doorway.

Dr. Kopeikan: Can I help you with something?

Scully: Um, I'm sorry. I'm Dr. Scully. I-I was just in the hospital and...

Dr. Kopeikan: Can we step into the hallway?

Scully: Yeah.

Scully follows him into the hallway.

Dr. Kopeikan: I'm Dr. Waterston's cardiologist, Paul Kopeikan. Did you say your name was Scully?

Scully: Uh, yes, Dana Scully.

Dr. Kopeikan: Dr. Waterston's mentioned you.

Scully: I'm sorry, you must be mistaken.

Dr. Kopeikan: No, you were a student of his, right?

Scully does not answer.

Scully: He has a heart condition?

Dr. Kopeikan: Dr. Waterston came in yesterday with severe chest pains and he ordered us to do an echocardiogram and a biopsy because he'd had symptoms of an upper respiratory infection the week before. Fortunately, it was the right call.

Scully: Then it's serious.

Dr. Kopeikan: But treatable. I have to wake him up soon, if you'd care to...

Scully: No, that's all right. But, uh, thanks for your time.

Dr. Kopeikan: He must've been a wonderful teacher. I've been following his work on constrictive pericarditis for years now.

Scully: Yes... he's a remarkable man.

SCENE 4

Scully's apartment. Late afternoon. In the foreground, one of the curtain pulls is swinging back and forth tapping the window frame rhythmically, like a heartbeat. Scully enters just as the phone rings. She answers it.

Scully: *on phone* Hello?

Maggie Waterston: *on phone, voice* You came to see him.

Scully: *on phone* I'm sorry, who is this?

Maggie Waterston is in the hospital waiting room.

Maggie Waterston: *on phone* Margaret Waterston.

Scully: *on phone* Maggie. Is everything all right?

Maggie Waterston: *on phone* Well, that depends, doesn't it?

Scully: *on phone* I'm sorry?

Maggie Waterston: *on phone* Whatever. Dr. Kopeikan told my father you were here and now he wants to see you.

Scully: *on phone* About what?

Maggie Waterston: *on phone* Look, he asked me to call, so I'm calling.

Scully: *on phone* I don't know, Maggie. I don't know if I've got time.

Maggie Waterston: *on phone, voice* Don't know if you have the time.

The call waiting signal on Scully's phone beeps.

Scully: *on phone* Maggie, can you hang on a second? I have another call coming through.

Maggie Waterston: *on phone, voice* Listen... it's your choice, but if you come it doesn't mean I accept you being in his life.

Maggie Waterston hangs up quickly. Scully presses the flash button to connect to the other call. The curtain pull keeps tapping.

Scully: *on phone* Hello?

In his apartment, Mulder is packing. An old black and white movie is on TV. Camille? It is a critical moment in the movie where the hero is saying goodbye to his heroine. Mulder's phone is on speaker, so Scully can hear the movie.

Man on Old Movie: I'll never see you again.

Scully: Hello?

Surprised to hear her voice, Mulder stops packing and runs to turn down the TV.

Man on Old TV Movie: You're breaking my heart.

Mulder: *on speaker phone* Hey, you're there?

Mulder picks up the receiver.

Mulder: *on phone* Hey.

Scully: *on phone* Mulder, aren't you supposed to be on a plane?

Mulder: *On phone* I got a 5:30 flight, remember?

Scully: *on phone* Right. Guess I lost track of time.

Mulder: *on phone* Listen, uh, the reason I called-- am I catching you at a bad time?

Scully: *on phone* No, I just walked in. Why?

Mulder: *on phone* Uh, there's this group in D.C. that is researching crop circles. They've got a totally different set of coordinates from the one that I got already.

Scully: *on phone* Mulder, I'm not going.

Mulder: *on phone* I got to ask you a favor. One of the researchers lives out near the hospital and they've got these sensitive photos and data and stuff that they won't fax to me so I was just wondering if you would just, maybe go over there and, you know, and get it and put it in the bureau pouch for me...

Mulder's voice fades out as Scully gazes at the swinging curtain pull. It goes into slow motion. Mulder's voice breaks through again and the pull begins tapping in normal time.

Mulder: *on phone* Speak to me, Scully.

Scully: *on phone* I'm out for the evening, Mulder.

Mulder: *on phone, shutting down defensively* Well, why didn't you just say so in the first place?

Scully: *on phone* Look, um... why don't you leave that address on my answering machine and, uh, I'll try for you. *She hangs up.*

SCENE 5

Back at the hospital. Close up of wheels of a gurney being pushed down the hall. Scully walks down the cardio hall and enters the room. A person lies in bed surrounded by family and friends, including a tall Red-Haired Woman who looks up at Scully. Scully steps back in surprise. She looks up at the room number. She had entered room 304 by mistake.

Scully: I'm sorry. I-I have the wrong room.

Red-Haired Woman: *friendly, smiling* It's okay.

She walks on down to room 306 and enters. Daniel Waterston is sitting up in bed. Maggie Waterston looks up from her magazine and angrily leaves the room. Scully and Daniel Waterston look at each other for a moment.

Scully: Hi.

Daniel Waterston: So I have to lock eyes with the Devil for you to grace me with your presence?

Scully: Surely not the Devil.

He gives a little nod of acknowledgement.

Scully: How are you feeling, Daniel?

Daniel Waterston: It's a real drag when the body doesn't want to play anymore.

Scully: You're extremely lucky you called that diagnosis.

Daniel Waterston: Luck has nothing to do with it, Dana. It's what doctors do everyday. You may have forgotten that.

Scully: *softly, looking away for a moment* Daniel...

Pause.

Scully: So, how did you happen to be here in Washington?

Daniel Waterston: That's a long story.

He reaches out and takes her hand. She stares at their intimately clasped hands for a moment, then she sits in the chair beside him.

Daniel Waterston: How's the FBI?

Scully: Is that why you wanted to see me? To remind me once again what a bad choice I made?

Daniel Waterston: *pressing her hand to his lips, shaking his head* Believe me. My motivation is far more selfish than that.

Scully: You scare me, Daniel.

He lets go of her hand.

Daniel Waterston: I know. I scare you... *he doesn't like scaring her ...* because I represent that which is ingrained not only in your mind but in your heart-- that which you secretly long for.

Scully: You never accepted my reason for leaving.

Daniel Waterston: It wasn't a reason, it was an excuse.

Scully: But you understood why.

Daniel Waterston: I can't believe the FBI is a passion. Not like medicine.

Scully rises.

Scully: I'm sorry I came.

Daniel Waterston gently strokes her face with his finger.

Scully: I just wanted to make sure you were okay.

Daniel Waterston: *looking at her longingly* I know how difficult it must have been for you... just walking through that door but you wouldn't have come if you didn't want to and that says something, doesn't it?

Later, outside the hospital, Scully gets into her silver car. Just as she closes the door, her phone rings, so she doesn't put on her seatbelt. She starts the car and enters traffic.

Scully: *on phone* Scully.

Mulder is in an airport.

Mulder: *on phone, voice* I was just about to leave you a message. Listen, I got that, uh, that address that I wanted you to go to for me. It's a woman you're going to be dealing with. She's affiliated with The American Taoist Healing Center.

Scully: *on phone* She researches crop circles?

Mulder: *on phone, voice* Don't roll your eyes, Scully.

Scully rolls her eyes. She turns on her left turn signal as the light turns yellow. It clicks rhythmically. The car in front of her makes the left turn, and Scully starts to follow.

Scully: *on phone* Mulder you want me to...?

As Scully pulls forward to turn left, a woman with a blonde ponytail in a baseball cap walks in front of her car. It is the blonde Nurse from earlier, now in casual clothes. Scully drops the phone and slams on the brakes just as a large truck speeds through the intersection. In slow motion, the blonde woman looks over her shoulder and smiles at Scully. The turn signal clicks rhythmically.

Mulder: *on phone, voice* Scully? Scully, you there?

Scully stares after the woman.

SCENE 6

Night. Close-up of a sprinkler running. Scully arrives at a house in a nice neighborhood. She parks her car in the driveway, gets out and walks up to the doorway. She rings the doorbell. The Red Haired Woman from the hospital answers the door.

Scully: Hi. I'm...

They recognize each other.

Scully: You were...

Woman: *nodding* ... at the hospital today.

Scully: Right. That's strange. Um, I-I'm Agent Scully. I'm-I'm here on behalf of my partner.

Woman: About my research.

Scully: For the FBI, as odd as that may sound.

Woman: Right. I'm Colleen Azar. Would you like to come in?

Scully: No, thank you. I think I need some fresh air.

Colleen Azar: *concerned* Are you all right?

Scully: Yes, I... I mean, yes, I-I'm just a little shaken. I... a near car accident, I think. It's nothing, really.

Colleen Azar: A car accident isn't "nothing."

Scully: I'm sorry?

Colleen Azar: In my experience they're often the end results of us not paying attention to something.

Scully: Look, I-I don't mean to be rude but I really don't have much time.

Colleen Azar: Sure. I'll go get my papers.

Colleen gets a folder.

Colleen Azar: You think what we do is a little ridiculous, don't you?

Scully: Uh, to be honest, I don't know exactly what it is that you do.

Colleen Azar: But you've already formed a judgment about it.

Scully: I really should be going.

Colleen Azar: There is a greater intelligence in all things. Accidents-- or near accidents-- often remind us that we need to keep our mind open to the lessons it gives.

She hands the folder to Scully.

Colleen Azar: *directly* You may want to slow down.

Colleen Azar releases the folder and shuts the door. Scully sighs in displeasure at the woman's audacity. As she turns, she drops the contents of the folder. In slow motion, she sighs and bends down to pick up the papers. She stares at one of the images on a paper. It is an Oriental symbol on a green crop circle - the heart chakra. Scully is snapped back into real time by her ringing cell phone.

Scully: *on phone* Hello.

SCENE 7

Hospital. Daniel Waterston's room. Heart monitor beeping. Scully and Dr. Kopeikan join Daniel Waterston and Maggie Waterston.

Daniel Waterston: Aw, Hurricane Scully has arrived.

Scully: I was summoned.

Daniel Waterston: Would you please tell the doc here why he should listen to me.

Dr. Kopeikan: Sir, we've already agreed to doses of digoxin that are far beyond what I normally recommend.

Daniel Waterston: I guarantee you, Doctor, you're doing it right.

Dr. Kopeikan: But I can't be responsible for treatment that might exacerbate your illness. There hasn't even been a double-blind analysis of prednisone's effect.

Scully: Prednisone? That won't complicate cardiac arrhythmia. Not if it's just a short burst.

Daniel Waterston: There. An informed opinion.

Dr. Kopeikan leaves the room.

Maggie Waterston: *bitterly to Scully, as she leaves the room* You come off so rational but maybe you know less than you think.

Daniel Waterston sighs.

Daniel Waterston: She's ... been through some difficult times and she's very angry.

Scully: How did she even find out?

Daniel Waterston: There are things you don't know... things I'm not proud of.

Scully: What things?

Daniel Waterston: I screwed up, Dana. Things got bad at home after...

Scully sits. Pause.

Scully: Bad how?

Daniel Waterston: I haven't been completely honest with you. It was hard for me... when you walked away. Shut down from my family and needless to say, it was very difficult for Barbara.

Scully: You divorced.

Daniel Waterston: Only after an interminable period of discomfort for us both.

Scully: Where did you go?

Daniel Waterston: Here. Washington.

Scully: When?

Daniel Waterston: *softly* Almost ten years ago.

Scully: *also softly* Daniel... you didn't move here for me?

Daniel Waterston: I didn't mean for it to happen this way, of course.

Scully does not know how to process this information.

Scully: Oh, God.

She begins to cry.

Scully: You've come at such a strange time.

Daniel Waterston: I know, I know. You-you have a life.

Scully: *shaking her head* I don't know what I have. I mean... your x-rays were in the wrong envelope. I never would have even known you were here if it wasn't for a mix-up. It's just...

Daniel Waterston: What do you want, Dana?

Scully: I want everything I should want at this time of my life. Maybe I want the life I didn't choose.

Scully is crying softly. He holds his hand out to her. She clasps it with her own, then lays her head down on Daniel Waterston's chest. He softly strokes her hair. She calms, her crying stops. She looks peaceful. The beep of the heart monitor matches the beat of the music under it. As Scully rests on his chest the monitor changes tempo, getting faster, then flat-lining. Scully jumps up in full doctor mode and begins performing CPR. She frantically calls to the nurse down the hall.

Scully: Nurse! We have a code in here! Nurse!

Hospital room. Scully is still trying to revive Daniel Waterston. The NurseS arrives with the crash cart.

Intercom Voice: Code blue, C.C.U.

Scully: He's in v-fib, get his head.

A Nurse switches pillows under Daniel Waterston's head. Scully gives mouth-to-mouth until another Nurse arrives with an oxygen mask.

Scully: In!

Nurse: In.

Scully gets the defibrillator paddles off the crash cart.

Scully: 200 joules. All clear?

Nurse: Clear.

Scully applies the defibrillator paddles. Still there is the flatline tone.

Nurse: No pulse, no resp.

Scully: 300 joules.

Nurse 3: 300 charge.

Scully: Clear!

Nurse: Clear.

Scully applies the paddles again. Still the flatline tone continues.

Nurse: No pulse, no resp.

Scully: Epinephrine, one milligram, I.V. Push. Now! Who's paying attention?!

The injection is readied.

Nurse 3: Ready.

Scully: Clear!

Nurses: Clear.

Scully applies the paddle again. There is the sound of the flatline tone, then the heart monitor begins beeping normally again.

Scully: We have a pulse.

The blonde Nurse checks the heart beat.

Scully: Okay. Thank you.

Scully is gasping for breath, relieved and exhausted.

SCENE 8

Next day. Raining. Scully arrives at Colleen Azar's house and rings the buzzer. A woman, Carol, answers.

Carol: Hi, can I help you?

Scully: Uh, I'm looking for Colleen.

Carol: You want to come in?

Scully: I just need to speak with her that's all.

Carol steps aside so Scully can enter. The house is tastefully decorated with lots of Eastern influences. Scully, awed, admires the simplicity of the furnishings. A small chime is ringing, slow motion. The moment is broken when Carol and Colleen enter the foyer.

Carol: I have to go. Call me if anything interesting happens.

Colleen Azar: Okay. Bye.

The two women kiss on the lips and Carol leaves. Scully looks away, then Colleen Azar approaches her.

Colleen Azar: I'm surprised to see you again.

Scully: I'm sorry that I was rude before. I'm a medical doctor and a scientist and, you're right, I don't know what it is that you do ... but there was something that you said that I wanted to ask you about.

Colleen Azar: About slowing down? Would you like to sit down? Please.

Scully joins her on the couch. A small fountain is on the coffee table.

Scully: I have a friend who's ill, and, um... I had a strange feeling today-- just a short while ago, actually-- that he may be dying from a more serious condition than anyone realizes.

Colleen Azar: You sense something? Holistic practitioners believe, as do many eastern religions, that living beings exist beyond the physical dimensions of time and space that we're composed of layers of energy and consciousness. You've probably heard it referred to as an "aura."

Oh boy, has she.

Scully: Hmm... Yes.

Colleen Azar: Witness this energy field and truths come out that have little to do with scientific proof and much to do with faith.

Scully: What are you saying that I saw?

Colleen Azar: Pain. And where there's pain there's a need for healing-- physically, mentally or spiritually.

Scully: But he has a heart condition.

Colleen Azar: When we hold onto shame and guilt and fear it creates imbalance, makes us forget who we are.

Scully sighs.

Colleen Azar: This is difficult for you to accept.

Colleen Azar gently places her hand on Scully's leg. In the background, we hear a tea kettle whistling.

Colleen Azar: *brightly* Would you like to have some tea?

Later, Colleen Azar is pouring tea for them. Scully is contemplating a piece of hanging sculpture.

Colleen Azar: Have you ever had moments when everything gets incredibly clear? When time seems to expand?

Scully: Yes. It's so strange.

Colleen Azar: You may be more open to things than you think. It's just a matter of what you do with it.

She hands Scully her cup of tea as Scully reflects on her words. Colleen takes her cup and leans against the kitchen sink.

Colleen Azar: I used to be a physicist. I was successful in my field working 80-odd hours a week. I thought I was happy. Truth is, I was cut off from the world and from myself. I was literally dying inside. I was in a relationship with Carol, who you met but I was so afraid of what the world and my family and my fellow scientists would think that I told no one. Then, two years ago I was diagnosed with breast cancer.

Scully is very sympathetic.

Scully: I'm sorry.

Colleen Azar: *she takes a sip of tea* Mmm... Don't be. It's the cancer that got my attention. It stopped me from being on the self-destructive path I was on. It made me realize I was in a field that had little meaning for me and it's what's allowed me to be happy for what feels like the first time in my life.

Scully: But how?

Colleen Azar: I was introduced to a healer who helped me see the disease for what it was. It wasn't until I began releasing shame and telling the truth that my cancer went into remission.

Scully looks down.

Colleen Azar: You still aren't sure. You came here looking for answers and you want something to take back with you. Everything happens for a reason.

Scully looks at her.

SCENE 9

Hospital. Scully enters carrying a bouquet of red flowers. She sees Maggie Waterston.

Maggie Waterston: *angrily* Are you happy?

Scully: I'm sorry? I was just going up to see your father.

Maggie Waterston: You can't. He's in a coma.

Scully: Since when?

Maggie Waterston: *angry* Since about two minutes after you supposedly saved his life.

Scully starts to continue down the hall. Maggie Waterston steps in front of her.

Maggie Waterston: Do you have any idea the hell you created in our lives?

Scully: Maggie, to be honest, I left so that there wouldn't be hell in your lives.

Maggie Waterston: Don't try to be reasonable with me. I am so sick of being reasonable. You moved on but we've had to live with what you left behind.

Cut to Out on the street. The rain has stopped. The same rhythmic song that Mulder was playing in the office earlier plays under the scene. Scully, flowers hanging limply from her hand is walking slow motion down the sidewalk through a Chinatown. Her black coat billows in the wind. Very surreal. Two men slowly turn and watch her as she passes. She turns and looks up at a slow-motion swinging sign above her. Apothecary, in English and Chinese characters. The music stops and the sign creaking rhythmically is the only sound. She sees the blonde woman in the baseball hat walking across the block. Scully runs after her. She is almost hit by a bicyclist, breaking the slow motion. She pauses and continues after the woman. She loses her, but stops at a plain wooden door. She enters. It is a peaceful Oriental garden with a pair of ornate red doors at one end. Scully enters the doors. Inside is a beautifully lit temple with a golden statue of Buddha. Votive candles surround it. Scully kneels in the rays of light streaming from above and sways as she closes her eyes, trancelike. Bright light, she has a vision. Images from her life rush past her. Still images of her family at her father's funeral, her father in dress whites, her mother, Mulder, Cigarette-Smoking Man, her sister, herself looking at Mulder for the first time in the pilot, the "I Want To Believe" poster, Colleen Azar, herself holding Emily, she and Mulder looking at her first UFO in Deep Throat, season 1, Mulder holding her in the hallway in Memento Mori, her frightened self just before she was abducted, and finally Daniel Waterston lying transparent, floating in white light, his black heart thumping loudly, hypnotically. His lips move as if he is speaking silently. His eyes fly open suddenly. At the same time, Scully gasps and her eyes fly open. She is still in the temple. She catches her breath, very disturbed by what just happened. She looks up at the Buddha.

SCENE 10

Daniel Waterston's hospital room. He is in a coma. Scully and Maggie Waterston watch as a man, the Healer, holds his hands above Daniel Waterston's chest. Another nurse, Nurse 3, is wheeling a medical cart down the hall. She sees what is going on through the window in the room. She walks away quickly.

Healer: What I try to do is clear the body's energy channels-- what we call Chakras-- which can become barriers to a doctor's ability to effectively heal the patient. When these channels are working improperly-- whether from poor physical or emotional health-- the block serves to create conditions for disease. If I can unblock the energy early on then I can prevent the onset or escalation of an illness or provide a place...

He is interrupted by the arrival of Dr. Kopeikan who was likely summoned by Nurse 3. He is not pleased.

Dr. Kopeikan: What's going on here? Dr. Scully, who do you think you are?

Scully: We have nothing but Dr. Waterston's welfare in mind here.

Dr. Kopeikan: You're not his doctor.

Scully: I understand that. What's taking place here is an alternative approach.

Dr. Kopeikan: What's taking place here is a waste of time, Dr. Scully, and I think that Dr. Waterston would be the first to agree with me. Have you considered that?

Scully: I just wanted to help him. It seemed like nothing else was working.

Dr. Kopeikan: With all due respect that is not for you to assess. That is for me or Dr. Waterston's family to decide.

Maggie Waterston: *quietly* Then let him continue. If it isn't hurting him we should at least be open to it.

Maggie Waterston and Scully look at each other.

Healer: I'm afraid there's really nothing more I can do at this time. This man, quite frankly, is ready to move on. But something seems to be holding him back. Unfinished business is binding him to the physical plane-- something he needs to release before he can let go.

SCENE 11

Scully's apartment. Same rhythmic music from before playing under the scene. Scully moves in dreamlike slow motion.

Music: Broken heart pushing us hear the rain fall See the wind come to my eyes See the storm broken now I'm nothing Speak to me, baby in the middle of the night ...

Scully is wearing a large white terry bathrobe and fuzzy slippers. She has made a cup of tea in her kitchen. As she passes through a door, the scene shifts and she is wearing a dark suit walking into a hospital room. Scully looks down at the bed and sees herself two and one half years ago dying of cancer. Her cancer self looks up and mouths the words along with the song.

Music: Speak to me...

Scully's eyes fly open and she gasps as she sits up in bed, staring up. It was a dream. The phone is ringing. Scully, white satin pajamas, catches her breath and picks up the phone

Scully: *on phone* Hello?

Maggie Waterston: *on phone, voice* It's Maggie. I need you to come to the hospital right away.

Scully: *on phone* Maggie, what's...?

Maggie Waterston hangs up.

SCENE 12

Daniel Waterston's hospital room. Scully enters. Daniel Waterston is awake.

Scully: Daniel?

Daniel Waterston: You think I'd give up so easily?

Scully exhales and walks close to him.

Scully: You were slipping away. No one thought you'd come out of this. I'm still in shock.

Daniel Waterston: Imagine my shock when my doctor told me the voodoo ritual you'd arranged for last night.

Scully: I was afraid it didn't work.

Daniel Waterston: *chuckling* Of course it didn't work. Don't be absurd. Where do you get this crap?

Scully: Daniel, that "crap" may have just saved your life whether you're open to it or not.

Daniel Waterston: It doesn't matter. I don't want to talk about that. Look at me. I'm going to get well... and we need to talk about... what happens next for us.

He looks up at her confidently and warmly.

Scully: I spoke at length to Maggie. It's time... that you took responsibility for the hurt you caused in your family. It's no accident that you got sick, Daniel. You've been running from the truth for ten years.

Daniel Waterston doesn't want to hear this.

Daniel Waterston: *a whisper* Dana... It was only to be with you. You were all I lived for.

Scully: Maybe the reason you're alive now is to make up for that. To make it up to Maggie.

Daniel Waterston: That's Maggie talking, not you.

Scully: *voice breaking slightly* No. I'm not the same person, Daniel. I wouldn't have known that if I hadn't seen you again.

Scully turns to see Maggie Waterston in the doorway. The three of them look at each other for a moment, then Scully leaves. Maggie Waterston hesitantly approaches her father.

Later, outside the hospital. Scully stands watching people pass. All is in slow motion. Two nuns walk past her. Camera circles around her. She sees the woman with the blonde ponytail. Slow motion stops. Scully runs past the nuns and stops the woman. Same clothes, but it is no longer the blonde woman. It is Mulder. He is wearing a cap that says "Stonehenge Rocks." He is happy to see her. She is surprised to see him.

Scully: Excuse me!

Mulder: Hey.

Scully: Mulder?

Mulder: I was just looking for you.

Scully: But you're supposed to be in England.

Mulder: I'm back.

Scully: What happened?

Mulder: *bumped* Nothing. There was no event. No crop circles. Big waste of time.

Scully sighs.

Scully: Maybe sometimes nothing happens for a reason, Mulder.

Mulder: What is that supposed to mean?

Scully: Nothing. *she smiles* Come on, I'll make you some tea.

Scully puts her arm around Mulder's and leads him away companionably.

SCENE 13

Mulder's apartment. Mulder and Scully are sitting close together on the sofa. Two half-drunk mugs of tea are on the coffee table. Scully, drowsy, has her shoeless, stockinged feet propped up on the table. They have been talking a while.

Mulder: I just find it hard to believe.

Scully: What part?

Mulder: The part where I go away for two days and your whole life changes.

Scully: Mmm, I didn't say my whole life changed.

Mulder: You speaking to God in a Buddhist temple. God speaking back.

Scully: Mmm, and I didn't say that God spoke back. I said that I had some kind of a vision.

Mulder: Well, for you, that's like saying you're having David Crosby's baby.

Scully smiles and looks thoughtful.

Mulder: What is it?

Scully: I once considered spending my whole life with this man. What I would have missed.

Mulder: I don't think you can know. I mean, how many different lives would we be leading if we made different choices. We... We don't know.

Scully: What if there was only one choice and all the other ones were wrong? And there were signs along the way to pay attention to.

Mulder: Mmm. And all the... choices would then lead to this very moment. One wrong turn, and... we wouldn't be sitting here together. Well, that says a lot. That says a lot, a lot, a lot. That's probably more than we should be getting into at this late hour.

Mulder looks down at Scully. She has fallen asleep against his shoulder. Music begins again. In slow motion, he tenderly brushes a strand of hair out of her face, then gazes at her a moment. He pulls his Indian blanket over her and carefully tucks it around her. Camera pans around to the fish tank with its bouncing UFO decoration as Mulder gets up off the couch. The rhythmic song "The Sky is Broken" continues playing. The camera pans down under the fish tank to a small figurine of Buddha on the shelf below.

THE END

Brand X

Written by **Steven Maeda** and **Greg Walker** Directed by **Kim Manners** Originally aired 16/4/00

Main Cast - David Duchovny and Gillian Anderson

Recurring Cast- Mitch Pileggi *A.D Skinner*

Guest Cast - Tobin Bell *Darryl Weaver*, Dennis Boutsikaris *Dr. Peter Voss*, Richard Cox *Daniel Brimley*, Rick Deats *Dr. James Scobie*, Pat Destro *Joan Scobie*, Michael Hungerford *Thomas Gastall*, Ron Marasco *Doctor*, Shannon O'Hurley *Anne Voss*, Greg Poland *Second Windbreaker Man*, Arthur Rosenberg *Lead Counsel*, David Sawyer *Security Officer*, Caryn West *Dr. Libby Nance*, Matthew T Wilson *Manager*

Tagline - "The Truth is Out There" An insider hold the secret to the tobacco industry's latest deadly development.

SCENE 1 - WINSTON-SALEM, NORTH CAROLINA - 9:47 PM

Late evening in the city where CarriK went to school. This is where most of the big tobacco companies are based. Smoke is coming out of the chimney of a very large, nice house. Two agents are walking around the manicured grounds, watching and guarding. They communicate with radios. Skinner is inside the house, also with a radio.

Agent: *outside on radio* Radio check. Perimeter is clear.

Skinner: *on radio* Copy that. Give me a check every ten.

Skinner pockets the radio, and speaks to the man and woman in the room with him. Jim Scobie and Mrs. Scobie are late forties/early fifties. Mrs. Scobie is very nervous. Jim Scobie sits quietly on the couch. As he speaks, Skinner is walking around the room, checking the windows, closing the blinds.

Skinner: Why don't you folks make yourselves comfortable? Watch some television, get some rest. Try to put your minds at ease. Just try to stay away from the windows and doors, if you would.

Mrs. Scobie: Do we have to ask you if we can use the bathroom? I feel like I'm a prisoner in my own home.

Skinner: Ma'am, I apologize for the imposition but my job is to protect you. As of this evening, the FBI's top priority is keeping you safe.

Mrs. Scobie: For how long? A week? A month? Then what?

Skinner doesn't answer. She sits beside her husband.

Mrs. Scobie: Jim, don't do this, please. You don't have to testify. It's not worth it. These people have a long reach. They're powerful.

Jim Scobie: I have to do this.

Mrs. Scobie looks at her husband for a moment, then sighs, and stands up.

Mrs. Scobie: I'm going to bed.

As she leaves the room, Jim Scobie coughs deeply. Another Agent, we'll call him Water Agent, brings him a glass of water.

Jim Scobie: *taking a sip* Thank you.

Skinner: The Grand Jury convenes at 9:00. We'll leave here at 7:30. I'll be right outside the door if you need me.

Jim Scobie nods as Skinner also leaves the room. He coughs badly again and takes another sip of the water. He has trouble taking in a breath, wheezing. Then without looking at the glass, he slowly sets it on the table and heads slowly upstairs. As the camera moves close to the glass, we see that the water is now slightly tinged with blood, and that there is a small black beetle wiggling its little legs as it tries to turn over among the ice cubes. Eww.

Later that evening. The Scobie's bedroom. Mrs. Scobie wakes up and realizes that she is alone in the bed. She sees light and a shadow under the bathroom door. She goes to the door and knocks.

Mrs. Scobie: Jim? Jim? Are you feeling all right?

There is no answer, and she is unable to push the door open. Something is blocking it. Mrs. Scobie begins to get very upset.

Mrs. Scobie: Jim? Mr. Skinner... Mr. Skinner! Jim?!

Skinner and Water Agent come running into the room. Skinner starts trying to push the door open as Water Agent pulls Mrs. Scobie back.

Skinner: Dr. Scobie?

Mrs. Scobie: *hysterical* Jim!

Water Agent: Ma'am...

Skinner gets the door open. Jim Scobie's body, which had been blocking the door, is lying face down on the bathroom floor. Skinner reaches out and gingerly turns the body over. The floor is bloody, as is what is left of Jim Scobie's face. The flesh around his mouth and nose has been completely eaten away. Skinner leans back in shock. Unfortunately, this gives Mrs. Scobie a clear view. She begins screaming and crying.
Opening Credits.

SCENE 2

Next morning. The front of the Scobie's house is now a crime scene. A dark sedan with a badly done North Carolina license plate, #02537VIA, pulls up in front of the house. Mulder and Scully get out of the car and cross the yard to the house. Scully is in a skirt. Skinner is inside on the phone. He is obviously being chewed out. Something we don't see often, Skinner on the defensive. An agent escorts Mrs. Scobie out of the room as Mulder and Scully enter.

Skinner: *on phone* Yes, at the time, I was in another part of the house. Yes... Yes, sir... Yes, sir. Yes, sir, I will have answers for you, I...

The conversation is over. Skinner sighs and hangs up. He looks tired.

Mulder: Rough night?

Skinner: Oh, it's shaping up to be a rougher morning. Follow me.

Skinner leads Mulder and Scully into the bathroom.

Skinner: There's fingerprints everywhere but as they all belong to the deceased and his wife they don't help us.

Scully: This is where the body was found?

Skinner: Yeah.

Mulder: What can you tell us about him?

Skinner: Dr. James Scobie, age 44. R&D biochemist with Morley tobacco. If he were alive as of ... *checks his watch* ... 26 minutes ago he'd be giving testimony against his former employer before a federal grand jury.

Scully: Testimony concerning what?

Skinner: Not even his wife or his lawyer know the specifics, only that it concerns research that he was involved in potentially extremely damaging to Morley... enough so that Scobie received death threats. Given the high-profile nature of the case the Director charged me with insuring Dr. Scobie's protection.

Mulder and Skinner share a look.

Scully: And you think that someone made good on these threats?

Skinner: I do. And we've yet to determine how someone got in here, or... what killed him.

Skinner shows them photos of the body. Even Scully reacts to the picture.

Mulder: Can't blow the whistle with a mouth like that.

Scully: It's almost as if his flesh has been stripped or eaten away. I mean, an assailant could have thrown acid on him.

Mulder: Well, if it was acid in the face he would have screamed bloody murder.

Skinner: We're looking at all possibilities, Agent. We need answers, we don't have a lot of time and we're going up against one of the biggest corporations in America. The Director himself personally instructed me that he wants this case closed as swiftly as possible. I trust I can count on your help.

Scully gives a small smile and Mulder nods.

Skinner: All right, I want you to perform the autopsy. The body's in the county morgue.

Scully: I'll get right on it.

Skinner: Thank you.

Scully leaves the room. Mulder and Skinner walk through the house.

Mulder: Huh.

Skinner: What?

Mulder: There's no ashtrays. Dr. Scobie and his wife don't smoke?

Skinner: Not that I've witnessed.

Mulder: A tobacco employee that doesn't smoke-- Isn't that kind of like a GM executive who drives a Ford? If this was a hit it seems unnecessarily high-profile. It kind of draws attention to itself, don't you think?

Skinner: That could be the point-- to intimidate potential witnesses. Scobie had a supervisor at Morley-- a Dr. Peter Voss. I want to talk to him.

Mulder: You mind if I tag along?

Skinner: No.

An agent holding a file calls to Skinner.

Agent: Sir, would you take a look at this?

Skinner: What have you got?

Mulder sees the water glass still sitting on the table. He picks it up. The water is bloody and the small beetle, having drowned during the night, is lying at the bottom of the glass.

SCENE 3 - MORLEY TOBACCO HEADQUARTERS

Ornate entry hall of a very wealthy company. Mulder and Skinner enter and go to the central reception desk. The humorless Security Man is sitting at the desk.

Skinner: We're here to see Dr. Voss.

Security Man: Do you have an appointment?

Mulder and Skinner both hold out their badges.

Security Man: Do you have an appointment?

Mulder and Skinner look at each other, then hold out their badges again. Very funny.

Skinner: Maybe you missed this the first time around.

The Security Man is not impressed. A man, David Brimley, 40's, comes down the stairs and greets them "warmly."

David Brimley: Gentlemen, I can help you. Daniel Brimley, head of Corporate Security. A pleasure.

He shakes Mulder's hand, then Skinner's.

David Brimley: You're here concerning Dr. Scobie's death, I take it.

Skinner: We are.

David Brimley: We're all extremely sorry to hear about it. Jim has a lot of friends in this building.

Mulder: Really? No hard feelings that he was about to turn federal witness against your company?

David Brimley: Nobody was happy about Jim's decision but the timing of his death couldn't have been worse.

Skinner: So you have problem with us speaking to Dr. Voss?

David Brimley: Absolutely not. Whatever we can do to help. Please.

He indicates that they should follow him.

Later. Large conference room. Huge table. Dimly lit. Mulder and Skinner sit on one side of the table facing six men from Morley, including Dr. Peter Voss, 40's. Dr. Peter Voss is less stone faced than the others. David Brimley stands to one side.

Dr. Peter Voss: Could you, um...

He clears his throat, uncomfortable, perhaps a little emotional.

Dr. Peter Voss: Would you give my sincerest condolences to Jim's wife, Joan? How is she?

Mulder: I'm sure she'll take comfort in finding out why her husband died.

Skinner: Dr. Voss, can you enlighten us as to what Dr. Scobie intended to tell the grand jury? We know it had to do with company research.

The Lead Counsel, a large lawyerly looking man sitting next to Voss interrupts as Voss is about to answer.

Lead Counsel: I'm sorry. Dr. Voss would be in violation of his employment confidentiality clause in answering that question.

Skinner: Dr. Scobie was your friend?

Dr. Peter Voss: Yeah, for 14 years, mm-hmm.

Skinner: And yet you demoted him five weeks ago. You took him off a particular project. Can you tell us why that happened?

Lead Counsel: *interrupting* As before, Dr. Voss would be in violation of his confidentiality clause in answering questions regarding the nature of his work here at Morley. I'm sure you understand our cooperation cannot extend itself to revealing corporate secrets.

Skinner: *getting pissed* I'm not sensing any "cooperation" whatsoever. In fact, I'm one more non-answer away from getting a federal warrant and searching this entire building.

Lead Counsel: Then this meeting is over. Dr. Voss.

The lawyers all begin to get up from the table. Mulder pulls an evidence bag from his pocket.

Mulder: Dr. Voss... can you tell me what that is?

He tosses the bag to Voss. Inside is the dead beetle from Jim Scobie's glass.

Dr. Peter Voss: It's a tobacco beetle. Why?

Mulder: We found it at Jim Scobie's house.

Dr. Peter Voss: Well, you'll find a lot of these around here. They're everywhere. There's probably a dozen in the grill of your car right now.

Lead Counsel: May I ask where you're going with this, Agent?

Mulder: *sarcastically* I'm sorry, I can't. Answering that question would violate FBI confidentiality due to the sensitive nature of our investigation.

Voss looks up at Mulder. The lawyers glare.

SCENE 4 - DR. VOSS RESIDENCE - 7:38 PM

Later that evening. Another very nice gated house. Dr. Peter Voss pulls into his garage, sits for a moment, then gets out of the car. He turns at the sound of footsteps. A grungy looking man, Daryl Weaver approaches the car from where he has been waiting in the foggy yard. They know each other, but are not friends. Dr. Peter Voss is surprised to see him.

Daryl Weaver: Evenin'.

His voice is gravelly, his manner subtly menacing.

Dr. Peter Voss: What are you doing here?

Daryl Weaver: Run out of smokes. Me and Dr. Scobie had an arrangement, as you know. So I figured, uh... Dr. Scobie not being around that my arrangement with him... slides on over to you.

Dr. Peter Voss nervously shuts the car door and opens his briefcase and pulls out two unmarked cartons of cigarettes and hands them to Daryl Weaver.

Dr. Peter Voss: Here you go.

Dr. Wieder: That won't hold me.

Dr. Peter Voss: I'll-I'll bring you more. Just-just-just don't come here anymore, all right?

Dr. Wieder: It seems everybody's acting funny around me all of a sudden, you know? Telling me not to talk to stay away from their houses? Huh. Too bad about Dr. Scobie, huh?

Dr. Peter Voss: Yeah...

Dr. Wieder: I bet people are wondering how he died, huh? I've been working my own theory up in the old noggin. I'd be happy to share it with you someday.

Dr. Peter Voss: I think that you should leave now.

Dr. Wieder: *nodding* Yeah. I don't want to wear out my welcome. We'll be seeing a lot of each other, I expect.

Dr. Peter Voss does not look thrilled at the prospect. Daryl Weaver turns and walks away.

SCENE 5 - FORSYTH COUNTY MORGUE - 8:02 PM

Scully is performing the autopsy on Jim Scobie. Mulder and Skinner enter.

Mulder: Smoke 'em if you got 'em.

Skinner: What have you found?

Scully: Well, the tissue damage on Dr. Scobie's mouth extends all the way down his trachea into his lungs. His alveoli look like corned beef.

Skinner takes a breath at the sight of the body. Mulder has seen worse.

Skinner: What about this being the result of some sort of corrosive agent?

Scully: No, that's not the case. There's no acids present, no caustics. This damage isn't the result of any kind of chemical reaction. His airways have more or less just been reamed out. I can tell you what killed him, though... strictly speaking.

Mulder: What?

Scully: Hypoxemia. The, uh, inability to transfer oxygen from the lungs to the bloodstream.

Skinner: He choked to death.

Scully nods grimly.

Skinner: I mean, this damage-- however it was accomplished, someone did do this to him.

Mulder: Well, not necessarily. There weren't any signs of struggle in the room. Maybe no one was ever there.

Skinner: Where are you going with this?

Mulder: Well, that this isn't a homicide. You... examined the body Scully. Did you... find any of these?

Mulder holds up the evidence bag with the dead tobacco beetle.

Scully: A bug?

Mulder: Well, it's a, tobacco beetle, yeah.

Scully laughs nervously and glances over at Skinner. She's used to not having an audience as she and Mulder "discuss" these things.

Scully: I didn't find anything like that, Mulder. Were you expecting me to?

Mulder shrugs.

Skinner: *disbelieving* Killer bugs? This is what I'm supposed to tell the Director?

Mulder: I don't know but judging from Dr. Voss's reaction to this I think it's the thing we should investigate.

Skinner stares at him. Scully sighs.

SCENE 6 - DOWNTOWN WINSTON-SALEM - 11:24 PM

Low-rent boarding house, Abbott Manson's. Daryl Weaver is watching TV. Lots of gunfire and explosions. He is smoking. Next door, his Neighbor is reading some Home magazine? He smells the smoke coming through the shared vent high up on the wall. Angrily, he yells over to Daryl Weaver through the vent.

Neighbor: Hey, I've been telling you all week! How many times I got to say it? No smoking! You hear me?

Daryl Weaver calls back calmly, taking another drag of the cigarette.

Daryl Weaver: America, man! E. Pluribus, uh... *spits*

Neighbor: I'll get you kicked out, you son of a bitch! You think I'm kidding? I'll do it!

The Neighbor begins coughing violently.

Neighbor: The law's on my side.

He coughs again into his hand, even more violently. He stares at his hand which is now covered with blood. Next door, Daryl Weaver continues smoking and watching the war movie on TV. On screen, a soldier bayonets another as we hear the Neighbor fall to the floor. Daryl Weaver looks up at the vent and ignores it. Next door, we see hundreds of tobacco beetles crawling across the floor and the Neighbor's head and body. His mouth and nose area are bloody and eaten away. Eww.

SCENE 7 - 6:16 AM

Boarding house, next day. The Neighbor's apartment is in full crime scene procedure. Skinner, wearing latex, brushes a tobacco beetle off of the sheet covering the Neighbor's body, then raises the sheet and glances at the body. Mulder and Scully enter.

Mulder: Guests check in, but they don't check out.

Scully, in a lovely dark pantsuit, kneels down to look at the body.

Scully: Oh... Well, judging from the condition of the body, I'd say that he died in the same manner as Dr. Scobie.

Skinner opens the Neighbor's wallet.

Skinner: Except this man's no corporate whistle blower. "Thomas Gastall." Out-of- date Massachusetts license... food coupons... and a certificate of completion for a court- ordered anger-management class.

Scully: What could Morley Tobacco have against a transient from Massachusetts?

Mulder: Probably nothing.

Skinner: What are you suggesting, Mulder?

Mulder is crouched on the floor looking at the beetles.

Mulder: That Jim Scobie wasn't murdered. Neither was this man.

Skinner: Well, then what killed them?

Mulder holds up one of the squirming beetles and bags it.

Mulder: These.

Skinner: We didn't find any insects in Dr. Scobie's bathroom.

Mulder: But there was an open window through which they could have escaped.

Scully: It's a long shot, Mulder, but it could be some form of contagious agent, like an insect-borne bacterium which would mean that there might be other victims in this building.

Skinner looks at Mulder.

Later, Mulder knocks at door #24.

Mulder: FBI.

He knocks again. Daryl Weaver opens the door, leaving the chain on. Mulder holds out his badge.

Mulder: Sorry to wake you.

Daryl Weaver: You, you didn't wake me.

He takes off the chain and opens the door. Inside the apartment, the walls look an unhealthy yellow.

Daryl Weaver: Come on in.

Mulder: Thank you. We're investigating the death of a man who lived right next to you-- a Thomas Gastall. Do you know him?

Daryl Weaver: I knew his voice. He yelled a lot.

Mulder: He yelled?

Daryl Weaver: Yeah. He said I smoked too much. Whatcha gonna to do, man? It's a free country. E. Pluribus, uh...

Daryl Weaver pulls out a cigarette and glances at Mulder.

Daryl Weaver: You mind?

Mulder: No. You don't seem surprised that he's dead.

Daryl Weaver: Guess his number come up. *lights up* Just glad it wasn't me.

Mulder: What is your name, sir?

Daryl Weaver: Daryl Weaver.

Mulder: Mr. Weaver, did you see or hear anything unusual last night?

Daryl Weaver: Little Korean fellow down the hall. Dresses like wonder woman. But that's every night.

He chuckles. Mulder smiles.

Mulder: Other than that?

Daryl Weaver: Say, there wouldn't happen to be, uh... any reward money involved would there? I mean, I could use an extra buck or two.

Mulder: The FBI would appreciate your voluntary cooperation, sir. That's the way it works.

Daryl Weaver: Ain't that always the way? *pause* Nope. My mind is, uh, just drawing a complete blank.

Mulder hands him one of his business cards.

Mulder: That's my card. Thank you, Mr. Weaver.

Mulder leaves. Daryl Weaver puffs away.

Mulder joins Scully and Skinner in the hall.

Mulder: Anything?

Skinner: Two deaths in less than 24 hours. We're no closer to an answer.

Scully: And the only thing I have to go on medically at this point is Mulder's bug. You know, I know an entomologist at UNC Wilmington-- Dr. Libby Nance.

CarriK wonders why they don't find an entomologist at Duke, NC State, or Chapel Hill less than an hour away rather than going all the way to Wilmington. Maybe Scully just wants to visit the beach, or perhaps she just wants to make sure that there is no possibility of running into Bambi Berenbaum.

Mulder: Good. Talk to her.

Scully pulls out her phone and dials as Mulder walks down the hall.

Skinner: Where are you going?

Mulder: See about something else that's been bugging me.

SCENE 8

Voss house. Azaleas are a nice North Carolina touch. Mulder walks up the front steps and knocks on the door. A woman, Anne Voss, opens it. She has a little girl with her.

Mulder: Mrs. Voss?

Anne Voss: Yes?

Mulder: Fox Mulder. Is your husband home?

Anne Voss: *hesitantly* Um...

Dr. Peter Voss comes to the door.

Dr. Peter Voss: It's okay, honey. It's okay. It will just be a minute.

Anne Voss: Sure thing.

Dr. Peter Voss closes the door and he and Mulder stand on the porch.

Dr. Peter Voss: I really shouldn't be talking to you without our lawyers.

Mulder: I understand your reluctance to talk, sir. You have a nice family-- a lot to lose.

Dr. Peter Voss: What do you want, Agent Mulder?

Mulder: There's been another victim-- Thomas Gastall. Died exactly the same way Scobie did.

Dr. Peter Voss: I'm sorry to hear that. But what's that got to do with me?

Mulder: Well, we found these all over him. I believe that that's what killed both men.

Dr. Peter Voss: Tobacco beetle. It's an herbivore. It eats tobacco. Hence its name.

Mulder: I... I understand that, but... maybe these don't.

Dr. Peter Voss: I'm not really required to talk to you, am I?

Mulder: No. But why are you hiding behind your lawyers, doctor? How many people have to die before you do the right thing?

Dr. Peter Voss enters the house. He watches Mulder get into his car and drive away. The phone rings.

Dr. Peter Voss: I'll get it. *on phone* Hello?

David Brimley: *on phone* What did he want?

Dr. Peter Voss looks out the window. Outside the house, David Brimley, the head of security at Morley, is sitting in his car watching the house.

Dr. Peter Voss: *on phone, angrily* Are you spying on me?

David Brimley: *on phone* I'm not spying on you, Peter. I'm looking out for you. What did he want?

Dr. Peter Voss sighs.

Dr. Peter Voss: *on phone* There's been another death. Downtown.

David Brimley: *on phone* How did it happen?

Dr. Peter Voss: *on phone* I don't know. I don't know. This has gone on long enough. We should come forward. I should.

David Brimley: *on phone* Do you hear what you're saying, Peter? Now, I want you to just take a moment. I want you to think about what really matters to you. Now, tell me where I can find Darrel Weaver.

Dr. Peter Voss: *on phone* Why?

David Brimley: *on phone* This was my mistake. I'll clean it up.

Dr. Peter Voss: *on phone* I don't know where he is.

The phone clicks as David Brimley hangs up. Dr. Peter Voss looks worried.

SCENE 9

Lab. The entomologist, Dr. Libby Nance, is looking at the beetle through a microscope.

Dr. Libby Nance: This doesn't make sense.

Skinner: What doesn't make sense?

Dr. Libby Nance: Well, it's a lasioderma serricorne-- a tobacco beetle. Only... I've never seen one exactly like this.

Scully: Hmm. What are the differences?

Dr. Libby Nance: Physical differences-- uh... minor but definitely notable. Deviations in the mandibles, the antennae, the body segmentation.

Scully: What if such deviations arose from genetic engineering?

Dr. Libby Nance: Engineering the bugs themselves?

Scully: No. I was thinking about another possibility: "Transgenomics."

Skinner: Which is...?

Scully: It's a form of DNA manipulation-- alterations made on the genetic level.

Dr. Libby Nance: It is pretty widely known that tobacco companies have been pouring money into that kind of research-- changing the tobacco plant itself in order to make it heartier, give it less nicotine, more nicotine, make it naturally menthol-flavored... you name it.

Skinner: A form of what-- "super tobacco"?

Scully: Which possibly could have created super bugs. I guess the real question is could they have become dangerous to humans?

SCENE 10

Boarding house. Dr. Peter Voss knocks loudly at Daryl Weaver's door.

Dr. Peter Voss: Mr. Weaver! Mr. Weaver?

Daryl Weaver: Sorry, doc, no vacancy.

Chuckling, Daryl Weaver walks down the hall carrying a paper bag. Dr. Peter Voss indicates the Neighbor's crime scene taped apartment.

Dr. Peter Voss: What happened there?

Daryl Weaver: *opening his door* Well, you tell me. You're the one with the Ph.D. I'm just a big old guinea pig.

Dr. Peter Voss follows Daryl Weaver into the apartment. Daryl Weaver drops his keys on the table.

Dr. Peter Voss: Now, listen... um... You have to leave town.

Dr. Wieder: And give up all this? Me not doing my part for science?

Dr. Peter Voss hands him a wad of money.

Dr. Peter Voss: Here. Take it. It's everything I have in the bank. \$4,000.

Daryl Weaver looks through the \$100 bills.

Daryl Weaver: It's not much, but, uh... It's a start.

Dr. Peter Voss: *urgently* Wait, wait a minute. I'm not kidding. You got to get out of here.

Daryl Weaver: Why? I got a good thing going here. I got cash money. I got all the coffin nails I can suck down. *puts a cigarette in his mouth* Although... lately, I've been thinking this particular brand ... it doesn't, um... do anyone else any favors-- healthwise.

Dr. Peter Voss cringes as Daryl Weaver flicks on the lighter.

Daryl Weaver: You've been thinking that, too, huh?

Daryl Weaver holds the lighter close to the cigarette.

Daryl Weaver: Would it bother you if I lit one up?

Dr. Peter Voss looks very nervous. Daryl Weaver closes the lighter.

Daryl Weaver: Toodles.

Dr. Peter Voss: No, you... You don't understand. Morley is a multi-billion-dollar global corporation. You think they're going to let you endanger that, huh? They'll kill you first.

Daryl Weaver: *unconcerned* Sounds like a Darrel Weaver problem to me.

Dr. Peter Voss: Yeah.

Giving up, Dr. Peter Voss leaves the apartment. Daryl Weaver closes the door. David Brimley watches Dr. Peter Voss leave, then goes to Daryl Weaver's door.

SCENE 11

Morgue. Skinner joins Scully where she is autopsying the Neighbor's body. Skinner winces a bit at what he sees on the table.

Skinner: What am I looking at?

Scully: Thomas Gastall's left lung and bronchus.

The open lungs are crawling with larvae.

Skinner: Well, I guess that explains where the beetles came from.

They hear footsteps approaching, and turn as Mulder enters the room. He looks tired.

Scully: Hey, Mulder. Where have you been?

Mulder: Talking to lawyers over at Justice. Trying to get a look at Morley's files.

Scully: Well, take a look at this.

Glancing at the body doesn't help Mulder. He swallows back a cough and goes over to sit against a counter. Scully expected him to be a little more excited.

Scully: They're the larval stage of the tobacco beetle, Mulder and somehow, they have ended up nesting in Thomas Gastall's lungs.

Skinner: But what doesn't make any sense is why Scobie's lungs didn't show this same condition.

Mulder is trying not to cough.

Scully: The larvae must pupate inside the lungs and then once they mature into beetles exit the body en masse.

Skinner: Well, that explains the condition of the face and throat.

Mulder coughs, Scully turns her focus to him.

Skinner: Only, how do they get into the lungs to begin with?

Mulder puts his hand over his mouth and coughs violently. Something comes up. He looks at his hand.

Scully: Mulder?

Scully walks over to him and turns his hand to face her. It is covered with blood. Scully and Skinner look at Mulder with concern. He looks back at them with fear.

SCENE 12 - ASHFORD MEDICAL CENTER - 4:20 PM

4:20? Cute, boys.

Hospital operating room. Really gross. Mulder is unconscious on the table. A hose is down his throat. Everyone else is wearing a mask. Scully and the doctors watch as one by one larvae are sucked out of Mulder's lungs and are collected in a bloody jar already containing more larvae than Mulder will ever want to know. Scully watches him for a moment, then joins Skinner in the hall where he has been watching through the window. She takes off her mask.

Skinner: How is he?

Scully: They're using a deep-suction technique that's been designed for asthma and cystic fibrosis. And, so far, we're having some luck at clearing his lungs.

Skinner: But...?

Scully: For every one of those things that are in his lung tissue there may be a dozen eggs that have yet to be hatched.

Skinner: Eggs?

Scully: His pulmonary tissue is riddled with them and they're going to hatch. It's just ... *she sighs* ... we're buying time.

Skinner: Well, how did this happen? These eggs-- how did they get into his lungs?

Scully: I'm thinking he inhaled them.

He looks at her.

Scully: Well, the tobacco beetle lives out its life cycle on or around the tobacco plant. That's where it lays its eggs. If those genetically-altered beetles that we found did that then maybe the eggs survived the processing into cigarettes.

Skinner: And been carried into Mulder's lungs as smoke?

Scully: Right-- like spores or pollen, somehow small enough to be airborne.

Skinner: But Mulder isn't a smoker, and neither was Scobie.

Scully: Maybe they were around someone who was.

SCENE 13 - MORLEY TOBACCO - AGRICULTURAL RESEARCH DIVISION

Morley Tobacco Headquarters. Action! Skinner leads a pair of agents into the Research and Development part of the building. Lots of supposedly tobacco plants are growing. Dr. Peter Voss and the Lead Counsel are in the office area. The Lead Counsel has picked up the phone.

Skinner: Don't bother calling security.

The Lead Counsel hangs up a Skinner hands him the warrant.

Skinner: Federal search warrant, as promised.

Skinner turns to the pair of agent with him.

Skinner: Do it.

Skinner turns to Dr. Peter Voss.

Skinner: You're going to talk to me, Doctor. One of my agents is dying of the same thing that killed Dr. Scobie. I believe you have information that can save him.

Lead Counsel: We stand by our contention that any and all such information is proprietary, and is therefore the sole property of Morley Tobacco.

CarriK doesn't think Skinner likes lawyers.

Skinner: *to the Lead Counsel* You listen to me, you son of a bitch. This isn't about Morley or your precious research. This is about saving lives.

Dr. Peter Voss: That's exactly what we were trying to do.

Lead Counsel: Dr. Voss, I'm advising you not to speak.

Dr. Peter Voss: This has gone on long enough.

The Lead Counsel backs down and walks away. Skinner sits with Dr. Peter Voss.

Dr. Peter Voss: We thought we were doing a good thing. We knew people were never going to stop smoking no matter how unhealthy it was so why not genetically engineer a safer cigarette?

Skinner: Except you engineered the bugs, as well.

Dr. Peter Voss: *sadly* We recruited test smokers. We conducted focus groups. There were no problems. And, um... after a few months in, things... things got bad. We had four test subjects and, uh... three of them died.

Skinner: Is that what Dr. Scobie was going to testify about?

Dr. Peter Voss: Yeah. Yeah. And the company wanted us to keep it quiet. I thought, let's correct the mistakes and face the consequences. Jim didn't. He was monitoring the focus group, and that's... that's how he got infected.

Skinner: You said only three died. Who was the fourth?

SCENE 14

Daryl Weaver's apartment. SuperAction! Skinner kicks in the door and enters the apartment, gun drawn. Enjoying this, Tiny D? His team follows him. Daryl Weaver is not in the apartment, but David Brimley is. He is tied to a kitchen chair and is gagged.

Skinner: Clear.

The other agents allow Dr. Peter Voss to join Skinner who is pushing aside furniture to get to David Brimley.

Dr. Peter Voss: He told me he meant to get Weaver.

Skinner: Looks like Weaver got to him first.

Skinner gets the gag off of David Brimley's horrified face.

Skinner: Mr. Brimley can you hear me?

David Brimley chokes and gasps, then tobacco beetles begin spilling out of his mouth. Unable to help, Skinner and Dr. Peter Voss stare at him.

SCENE 15

Convenience store. Daryl Weaver pulls up to the pump. It is David Brimley's car, license #0180WLT. NC plates aren't on the front of the cars, either. That would take up the space for the "Jesus is Lord" and "Tina Jo Loves Travis" plates you can get at Myrtle Beach and Carowinds. He gets out and takes a cigarette out of the pack. It is the last one. He crumples the pack and lights up. He goes into the store.

Daryl Weaver: You got Mickey's Big Mouth?

Clerk: There's no smoking in here.

Daryl Weaver slowly walks to the counter and tucks one of the \$100 bills into the Clerk's pocket.

Daryl Weaver: Mickey's Big Mouth.

The Clerk goes to the back of the store and gets the drinks. He sets them on the counter.

Clerk: Anything else? Carton of cigarettes?

Daryl Weaver: You don't have my brand.

The Clerk hears a radio crackle and looks out to see a Sheriff's Deputy looking at the car that Daryl Weaver was driving.

Deputy's Radio: This is code 4148. ... 81 clear. 8814 clear.

When the Clerk turns back to Daryl Weaver, he is gone.

SCENE 16

Mulder's hospital room. He is asleep. Scully enters and gently takes his hand and rubs his fingers. He wakes up and smiles weakly at her. He looks at her holding his hand. His voice is raspy and hoarse.

Mulder: Mmm. It must be bad.

Scully gives him a small smile and continues holding his hand.

Scully: How do you feel?

Mulder: Like a dust buster attacked me.

Mulder coughs.

Scully: We're looking for someone who may be able to help you-- a Morley test subject by the name of Darrel Weaver.

Mulder: Mr. "E pluribus..."

Scully: Yeah. Mr. Weaver seems to have some kind of tolerance or immunity and we're hoping that once we find him we'll be able to figure out how to treat you.

Mulder begins gasping. He can't breathe.

Scully: Mulder...

Mulder is wheezing and the monitors begin beeping. Scully looks at the readouts in alarm.

Scully: Doctor!

The Doctor runs in. Scully is trying to help Mulder prop his head so he can breathe.

Scully: His SAT's down to 72. Get some O-2 on him and call the Code.

Doctor: Susan, Code Blue!

Nurse Susan: Right, Doctor.

Nurse Susan pushes in the crash cart.

Doctor: Over to my side.

The get an O2 mask over Mulder's mouth, but he is still gasping. He's in almost as much pain as Scully is having to watch him. She gasps as she sees a beetle crawl out of his mouth.

SCENE 17

Hospital, later. Scully watches with concern through the window as a Nurse attends to Mulder. The Doctor comes up to her and hands her Mulder's chart.

Doctor: Dr. Scully? We've got him stabilized on ECMO for the moment but we're not going to be able to maintain him on it for long. Of course, you see why.

Scully looks at the x-rays of Mulder's lungs. Lots and lots of larvae.

Scully: There's more now than there were six hours ago.

Doctor: They're beginning to block the flow of blood. Our best bet is to go back in there. I think this time, we have to crack the chest.

Scully: No. No, I... He's too weak for thoracic surgery. He-he'd die on the table.

Doctor: I don't know what our other options are.

Scully: *voice cracking* I'd say for the time being, we just wait.

Doctor: That'll definitely kill him. Sooner or later.

The Doctor leaves. Scully turns back to watch Mulder through the window.

SCENE 18

Voss house. Skinner arrives with two agents.

Skinner: Mrs. Voss, I'm Assistant Director Walter Skinner with the FBI. May we come in?

Anne Voss: What is this? What's going on?

Skinner: I have to ask for your cooperation. These men are here to protect you and your family.

Anne Voss: Oh, my God. Why?

They enter the house.

Skinner: Your husband hasn't spoken to you about this?

Anne Voss: He's not here.

Skinner: He told me he was headed home. *to his agents* Try Dr. Voss at work.

Anne Voss: I-I've just been trying. There's no answer.

SCENE 19

Morley Tobacco Research Department. The automatic sprinklers are watering the plants. Skinner enters, crouching through the plants. He sees Dr. Peter Voss crouched on the floor. His face is bloody as if he has been hit.

Dr. Peter Voss: Behind you.

Skinner whirls around and sees Daryl Weaver holding plain cartons of cigarettes.

Daryl Weaver: I was just leaving. I got what I came for.

Dr. Peter Voss: He took the test cigarettes. I couldn't stop him.

Skinner: Stop right there!

Daryl Weaver: Why? You gonna shoot me?

He walks toward Skinner.

Skinner: I'm not going to let you go infect more people.

Daryl Weaver: You're going to let me do whatever I want to do. Dr. Voss here tells me you need me. You need me to save your boy.

Daryl Weaver takes a cigarette from behind his ear and puts it into his mouth.

Skinner: Don't do it.

Daryl Weaver: *sad chuckle* They say these things kill people, you know? Any brand, sooner or later. But you know, it doesn't have to be that way. I think Dr. Voss is really onto something with his research. I do.

Dr. Peter Voss: It's over, Weaver. I'm through.

Daryl Weaver: Oh... Come on, now. I mean... you gotta figure... the first, um, car killed a bunch of people before they perfected it 'cause it's all just part of the scientific process, you know?

Daryl Weaver ignites his lighter.

Skinner: Mr. Weaver, I will shoot you.

Daryl Weaver: No, you won't.

Daryl Weaver lights the cigarette. Skinner keeps the gun on him. Music gets ominous.

Daryl Weaver: I'm a regular damn scientific marvel. *he chuckles* They, uh... study me, they're gonna, uh... write scientific papers about me... I could be the cure for cancer. Me, Darrel Weaver.

He and Dr. Peter Voss stare at each other.

Daryl Weaver: You ain't gonna shoot me. Toodles.

He starts to leave. Skinner fires, hitting Daryl Weaver in the back of the shoulder. He falls to the floor. Change flies everywhere. Skinner steps on the smoldering cigarette as he goes toward the fallen man.

SCENE 20

Hospital. Scully and the Doctor meet Skinner as Daryl Weaver is wheeled into the emergency room. All her focus is on Daryl Weaver.

Skinner: How's Mulder?

Scully: Not good. Let's get the blood work on this man.

Scully looks at Daryl Weaver's nicotine stained fingers.

Scully: Wait a minute. Wait a minute. Get me 30 milligrams of methyl pyrrolidiny pyridine.

Doctor: *surprised* Nicotine?

Scully: Yeah. *to Skinner* I think this could save Mulder's life.

SCENE 21 - FBI HEADQUARTERS - TWO WEEKS LATER

X-Files office. Scully enters. Mulder is sitting at the computer in the back of the office. His voice is still very raspy.

Scully: Hey. Good to be back?

Mulder: *turning to face her* Beats the alternative.

Scully: Well, you'll be interested to know that Morley Tobacco has subpoenaed all of our files on the case. They seem extremely interested in your recovery.

Mulder: What about Darrel Weaver?

Scully: He's, uh, well enough to have been moved to the hospital ward at Raleigh Correctional.

Mulder: It was the nicotine itself that was keeping him alive?

Scully: Well, his fingertips were stained yellow with it. He was a four-pack-a-day smoker-- far heavier than any of the focus group members who died. You know, nicotine is extremely poisonous. It's actually one of the oldest known insecticides.

Mulder: *smiling* It's good for killing tobacco beetles.

Scully: Well, once we loaded your system up with enough of it, it acted as a sort of chemotherapy... except it almost stopped your breathing at the same time.

Mulder: That's not all it did.

Mulder walks over to his desk and holds up an unopened pack of Morley cigarettes.

Mulder: I bought these on the way to work.

Scully stares at him.

Scully: You're not going to start smoking.

This said in the same tone as "You're not going to kill a puppy."

Mulder: Well, they say the addiction is stronger than heroin.

He smells the pack.

Scully: Mulder...

After a beat, Mulder drops the pack into the trashcan. Scully nods in satisfaction.

Scully: Good. Well, Skinner's waiting for us in his office.

Mulder: I'll be right up.

Scully looks at him a moment, then nods and leaves the office. Mulder watches her go then looks at the pack of cigarettes lying in the trashcan. Fade to black.

THE END

Hollywood A.D

Written by David Duchovny Directed by David Duchovny Originally aired 30/4/00

Main Cast - David Duchovny and Gillian Anderson

Recurring Cast - Mitch Pileggi *A.D Skinner*

Guest Cast - Tina M Ameduri *Tina*, Tony Amendola *Smoking Pontiff*, Chris Carter *Himself*, Kevin Cooper *Production Assistant*, Rick Deats *Man on Doughnut Bicycle*, Bill Dow *Dr.Charles Burks*, Minnie Driver *Herself*, Daniel Duchovny *Director*, Wayne Federman *Himself*, David Alan Grier *Himself*, Steve Kiziak *David Duchovny*, Téa Leoni *Herself*, Paul Lieber *Micah Hoffman*, Bill Millar *Director*, Tim Roe *Zombie*, Garry Shandling *Himself*, Barry K Thomas *Sugar Bear*, Harris Yulin *Cardinal Augustine O'Fallon*

Tagline - "The Truth is Out There" *An X-File becomes the plot of a Hollywood movie, but Mulder and Scully find their case - and themselves - distorted on the big screen.*

SCENE 1

The screen is in letterbox format. Dramatic adventure movie music. A Man in a dark business suit, ala Mulder, is running through a dark graveyard. Dodging bullets, he dives in a forward aerial summersault over one of the creepy headstones, then scoots back and reaches his hand back over the stone and fires randomly five or six times at whoever is following him. He removes the clip from the gun. It is empty.

Male Voice: Give it up, Mulder! You've got no chance!

The camera pans up showing that this is not the Mulder we know, but Garry Shandling as Mulder. He has a cheap looking ceramic bowl between his legs. He searches his jacket for another clip. No luck. Things look hopeless for him at the moment.

Garry Shandling as Mulder: Damn it.

Male Voice: My sniper zombies are everywhere.

Indeed, they are. Several gory looking, moaning zombies are getting into sniper position behind tombstones, automatic rifles trained on Garry Shandling as Mulder. Red laser gun sights flash through the fog. All are pointed at Garry Shandling as Mulder. The Male Voice belongs to a man wearing high-level Catholic priest's robes. He is known as the Cigarette Smoking Pontiff. He is a tall, older man with a cigarette hanging out of his mouth. He is holding a Red-Haired Woman hostage, his arm around her neck.

Cigarette Smoking Pontiff: I'll offer you a deal. You give me the Lazarus bowl and I'll give you Scully.

Red-Haired Woman's Voice: Mulder!

Garry Shandling as Mulder: How about this deal? You give me Scully, I don't smash the Lazarus bowl and shove the pieces where the Son of God don't shine, you Cigarette-Smoking Mackerel Snapper.

Garry Shandling as Mulder comes out from behind the tombstone. He is holding the bowl above his head. The Zombies and the CSP stare at him. We get to see the red-haired woman's face. It is not Scully, but Tea Leoni as Scully. Her shoulder is bloody.

Garry Shandling as Mulder: I break the Lazarus Bowl and all your sniper zombies go back to being good, little, well-behaved corpses.

The zombies moan in fear.

Cigarette Smoking Pontiff: You don't fool me, Mulder. That bowl is your Holy Grail. Encoded in its ancient ceramic grooves are the words Jesus spake when he raised Lazarus from the dead-- still capable of raising the dead 2,000 years later. Proof positive of the paranormal. You could no sooner destroy that than let the redhead die.

Close up of Garry Shandling as Mulder looking at Tea Leoni as Scully. Close up of Tea Leoni as Scully looking at Garry Shandling as Mulder. That unspoken communication, gotta love it. A rational sounding Zombie with a standard California accent steps forward and speaks to Garry Shandling as Mulder.

Rational Zombie: Come on, man. Don't break the bowl. We don't want to go back to being dead. There's no food, no women, no dancing. Save the bowl and we'll dump that Ciggy-Smoking Stooge for you and you'll be the new King of the Dead.

Garry Shandling as Mulder glances at Tea Leoni as Scully. She shakes her head slightly.

Garry Shandling as Mulder: I'd rather serve in Heaven than rule in Hell.

All in slow motion, Garry Shandling as Mulder throws the bowl high into the air. The zombies all drop their guns and run toward the airborne bowl. Garry Shandling as Mulder runs toward the CSP and Tea Leoni as Scully. As the CSP also tries to save the bowl, Tea Leoni as Scully gets the gun from him and fires at a zombie who is about to catch the bowl. Garry Shandling as Mulder pushes the CSP out of the way and grabs Tea Leoni as Scully. Together, they roll down the hill and fall into an open grave and the coffin lid slams shut. All is dark. We hear heavy breathing.

Tea Leoni as Scully: Is that your flashlight, Mulder, or... you just happy to be lying on top of me?
We see the screen flicker. We realize that we are in a movie theatre watching this. The audience chuckles.
DARRYL ZANUCK THEATER - 20TH CENTURY FOX - HOLLYWOOD, CALIFORNIA

Garry Shandling as Mulder: My flashlight.

In the coffin, Garry Shandling as Mulder turns on his flashlight, illuminating their faces. Tea Leoni as Scully smiles and shifts position and Garry Shandling as Mulder gasps.

Garry Shandling as Mulder: realizing Oh, that.

Audience laughs harder.

Garry Shandling as Mulder: You know, seven long years I've been waiting for just the right moment, Scully.

Tea Leoni as Scully: Oh, you're a sick man, Mulder. Go on.

Audience shot of Chris Carter eating popcorn out of a plastic replica of the bowl that is in the movie. He is grinning and nodding happily. We pan across to see that David Alan Grier and Minnie Driver are also in the audience.

Garry Shandling as Mulder: I love you, Scully. No ifs, ands or...

Tea Leoni as Scully: Bees.

They both moan as he kisses her deeply. Audience laughs. Kissing and moaning continues as the camera pans across the rapt faces of Tea Leoni, Garry Shandling, and other audience members, finally reaching Scully and Mulder at the end of the row. Like the rest, they are dressed formally, Scully in a black dress, Mulder in a tux. Scully's shoulders are up around her ears as she stares at the screen in horror. Mulder is watching in shock. As the kissing continues, he groans and drops his head into his hands. He looks up and across the aisle at Skinner who looks back at him and grins broadly as he eats his popcorn out of his "Lazarus Bowl." Mulder stares at Skinner a moment, then back up at the screen where Tea Leoni as Scully and Garry Shandling as Mulder are STILL kissing passionately inside the coffin. Scully hasn't moved. Mulder has a moment of extreme depression, and then drops his head despondently.

Opening Credits.

SCENE 2 - EIGHTEEN MONTHS EARLIER

Skinner's office. Mulder and Scully are in their usual places as Skinner briefs them on the case. A Man is sitting on one of the couches behind them.

Skinner: Yesterday, a small pipe bomb ripped through the crypt of Christ's Church here in DC. There were no casualties, no thefts, no note making any demand.

Scully: Who's taking credit for it?

Skinner: Nobody.

The Man, about Skinner's age, listening intently and watching Mulder and Scully, speaks into a hand-held mini tape recorder.

Man: She: Jodie Foster's foster child on a Payless budget. He's like a ... Jehovah's Witness meets Harrison Ford's "Witness."

Mulder and Scully look back at the man, then at each other, then back to Skinner.

Scully: Uh, Christ's Church. Isn't that, uh, Cardinal O'Fallon's church?

Skinner: Yes. O'Fallon's residence is adjacent to the crypt.

Mulder: Who's Cardinal O'Fallon?

Man: *into the recorder, dramatically, nodding at Skinner* Cardinal "Oh-fallen," perhaps.

A cell phone begins to ring, much to the irritation of Mulder and Scully.

Scully: Um... He's one of the most powerful men in the church today. His name often comes up as a possibility for the first American pope.

Mulder: Oh. I-I don't want to be myopic here, sir, but this looks like a straight up terrorist act for the A.T.F.

Man: *into the recorder* "Myopic."

Skinner: Yes, it does.

Mulder can't take the ringing anymore and turns to face the Man.

Mulder: Are you going to answer your phone?

Man: Me?

Mulder: Yeah.

Man: I didn't want to be rude.

The Man goes for his phone. Mulder turns back to Skinner.

Mulder: Sir, who the hell is this guy?

Man: *on phone* Hello?

Skinner: This is Wayne Federman. He's an old buddy of mine from college. He's a writer out in Hollywood now and he's working on an FBI-based movie. He's asked me to give him access.

Scully: *in the same tone of voice that she might say doggie poop* A screenwriter?

Wayne Federman: It's actually... It's a writer-slash-producer.

Mulder: Well, that's actually just a hindrance-slash-pain in the neck.

Wayne Federman: *hanging up* Yo, yo, yo. Agent Mulder, I don't want to eat your lunch. I'm just here for some procedural flavor-- just a taste.

Pause as Mulder stares at Wayne Federman.

Mulder: I've no idea what you just said.

Wayne Federman: Well, the Skinman's filled me in on your particular bent.

Mulder looks at Skinner who shrugs.

Wayne Federman: He said that you come at things maybe a little fakkatke, a little Star Trekky, which is the exact vibe I'm looking for for this thing I'm doing. It's a Silence of the Lambs meets Greatest Story Ever Told type thing. It's... beautiful, and I will not be in your way. I'll be strictly Heisenbergian-- a hologram.

Mulder gives Scully a pained smile, then puts his hand to his forehead as Skinner gives the order.

Skinner: Agent Mulder, Mr. Federman will accompany you today to Christ's Church where he will act as an observer on this case. You will extend to him every courtesy and protection you would a friend of mine and a friend of the Bureau's. Agent Scully, I require your services here for the morning.

Federman chuckles and gives a suggestive "MmmHmm." Mulder looks pitifully at Skinner.

Mulder: Sir, have I pissed you off in a way that's more than normal?

SCENE 3

Mulder and Wayne Federman pull up in front of a large cathedral. A conversation is in progress.

Wayne Federman: Just curious if she's more than your partner.

Mulder: Enough, Wayne.

Wayne Federman: Hey, whatever.

The two men get out of the car and enter the church. Two nuns pass by the entrance. Autumn? Nanchita?

CHRIST'S CHURCH WASHINGTON, DC

It's either 9:20 or 3:45. Later inside the church, Mulder is talking to a distinguished looking priest, Cardinal O'Fallon. Wayne Federman follows them as they walk through the church.

Mulder: Cardinal O'Fallon can you think of anyone who might make an attempt on your life?

Cardinal O'Fallon: The church always has enemies, Agent Mulder.

Mulder: The size of the bomb would have limited its destruction to just the crypt itself. Is there anything down there worth targeting?

Cardinal O'Fallon: Not really. Just some old bones, artifacts, relics... documents that we store down there in the cold. We like to think of it as God's Refrigerator.

Wayne Federman: That's a great line.

Cardinal O'Fallon: Thank you.

Wayne Federman: *into his tape recorder* "God's Refrigerator."

Mulder: Wayne, shut up.

Cardinal O'Fallon: No treasures to the outside world. Things of negligible monetary value... but great spiritual value to the church-- ancient devotional texts... and medieval relics.

They are now descending a staircase.

Wayne Federman: How about the Shroud of Turin?

Cardinal O'Fallon: No, afraid not, but we do have the Bathrobe of St. Peter.

Wayne Federman: You're kidding?

Cardinal O'Fallon: Yes, I am.

Wayne Federman: That's a good line.

Cardinal O'Fallon: Thank you.

Mulder: *warning* Wayne... Shut up.

They enter a dark, spider-webby crypt.

Mulder: Who comes down to the crypt here?

Cardinal O'Fallon: Only myself. There are a half a mile of catacombs here. *he turns on a light* I like to walk here during lunch.

They look around. One area of the crypt is rubble.

Cardinal O'Fallon: That's where the bomb went off.

Mulder: Well, my instinct, Cardinal, is to see this desecration of the dead less as a murder attempt and more as a terrorist act-- a message...

A cell phone begins ringing. Mulder looks accusingly at Wayne Federman. Wayne Federman sheepishly checks his phone.

Wayne Federman: Uh, this isn't me. I think it's you.

Mulder: Excuse me. *pulls his phone out* That's, uh, that's not me.

Cardinal O'Fallon: Let me check. *pulls his phone out* Not me, either. Can never get reception here.

Phone continues to ring. Mulder kneels down beside one of the damaged crypts, removes rubble, and pulls a cell phone off of the not-long-dead body buried there.

Wayne Federman: Would that be St. Jude's cell phone, Cardinal?

Mulder looks at the face of the body that he has revealed.

Mulder: No. That's Micah Hoffman.

Mulder activates the ID function on the Nokia phone and reads the name there. It is Micah Hoffman.

SCENE 4 - ADAMS MORGAN DISTRICT - WASHINGTON, DC

Mulder and Scully are walking down a residential inner city street followed closely by Wayne Federman.

Mulder: Micah Hoffman, Willie Mays, and Frank Serpico. That's my Holy Trinity, Scully.

Scully: Of course, I'm too young to remember but, uh, wasn't he some kind of a '60s campus radical, like a Jerry Rubin or Mario Savio?

Mulder: Yeah. Name a '60s counterculture movement and Micah Hoffman was at or near the center of it. He was one of the original Weathermen. He was the first Yippie. He was a better poet than Ginsburg and he was also the starting shortstop for his Columbia baseball team.

Wayne Federman: Then in the '70s, didn't he go real low profile?

Mulder: Yeah, right after Altamont. He was never really heard from again.

Wayne Federman: Aw, the Stones get blamed for everything. I don't get it.

They arrive at the door of a low rent apartment.

Mulder: This should be it here.

Mulder begins to jimmy the lock with his kit.

Mulder: *to Scully* What did Skinner want you for this morning?

Scully: Just paperwork.

Wayne Federman: Hmm...

He gives Mulder a "knowing" look and touches his finger to his lips then points. Mulder, uncomfortable, chooses to ignore him. So does Scully. Mulder gets the door open.

Scully: Mulder, we should have a warrant.

Wayne Federman: *sarcastically* Hey, it's only the Constitution. No big deal.

They enter the apartment. Odd assortment of furniture, art, bomb-making equipment.

Mulder: Wow.

Wayne Federman: Dis-feng shui.

Scully: Mulder, sorry to denigrate a third of your Trinity, but, uh, looks like Hoffman was killed by one of his own bombs.

Wayne Federman: Well, from Dharma bum to Dharma bomb.

Mulder gives him a look.

Mulder: I knew, uh, Hoffman was a master potter...

Scully: Yeah, well, it appears he was a master calligrapher as well. Look, Mulder, they've got gum arabic and sodium hydroxide here. *reacting to the smell* Whoo, these would be used to, uh, to age the ink and the paper prematurely. It's a... it's a forger's trick.

Wayne Federman: Well, from counterculture to counterfeiter.

Mulder: All right, one more pun and I pull out my gun. Scully, look at that.

They look at some parchment covered in a foreign language.

Mulder: Christos. Looks like a religious text. Can you read Greek at all?

Scully: Well, it's pretty rusty but it looks like some kind of lost Gospel. A gospel of Mary Magdalene, and, uh, an account of Christ's life on Earth after the Resurrection.

Mulder: After?

Scully: Yeah. It's a heretical text, Mulder-- mythical, I should say, but long rumored to be in existence.

Mulder: Well, what would Micah Hoffman be doing with heretical religious texts?

Scully: I think the question is: What would Hoffman be doing forging them?

Wayne Federman: I think the real question, "Agents," is: What might O'Fallon be doing with Hoffman's forgeries?

They both look up at him in grudging respect.

Wayne Federman: *modestly* You don't need a weatherman to know which way the wind blows.

Mulder glares at him. Wayne Federman holds his hands up defensively.

Wayne Federman: Don't shoot!

SCENE 5

Later, Mulder and Wayne Federman enter the crypt again. Mulder has his flashlight out.

Wayne Federman: I like the way you guys work-- no warrants, no permission, no research. You're like studio executives with guns.

Mulder ignores him.

Wayne Federman: Should I call you Agent Mulder or Mr. Mulder, or, like do you have a nickname or something like that?

They hear a faint clicking

Mulder: Shh, shh, shh, shh.

Wayne Federman: Like Skinman?

Mulder ignores him, looking around the crypt.

Wayne Federman: Just ignore me.

Mulder does.

Mulder: What's that?

Federman: What the hell was that?

Scully: I'm sure this place is crawling with rats.

Federman: Is that supposed to comfort me?

They see another parchment.

Mulder: Looks like the same gospel of Mary Scully ID'd over at Hoffman's place.

Wayne Federman: So, is this a forgery, or is this the real thing?

Mulder: Well, there is no "real" Gospel of Mary, Federman. The, uh, original would be a fake.

Wayne Federman: All right, so is this a real fake or a fake fake or...?

They both jump as a cell phone rings.

Wayne Federman: Sorry, that's me.

Wayne Federman steps away to talk. Mulder puts his flashlight in his mouth and looks at the parchment.

Wayne Federman: *on phone* Yes? ... No, no, no. No, I can hear you. It's just your voice is...

As Wayne Federman walks through the crypt, a human skull jumps out of the way to avoid being stepped on.

Wayne Federman: *on phone* There's like a crackly sound and then I hear a syllab... Stop yelling. Yelling isn't helping the situation. ...

Mulder is still looking with interest at the parchment.

Mulder: Hmm...

Wayne Federman: *on phone* Just talk. Y-you're breaking up. No, let me call you back. *turns on a light* Okay. Yeah, I'm telling you... I'm going through a crypt.

Creepy harpsichord music. The clicking starts again. Wayne Federman gasps and drops his flashlight at the sight of a pair of leg bones running across his path. A skull chatters its teeth and skeletal hands dance. One of the hands picks up the dropped flashlight and runs away with it. Wayne Federman stares in awe.

Wayne Federman: Wow!

The bones appear to be rebuilding a bowl.

Wayne Federman: *amazed* Oh, my... God.

SCENE 6

Diner. Wayne Federman is sitting between Mulder and Scully. They drink coffee, he a glass of juice.

Scully: Now, Wayne, I'm sure that it was dark in there and that your eyes were playing tricks on you and you've been influenced by ghost stories and horror movies that take place in crypts and graveyards and you hallucinated this vision of these dancing bones trying to reconstruct this bowl.

Wayne Federman: No, I didn't hallucinate. That was mechanical or C.G.I.

Mulder: *chuckling* Federman, that wasn't a movie. That was real life.

Wayne Federman: The difference being?

They have no answer.

Wayne Federman: Well, I have got my flavor here, so I appreciate all your help. I've got a movie to write.

Mulder: *amazed* You're leaving? You don't want to get to the bottom of this?

Wayne Federman: Not especially.

Mulder: Well, you know, sometimes truth can be stranger than fiction.

Wayne Federman: Well, fiction is quicker than truth and cheaper. You want my advice? You're both crazy.

Mulder: Well, why do you say that?

Wayne Federman: *to Mulder* Well, you're crazy for believing what you believe. *to Scully* And you're crazy for not believing what he believes. I'll leave you with that. Thank you.

He leaves.

Mulder: I miss him already.

Scully: You know, Mulder, I... I know that Federman's bs-ing you, so I'm really hesitant to mention this, but, um... his story reminds me of the Lazarus Bowl.

Mulder: The Lazarus bowl?

Scully: We had this wacky nun in Catholic school-- Sister Callahan-- we used to call her "Sister Spooky" 'cause she would tell us scary stories all the time.

Mulder: Twisted sisters, my kind of nun, you know?

Scully: Well, she would hold up an old piece of wood with a rusty nail in it, and she would say "this is an actual piece of the cross that Christ's wrist was nailed to." Or she'd show us a vial of red liquid and say that it was John the Baptist's blood, or something.

Mulder: She'd be in prison today. You realize that.

Scully: Well, she would tell this story of when Jesus raised Lazarus from the dead and she said that there was this old woman who was Lazarus's aunt or something...

Mulder: Lazarus's aunt?

Scully: ...who was spinning a clay bowl on a wheel nearby and that Christ's words-- the actual incantation to raise the dead--were recorded in the clay grooves of the pottery just like the way music is recorded into vinyl.

Mulder: You see? It's just not true that you can't get good science at Catholic school. It's a lie.

Scully: *laughing, fingering a piece of the clay bowl* Well, Sister Spooky says that, uh... that these words in the clay still have the power to raise the dead just like Jesus raised Lazarus.

Mulder: *smiling at her* That is a very cool story coming from you, Scully. I'll have Chuck Burks meet you over at my office see if this clay has Christ's Greatest Hits on it and I'm going... I'm going to go have another audience with Cardinal O'Fallon.

SCENE 7

Mulder's office. Scully is watching Chuck Burks examine the pottery piece with sophisticated laser equipment.

Chuck Burks: There's music in the air, Agent Scully. See, everything that exists vibrates and therefore sings. The street, uh, your internal organs, electricity, everything. Here, I'll show you. You see, this is my voice bouncing around in the red here. And all this yellow is ambient sound that we habitually tune out. It's the hum of my

hardware, Mulder's porn tapes on pause, the sounds from the street-- everything we hear but we don't know we hear. I can hear it with this machine.

He hears something in the headphones.

Chuck Burks: *awed* Oh...

Scully: What is it?

Chuck Burks takes off the headphones letting Scully listen to the ethereal oscillating tone.

Scully: Wow.

Chuck Burks: Who made this?

Scully: We're not sure. Either a forger by the name of Micah Hoffman or, uh, someone else in the vicinity of Jesus Christ.

Chuck Burks chuckles, then realizes she's not kidding.

Chuck Burks: Oh... Bazingo-- whoever did it is some kind of musical genius. This clay is vibrating in all the keys at once. It's heavenly.

SCENE 8

Christ's Church. Mulder hands the fragment of parchment to Cardinal O'Fallon. Mulder is very respectful.

Mulder: Can you translate what it says there for me, please?

Cardinal O'Fallon is reluctant.

Cardinal O'Fallon: Did you recover them from the crypt?

Mulder: Yes.

Cardinal O'Fallon: *reading* "And then Jesus took his beloved Mary Magdalene in an embrace, an embrace not of God and woman but of man and woman. And Jesus said to Mary, 'love the body for it is all of the soul that our senses can perceive.'"

Mulder shows him more copies.

Mulder: And how about these?

Cardinal O'Fallon: These appear to be copies of the original.

Mulder: Or rough drafts.

Cardinal O'Fallon: How?

Mulder: They're all forgeries, sir. Did you buy these from Micah Hoffman?

Cardinal O'Fallon: *ashamed* I thought they were real.

Mulder: I can understand that. Hoffman was a master. My partner had them analyzed and they're virtually indistinguishable from the real thing. The paper is authentic, the ink, the hand, the diction-- everything. Hoffman was also an explosives expert. Do you have any idea what he might have been doing with a bomb in the crypt?

Cardinal O'Fallon shakes his head.

Mulder: Can you think of anybody who might have wanted to kill Micah Hoffman?

Cardinal O'Fallon: No.

Mulder: Why were you hiding the documents, sir?

Cardinal O'Fallon: When Micah came to me... with these, as I then thought, ancient texts and our experts verified them - he exploded a bomb in my heart. The Christ that I'd loved was not the Christ in these texts.

Mulder: So you bought them in order to hide them?

Cardinal O'Fallon: To keep others from feeling the despair... and the anger that I felt. To protect people from what I can now see they needed no protection from.

Mulder: Why didn't you just destroy the documents yourself?

Cardinal O'Fallon: I thought they were real. I hated them, I despised them. I would have liked to destroy them, but I couldn't. Is being made a fool of a crime, Agent Mulder?

Mulder: I'd be doing life if it were, sir.

SCENE 9

Scully is sitting at Mulder's desk. The phone rings.

Scully: *on phone* Scully.

Mulder: *on phone* Hey, uh, Scully, it's me. Can you horn in on the Hoffman autopsy for me?

Scully: *on phone* Why?

Mulder is in his car driving. It is raining.

Mulder: *on phone* I got a feeling Hoffman was dead before he died. He was blackmailing O'Fallon with those forgeries. Maybe O'Fallon retaliated.

Scully: *on phone* Oh, Mulder, this bowl. Your buddy Chuck Burks says that it has properties he's never seen before.

Mulder's call waiting beeps.

Mulder: *on phone* Oh, hold on a second. That's my other line.

Mulder switches over.

Mulder: *on phone* Yeah, Mulder.

Wayne Federman: *on phone* Agent Mulder? It's Wayne Slash Federman out in L.A.

Wayne Federman is driving his red convertible along a sunny California highway. He talks on the car speaker phone.

Mulder: *on phone* I can't really talk about the case, you know.

Wayne Federman: *on phone* That's all right-- Skinman's keeping me in the loop. Listen, who do you see playing you in the movie?

Mulder: *on phone, surprised* I'm in the movie?

Wayne Federman: *on phone* Well, it's a character loosely based on you. It's more of an amalgamation.

Mulder: *on phone* Yeah, hold on a second, Wayne.

Mulder switches lines back to Scully.

Mulder: *on phone* Hey, Sister Spooky, I've got to take this.

Scully: *on phone* I'll call you after the autopsy.

Mulder: *on phone* Thanks.

Mulder switches back to Wayne Federman.

Mulder: *on phone* How about Richard Gere?

Wayne Federman bursts into laughter.

Wayne Federman: *on phone* Ho! Yeah, okay. Uh, seriously. What if I said to you the name "Garry Shandling"?

Mulder: *on phone* Wayne, you're breaking up. It sounded like you said "Garry Shandling."

Wayne Federman: *on phone* Garry Shandling signed on to play the amalgamation loosely based on you and Tea Leoni's playing the amalgamation loosely based on your partner, you stud. The movie's called the Lazarus bowl.

Mulder: *on phone* How do you know about the Lazarus bowl?

Wayne Federman: *on phone* The Skinman. Listen, Shandling and Leoni want to meet you guys... get your flavor-- it's an actor type thing. Come on out to the studio on our dime. We'll make it nice.

Mulder: *on phone* Hey, who's... well, then who's going to play Skinner in the movie?

Wayne Federman: *on phone* Richard Gere.

Mulder: *on phone* Ri ... Ri

Loud banging as Mulder either hits something with the car or gets a flat tire on the wet road.

SCENE 10

Morgue. Scully is doing the autopsy on Micah Hoffman.

Scully: Fracturing of skull and surface abrasions initially consistent with concussive force injuries. I am, uh, now weighing the heart which is relatively normal, although somewhat large.

As she looks up at the scale, the corpse behind her sits up on the table, skin flapping around the open "Y" incision.

Micah Hoffman's Corpse: I'm going to need that when you're done with it.

Scully gasps at the sight of Micah Hoffman's CORPSE talking to her.

Scully: Oh, my God.

The body gets up and stands close to her. He stretches and makes a "hoowah" sound, and shakes his torso as if loosening muscles. Scully steps closer and stares at him.

Scully: Who are you?

Micah Hoffman's Corpse: I am who I am.

Scully reaches out to touch him tentatively with the scalpel. He stops her and she drops it.

Micah Hoffman's Corpse: Ah-ah... Noli me tangere, baby.

Keeping her eyes on him, Scully kneels down to pick up her scalpel. She cuts her finger through the latex.

Scully: Ow! Damn it!

When she looks back up from her bloody finger, the corpse is back on the table where it should be. Scully looks a bit unsettled. She checks her bloody finger.

SCENE 11

Morgue, later. Mulder passes a body on a gurney, then joins Scully who is contemplating her band-aid covered finger. She is very pensive.

Mulder: What'd you find, Scully?

Scully: In Micah Hoffman's stomach there were traces of red wine and strychnine.

Mulder: Man, oh, manischevitz-- communion wine, I bet.

Scully: Mmm.

Mulder: I bet O'Fallon poisoned Hoffman then placed his body near the explosion to cover his tracks.

Scully: It's possible, Mulder.

Mulder: I could get a warrant for O'Fallon.

SCENE 12

Small gathering in the beautifully lit cathedral. Cardinal O'Fallon is leading Mass. Mulder and Scully enter.

Cardinal O'Fallon: You're the One God living in truth. Through all eternity you live in unapproachable light...

Scully stops Mulder from going straight up to the altar.

Scully: Mulder... Let's allow the man some dignity, okay?

Mulder and Scully go over to one side of the church. Mulder watches Cardinal O'Fallon as Scully goes over to a side altar above which is a life sized figure of Jesus on the cross. She crosses herself and kneels before it to pray.

Cardinal O'Fallon: ...to fill your creatures with every blessing and to lead all men to the joyful vision of our life. In our joy we sing to your glory with all the choirs of angels:

Holy, holy, holy Lord

God of power and might,

Heaven and earth are full of your glory.

Hosanna in the highest

Blessed is he who comes in the name of the Lord.

Hosanna in the highest...

Scully looks up at the figure and is startled to see that it is now Micah Hoffman Crucified. He no longer has the wounds from the explosion. He looks down at her.

Micah Hoffman Crucified: Consummatum est.

Scully looks to Mulder ten feet away, but he is watching Cardinal O'Fallon. When Scully looks back to the figure, it is once again the statue of Jesus. She is not quite sure of what she saw.

Cardinal O'Fallon: Lord Jesus Christ, you said to your apostles: "I leave you in peace, My peace I give you." Look not on our sins..

Scully goes over to Mulder who saw nothing of her little encounter..

Scully: Let's get this over with.

Surprised, Mulder follows Scully up to Cardinal O'Fallon's altar.

Cardinal O'Fallon: ...But on the faith of your church and grant us the peace and unity of your kingdom. Amen.

Mulder begins reading Cardinal O'Fallon his rights.

Mulder: Augustine O'Fallon, you're under arrest for the murder of Micah Hoffman. You have the right to remain silent.

As Mulder places handcuffs on Cardinal O'Fallon, Scully looks up at someone walking down the aisle.

Scully: Oh, my God.

Mulder: Anything you say can and will be used against you...

Scully: Mulder... Do you see what I see?

Mulder also looks down the aisle.

Mulder: Yes, I do.

Scully: Is that Micah Hoffman?

Cardinal O'Fallon: Yes, it is.

Micah Hoffman silently walks toward them smiling broadly. His body shows no signs of either an explosion or crucifixion.

SCENE 13

Great shot of Skinner yelling down into the camera. We feel very small.

Skinner: Misidentification of a corpse and subsequent unrequested autopsy...

Mulder and Scully are sitting in Skinner's office taking the abuse, weakly trying to defend themselves.

Scully: Sir, the dead man looked very much like Micah Hoffman. He had Hoffman's I.D. on him...

Skinner: Agent Scully... if I'm carrying Marilyn Monroe's purse do you assume that I slept with J.F.K.?

Scully is silent.

Skinner: Agent Mulder, the FBI has always prided itself on the speedy expedition of its cases but this is the first time-- and I hope you're as proud of this as I am-- that we've ever attempted to pursue a murder case where the victim was still alive and healthy.

Mulder: A bomb went off, a crime's been committed. There's a dead body nobody seems to give a damn about, O'Fallon's been less than forthcoming and Hoffman, at the very least is guilty of forgery and extortion.

Skinner: *standing, emphatically tapping on his desk* Agent Mulder, you will leave O'Fallon alone. You will leave Hoffman alone and Agent Scully, you'll put your trigger-happy scalpel away. Best case scenario... you get to keep your jobs. Worst case, O'Fallon and the church bring a huge embarrassing lawsuit against the Bureau which will feature you two as its sacrificial lambs. As of right now... I am forcing you to take a four-week leave effective immediately pending review.

Later, Scully and Mulder enter Mulder's office.

Mulder: I think this whole Richard Gere thing is going to Skinner's head.

Scully: We're off this case, Mulder.

Chuck Burks is still in the office working on the bowl with his equipment.

Chuck Burks: Compadres. I teased out something very fabulous from your pottery there.

Recorded sound of a man speaking a foreign language.

Chuck Burks: Layered in under the ambience there. Guess what language that is.

Mulder is tired. He has had a bad day.

Mulder: Chuck, I've had a bad day.

Chuck Burks: It's a dead language. I had a linguist in here to listen to the recording. It's Aramaic.

Scully: That's the language that Christ spoke. *she looks up at Mulder* Did your linguist happen to translate it?

Chuck Burks: Yes, he did. It's in two parts. The first part here roughly translates as "I am the walrus. I am the walrus. Paul is dead. Coo-coo-ca-choo." *Scully gives a look.* Although there is no Aramaic word for "walrus." So it literally says "I am the bearded cow-like sea beast."

Mulder: What's the second part?

Chuck Burks: Second part's a little freakier. Here.

He plays another part of the recording.

Scully: What is it?

Chuck Burks: It appears to be one man commanding another to rise from the dead.

Scully: Lazarus?

SCENE 14

Micah Hoffman's apartment.

Micah Hoffman: I am become Jesus Christ.

He laughs loudly. Mulder glances at Scully who is sitting beside him on the low couch.

Mulder: I am become skeptical.

Camera circles the three as they talk.

Micah Hoffman: There I was totally bumming after Altamont, and I thought throw in the towel and go to law school or continue to fight and become a forger of scandalous religious documents.

Mulder: Well, I suppose that's a choice every young gifted American male is faced with.

Micah Hoffman: I knew O'Fallon from college. He was a divinity professor of mine.

Mulder: At Columbia.

Micah Hoffman: Yeah. And he's a decent man but with an overweening pride and sense of responsibility borne of a fundamental lack of respect for the human animal. He believes in God, but not in man, in man's ability to choose, to live in freedom. He has Christ in his brain, but not in his heart.

Scully: So, uh... you created a Christ in these forgeries that was more suited to your particular world view?

Micah Hoffman: Yeah. But before I could write like Christ I had to become him in much the same way I imagine an actor who plays a part becomes that part. So I immersed myself in Jesus Christ. Not just the church and teachings but the man, the custom of his time, the language, the vibe, the feeling of Christ.

Scully: So why didn't O'Fallon and the Elders go outside the church for authentication?

Micah Hoffman: Because the forgeries were too damning of the church. They couldn't risk the exposure. But then, something truly weird came over me.

Scully: Remorse?

Micah Hoffman: Conversion, Agent Scully. The lightning bolt that transformed Saul to Paul on the road to Damascus. One day I was not just impersonating Jesus Christ, I had become him. That's why I blew up the crypt. The forgeries were blasphemous and needed to be destroyed.

Mulder hands over the phone.

Mulder: How did your cell phone get on the dead man in the crypt?

Micah Hoffman: God works in mysterious ways.

SCENE 15

Mulder's apartment. Late evening. Mulder is lying on his couch watching "Plan Nine From Outer Space" on TV, one of the first cheesy sci-fi films made. He speaks the lines along with the actors. He obviously knows the movie very well.

Mulder and TV: Well, as long as they can think we'll have our problems. But those whom we are using cannot think they are the dead brought to assimilated life by our electrode...

Someone knocks at the door.

Mulder: It's open.

Scully enters.

Mulder and TV: You know, it's an interesting thing when you consider the earth people who can think... ..

Mulder sits up and makes room for Scully to sit on the arm of the couch beside him. The movie continues.

TV: ... are so frightened by those who cannot be dead.

Mulder: Couldn't sleep either, huh?

Scully: Plan 9 From Outer Space?

Mulder: Yeah. It's the Ed Wood investigative method. This movie is so profoundly bad in such a childlike way that it hypnotizes my conscious critical mind and frees up my right brain to make associo-poetic leaps and I started flashing on Hoffman and O'Fallon. How there's this archetypal relationship like Hoffman's Jesus to O'Fallon's Judas or Hoffman's Jesus to O'Fallon's Dostoyevsky's Grand Inquisitor, or Hoffman's Jesus to O'Fallon's St. Paul.

Scully: How about Hoffman's Roadrunner to O'Fallon's Wile E. Coyote?

She grins and he laughs. On the screen, a body is rising out of the ground.

Scully: Mulder...

Mulder: Yeah?

Scully: Do you think it's at all possible that Hoffman is really Jesus Christ?

Mulder: Are you making fun of me?

Scully: No.

Mulder: Well, no, I don't. But crazy people can be very persuasive.

Scully: Well, yes, I know that.

They both smile as Mulder takes the hit.

Scully: Maybe true faith is really a form of insanity.

Mulder: Are you directing that at me?

Scully: *emphatically* No. I'm directing it at myself and at Ed Wood.

Mulder: Well, you know, even a broken clock is right 730 times a year.

They watch the movie. On the screen, a zombie woman walks toward the camera.

Scully: How...?

Mulder: *answering the question before she asks* 42.

Scully: You've seen this movie 42 times?

Mulder: Yes.

Scully: Doesn't that make you sad? It makes me sad.

They sit quietly for a moment as the movie continues. Two men are looking at a map.

Actor 1: You ever been to Hollywood?

Actor 2: Oh, a couple of times a few years ago.

Actor 1: You're going to be there in the morning. Just a few minutes from Hollywood in the town of San Fernando reports have come in of saucers flying so low...

Mulder: You know, Scully, we've got four weeks probation vacation and nothing to do and Wayne Federman's invited us out to L.A. to watch his movie being filmed and God knows I could use a little sunshine.

She looks up at him. He smiles.

Mulder: Scully...

On the screen, a flying saucer wobbles by.

Scully: *resigned* California, here we come.

SCENE 16

Mulder and Scully are walking down what looks like a Boston city street. Ally Mcbeal? Happy California Movie Music. A man on a bicycle behind them rings a bell and passes them with the Roadrunner "beep, beep." Then their Guide leads them through a lower door and they are on a sound stage set up to look like a graveyard. Lots of cameras, people in costume, cranes lowering gravestones, etc. ZombieS are practicing moaning and combat moves. Mulder grins at Scully. They look quite out of place. Of course, they are wearing their standard office wear. Wayne Federman comes up to greet them.

STAGE 8 - 20TH CENTURY FOX - HOLLYWOOD, CALIFORNIA

Wayne Federman: Agents! I'm so glad you could hang.

He kisses Mulder on the cheek, and moves to do the same to Scully, but ends up with a handshake.

Wayne Federman: Come on, I want you to meet the people that are going to play you. Garry Shandling, Tea Leoni, this is Agents Mulder and Scully.

Garry Shandling and Tea Leoni get up from their chairs and greet Mulder and Scully, all shaking hands. And looking closely at each other. Tea Leoni is wearing a huge cross.

Mulder: Nice to meet you.

Scully: Hi.

Garry Shandling: Nice to meet you.

Tea Leoni: It's a pleasure.

Mulder: Big fan. Fox Mulder.

Mulder is shy in front of Tea Leoni. Both women notice. Very cute.

Tea Leoni: No kidding. Huh.

Pause. Mulder looks over at Garry Shandling who jerks his eyes up from Mulder's crotch area. Tea Leoni turns to Scully.

Tea Leoni: Well, you know, while I've got you here maybe, uh, maybe you could show me how to run in these things.

She indicates the 2 inch heels she is wearing that Scully could easily wear in an aerobics class.

Tea Leoni: Right over here, I was thinking 'cause, I tell you, I'm having a hell of a time with these heels. What, are they government issue or something?

Tea Leoni walks a few steps away. Scully, not knowing what else to do, follows. Mulder is left with Garry Shandling. While the two men talk, we see Scully, several feet away running her heart out back and forth in her own higher heels. Tea Leoni is barely watching her, much more interested in the conversation she is having on her cell phone. Hysterical. The scene must be watched twice - once for the guys and once for the girls.

Garry Shandling: Hey, uh... Uh...

Mulder: Hi.

Garry Shandling: How are you? Seriously, listen could I ask you something?

Mulder: Sure.

Garry Shandling: Uh, do you dress to the left or to the right?

Sound of Scully's heels as she runs past them. Mulder glances down and laughs, embarrassed.

Mulder: What do you... What do you mean?

Garry Shandling laughs briefly, then clears his throat. He is very serious. Scully runs past again.

Garry Shandling: Look, when I play a character I need to find his center, his, sort of, rudder, so to say and then everything comes from that.

Mulder thinks about it uncomfortably and looks over to where Scully is sprinting past Tea Leoni yet again.

Mulder: *thinks about it* Uh... I guess mostly to the left.

Again, Garry Shandling chuckles then gets serious. A dog, walks around in the background.

Garry Shandling: "Mostly"?

Mulder: *clarifying* Most of the time.

Garry Shandling: Most of the time. To the left.

Mulder: Mm-hmm.

Garry Shandling: Wardrobe!

Garry Shandling walks away, leaving Mulder alone staring after him.

Later, Mulder and Scully watch as the scene in the graveyard is being filmed. Sugar Bear, the director, is with the camera crew.

Woman: Rolling!

Sugar Bear: And rollando! Come on, now, kick it in the ass and action, zombies!

The scene starts. Zombies do their zombie thing. Tea Leoni screams as one of them bites her shoulder. Then the Zombie pauses. His mouth full.

Zombie: What is this?

Sugar Bear: Cut! Go ahead, ruin my career.

PRODUCTION Assistant: What seems to be the problem, Mr. Zombie, sir?

Zombie: *mouth still full* What the hell is this? What the hell's in my mouth? What's Tea Leoni's shoulder made out of?

Production Assistant: Uh, craft service, what is Tea Leoni's shoulder made of?

Tina The Craft Service Girl: Turkey, just like you asked for.

Production Assistant: Turkey. Ms. Leoni's shoulder's made of turkey.

Zombie: Tofurkey! I asked for tofurkey! I'm a vegetarian! Half the zombies are vegetarian! Oh, my God!

The Tofurkey Zombie spits the meat out and runs off the set yelling:

Tofurkey Zombie: The people are made out of turkey!

SCENE 17 - THE BEVERLY ERNESTO HOTEL - HOLLYWOOD, CALIFORNIA

Nice hotel. Scully is in a bubble bath. Camera pans up her leg to her face. Her hair is up in a clip. She is drinking a glass of red wine and is on the phone.

Mulder: *on phone* Hello?

Scully: *on phone* Hey, Mulder, it's me. What are you doing?

Mulder: *on phone* I'm, uh, working at the, uh, computer. What are you doing?

Scully: *on phone* I'm, uh, packing. Just, you know, getting ready for our trip back to D.C. tomorrow.

Mulder: *on phone* You know, Scully, I was just thinking about Lazarus, Ed Wood, and those tofurkey-eating zombies. How come when people come back from the dead they always want to hurt the living?

As he talks, Scully's portion of the screen pushes to the left. The right side of the screen now shows Mulder in an identical bubble bath. There is a bottle of beer on the side of his tub in the same place Scully has her wine. It looks like they are sitting in a heart shaped tub together.

Scully: *on phone* Well, that's because people can't really come back from the dead, Mulder. I mean, ghosts and zombies are just projections of our own repressed cannibalistic and sexual fears and desires. They are who we fear that we are at heart-- just mindless automatons who can only kill and eat.

Mulder: *on phone* Party pooper. Well, I got a new theory. I say that when zombies try to eat people, that's just the first stage. You see, they've just come back from being dead so they're going to do all the things they miss from when they were alive. So, first, they're going to eat, then they're going to drink, then they're going to dance and make love.

Scully: *on phone, smiling* Oh, I see. So it's just that we never get to stay with them long enough to see the gentler side of the undead.

Mulder: *on phone* Exactly.

Mulder's call waiting beeps.

Mulder: *on phone* Hold on a second, that's my other line.

He clicks the receiver.

Mulder: *on phone* Hello?

Skinner: *on phone, voice* Agent Mulder, it's Assistant Director Skinner. I hope I didn't catch you at a bad time.

Mulder: *on phone* No, sir, I'm just at the, uh, computer.

Skinner: *on phone* Listen, I just wanted to apologize for coming down so hard on you during the Hoffman slash O'Fallon case.

Mulder: *on phone* Oh. I appreciate that, Skinman.

Skinner: *on phone* Don't call me that.

Mulder: *on phone* Yes, sir. Um... Uh, where are you now?

Skinner: *on phone* I'm right underneath you. I'm in L.A., at the same hotel as you. Right below you and Agent Scully.

The screen splits again at the bottom showing Skinner also in a bubble bath with a bottle of champagne.

Skinner: *on phone* Federman got me an Associate Producer credit on the movie.

Mulder: *on phone* A.P. Skinner, huh?

Mulder chuckles, then stops when Skinner doesn't chuckle.

Mulder: *on phone* Uh... So what are you up to right now, sir?

Skinner: *on phone, taking a sip of champagne* I'm taking a bubble bath.

Mulder: *on phone* Uh, hold on just one second, sir.

Mulder clicks over on the receiver.

Mulder: *on phone, grinning with delight* Hey, Scully, Skinman is calling me from a bubble bath.

Skinner: *on phone* It's still me, Mulder.

Indeed, Scully takes a sip of her wine, not hearing anything. Mulder is embarrassed.

Mulder: *on phone* Uh, sir, well, hold on one second, sir.

He clicks the receiver again.

Mulder: *on phone* Scully?

Scully: *on phone* Yeah.

Mulder: *on phone* Yeah, Skinner is calling me from a bubble bath.

Scully: *on phone* Wow, he's really gone Hollywood.

Mulder: *on phone* Totally.

Scully: *on phone* You know, Mulder, speaking of Hollywood, I think that Tea Leoni has a little crush on you.

Mulder: *on phone* Oh, yeah, right. Like Tea Leoni's ever going to have a crush on me.

Scully: *on phone* I think that Shandling likes you a bit, too.

Mulder: *on phone* Really?

SCENE 18 - SIXTEEN MONTHS LATER

Back in the movie theatre from the teaser, Garry Shandling as Mulder and Tea Leoni as Scully are beginning the kiss in the coffin again.

Garry Shandling as Mulder: I love you, Scully. No ifs, ands or...

Tea Leoni as Scully: Bees.

Passionate kissing goes on and on. Mulder and Scully are mortified. They glance at each other.

Tea Leoni as Scully: Wait, wait, Mulder... I can't.

Skinner is beaming.

Garry Shandling as Mulder: I know this feels wrong because we're friends and we treat each other as equals, but...

Tea Leoni as Scully: No, no, it's not that. It's not that.

Garry Shandling as Mulder: Well, what then?

Moment of heavy breathing. In the foreground of the movie, we see Mulder turn as if to say something to Scully, then he drops his head.

Tea Leoni as Scully: I'm in love with Assistant Director Walter Skinner.

The audience does not seem surprised to hear this. Mulder stands up from his seat.

Mulder: *loudly* That's it, Scully, I can't take it anymore.

Scully: Shh, Mulder, sit down.

Garry Shandling as Mulder: What does he have that I don't have?

Tea Leoni as Scully: A bigger flashlight.

The audience laughs loudly. Scully watches Mulder walk up the aisle, then looks over at Skinner who has been watching them. He shakes his head and she shrugs weakly. His date, a young starlet looking girl takes his arm and kisses his cheek, playfully turning his attention back to the movie. He glances over at Scully again, feeling a little guilty perhaps.

Later. Mulder is sitting on a hill in the graveyard movie set. He is holding his plastic "Lazarus Bowl" and morosely eating the popcorn out of it. He looks up as wind begins blowing. Scully has turned one of the big fans toward him. She releases the fan and goes over to sit beside him.

Scully: Been looking all over for you.

Mulder: *sadly* They got it so wrong, Scully.

Scully sighs and sits, taking some of his popcorn.

Scully: I got a page from the Washington Bureau. Micah Hoffman was murdered tonight. Murdered in his own home by Cardinal O'Fallon who then hanged himself. A murder-suicide.

Mulder: It's Jesus and Judas, Scully.

Scully: Wow... It's all over now.

Mulder: No, no, it's just beginning. Hoffman and O'Fallon were these complicated, flawed, beautiful people and now they'll just be remembered as jokes because of this movie. The character based on O'Fallon is listed in the credits as "Cigarette-Smoking Pontiff." How silly is that?

Scully: Pretty silly.

Mulder: Yeah, what about us? How are we going to be remembered now 'cause of this movie?

Scully: Well, hopefully, the movie will tank.

Mulder: What about all the dead people who are forever silent and can't tell their stories anymore? They're all going to have to rely on Hollywood to show the future how we lived and it'll all become... oversimplified and trivialized and Cigarette-Smoking Pontificized and become as plastic and meaningless as this stupid plastic Lazarus Bowl.

Scully: I think the dead are beyond caring what people think about them. Hopefully we can adopt the same attitude. *suppressing a laugh, she smiles at him* You do know that there aren't real dead people out there, right? That this is a movie set?

Mulder: The dead are everywhere, Scully.

Scully: Well... We're alive. And we're relatively young and Skinner was so tickled by the movie..

Mulder: I bet he was...

Scully: That he has given us a Bureau credit card to use for the evening.

She holds up the card and giggles. He smiles.

Scully: Come on.

She takes his arm and helps him up. Together, they run down the steep slope of the hill to a path.

Scully: Mulder, I have something to confess.

Mulder: What's that?

Scully: I'm in love with Associate Producer Walter Skinner.

They both laugh, and Mulder dumps the half-full bowl on top of a small statue's head.

Mulder: Ah... Me, too.

Holding hands, they walk out of sight past the moonlit backdrop. The wind from the fan causes one of the branches on a tree to dip down and scratch again the plastic bowl. It sounds like a record player needle. Then, as the shadows of Mulder and Scully pass on out of view, the music begins and undead figures rise up from the graves and begin to dance passionately and happily, cha-chas and tangos. The green screen in the background changes to a graveyard continuing the scene from the foreground. A full moon glows.

THE END

Fight Club

Written by **Chris Carter** Directed by **Paul Shapiro** Originally aired 7/5/00

Main Cast - David Duchovny and Gillian Anderson

Guest Cast - Cory Blevins *First Missionary*, Nicole Bush *First Customer*, Brian Chenoweth *Tom*, Randall Cobb *Bert Zupanic*, Art Evans *Argyle Saperstein*, Kathy Griffin *Betty Templeton/Lulu Pfeiffer*, Jim Hanna *Tim*, Paul Hansen *Kim* *Second Customer*, Steve Kiziak *First Agent*, Gene LeBell *Freddie*, Jack McGee *Bob Danfous*, John Mark *Third Customer*, Christopher Michael *Trusty*, John O'Brien *Second Missionary*, Arlene Pileggi *Second Agent*, Rob Van Dam *Opponent*

Tagline - "The Truth is Out There" *The agents cross paths with a pair of doppelgangers whose close proximity leaves a trail of destruction.*

SCENE 1 - KANSAS CITY, KANSAS

Nice average neighborhood. Lovely day. Someone is mowing a yard. Two young men wearing dress shirts and ties are riding their bicycles. They turn and move their heads in perfect harmony with each other. Very funny. They ride up to one of the houses. In the driveway is an older model red convertible with a personalized Missouri plate, Betty. Two bumper stickers: "Eat Right, Exercise, Die Anyway," and "Cleverly Disguised as a Responsible Adult" are on the back of the car. They each remove a couple of religious pamphlets, "The Messenger," from the backs of their bikes and go up to the door and knock. A woman, Betty Templeton, late thirties, answers the door. We don't see her face. Part of her curly red hair is in a ponytail on top of her head held together with a Betty Boop hairclip. She is wearing a pink and black shirt. The two MISSIONARIES beam at her.

First Missionary: Good afternoon. I hope we're not bothering you.

Betty Templeton: Actually, I'm just...

Second Missionary: We really won't take up much of your time.

Betty Templeton: I'm just waiting for a call...

First Missionary: We're all waiting, ma'am ... for the good Lord to call in his flock.

Betty Templeton: ... from the cable TV people. I'm just moving in. *dismissively* God bless.

She closes the door in their faces as a moving truck pulls up.

The MISSIONARIES peep in the door window together, then we see them back on their bikes riding further down the street. They pull up into another driveway. An older model blue convertible is there, personalized Arkansas plate "LULU," and bumper stickers "Eat Right, Exercise, Die Anyway," and "Cleverly Disguised as a Responsible Adult." The stickers on the opposite sides as the one's on BETTY's car. They get the pamphlets, then go up to the door and knock. It is opened by a woman, Lulu Pfeiffer, late thirties. She is wearing a blue and black shirt. Part of her curly red hair is in a ponytail on top of her head held together with a Betty Boop hairclip. We don't see her face.

First Missionary: Good afternoon. I hope... we're not bothering...

He stammers to a stop as he and his partner stare at her.

Lulu Pfeiffer: Yes?

Second Missionary: You're... Weren't you...

First Missionary: Yeah, didn't we just...

Lulu Pfeiffer: Didn't you just what?

Second Missionary: Speak to you.

Lulu Pfeiffer: Excuse me?

First Missionary: We just spoke to a woman who...

Second Missionary: ... could have been your twin.

Lulu Pfeiffer: What are you talking about?

First Missionary: Yeah, just down the street-- she's just moving in-- your spitting image.

Second Missionary: You're really not going to believe it when you see her.

She slams the door in their faces. We see them through the peephole.

First Missionary: Ma'am?

Lulu Pfeiffer: *yelling from inside the house* Go away! Get out of here!

Through the peephole, we see the two missionaries turn and look at each other. The First Missionary pushes his partners shoulder aggressively. The Second Missionary pushes back. They begin punching each other. Lulu Pfeiffer

watches for a moment, then uncomfortably turns her back on the now bloody door and walks away. Full shot as they then begin beating the daylights out of each other, punching and rolling around in the grass in the front yard. After a moment, a police car arrives and the two cops get out and try to break up the fight. The two missionaries punch the cops and go for each other again.

Cop: Cuff him!

The cops again try to restrain the men. Fade to black.

Opening Credits.

SCENE 2 - KANSAS CITY, KANSAS - ONE DAY LATER

A silver sedan is parked outside Betty Templeton's house. A tall dark-haired man and a short red-haired woman knock at the door. We don't see their faces. She answers the door. We now see her face. She is wearing pink and red.

Mulder's Voice: Betty Templeton?

Betty Templeton: Yes?

Mulder's Voice: We're with the FBI. We'd like to ask about an incident-- a possible religious hate crime in your neighborhood.

Betty Templeton: I just moved in yesterday. I don't know anything about any incident.

Mulder's Voice: Well, we have two young men in the car who say you do know something.

Sitting in the back seat of the car are the two missionaries. Their faces are cut and badly bruised. One is in a neck brace.

Betty Templeton: Oh, my God. Those are the boys that were here yesterday. What happened?

Mulder's Voice: They were beaten to within an inch of their lives by each other after visiting the home of a woman living a few blocks over.

Betty Templeton: What woman?

Scully's Voice: A woman who, by both young men's accounts fits your description.

Betty Templeton: *walking out into the yard* She, uh... lives around here?

Scully's Voice: Are you a practitioner of the occult, Miss Templeton? Wicca? Voodoo? Satanism? The black art of bodily bilocation?

Betty Templeton: Me? *chuckles nervously* No. You know what they say-- everyone has a twin out there somewhere.

The dark-haired man and the red-haired woman look at each other. They are NOT our Mulder and Scully, but look very similar.

Man who Looks Like Mulder: No, we don't know what they say.

Betty Templeton: Well, if there's someone who fits my description, why isn't someone talking to her?

Woman Who Looks Like Scully: We went over to the house, but it's empty. No one lives there.

Man who Looks Like Mulder: Frankly, we're not even sure she exists.

The blue convertible driven by Lulu Pfeiffer passes by followed by a moving truck. They watch it pass. Lulu Pfeiffer and Betty Templeton lock hostile gazes. The Woman Who Looks Like Scully and the Man Who Looks Like Mulder look at each other. Without warning, she punches him twice. He blocks her third punch, and hits her back. Betty Templeton backs up and runs back into the house. The Woman Who Looks Like Scully hits the Man Who Looks Like Mulder again. They fight and she knocks him to the ground. She kicks him in the stomach. As Betty Templeton watches from inside the house and the Missionaries watch from inside the car, the two roll around on the ground. The Man gets on top and hits the Woman, then the Woman Who Looks Like Scully looks like she knees him in the groin. She runs and gets in the car and starts it. The Man Who Looks Like Mulder recovers and runs to the driver's side window and grabs her. She drives off quickly, her partner dangling from the window. Betty Templeton covers her mouth at the sound of screeching tires and a crash.

SCENE 3

Mulder's office. Mulder is sitting at his desk running the slide projector. Scully stands next to him. Two slides of the silver sedan crashed against a tree. A man wearing an FBI jacket is in the picture.

Mulder: This is an FBI fleet sedan from our Kansas City field office requisitioned by two seasoned agents there driven into a tree at 43 miles an hour by the female agent in a novel effort to kill her male counterpart. Now, you might think I'm going to suggest psychokinesis-- pk-- someone or something controlling the agents with remote, mind-bending power.

Scully: But it's not?

Mulder: Both agents sustained critical injuries. Their stories eerily similar ...

Two slides of the Woman Who Looks Like Scully lying in full body cast in the hospital.

Mulder: ... as if they temporarily lost control of their minds unable to alter their behavior.

Two slides of the Man Who Looks Like Mulder also in full body casts.

Mulder: You may think that I'm going to say it's past lives unresolved or fate, stalking the agents like an animal ...

Scully: ... but you're not.

Mulder: No, the interesting thing about these agents is they had worked together for seven years previously without any incident.

Scully: Seven years?

Mulder: Yeah, but they are not ... romantically involved if that's what you're thinking.

Scully: Not even I would be so farfetched.

The next slide shows that the two agents are in the same hospital room, with their matching injuries.

Mulder: You have any ideas, Scully, any thoughts?

Scully: What I'm thinking, Mulder, is how familiar this seems. Playing Watson to your Sherlock. You dangling clues out in front of me one by one. It's a game, and... and, as usual, you're, you're holding something back from me. You're not telling me something about this case.

Mulder: *finger to his mouth* Hmm...

Scully: Okay, so these agents were investigating something.

Mulder chuckles.

Scully: Something... much like what they themselves were almost killed by. Uh, something they came into contact with. Uh... Third party?

Mulder, playing with her, holds up two fingers.

Scully: Two third parties. Twins? Relatives? A doppelganger?

Mulder shakes his head and taps his nose.

Scully: *like she's playing Twenty Questions* A corporeal likeness that appears unbidden from the spirit world the sight of which presages one's own death or... a double, conjured into the world by a technique called bilocation ...

Mulder stops teasing and looks up at her in awe as she continues on her roll.

Scully: ... which in psychological terms represents the person's secret desires and impulses committing acts that the, uh, real person cannot commit himself ... or herself?

Mulder smiles at her.

Scully: Mulder, the slide, please.

Mulder advances the projector to show a slide of the Kansas driver's license of Betty Templeton.

Scully: *proudly claps her hands* Yes!

Mulder: *pouting* Don't go thinking I'm going to start doing the autopsies.

Scully looks smug.

SCENE 4 - DOWNTOWN KANSAS CITY

Lulu Pfeiffer, wearing a blue shirt, pulls up in front of Koko's Copy Center. She gets out of her blue convertible and enters the store. She finds TOM, the First Koko's Manager. A "Help Wanted" sign is in the window.

Lulu Pfeiffer: Excuse me. Hi, I applied for the sales job you posted.

First Koko's Manager: Ah, yeah, I remember. How could I forget?

Lulu Pfeiffer: Excuse me?

First Koko's Manager: Uh, there's a problem with your application as I recall, Miss...

He looks at a folder.

Lulu Pfeiffer: Pfeiffer. Are you sure?

First Koko's Manager: Lulu Pfeiffer. Yes, you reside at 15527 Moreton Bay Street?

Lulu Pfeiffer: Not any longer, I've moved.

First Koko's Manager: You moved?

Lulu Pfeiffer: Yes, and I don't have my new address yet.

First Koko's Manager: Actually, Miss Pfeiffer, that's what's sending up the red flag. You move a lot and there's also your employment history-- 17 jobs in 17 states in the past three years? You seem to have as many jobs here as you have addresses.

Lulu Pfeiffer: I had a restless streak.

First Koko's Manager: Well, the copy business takes a motivated person.

Lulu Pfeiffer: Oh, I'm an extremely versatile employee as you can see by my resume.

First Koko's Manager: Well, what I can tell is you've left a variety of jobs: Mongolian barbecue chef, high-rise window washer, wild animal trainer, palm reader.

All the machines around them start beeping.

Lulu Pfeiffer: Yes, but I am on a career path now.

Second Customer: Hey, what's going on here? All my copies are black!

Third Customer: My machine's going crazy.

Female Customer: Who's running this place?

The First Koko's Manager turns in desperation to Lulu Pfeiffer.

First Koko's Manager: I can start you immediately. There's a clean uniform in the employee washroom.

Lulu Pfeiffer beams as the Manager runs off to deal with the problems. Her expression sours as she sees the red convertible driven by Betty Templeton pull up outside the store. Betty Templeton looks at the address and checks the wanted ads in the paper she has with her. Just then, the harried manager removes the "Help Wanted" sign from the window. Papers are flying behind him. Betty Templeton scowls and drives off.

SCENE 5

Another branch of Koko's Printing. Betty Templeton is talking to the Second Koko's Manager, Tim.

Second Koko's Manager: That's quite a string of positions you've had, Miss... Templeton. 17 jobs in the last three years.

Betty Templeton: I would've listed more but there wasn't any room left on your form.

Second Koko's Manager: 17's plenty, believe me.

Betty Templeton: I think you'll find my former employers will only give the highest personal references.

Second Koko's Manager: It's not your references, it's the jobs themselves. Mongolian barbecue chef, high-rise window washer, wild animal trainer?

Betty Templeton: I'm a highly versatile employee.

Second Koko's Manager: What guarantee do I have that you won't just up and quit tomorrow?

Betty Templeton: You have my personal word on it. I'm here in Kansas City to stay.

The manager nods, unconvinced.

SCENE 6 - PORCHERIE HOTEL - 9:17 PM

Old hotel. Bert Zupanic, a large, very strong looking man well into his forties, is in a room counting a lot of money into a briefcase. A giant neon "W" flashes behind him. There is a knock at the door..

Bert Zupanic: Who is it?

Mulder: *voice* Mr. Zupanic, it's the FBI.

Bert Zupanic: *panic* Excuse me?

Mulder: *voice* It's the FBI, Mr. Zupanic. Open up.

Bert Zupanic: Give me a minute.

Nervously, Bert Zupanic packs the money away and goes to open the door for Mulder and Scully.

Mulder: Bert Zupanic?

Bert Zupanic: Yeah?

Mulder: We're hoping you can help us find the whereabouts of a woman we think you're familiar with, a Betty Templeton.

Mulder holds up a photo.

Bert Zupanic: I don't know no Betty Templeton.

Scully: Maybe you should take another look at that photograph, Mr. Zupanic. Five-foot three, red hair. Maybe I can jog your memory.

Scully holds up a newspaper photo. It is of Bert Zupanic and either Lulu Pfeiffer or Betty Templeton waving from a car in a Fourth of July parade. The car's banner says Zupanic.

Scully: Are you still pleading ignorance, Mr. Zupanic? Is that not you in last year's Fourth of July parade?

Bert Zupanic: Yeah.

Scully: And who's that sitting next to you?

Bert Zupanic: Her?

Scully: Try Betty Templeton. We can't find her, Mr. Zupanic. She seems to have left town in a hurry.

Bert Zupanic: She did?

Scully: Mm-hmm.

Bert Zupanic: Didn't she used to live on Moreton Bay in a pink house?

Scully: Alderwood, blue house.

Bert Zupanic: *surprised* On Alderwood?

Scully: Mr. Zupanic, do you have any reason to be lying to us?

Bert Zupanic: No, sir. I mean, ma'am.

Mulder nods.

Scully: Thank you, Mr. Zupanic. I've no doubt we'll be in touch with you.

Bert Zupanic closes the door and Mulder and Scully walk down the hall to the elevator.

Mulder: You know what I'm thinking?

Scully: That Mr. Zupanic not only knows Betty Templeton and where we can find her but that he is hip to whatever she's into and that I should take a look at that house he mentioned on Moreton Bay Street while you go and find out from Mr. Zupanic what it is exactly that he's clearly hiding about Betty Templeton.

Mulder: I'm thinking that Bert Zupanic really truly doesn't know Betty Templeton.

The elevator opens and Scully enters it.

Scully: Well, I guess that's why they put the "I" in the FBI.

Mulder looks up quickly as he hears something down the hall. As the door closes on Scully, Mulder ducks out of sight. As Mulder watches, Bert Zupanic leaves his apartment and enters the elevator. Fast elevator. As soon as he is gone, Mulder then goes to the apartment door again.

SCENE 7 - FROGGY'S BAR

Average bar. Bar glasses are stacked in a very stupid unstable triangle formation. Bert Zupanic enters with the briefcase full of money.

Jukebox: "I'm going to be standing on the corner of 12th and Vine
Going to be standing on the corner of 12th Street and Vine."

Bert Zupanic: Let me get a double, Freddie.

Freddie: I thought you're in training, Bert, my man.

Bert Zupanic: Would you just pour?

Jukebox: "Well, I might take a train

I might take a plane

But if I have to walk

I'm going just the same

I'm going to Kansas City,

Kansas City here I come."

Bert Zupanic approaches Betty Templeton also sitting at the bar. She is still wearing her red and blue Koko's uniform shirt. He sits beside her. She looks pleasantly surprised.

Bert Zupanic: Nice outfit.

Jukebox: "They got some crazy little women there."

Bert Zupanic: Freddie, fire in the hole. Seven and seven for the lady and make it stiff.

Betty Templeton: *amazed* Oh, my God. How did you do that?

Bert Zupanic: Do what?

Betty Templeton: *tipsy* How did you know my drink?

He looks at her in shock.

Betty Templeton: I feel like you're looking right through me. Like you're reading my soul like a book.

She takes another sip. Bert Zupanic takes the drink out of her hand.

Bert Zupanic: Maybe you've had enough of that. You are in trouble, aren't you?

Betty Templeton: I don't know. I could be. What kind of trouble are you looking for?

Bert Zupanic: You don't want to go home tonight, okay?

Betty Templeton: It just so happens I don't got a home to go to. Anyway... I'm Betty Templeton.

She puts out her hand for him to shake.

Bert Zupanic: Alderwood Avenue?

Betty Templeton: *pulls her hand back, freaked* My God.

He laughs.

Betty Templeton: I'm shaking.

Bert Zupanic: "Betty Templeton." Oh, that's perfect.

Betty Templeton looks up as Lulu Pfeiffer enters the bar.

Betty Templeton: *whispering into Bert Zupanic's ear* I got to take care of...

He chuckles. Betty Templeton and Lulu Pfeiffer glare at each other across the room. Suddenly, the bar begins shaking, then explodes in violence. The stupid pyramid of glasses explodes and tables fall. Lulu Pfeiffer leaves the bar, and the shaking stops.

SCENE 8 - PAT DEVINE'S KANSAS CITY AUDITORIUM

Almost empty wrestling arena. A man is sweeping. Scully enters and hears two men laughing and talking. She looks around.

Mulder: Hey, Scully!

Mulder is casually sitting in one of the sections talking to an cigar-smoking, older African-American man, Argyle Saperstein. Scully walks up the stairs toward them.

Mulder: I want you to meet a buddy of mine. It's Mr. Argyle Saperstein.

Saperstein: *correcting Mulder* Stein.

Mulder: Saperstein, excuse me.

Saperstein: Ma'anish ta na.

TD: Hebrew, I'm told it means "Yeah, so what else is new?"

Mulder: This is my partner, Dana Scully.

Saperstein: Pleasure and an honor.

Scully: So I take it from your posture, Mulder, you've solved this case.

Mulder: Not solved it, but I have narrowed down the search for our perpetrator with the kind help of Mr. Saperstein here.

Scully: Narrowed it down to where?

Saperstein: *indicating the wrestling ring* Right down there.

Mulder: Our mystery woman is indeed involved with Mr. Bert Zupanic, the man we spoke to at his hotel, who will be fighting here two days hence with the mystery woman almost undoubtedly in attendance.

Saperstein: If it's the lady I'm thinking, she's not much to look at, but he says she brings him luck.

Scully: Bert Zupanic is a boxer?

Saperstein: A wrestler-- semipro.

Scully: So what? We wait around Kansas City for a couple of days until we can talk with this woman?

Mulder: Well, there's lots to do here, and the barbecue's second to none right, Mr. Saperstein? Plus Mr. Saperstein's going to show me some in-your-face, smack-down moves so I can quit getting my ass kicked so often, right? Oh, and there's an art exhibit that traces the influence of Soviet art on the American pop culture, right? Unless, of course you've already found Betty Templeton.

Scully: Well, finding Betty Templeton won't solve this case, Mulder. Not unless we find Lulu Pfeiffer.

Mulder: Who's Lulu Pfeiffer?

Scully: Our doppelganger who lived, until yesterday in a pink house on Moreton Bay Street, but she's not a manifestation, Mulder, she's real and so is the path of destruction that she's left in her wake. Though there seems to be no connection of any kind between these two women, Betty Templeton and Lulu Pfeiffer have traveled city to city across 17 U.S. States, one alternately trailing the other for the past 12 years and wherever they have been, mayhem has followed.

Saperstein: Damn.

Scully: It's not just car accidents and fistfights, Mulder. It's house fires and explosions and even riots.

Saperstein: The lady knows her stuff.

Mulder and Scully share a look. Mulder gets up to follow Scully.

Mulder: Sholom alechem.

Saperstein: Yeah. Yo' mama.

Mulder and Scully glance back up at him, then leave the auditorium. Saperstein watch them go, then dials his cell phone.

Bert Zupanic's hotel room. Phone rings. Bert Zupanic is in bed with Betty Templeton. He wakes up and answers the phone.

Bert Zupanic: *on phone* Hello?

Saperstein: *on phone* Where's my money?

Bert Zupanic: *on phone* I got it. I'm bringing it.

Saperstein: *on phone* Yeah, that's what I heard last night. Now you got the feds on your ass.

Bert Zupanic: *on phone* What?

Saperstein: *on phone* Good luck charm don't sound so lucky no more, Boychick. Maybe I should cancel the fight.

Bert Zupanic: *on phone* I'm bringing the money, okay? I'm bringing it.

Saperstein: *on phone* I'm having lunch at Froggy's. No money, no fight, Titanic.

Saperstein hangs up.

Bert Zupanic sighs and hangs up also.

Betty Templeton: Are you in trouble or something?

Bert Zupanic: I'm just, uh... I got to be somewhere, okay?

Betty Templeton: Why? What time is it? Oh, God, I'm going to be late for work!

She leaps out of bed and grabs her red and blue Koko's uniform. She pauses and leans down to kiss Bert Zupanic.

Betty Templeton: You were incredible. Why do I find myself so wildly attracted to you, Bert Zupanic?

He kisses her passionately.

Bert Zupanic: You just can't help yourself, baby.

He playfully pushes her to the bathroom. As she enters it, there is a knock at the door. Bert Zupanic opens it. It is Lulu Pfeiffer in her Koko's uniform. She looks pissed. Bert Zupanic is stunned.

Lulu Pfeiffer: Where were you last night?

Bert Zupanic: Where was I?

Lulu Pfeiffer: Yeah.

Bert Zupanic: Well...

Lulu Pfeiffer: You said, "meet me for a drink."

Bert Zupanic: I-I...

Lulu Pfeiffer: That's what you said.

Bert Zupanic: *defensive, covering* I was there and I was waiting on you.

Lulu Pfeiffer: *jealous* Are you two-timing me, Bert?

Bert Zupanic: How can you say that? You're my good luck charm.

Lulu Pfeiffer: Who is she?!

Bert Zupanic: "Who is she?"

Lulu Pfeiffer: *crying and screaming* You do not want to get in the ring with me, mister!

She bends down and looks under the bed.

Bert Zupanic: Honey, listen. Come on, baby, there's nobody under there. You're acting crazy, sweetie!

She finds a Betty Boop hairclip in the sheets.

Lulu Pfeiffer: Hey, I know this hairpin.

Bert Zupanic: Oh, I can explain that.

Lulu Pfeiffer: *all affectionate, hugging him* You lovable lug, Bert Zupanic. I'm sorry, baby. This is mine.

She jumps into his arms and kisses him.

Bert Zupanic: Of course it is.

Lulu Pfeiffer: I just get so jealous. You forgive me?

Bert Zupanic: I forgive you. I'm in training. You got to go to work. You're late.

Lulu Pfeiffer: No. I'm just so wildly attracted to you, Bert Zupanic.

Bert Zupanic: Hey, listen, good looks and charm-- what's not to love, all right?

Lulu Pfeiffer: There's a lot to love.

Bert Zupanic: I know. Go on.

Lulu Pfeiffer: But you are...

Bert Zupanic: No, you have to go.

Lulu Pfeiffer: Will you call me at least?

Bert Zupanic: You bet. I'm on the phone now, okay? Bye, baby.

With a sigh, he finally gets her out the door and closes it. As Betty Templeton comes out of the bathroom, Quick Shower! we hear a very loud argument going on in the room above them.

Betty Templeton: Bert, did I hear voices?

Bert Zupanic: Voices? I didn't hear any voices.

Above them, the arguing gets louder. Then gunshots. Bert Zupanic and Betty Templeton clutch each other protectively as several bullet holes appear in the ceiling.

Bert Zupanic: Oh.

SCENE 9

Froggy's Bar. The unstable pyramid of glasses is back. A country song playing on the jukebox. Saperstein is at the bar eating lunch. Betty Templeton, still in her Koko's uniform, enters.

Saperstein: Where's "The Titanic?"

Betty Templeton: *confused* What?

Saperstein: Your boyfriend, the wrestler.

Betty Templeton: Wow, talk about moves. I can't believe it. We barely just met.

Saperstein: He's supposed to meet me, here.

Betty Templeton: He's coming here?

Saperstein: He'd better be, if he wants that fight Saturday night.

Betty Templeton: *happy nervous* I better go freshen up a little. I was just coming in for lunch.

She heads to the restroom. Bert Zupanic enters the bar carrying the briefcase of money. He joins Saperstein.

Saperstein: Zupanic, hey. Thought you were a no-show.

Bert Zupanic chuckles and sets the briefcase on the bar.

Saperstein: Talking to your girlfriend.

Bert Zupanic: My girlfriend?

The bar suddenly begins shaking and rumbling.

Saperstein: Holy sugar.

The rumbling stops after a moment. Lulu Pfeiffer, in her Koko's uniform, enters the bar. Saperstein stares at her.

Saperstein: Now, how did she do that?

Bert Zupanic: Do what?

Saperstein: I just saw her. I swear, I just saw her go to the can.

Bert Zupanic: She... just went... to the can?

Saperstein: Ten seconds ago.

Bert Zupanic goes over to Lulu Pfeiffer and starts moving her out of the room.

Lulu Pfeiffer: What are you doing here?

Bert Zupanic: I have a business meeting. Why don't I meet you outside in the park?

Lulu Pfeiffer: Uh, I was just going to get some lunch.

Bert Zupanic: Perfect, we'll have a picnic.

Lulu Pfeiffer: A picnic? We never do that.

Bert Zupanic: Oh, yeah...

He chuckles as he gets her out the door and closes it behind her, then heads back to Saperstein.

Bert Zupanic: Now.

Betty Templeton comes out of the bathroom and sees Bert Zupanic.

Betty Templeton: Bert?

The rumbling starts again.

Bert Zupanic: I have a little business to attend to, sweetie.

Saperstein: You got more than that to attend to.

They look over to where Lulu Pfeiffer has come back in.

Lulu Pfeiffer: Hey, Bert, I only got an hour...

She stops as she sees Betty Templeton. The rumbling increases as the two women stare at each other, then the bar again explodes, the pyramid of glasses shattering. Some of the flying debris hits Bert Zupanic knocking him to the floor unconscious. Betty Templeton and Lulu Pfeiffer leave through different doors and the rumbling stops. Saperstein takes the briefcase from Bert Zupanic and leaves.

Froggy's Bar. Later. Mulder and Scully have arrived. Everyone is in varying stages of shock and cleaning up. Bert Zupanic is still lying on the floor. He wakes up groggily as Scully feels his pulse in his neck.

Scully: Mr. Zupanic?

Bert Zupanic: Hmm. What, uh... What happened?

Scully: Uh, there was an incident. You were struck by flying glass.

Bert Zupanic looks around for his missing briefcase.

Mulder: Did you lose something?

Bert Zupanic: Yeah. My good luck.

Scully: Would that be Betty or Lulu, Mr. Zupanic?

He looks up at her.

Scully: 'Cause they're the ones who caused this and they'll do it again if we can't find them. Where are they, Mr. Zupanic?

SCENE 10

Betty Templeton's Koko's. Mulder enters and finds the manager.

Mulder: *showing badge* Excuse me. FBI.

Second Koko's Manager: Can I help you?

Mulder: Yes, I'm looking for...

Mulder sees Betty Templeton working.

Mulder: ... that girl.

Second Koko's Manager: Betty. This man's from the FBI.

The manager leaves them.

Mulder: Betty Templeton?

Betty Templeton: I'm just getting off work. Could we maybe talk some other time?

She starts to walk away. He stops her.

Mulder: I think we both know why I'm here.

Betty Templeton: *angry* It's her fault!

Mulder: Lulu Pfeiffer.

Betty Templeton: She follows me around trying to ruin my life. I'm not going to let her ruin it this time. It's either me or her. I don't want to leave Kansas.

She leaves the store. Mulder follows her up the stairs outside and takes out his phone and dials. Betty Templeton looks over her shoulder at him nervously as she heads for her red convertible.

Scully: *on phone, voice* Scully.

Mulder: *on phone* Hey, Scully. I found her at Koko's Copy Center.

Scully is also at a Koko's, watching Lulu Pfeiffer drive away in her blue convertible.

Scully: *on phone* Betty Templeton?

Mulder: *on phone* Yeah. She says that Lulu Pfeiffer's trying to ruin her life. She follows her wherever she goes.

Scully: *on phone* Well, Lulu Pfeiffer works at Koko's, too. And that's exactly what Lulu says about Betty, Mulder. Except she says that this is the end of the line, that she's not leaving Kansas.

Mulder: *on phone* That's exactly what Betty said.

Scully: *on phone* What's going on here?

Mulder: *on phone* I don't know, Scully. You're running this show. Why don't you tell me?

Betty Templeton gets into her car.

Scully: *on phone* Well, I think that this is more than just physical proximity, Mulder. I think that these women have some kind of a psychic connection.

Mulder: *on phone* No *static*, Sherlock. Hey, Scully, uh... where's Lulu?

Scully: *on phone* She just took off, Mulder. She left work and she drove away.

Mulder: *on phone* She wouldn't be driving a little blue convertible, would she?

Scully: *on phone* That's exactly what she's driving.

At that moment, Lulu Pfeiffer slows to a stop on the other side of the street. Mulder, phone still at his ear, stands between the two cars. The two women stare at each with hatred.

Mulder: Oh, crap.

Rumbling starts. A nearby manhole cover explodes upward and Mulder is knocked to the ground. Bits of trash are suddenly sucked into the manhole, then Mulder feet first. The manhole cover slams back down, and the two women speed away in opposite directions.

SCENE 11

Scully arrives at Betty Templeton's Koko's Copy Center. She gets out of her car, looks around unsuccessfully for Mulder, standing on the now-closed, still smoking manhole where we saw Mulder disappear. She enters the store and goes to the manager.

Manager: Can I help you?

Scully: Uh, yes. I'm looking for someone. He was here speaking to an employee and, uh, I can't seem to reach him.

Manager: Tall guy, dark hair?

Scully: Yeah.

Manager: He left.

Scully: And you don't know where he went?

Manager: Couldn't say. However... I can tell you we have a two-for-one copy discount in effect.

Scully smiles.

Scully: How about Internet access?

Manager: Right this way.

SCENE 12 - KANSAS CITY PENITENTIARY 7:32 PM

A prison Guard escorts Scully into a cellblock.

Scully: Is he in there?

Prison Guard: Yeah. Sleeping.

Scully: Can you wake him up for me?

Prison Guard: *not thrilled* Sure you want to do that?

Scully: It's important.

Angry Bob Danfous: *yelling from a cell off screen* Will you two shut up or go away!

Scully goes up to the cell indicated by the Guard. The Guard leaves.

Scully: Mr. Danfous?

Angry Bob rushes the bars, screaming at her. As a matter of fact, he screams all of his lines. He is about 60.

Angry Bob Danfous: The sound of your voice is like a jackhammer on my eardrums!

Pause.

Scully: *very pleasant, very forced smile* Mr. Danfous, I'm Special Agent Dana Scully with the FBI.

Angry Bob Danfous: *screaming* What's so special about you?!

Scully: It's an FBI title, sir.

Angry Bob Danfous: I know it is. I'm not stupid!

Scully: Mr. Danfous, if you'll let me explain why I'm here we might be able to get you to bed a little bit sooner.

Angry Bob Danfous: *sarcastic screaming* Ah, what a relief!

Scully: Mr. Danfous, through a lot of matching-up of documents that I have been able to compile on the Internet, and by comparing time and space and circumstance and by liberally applying the law of averages...

Angry Bob Danfous: They could electrocute me quicker!

Scully: I believe that you may be the father of two daughters.

Long pause.

Angry Bob Danfous: I'm no father!

Scully: Using documents filed by a sperm bank in Sparta, Illinois and by the mothers who may have been impregnated by your donation...

Angry Bob Danfous: I Yankee Doodled into a plastic cup!

Scully: Well, be that as it may, sir, it is very likely that you are the biological father. And it is very important for their safety and for the safety of others that we get as much information as possible about your mother and your father and anything about your family tree that may be able to explain the reactions that are being caused by these two girls.

Angry Bob Danfous: A big, ugly dog lifted its leg on my family tree.

Scully has no response for that one.

Another Inmate: Make room for daddy!

Angry Bob Danfous: Shut up, you fat ox!

SCENE 13

Bert Zupanic's room. Betty Templeton comes down the hall and knocks. No response. She knocks harder. Bert Zupanic opens the door.

Bert Zupanic: Hello.

Betty Templeton: You aren't answering your phone?

Bert Zupanic: I'm just screening my calls.

Betty Templeton: You sleep with me once and now you're avoiding me?

Bert Zupanic: I got... big trouble, baby. I got just one shot left at the big time. Just one.

Betty Templeton: But you got your match tonight. Your name's up on the marquee!

Bert Zupanic: *verge of tears* I've lost my financing. You're my good luck, baby.

Betty Templeton: I am?

Bert Zupanic: It was my good luck to meet you and if you could just... if you could help "The Titanic" find a way...

Betty Templeton: Find a way?

Bert Zupanic: They say I'm old. I'm washed up. All I want's a shot. If I don't get the money I'm gonna lose my chance.

Betty Templeton: Maybe I can.

She kisses him, then goes back down the hall. Bert Zupanic closes the door and sits back down in his dark room, wallowing in his depression. Behind him through the window, the neon sign flashes. There is another knock at the door. He answers it. It is Lulu Pfeiffer.

Lulu Pfeiffer: *angry* You're not answering your phone?

Bert Zupanic: Lulu?

Lulu Pfeiffer: Someone else you were expecting? Well?

Bert Zupanic: Baby, I got trouble. I got big trouble.

Cut to Betty Templeton breaking into the Koko's Copy Center and operating one of the machines. She begins running off high quality copies of \$100 bills with the lid open. Camera rises up again and we see that Lulu Pfeiffer is doing the same thing at her Koko's.

Cut to The still smoking manhole outside the other Koko's. The cover is slowly pushed aside and Mulder slowly pulls himself out. He looks a bit dazed.

SCENE 14 - KANSAS CITY PENITENTIARY - 11:38 PM

Scully is sitting at a table, still researching. Her phone rings. She answers it quickly.

Scully: *on phone* Mulder?

Mulder: *on phone* Yeah.

Scully: *on phone* Where have you been?

Mulder is on his cell phone looking in the darkened window of the Koko's.

Mulder: *on phone* Seeing a side of Kansas City few men have the privilege to see.

Scully: *on phone* What happened to you?

Mulder: *on phone* I got sucked into a storm drain. The more pressing question is what the hell happened to Betty Templeton and Lulu Pfeiffer?

Scully: *on phone* I don't know, but I have been able to locate the nature of their connection. Both women are non-fraternal siblings from the same father.

Mulder: *on phone* You've located him?

Scully: *on phone* Yeah. He's here in the state pen.

Angry Bob Danfous: *offscreen* When is all this yammering gonna stop?

Mulder: *on phone* And he's given you insight?

Scully gets up and goes to another area of the prison.

Scully: *on phone* Well, the biggest thing that I can figure out right now is he's probably the angriest man in the world, Mulder.

Mulder: *on phone* Not as angry as those two women are going to be when they both realize they're in love with the one and only Bert Zupanic.

Scully: *on phone* They're both after him?

Mulder: *on phone* Yeah, they're both in love with him. That's why they're both staying in Kansas City and they won't leave.

Scully: *on phone* Well, if they're the reason it doesn't explain what's happening, what's causing this phenomenon or how we're going to make it stop.

Mulder: *on phone* Look, Scully, I don't know. You're the one who's supposed to have all the answers. Somebody's got to get to that fight and keep those two women apart or else this time the *static* is going to hit the fans.

Scully is now in a different cellblock.

Inmate: *seductively to Scully* Well, hi.

Scully stares at the Inmate and hangs up. He is identical to Bert Zupanic.

Scully: Mr. Zupanic?

SCENE 15

Wrestling arena. It is just before the main event. The room is packed with, could it be X-Files fans? Everyone is yelling and cheering, and booing. In the background we hear the song, "Kansas City, Kansas City, here I come ..."

Crowd: Come on, Jimmy! Yay! Yeah!

Two men are wrestling as Bert Zupanic, wearing a red wrestling outfit, walks dejectedly up the backstairs. Saperstein comes up to him.

Saperstein: You said you'd have my money.

Bert Zupanic: I'll have it. I-I swear I will.

Saperstein: I'll call off the damn fight, Titanic. I'll have these people cursing your damn name.

Bert Zupanic: I'm telling you it'll be here, don't worry. I promise.

Betty Templeton: Bert! Bert. I got it.

Betty Templeton comes running up the stairs holding a plastic shopping bag that has the Koko's label on it. She hands it to Bert Zupanic who looks inside. It is full of \$100 bills. Bert Zupanic laughs, delighted and hands the bag to Saperstein.

Bert Zupanic: How 'bout your buddy?

Saperstein: Let's get ready to rumble.

Saperstein goes down to the ring as Bert Zupanic and Betty Templeton embrace.

Bert Zupanic: Oh, baby. I knew you wouldn't let me down.

Betty Templeton: It's you and me. All the way.

The bell rings. The other fight is over. The obligatory scantily clad girls are in the ring as the black-clad Opponent enters the ring. He is wearing a mask over his eyes. Looks like an executioner. The crowd begins booing. He tosses back his cape and yells, encouraging the crowd, jumping on the ropes and posing.

Saperstein: *on the mike* Ladies and gentlemen, get out your seats and on your feet for our own hometown boy gone bad... Bert "The Titanic" Zuuu... panic!

Bert Zupanic enters the ring, his red satin cape embroidered with "Titanic." The crowd goes wild. Heavy drumbeat music starts.

Betty Templeton: *screaming* Titanic!

Bert Zupanic: Oh, yeah!

Crowd: Let's take 'em, baby! Let's take 'em, baby! Whoo! Whoo! Come on!

Bert Zupanic and the Opponent talk trash to each other for a moment, then push at each other. The crowd is wild. Bert Zupanic goes to the edge of the ring and smiles and points at Betty Templeton. She waves to him. The fight begins and the two men wrestle.

Betty Templeton: *screaming and whistling* Whoo! Go, Titanic!

In a very cool backlit shot, Mulder enters the arena and finds Betty Templeton.

Mulder: Betty Templeton. My name is Fox Mulder. I'm with the FBI. Can you come with me?

Betty Templeton: I'm watching the fight.

Mulder: *firmly* Don't make me have to remove you, ma'am.

Betty Templeton sighs, then sees someone behind Mulder. Mulder turns around as Lulu Pfeiffer enters the arena. She is wearing the same thing as Betty Templeton, except she has a blue shirt instead of pink.

Lulu Pfeiffer: I can't believe this. What are you doing here?

Betty Templeton: What are you doing here? I'm Bert's good luck.

Lulu Pfeiffer: He's mine.

Betty Templeton: Over my dead body.

The two women begin advancing on each other. Mulder looks at them for a moment, then puts Betty Templeton over his shoulder and begins carrying her out of the arena. She protests.

Betty Templeton: Stop it! Stop it! You're going down, lady! I'm going to kick your butt from here to Tuesday! Stick a fork in you, you're done!

As they pass the ring, she grabs the corner post and calls up to Bert Zupanic who is still fighting.

Betty Templeton: Hi, baby.

Bert Zupanic: *surprised* Betty.

Mulder is trying to pull her off the corner post.

Betty Templeton: Bert, keep it up! I love you, baby!

Lulu Pfeiffer also has run up to the corner post, holding up another Koko's shopping bag.

Lulu Pfeiffer: Bert. I got the money.

Bert Zupanic: Lulu?

Lulu Pfeiffer: Kick his butt, Bert.

Saperstein takes the bag of money from Lulu Pfeiffer. The CROWD begins punching each other.

Bert Zupanic: Lulu.

Mulder pulls Betty Templeton free of the post and carries her further away. She stretches her arms back to him.

Betty Templeton: Bert!

The fighting in the ring escalates, as does the fighting in the crowd. Mulder pauses and sets Betty Templeton down as he sees Scully enter with the Bert Zupanic-look-a-like, handcuffed, escorted by the Prison Guard. Betty Templeton stares at the look-a-like. Lulu Pfeiffer comes up behind her, also staring.

Betty Templeton: Oh, my.

Lulu Pfeiffer: Oh, my God.

All around them, the fighting stops, including the one in the ring. Scully smiles smugly at Mulder.

Bert Zupanic: *confused* What?

Bert Zupanic and his look-a-like see each other. Hate at first sight.

Bert Zupanic: *growling* Why...

Bert Zupanic leaves the ring to go attack the look-a-like who pushes aside the Guard to get at Bert Zupanic. Mulder and Scully look at each other and realize that, truly, the static is about to hit the fan. The fighting breaks out between everyone. Bert Zupanic pushes Mulder aside to get to the look-a-like. Mayhem ensues. Fade to black.

SCENE 16

Mulder's office. Scully is running the slide projector. We don't see either of them yet.

Scully: 50 million anonymous donations have been made to sperm banks across the U.S. Most have produced healthy offspring for single mothers or fertility-challenged couples while some of them have not.

Two mug shot slides, one of Bert Zupanic and one of the look-a-like, both holding up prison numbers, both with bruised faces.

Scully: Bert Zupanic and his non-fraternal biological sibling both small-time bank robbers, part-time pro wrestlers, both with too many idiosyncratic behaviorisms to list stood a 27-million-to-one chance of ever meeting but they did. *Two slides of the two men fighting each other in the auditorium.*

Saperstein: *voice* Damn, those are some odds.

Two mug shot slides of very bruised Betty Templeton and Lulu Pfeiffer and three slides of them fighting, hairpulling, etc. Who took these pictures?

Scully: Betty Templeton and Lulu Pfeiffer products of different mothers but the same father-
Slide of Angry Bob.

Scully: ... an angry drifter now doing time for counterfeiting-- chanced to meet 12 years ago, but couldn't seem to avoid each other's compulsively identical mannerisms, mannerisms attributable to their perpetually angry father.

Saperstein: Mm. What does it all mean?

Scully: I've been thinking hard about that, Mr. Saperstein. I would like to say it has something to do with balance in the universe, the attraction of opposites and the repulsion of equivalents, or that over time, nature produces only so many originals that when two original copies meet that the result is often unpredictable.

We see Mulder, from the neck down walking toward a chair near Scully. His hand is in a brace. Her face is badly battered and bruised.

Scully: If four should meet, the result is... well, suffice to say it's better just to avoid these encounters altogether and at all costs. I think Agent Mulder would agree with me.

She looks over at her partner. Mulder's face is worse than hers, and his jaw is wired shut. He makes the only sound he can.

Mulder: Mm-hmm. Mmmm.

Scully smiles at him briefly. They are in pain.

THE END

Je Souhaite

Written by **Vince Gilligan** Directed by **Vince Gilligan** Originally aired 14/5/00

Main Cast - David Duchovny and Gillian Anderson

Recurring Cast - Mitch Pileggi *A.D Skinner*

Guest Cast - Brett Bell *Morgue Attendant*, Paul Hayes *Jay Gilmore*, Will Saso *Leslie Stokes*, Paula Sorge *Jenn*, Kevin Weisman *Anson Stokes*

Tagline - "The Truth is Out There" *An indifferent genie grants three wishes, but her offerings bring more mayhem than fortune.*

SCENE 1 - CREVE COEUR, MISSOURI

Self-storage facility. Jay Gilmore, a large balding man of about 40, is driving around the complex in a covered golf cart, something he probably does all day. He seems to be impressed with his power as the owner of this very important business. He speaks into a radio loudly and incessantly.

Jay Gilmore: Anson? Anson, where are you, Anson? Anson, come back, Anson. Anson. Calling Anson. Where are you, Anson? Anson! Anson, calling Anson. Where are you, Anson? Anson! Where are you, Anson?

Anson Stokes, mid-twenties, is sitting in the shade of an empty storage unit looking through a catalogue of luxury yachts. He ignores the squawking radio beside him. The golf cart passes, then reverses and stops.

Jay Gilmore: Anson! Get out here.

Anson Stokes reluctantly walks over to the golf cart.

Jay Gilmore: I warned you about your attitude. Did you clean out 407? No... of course you haven't cleaned out 407. You've only had all damn morning. You think you're ever going to own any of those boats in that magazine the way you're going, huh? Do you think you're ever going to amount to anything? You can't even finish a simple job.

Anson Stokes: A monkey could do this job, right, Jay?

Jay Gilmore: Well, you can't, so what's that say about you?

Anson Stokes: *muttering under his breath* Oh, shut up.

Jay Gilmore: Excuse me? I didn't catch that. You clean out 407. You move out that deadbeat's stuff, and you do it now. And when I come back in an hour, it better be done.

Jay Gilmore drives off in his little cart. Anson Stokes, glares at him. He cuts the lock off of the storage unit 407 and opens the roll-up door. The unit is full of dusty and spiderweb covered furniture. He reluctantly starts to move a rolled up carpet. It moves and a sound comes from inside it. Surprised, he drops it, and grabs the lockcutters for protection. He cautiously unrolls the carpet. A dark-haired woman, thirties, dressed all in black is inside the rug. There is a small glittering jewel type thing at the corner of her right eyes. She lies still a moment, then her eyes pop open.

Later, Jay Gilmore arrives back at 407 on his golf cart. Anson Stokes' radio is lying on the pavement.

Jay Gilmore: Anson... Anson? Son of a... Anson. Anson!

The storage unit is still full of furniture.

Jay Gilmore: Aw, that's it, Anson. Do you hear me, Anson?

Jay Gilmore is standing at the entrance to the storage unit, his back to us. With a muffled gasp, he raises his hands to his mouth in horror and turns around. Where his mouth once was is now just smooth, unbroken skin. He whimpers pitifully.

Opening Credits.

SCENE 2 - FBI HEADQUARTERS - 9:22 AM

X-Files office. Mulder is sitting at his desk looking through a file. Jay Gilmore is sitting across from him, his back to us.

Mulder: Can I get you some coffee? Water? Anything?

Jay Gilmore shakes his head. Scully enters the office.

Scully: Morning.

Mulder nods at her in a sort of... warning... way.

Mulder: Morning.

Scully mouths "Who's that?" to Mulder as she comes over to the desk.

Mulder: Special Agent Dana Scully, this is, uh, this is Jay Gilmore.

Scully stifles a scream, recovering quickly from the sight of Jay Gilmore's face. His "mouth" consists of raw flesh held together by stitches. It's really nasty. She forces a pleasant smile.

Scully: Nice to meet you.

Jay Gilmore: Nice to meet...

He can't make his mouth say "you."

Jay Gilmore: Likewise.

Scully crosses around the desk to stand beside Mulder.

Mulder: Mr. Gilmore came all the way to see us from Missouri, the "Show Me" state.

Jay Gilmore: They told me you were the people to best understand my situ... My sit...

He can't pronounce the "oo" sound.

Mulder: It's okay. Uh, this is Mr. Gilmore's... situation. This condition came on very suddenly about a month ago.

Mulder shows Scully the file with pictures of Jay Gilmore's mouthless face.

Jay Gilmore: Anson Stokes-- he did this to me. I don't know how, I just... I know it was him.

Mulder: Anson Stokes is a former employee at the, uh, self-storage yard that Mr. Gilmore owns. Uh, apparently, there was some bad blood between you two.

Jay Gilmore: He told me to shut up! *points at his "lips"* Huh?!

Mulder: Yeah. And then Mr. Gilmore was, uh... stricken...

Jay Gilmore nods affirmatively.

Mulder: Stricken... stricken, and Anson Stokes was nowhere to be found. He resurfaced several days later and the police wanted to question him. But he refused.

Jay Gilmore: Do you know what he said? He said they had nothing on him.

Mulder: Well, and to be fair, sir, they didn't-- they don't.

Jay Gilmore: They had to make me a whole new mouth. Do you think Blue Cross is going to pay for this? Uh-uh.

He is so upset, he is stretching his new lips farther than he should.

Jay Gilmore: I demand justice!

He groans in pain, and presses a handkerchief to his weeping mouth.

SCENE 3 - MARK TWAIN TRAILER COURT - OLIVETTE, MISSOURI

Mulder and Scully pull up in a beige car in front of a trailer park. As they get out of the car, they continue a "conversation."

Scully: Look, Mulder, all I'm saying is...

Mulder: I know-- this may not be a crime and this guy Stokes may not know anything about it.

Scully: But there is a condition called microstomia-- "small mouth"-- which is, uh, it's brought on by the disease scleroderma and it's the overproduction of collagen and it can actually reduce a person's mouth to a tiny little opening.

She indicates said little opening with her hands.

Mulder: Yeah, but that takes months to develop, right? It doesn't just happen in the blink of an eye. *puts his hand on her shoulder steering her toward the sidewalk* Gilmore's surgeons are stumped. They're writing it up in the New England Journal of Medicine.

Scully: *small grin* Well, there's always nasal aplasia-- the complete absence of a nose.

Mulder: That's a nose, Scully; we're talking mouth here.

Scully: Yeah, but what we're talking, Mulder, is medical-- physiological-- not criminal. Not as far as I can see.

Mulder: Well, maybe, but I still want to know why Anson Stokes doesn't want to talk to the police.

Scully: Mulder...

They stop walking, and stare at the very large yacht sitting on the ground next to one of the trailers. Its flags flap in the breeze.

Scully: That's a little... out of place, wouldn't you say?

Mulder: A little bit.

Inside the trailer, Anson Stokes is peeping out the window. He sees Mulder and Scully approaching.

Anson Stokes: *whisper* Aw, damn it. Leslie!

Leslie Stokes is his brother, a round faced gentle man in a motorized wheelchair with a little red flag sticking up out of the back of it.

Leslie Stokes: What? What is it?

Anson Stokes: They're I.R.S. agents. They got to be. Listen, get rid of them, all right?

With the yacht in the background, Scully knocks at the door of the trailer. It opens. No one is there. Then Leslie Stokes reverses into the doorway.

Scully: Hi. We're looking for a Mr. Anson Stokes.

Leslie Stokes: He's not here.

Scully: Well, do you happen to know when he's coming back?

He shakes his head. She pulls out her badge.

Scully: Well, we are, uh, Agents Mulder and Scully from the FBI.

Leslie Stokes: *nervous* Oh, the boat's... the boat's not ours. The boat ... I'm... we're just holding it for someone, and, you know-- they pay the taxes on it.

Scully: *yeah, buddy, whatever tone* Okay...

Leslie Stokes: Anson's not here.

He starts to close the door. Mulder holds it open.

Mulder: Whoa, whoa, whoa, whoa. What's your name?

Leslie Stokes: Leslie Stokes.

Mulder: Oh, you're Anson's brother?

Mulder looks in the house. The Dark-Haired Woman who was rolled up in the rug is standing near the kitchen looking bored idly playing with some kind of food canister. She is wearing sunglasses.

Mulder: Hi, there.

Scully leans in under Mulder's chin to see the Woman. Very cute.

Mulder: We're not here to talk about the boat, Leslie. We want to talk to your brother about his former employer. Mr. Gilmore?

Scully: And the, uh... unfortunate condition that he's found himself in. Would you happen to know anything about that?

Leslie Stokes: What, the mouth thing? Yeah, well, that-- you know, that's-that's just, uh, that's, like... chemicals.

Scully: Chemicals?

Leslie Stokes: Yeah, you know, like, people store weird chemicals, well like... my brother one time, he smelled this weird smell? You know, he's just a guy with a meth lab, like in one of the storage units, so you know, that's actually probably something you guys should look into-- take a look into that... you know, I'm going to get going, so I'm going to go, okay?

Leslie Stokes closes the door quickly. Mulder and Scully turn away. Mulder nods his head thoughtfully.

Scully: Okay.

Mulder: Now I see what's going on here.

Scully stares at him. He smiles as his nod turns into a slow negative shake of the head. She gives a little laugh.

SCENE 4

Mulder and Scully open storage unit 407. They stand in the doorway.

Scully: Well, according to Gilmore he was standing right where I am when it happened.

Mulder: Well, I don't smell any weird chemical smells. *looks at Scully's mouth* You still have both your lips.

Scully: Apparently, everything is left as it was.

They take out their flashlights as they look around.

Mulder: Hey... 1978. *he holds up an old calendar* It's been a long time since any of this stuff has seen the light of day.

Scully: Well, it's too bad, Mulder. Underneath all this dust, this furniture is really wonderful.

Mulder: Oh, well, you want to hit some yard sales while we're out here?

Scully: Mulder, this furniture is expensive, very expensive.

Mulder: What's your point?

Scully: My point is that, uh... there's a lot of money sitting around here and maybe something's missing.

Mulder: Like what?

Scully: I don't know-- jewelry. I mean, Anson Stokes opened up this storage unit and then he just disappeared.

Mulder: And winds up with the Titanic in his driveway?

Scully: Mm-hmm. There's your crime: Theft.

Mulder: That still doesn't explain what happened to Gilmore.

Scully: Well...

Mulder: Hey, Scully, check this out.

He shows her a picture of a balding, overweight Seventies playboy with a scantily clad girl on each arm.

Scully: Ouch.

A Dark-Haired woman is also in the picture. She looks bored.

Mulder: This woman look familiar to you?

Scully: That's the woman from the trailer.

Mulder: That's the -young- woman from the trailer. How many centuries now has disco been dead?

SCENE 5

In the Stokes' trailer. Leslie Stokes watches as his brother paces nervously. The Dark-Haired Woman takes off her glasses and channel surfs the TV. She handles the remote with some slight disgust. It is a cheap plastic replica of a well-endowed woman, sans head and legs. The up and down channel switches are on the nipples. What prop person found that thing?!

Anson Stokes: Two down. Two down, I got nothing to show for it.

Leslie Stokes: You got the boat.

Anson Stokes: And what the hell good is that? Huh? That thing is like a big... you know, big...

Dark-Haired Woman: White elephant?

Anson Stokes: What? I'm sorry. What does that mean?

Dark-Haired Woman: *patiently* It's a big expensive item that serves no purpose and is ultimately more trouble than it's worth.

Anson Stokes: So what the hell did you give it to me for?

Dark-Haired Woman: Because you asked for it.

Anson Stokes: Fine. You know what? I can appreciate that. That's... but don't you think maybe you could've found some frickin' water to put it in?

Dark-Haired Woman: You didn't specify water.

Anson Stokes: I got to specify that you put a boat in the frickin' water? That is a given. Frickin' white elephant. I can't even pay the taxes on it.

Leslie Stokes: Why don't you just, uh, use your last wish to get rid of it?

Anson Stokes: You want me to put you in a home or something, maybe, right now? Because I just told you, Leslie, that I wasted two wishes, okay? And I am not... are you listening? I am not going to waste the third. All right? Come on. Come on. *He hits the TV power button, turning it off.* We got to concentrate here. Now, let me figure this out. Let me figure this out. Third wish, third wish, third wish, final wish. Hey, I'm just spit-balling here, all right? If I happen to say, "I wish," by accident, that does not count, not until I am absolutely ready, okay?

Dark-Haired Woman: You could always give that guy his mouth back.

Anson Stokes: Hey, all I said was that I wish Jay would shut the hell up. If you feel bad about what you did to him fix it on your own dime, okay?

Dark-Haired Woman: *sighs* It doesn't work like that.

Anson Stokes: Whatever. Leslie, would you help me out here?

Leslie Stokes: *sudden thought* Uh... Money. Wish for money.

Anson Stokes: Yeah, okay, that's not bad. That's not bad, that's not bad, but don't you think maybe we should think of something that would, generate money instead of the, actually the money itself?

Dark-Haired Woman: Brains? Talent? Hard work?

Anson Stokes looks at her with disgust.

Leslie Stokes: Uh... A money machine. Huh?

Anson Stokes: That's not... but something better. Something better. Okay, but...

Leslie Stokes: An infinite number of wishes?

Anson Stokes: *looking hopefully to the Dark-Haired Woman* Okay.

Dark-Haired Woman: Just three boys. Settle down.

Anson Stokes: Damn it, this is hard.

Dark-Haired Woman: You know, I have a thought. Granted, it's pretty obvious.

She dramatically indicates Leslie Stokes sitting in his wheel chair.

Anson Stokes: What? What, what, what?

She indicates Leslie Stokes' legs.

Anson Stokes: What?

Leslie Stokes: What?

She indicates Leslie Stokes' legs again.

Anson Stokes: Seriously, what?

In disgust, the Dark-Haired Woman gives up.

Dark-Haired Woman: Oh, forget it.

Anson Stokes has a revelation.

Anson Stokes: I got it.

Leslie Stokes: Yeah?

Anson Stokes: I got it. I got it, I got it, I got it. Okay. Okay. Are you ready? Because I am ready. I am absolutely ready. Okay, here goes. I wish that I could turn invisible ... at will.

Dark-Haired Woman: *dryly* You're kidding.

Anson Stokes: No, no. This is perfect. Yeah, I could have an advantage that nobody else on earth can have. I can, um, you know, spy and learn secret information, pick up stock tips.

Dark-Haired Woman: Sneak into a women's locker room.

Anson Stokes: Not just that, okay? I'm talking about James Bond type stuff. You know?

He holds up his hand like a gun. He is giggling excitedly.

Dark-Haired Woman: Your wish is breathtaking in its un-originality.

Anson Stokes: You don't have to like it, all right? You just have to do it. Right?

Pause.

Dark-Haired Woman: Done.

Anson Stokes: My clothes are going to turn invisible, too, right?

Dark-Haired Woman: You didn't specify clothes.

Anson Stokes: I know, but... screw it.

Very excited, he begins stripping off his clothes. He and Leslie Stokes are laughing. When he gets to his pants, the Dark-Haired Woman turns her head.

Dark-Haired Woman: Oh, God. Turn invisible please.

Anson Stokes does turn invisible, and apparently begins running around the room. Leslie Stokes is delighted by what his brother can do.

Anson Stokes: *voice* Yes! Oh, man, this is awesome! Hey. Hey, brother. Hey, Leslie? I'm over here. Oop, I'm over here. Can you see me?

He "Whoops" with glee and runs out the front door and down the wheelchair ramp, then crashes into the trashcans at the base.

Anson Stokes: *voice* Oof. Ow! Damn it.

Leslie Stokes rolls out onto the landing and sees the overturned trashcans.

Leslie Stokes: Anson, you all right?

Anson Stokes: Yeah, I am. I can't see my damn feet. Look out, world! Here I come! Whoo-hoo!

One of the cans is dented by Anson as he gets up and runs down the sidewalk, tipping over other cans as he goes.

Anson Stokes: *voice* I'm invisible! Invisible, baby! Whoo!

Leslie Stokes: Whoo-oo!

Inside, the Dark-Haired Woman puts on her sunglasses.

Anson Stokes: *voice* Yes! You can't see me, can you!

Leslie Stokes: I...

Leslie Stokes laughs and cheers his brother on from the landing in front of the trailer. He wheels back into the trailer. The Dark-Haired Woman has disappeared.

Leslie Stokes: Hey, uh...?

We now go to AnsonCam as he runs happily through the neighborhood. He tips several flowerpots over onto a car as he climbs over a wall, tips over a bicycle, then splashes through a mud puddle. A small group of pigeons are feeding on the ground. They scatter as Anson Stokes runs through them.

Anson Stokes: *voice* Hey, out of my way, birds.

Across a busy street, he sees two attractive young women trying to replace the chain on a bicycle.

Anson Stokes: *voice* Hello, ladies.

He giggles and presses the "walk" button for the crosswalk.

Anson Stokes: *voice, lecherously* Yeah, here comes Anson. That's right. Come on, come on, come on. Change, change.

The "walk" signal lights up and Anson Stokes starts across the street. One of the girls stands up. She is wearing a very tight shirt.

Anson Stokes: *voice* All right, here we go. Need a little roadside assistance, do ya? *he chuckles* Well, not to worry. Here comes Anson.

There is the sound of a very large engine. AnsonCam turns to the right just in time to see the truck ignoring the signal to stop, because obviously there is no one in the crosswalk. Anson Stokes yells briefly, then splat. AnsonCam is no more.

SCENE 6 - 4:36 PM -

Same street, later. A kid is riding his bicycle on the dirt along the side of the road. He suddenly hits an invisible "speed bump," and flips head over heels off the bike and out of frame.

Kid: Whoooooaaa!!!

SCENE - MORGUE

Scully stands waiting in an autopsy bay. She has a rather pained look on her face. Two MORGUE AttendantS wheel an "empty" stainless steel gurney into the room. They both look very uncomfortable.

Morgue Attendant: Can we go now?

Scully: Mm-hmm.

The two men leave. Scully looks skeptically at the neck prop on the gurney. She leans close and gingerly reaches out with a finger. It makes contact. Scully stares as she follow the line of what looks like a shoulder. Without standing up, she turns and runs to the desk in the corner of the room and finds a jar of yellow powder and a brush. She dips the brush into the powder and taps it where a face would be. The powder begins to define a closed eye. Scully taps the brush again and continues to cover the face. She gets a silly cute grin of excitement as more of the face is revealed. She is amazed.

Later, Scully has almost completely covered the body with the yellow powder. It is Anson Stokes. Mulder has joined her. He is looking intently at the shoulder of the body.

Mulder: I think you missed a spot here. I can see straight through to his ass.

She comes over and dabs a bit of powder on the spot.

Mulder: This is Anson Stokes, huh?

Scully: It is. His dental records are a match. He was found about half a mile from his house. He was probably hit by a car or a truck or... something.

Mulder: And he's invisible.

Scully: Yes, he is.

Mulder and Scully beam down at the corpse. They look like two parents gazing upon the first artwork that their four-year-old brings home from pre-school.

Scully: You know, Mulder, in the seven years that we've been working together I have seen some amazing things, but this? This takes the cake. It's... it's going to change the boundaries of science.

Mulder: It is amazing, but I don't think it has anything to do with science. Remember Mr. Saturday Night Fever?

He holds up the picture that they found in the storage unit.

Scully: Yeah.

Mulder: I did a little background checking. His real name is Henry Flanken. He redefined the term "overnight success." In 1977, his net worth was \$36,000, and in 1978 it was \$30 million. Then there is the interesting way in which Mr. Flanken died.

Scully: How's that?

Mulder: Chronic morbid tumescence.

Scully: You don't mean what I think you mean?

Mulder: Sch-wing. On April 4, 1978, he was admitted to Gateway Memorial Hospital with an extreme priapic condition. Apparently, he was quite the specimen. They had to raise the doorframe in order to wheel him into his hospital room.

Scully winces.

Scully: Well, what does any of that have to do with this?

He holds up a blown-up image of the Dark-Haired Woman.

Mulder: Well, I think our mystery woman is the link. About whom I can find no information whatsoever. I think she's responsible for all of this.

Scully: But how?

Mulder: I... I don't know. But... we need to talk to her.

Scully: Uh, I think that I should stay here with the body. I mean, I... you know, I don't think it's a good idea to leave him unguarded. You know, this is truly amazing.

Mulder smiles at her, understanding.

Mulder: Okay.

He leaves, and Scully smiles and happily looks down at the body.

SCENE 7

Night. In the Stokes' trailer. Mulder is talking to a sad Leslie Stokes. The yacht is still outside.

Mulder: I'm very sorry for your loss.

Leslie Stokes: Anson didn't suffer, did he?

Mulder: No, I don't think he suffered. The part about him being invisible-- that doesn't, uh, catch you off guard just a little bit?

Leslie Stokes: Uh...

Mulder: Leslie, there was a woman here earlier. Where is she now?

Leslie Stokes: She's, uh... she's gone.

Mulder: Uh, let me tell you where I'm going with this. I think that woman is a jinniyah. Are you familiar with that term?

Leslie Stokes: No.

Mulder: It's the feminine for jinni-- as in a demon or spirit from Middle Eastern folklore.

Leslie Stokes doesn't get it. Mulder starts humming the theme song to "I Dream of Jeannie." Leslie Stokes joins in, grinning. He gets it now.

Mulder: Yeah, except Barbara Eden never killed anybody. All right, now in Arabic mythology they speak of these beings that are composed of flame or air but take human form. They can perform certain tasks or grant certain wishes. They live in inanimate objects like a lamp or a ring. Is this beginning to sound familiar?

Leslie Stokes shakes his head.

Mulder: Leslie, I believe your brother found just such an object in the storage facility, didn't he? He took possession of the jinniyah and he made some pretty outrageous requests, like Jay Gilmore's mouth and the yacht in the driveway.

Leslie Stokes: Oh, wait, wait. You believe all that?

Mulder: I do. And, Leslie, for your own safety-- so that what happened to your brother doesn't happen to you-- I think you should hand over that object to me right now.

Leslie Stokes sighs, then moves his wheelchair over to a table. He hands Mulder a hexagonal metal canister with an ornate top. Mulder looks at it possessively.

Mulder: *reassuringly* You're doing the right thing.

SCENE 8

Short time later, Leslie Stokes opens the door to the storage unit 407. He turns on a flashlight and sees the once again rolled up carpet.

SCENE - MORGUE

Morgue. Scully is taking pictures of the yellow powder covered body with her Very Big Camera. Mulder enters.

Mulder: Hey, Scully, come check this out.

Scully does not want to leave.

Mulder: Come on, he's not going anywhere. Come on.

Mulder waves at her to follow him out of the room. Scully pushes the body tray back into the wall.

Scully: *happy whisper to the body as she closes the door* Bye.

Scully {presumably} locks the cabinet door and joins Mulder at a computer terminal in another room. She is adorably excited, trying to be modest, yet already deciding which outfit she is going to wear when she graces the cover of next month's issue of "Pathology Today."

Scully: I have a group of researchers flying in from Harvard Medical. Can't wait to see their faces.

Mulder smiles tolerantly and hands her the container that Leslie Stokes gave him.

Scully: What's this?

Mulder: It's not what I hoped it would be. Judging from the odor coming inside, I think it's where the Stokes brothers keep their weed.

Scully sniffs the container and Mulder shuts the lid and brings up a screen on the computer.

Mulder: But that's not what I wanted to show you. Recognize him?

He shows her a black and white image of Mussolini on a speech platform.

Scully: Benito Mussolini.

Mulder: How about her?

The Dark-Haired Woman is also in the image. She looks bored.

Scully: Your mystery woman. Or someone who looks a lot like her.

Mulder: Well, the computer says it is her. I ran her through Quantico's facial recognition software and couldn't come up with a match in the known felon database. Then I took a flier and checked with the image bank at the national archives. Voila.

Scully: Well, even if it is her, Mulder, what would she be doing with Mussolini?

Mulder: Or Richard Nixon, for that matter.

He shows a video of Richard Nixon also on a platform. The Dark-Haired Woman stands behind him, looking bored.

Mulder: I don't know. Except that they're both men who got all the power they ever wished for and then lost it.

SCENE 9

Same night. Stokes' trailer. With a kick, the Dark-Haired Woman finishes spreading out her rug in the middle of the floor. She looks less than delighted to be back in this room.

Leslie Stokes: See? I told you it'd look good in here. Nice rug. How do you breathe in that thing, huh?

Dark-Haired Woman: Can we just get this over with, please? Three wishes. Go.

Leslie Stokes: Okay. Don't rush me, all right? I want to do this right. Got to be smarter than Anson was.

He looks wistfully at a framed picture.

Leslie Stokes: Damn it, Anson.

Dark-Haired Woman: Then, can I once again offer you a suggestion?

Leslie Stokes: Hmm?

She indicates his legs.

Leslie Stokes: What?

Dark-Haired Woman: This. Your disability? There was some tragedy involved here, I assume.

Leslie Stokes: Yeah, well, yeah, it was pretty tragic, I guess. Me and Anson were playing mailbox baseball. *he chuckles* God, I miss that. And Anson's driving. I was leaning pretty far out the window there. Oh. *he laughs and indicates his wheelchair* You mean this?

Dark-Haired Woman: Mm-hmm.

Leslie Stokes: *realization* Yeah, you're right. I could wish for a solid gold wheelchair. Man, that'd be sweet.

The Dark-Haired Woman is over it all.

Leslie Stokes: I see what you're saying but you know what? There's something I want more than that.

He gazes at his brother's picture. It appears to be a prom photo of Anson Stokes.

SCENE 10

Next morning. Morgue. Scully proudly leads the three members of the Harvard research team to the locked door in the morgue. She is delighted. This is her defining moment. This discovery is going to make her remembered as one of the most famous pathologists of all time. Even her father would have been proud of her at this moment.

Scully: You're not going to believe your eyes. I certainly didn't. You ready?

Scully has unlocked the door. She opens it, and pulls out the tray. It is empty. She stares at it for a second, then nervously glances at the team behind her who are looking skeptically at each other.

Scully: Uh, he's, uh... he's invisible... after all... Um...

She laughs weakly, and puts out her hand to touch ... nothing.

Scully: He's in there.

She reaches back further into the drawer. Nothing. Poor Scully.

SCENE 11

Trailer. Leslie Stokes and Anson Stokes, still covered in yellow powder, sit across from each other at the table. The Dark-Haired Woman is also in the room, bored as usual. Each of the men has a bowl of corn flakes, but only Leslie Stokes is eating his. Flies buzz around the merely animated dead body of Anson Stokes. Leslie Stokes stares at him, then turns to the Dark-Haired Woman.

Leslie Stokes: Okay. You know what? He's creeping me out. This isn't what I asked for. He's all weird and messed up.

Dark-Haired Woman: He's been hit by a truck. What did you expect?

Leslie Stokes: I asked you to bring him back to normal.

Dark-Haired Woman: You asked me to bring him back.

Leslie Stokes: Okay, you know, the...

Leslie Stokes smells his bowl of cereal, then looks at Anson Stokes.

Leslie Stokes: Now, he's starting to smell bad! Come on-- this isn't what I wanted! Look, he's got to at least be able to talk. Okay... You know what? That's my next wish. Wish number two: I wish Anson could talk.

Dark-Haired Woman: No, you don't.

Leslie Stokes: Yes, I do and that's final. I wish Anson could talk.

The Dark-Haired Woman sighs in exasperation.

Dark-Haired Woman: Done.

Anson Stokes opens his mouth and begins one long, piercing scream, Leslie Stokes and the Dark-Haired Woman both cover their ears.

SCENE 12

Morgue. The Harvard team is long gone. As Mulder looks inside the empty drawer, Scully sits despondently, her head in her hands.

Scully: Oh, I should just shoot myself. Oh... I was so happy. I was so excited. What was I thinking? An invisible man?

Mulder: *her moral support - he's been here* You saw it. It was real.

Scully: I don't know what I saw, Mulder. I do know that having that kind of proof in my hands it was just too good to be true.

Mulder: I don't think that's why the body disappeared.

Scully: Why did the body disappear?

Mulder: I think it was the result of a wish being granted.

Scully: A wish? Whose wish?

Mulder: Well, who would want Anson Stokes back? I mean, really, really back.

Scully: His brother, Leslie.

SCENE 13

In the trailer, Anson Stokes is still screaming in horror. Finally it tapers off into a weak gurgle.

Leslie Stokes: Well, this is no good.

Anson Stokes: *trembling, accusing* What did you do to me?

Leslie Stokes: What? You're back from the dead, man. What kind of gratitude is that?

Anson Stokes: What did you do to me?

Leslie Stokes: I wasted two wishes on you. That's what I did.

Anson Stokes: I can't feel my heart.

Leslie Stokes looks at the Dark-Haired Woman who smiles and shrugs.

Anson Stokes: I-I can't feel my blood. *coughs* I am yellow! I'm cold.

Leslie Stokes: Screw this!

Anson Stokes shivers miserably.

Anson Stokes: I'm cold. I'm cold.

Leslie Stokes: I wasted two wishes on you. And a perfectly good bowl of corn flakes.

Leslie Stokes rolls over to the thermostat and angrily adjusts it.

Leslie Stokes: There, I turned the heat up. Are you happy now? Huh? Are you happy? Is there anything else I can do for you there, buddy?

In the kitchen, hands shaking, Anson Stokes turns on the gas stove and breaks off the controller. He begins weakly trying to start kitchen matches.

Leslie Stokes: *yelling* What do you say? Maybe wipe your little yellow butt? Thanks for nothing.

Dark-Haired Woman: You want to make your third wish, champ? I'd like to get out of here before the blowflies hatch.

Leslie Stokes: Yeah, I tell you what-- my last wish is going to be for me, okay? It's going to be for me, you hear that, Anson? *yelling* I wasted two wishes on you and you don't even give a damn about that! All right... third wish. Uh... let's see, I could wish for, uh... I could wish for money. Not everybody wishes for money.

Anson Stokes: *feebly trying to strike matches* It's so cold.

Leslie Stokes: No, um... or there's the invisibility thing. *yelling* I guess that turned out pretty stupid huh? Anson? To be invisible! That was real smart, huh?

Outside, Mulder and Scully arrive and start walking toward the trailer.

Leslie Stokes: Uh... X-ray eyes, maybe? No, that would be... hmm, like you said, solid gold wheelchair.

The Dark-Haired Woman looks over at Anson Stokes who keeps trying to strike a match. She looks a little concerned.

Leslie Stokes: Uh... wait, I got it-- legs!

Leslie Stokes beams. Anson Stokes succeeds in lighting a match. At just that moment, Mulder and Scully are walking up to the trailer. It explodes violently. Mulder and Scully fall to the ground as debris rains around them. The last thing to fall is a rolled up rug. As it falls, we here a muffled "Ow" as it lands behind Mulder and Scully. They stare at it, then back at the destroyed trailer.

SCENE 14

An office in the trailer park. Out the window, we see fire trucks and other emergency personnel. Inside, Mulder is interviewing the Dark-Haired Woman.

Mulder: Would you mind removing your eyewear, ma'am?

She takes off her sunglasses revealing the small jewel-thing at the corner of her eye.

Mulder: Ah. Do you have a name?

Dark-Haired Woman: Not for a long time now.

Mulder looks at her intently.

Mulder: How about if I call you Jenn? That's short for "jinniyah."

Scully enters the room.

Scully: The, uh... the fire department just recovered two bodies.

Mulder: Leslie Stokes and his brother, Anson.

Scully: Looks like it. And, uh, Anson Stokes is visible now. *disappointed* Of course.

Scully turns to the Dark-Haired Woman, Jenn.

Scully: But what I'd really love an explanation for is how his corpse got from my locked morgue all the way across town to the Mark Twain Trailer Park.

Jenn: Ask him. He's got it all figured out.

Scully: I know what he'd say. He'd say that you're some kind of a jinni from 1,001 Nights or something like that and that you grant people wishes.

Jenn: Well, there you have it.

Mulder: Well, one thing I haven't been able to figure out is whether you're a good jinni or an evil one. Everybody you come in contact with seems to meet a bad end.

Jenn: That's the conclusion you've drawn? That I'm evil?

Mulder: Well, possibly evil. Possibly cursed. A curse to others.

Jenn: The only thing you people are cursed with is stupidity. All of you. Everybody. Mankind. Everyone I have ever come into contact with without fail. Always asking for the wrong thing.

Mulder: You mean making the wrong wishes.

Jenn: Yeah, it's always: "Give me money. Give me big boobs. " *indicates her crotch region* "Give me a big hoo-hoo. Make me cool like the Fonzy." Or whoever's the big name now.

Mulder: You been out of circulation a long time.

Jenn: So what? In 500 years, people have not changed a bit.

Scully: 500 years.

Jenn: Granted, they smell better now generally speaking but human greed still reigns... shallowness... a propensity for self-destruction.

Scully: You're saying that you have been a firsthand witness to 500 years of human history.

Jenn: I used to be human. I was born in 15th century France and then, one day, an old Moor came to my village peddling rugs and I unrolled one that an Ifrit had taken residence in.

Scully: *not believing a word* "An Ifrit."

Jenn: A very... powerful class of jinni. He offered me three wishes. For the first I asked for a stouthearted mule. For the second, a magic sack that was always full of turnips...

Mulder and Scully stare at her.

Jenn: Did I mention this was 15th century France?

Mulder: What was your third wish?

Jenn: My third... I pondered for a great while. I didn't want to waste it. So, finally, feeling very intelligent I spoke up and I said "Je souhaite un grand pouvoir et une longue vie." "I wish for great power and long life."

Mulder: And thus became a jinni yourself.

Jenn: Gave me the mark of the jinn... *points at the corner of her eye ...* right there. It's forever. Sort of like a prison tattoo.

Scully rubs her temples.

Jenn: I should've been more specific. So, am I under arrest?

Scully: I can't think of anything we have to hold you on. And, not surprisingly we don't have any evidence of any of this, so, uh... I think she's free to go.

Jenn: No, I'm not. He unrolled me.

Both women look at Mulder. His face slowly registers elation as he realizes what this means. Close up on his face.

Mulder: I get three wishes.

SCENE 15

Mulder's apartment. Jenn is looking at the fish in the tank. He watches her, arms crossed.

Jenn: So your partner left the airport rather quickly. And I don't think she likes me very much.

Mulder: I don't think she knows what to make of you. I don't think I do either, really.

Jenn: Well, you could always give up your three wishes. I'll disappear-- no hard feelings.

She looks at him. He gives a little smile.

Mulder: Mmmm.

Jenn: I didn't think so. So, what's your first wish?

Mulder: Well... *He thinks, then laughs.*

Mulder: What would your wish be if you were in my place?

Jenn: I'm not you. It doesn't matter.

Mulder: But, I just... you know, I'd like to know.

Jenn: I'd... wish that I'd never heard the word "wish" before. I'd wish that I could live my life moment by moment... enjoying it for what it is instead of... instead of worrying about what it isn't.

Mulder smiles. Sounds of traffic outside.

Jenn: I'd... sit down somewhere with a great cup of coffee and I'd watch the world go by. But then again, I'm not you. So I doubt that's your wish.

Mulder: You know, I think I'm beginning to see the problem here. You say that most people make the wrong wishes, right?

Jenn: Without fail. It's like giving a chimpanzee a revolver.

Mulder: This is because they make their wishes solely for personal gain.

Jenn: Could be.

Mulder: So the trick would be to make a wish that's totally altruistic. That's for everyone. So, um... I wish for peace on earth.

Jenn: Peace on earth. That's it?

Mulder is now concerned.

Mulder: What the hell's wrong with that? You can't do it?

Jenn: No. I can. *Pause.*

Jenn: It's done. *Mulder is beaming happily. Then he realizes that all traffic sounds outside have disappeared. His face falls.*

Mulder: Oh, crap.

He goes to the window and looks out the blinds. He runs outside. The street is full of empty cars and buses. He looks in a bus stopped at the corner of Market Street.

Mulder: I guess I should have seen this coming! *concerned* Scully.

He makes his way on foot to the FBI building and goes to his office.

Mulder: Scully?

No answer. He walks through the deserted hall in the building. Scattered files on the floor indicate where people may have been walking.

Mulder: Hello? Hello?

He goes to Skinner's office. Also empty.

Mulder: *applauding sarcastically* Very good. Jinni? Jinni, whatever the hell your name is...

She is sitting in Skinner's chair.

Jenn: Yes?

Mulder: What the hell is this?

Jenn: It's what you asked for. Peace on earth. Listen. *She exaggeratedly listens to the lack of sound.*

Mulder: You know damn well that's not what I meant.

Jenn: You didn't specify.

Mulder: This has nothing to do with specificity. You don't have to wipe out the entire population of the whole planet just to effect a little peace on earth and goodwill towards men.

Jenn: You didn't say goodwill towards men. So you expect me to change the hearts of six billion people? No religion in history has been able to pull that off. Not Allah or Buddha or Christ. But you'd like me to do that in your name? So... what? You can feel real good about yourself?

Mulder: *defensively* Did I say that? I didn't say that.

Jenn: *clicking her tongue* Mm, how grotesquely egotistical of you. I bet you wish you hadn't made your first wish.

Mulder: Yes, I do, since you butchered the intent of that wish so completely. And another thing-- I think you've got a really horrible attitude. I guess that comes from being rolled up in a rug for the last 500 years.

As Mulder rails at Jenn we see Skinner and several other agents now sitting in the conference area.

Mulder: But we're not all that stupid. We're not all chimpanzees with revolvers. I think there's another possibility here and that's just that you're a bitch.

Jenn indicates that Mulder should look behind him. He does. Jenn disappears.

Skinner: Agent Mulder?

Mulder: Sir.

Skinner: How did you get in here?

Mulder: *extremely embarrassed* Uh...

SCENE 16

Mulder's office. Mulder is typing on the computer. Jenn reads over his shoulder.

The Wish: "Whereas, I have one wish left and desire to use it most effectively for the good of all mankind, and whereas this wish contains great potential for the betterment of life as we know it, and that equal potential for grave danger, chaos, and mayhem, let effect, a world run amok, and whereas, I must cover all bases..."

Jenn: *reading* "Whereas, I have one wish left and desire to use it most effectively for the good of all mankind" yadda, yadda, yadda... "Here on this plane of existence..." Hmm... Hmm-hmm. What, are you a lawyer?

Mulder: Well, I have to be with you. I'm going to get this last wish perfect. I'm not going to leave you any loopholes. I'm not going to let you interpret this as an edict to bring back the Third Reich or to make everyone's eyes grow on stalks.

Jenn: *sarcastically* Oh, geez. And I was so looking forward to that.

Scully enters the office. She looks at him with concern.

Scully: Skinner called me, Mulder. Is everything all right?

Mulder: You don't remember disappearing off the face of the earth for about an hour this morning?

Scully: No.

Mulder: Well, I guess everything's okay.

Scully sighs and starts walking toward Mulder.

Scully: Mul...

She turns and looks at Jenn antagonistically.

Scully: Could you give us a minute, please?

Jenn: Sure.

Jenn doesn't move from where she is leaning against the glass partition. Scully takes a few more steps toward Mulder, then not hearing anything else from Jenn turns back around.

Scully: Like today? *Jenn has disappeared.*

Scully: Wh ... Where the hell did she go? *Mulder does the "I Dream of Jeannie" arm cross and head boink.*

Mulder: Boink!

Scully: No... It's got to be hypnotism or mesmerism or ... something.

Mulder: Scully, it is what it is. You examined an invisible body, remember?

Scully: I thought I did.

Mulder: *rolling his head in frustrated disgust* Oh!

Scully: Mulder, all right, say... say that you're right. Say this is what it is. Then what you're doing is extraordinarily dangerous. I mean, you even said that yourself.

Mulder: The trick is to be specific. To make the wish perfect. That way, everyone is going to benefit. It's going to be a safer world, a happier world. There's going to be food for everyone, freedom for everyone, the end of the tyranny of the powerful over the weak. Am I leaving anything out?

Scully: *wistfully* It sounds wonderful.

Mulder: Then what's the problem?

Scully: Maybe it's the whole point of our lives here, Mulder-- to achieve that. Maybe it's a process that one man shouldn't try and circumvent with a single wish.

Scully hesitates a moment, then sighs and leaves the office. Mulder goes back to the computer and types. Jenn appears behind him.

Jenn: You ready?

Mulder: Yeah, I'm ready. *Mulder closes the program and turns off the monitor, then turns to face Jenn. She smiles.*

SCENE 17

Mulder's apartment. Mulder puts a videotape in his machine. The screen displays the FBI warning as he picks up a bowl of popcorn and crosses to sit beside Scully on the couch.

Mulder: I can't believe you don't want butter on your popcorn. Ugh. It's un-American.

Scully looks at the video tape case.

Scully: Caddyshack," Mulder?

Mulder: It's a classic American movie. *Scully slumps back against the couch and opens her Shiner Bock beer.*

Scully: That's what every guy says. It's a guy movie.

Mulder: Okay, when you invite me over to your place we can watch Steel Magnolias.

Scully tosses her beer cap across the room and with a "clink" it lands in what ever it was she was aiming for. Mulder, having also opened a beer, tosses his cap in the same direction. Scully giggles into her beer as we hear the cap thud to the ground.

Scully: So, uh... What's the occasion?

Mulder: I don't know. Just felt like the thing to do. Cheers.

Scully: Cheers. *They tap bottles and take a sip of beer.*

Mulder: I don't know if you noticed but, um, I never made the world a happier place.

Scully: Well, I'm fairly happy. That's something. *They smile at each other.*

Announcer Man on Video Tape With No Previews: And now, our feature presentation.

Scully: So what was your final wish, anyway?

Mulder looks at her for a long moment. All of her. Then he smiles happily and takes another swig of his beer as the Kenny Loggins movie theme starts: Cut to

SCENE 18

Jenn is sitting in a coffee shop on a Washington, DC street. The jewel is missing from the corner of her eye. She watches people walking by the window. A Waitress sets a round coffee cup in front of her.

Waitress: Here you go.

Jenn takes a sip. She looks very happy. Fade to black.

THE END

Requiem

Written by **Chris Carter** Directed by **Kim Manners** Originally aired 21/5/00

Main Cast - David Duchovny and Gillian Anderson

Recurring Cast - Tom Braidwood *Frohike*, William B. Davis *Smoking Man*, Dean Haglund *Langly*, Bruce Harwood *Byers*, Laurie Holden *Marita Covarrubias*, Nicholas Lea *Alex Krycek*, Mitch Pileggi *A.D Skinner*, Brian Thompson *Bounty Hunter*

Guest Cast - Zachary Ansley *Deputy Billy Miles*, Gretchen Becker *Nurse Greta*, Darin Cooper *Deputy Ray Hoese*, Grace Demontesquiou and Kelly Demontesquio *Baby*, Sarah Koskoff *Theresa Hoese*, Peter MacDissi *Prison Guard*, Leon Russom *Detective Miles*, Eddie Kaye Thomas *Gary Cory*, Judd Trichter *Richie Szalay*, Andy Umberger *Special Agent Chesty Short*

Tagline - "The Truth is Out There" *Returning to the scene of their first investigation seven years ago, Mulder and Scully encounter a UFO that may spell the end of their partnership.*

SCENE 1 - BELLEFLEUR, OREGON, PRESENT DAY

Night. Detective Miles, whom we have not seen since Season 1, The Pilot, is riding in his patrol car in the small town of Bellefleur, Oregon. His lights are flashing, siren on. He listens as a report comes over the radio.

Deputy Ray Hoese: *voice on radio* Unit four-- I got a fire out on the horizon. Something burning out here at the 20-mile marker.

Dispatcher: *voice on radio* Unit four, confirmation of downed aircraft burning. All units, you've got a 10-13.

Detective Miles looks a little nervous as he picks up his radio.

Detective Miles: *on radio* Unit four-- this is Detective Miles. I'm coming right at you, Ray. Now, you wait for backup before you head out, all right? *no answer* Unit four-- come back, Deputy.

There is no answer. The computer flashes, the digital car clock begins running backwards. Detective Miles has a frustrated, yet resigned look on his face. Suddenly, all power leaves Detective Miles' car. The dashboard goes out, the engine shuts off, the brakes do not respond, just as Mulder and Scully experienced on their visit in 1993. Detective Miles looks up as his vehicle slams into another patrol car sitting dark in the middle of the road. Detective Miles gets clumsily out of his car. His forehead is gashed. A large fire is burning in the forest nearby. He looks in the other car.

Detective Miles: *Deputy Hoese... Ray?*

A young balding man, Deputy Ray Hoese, is sitting collapsed in the drivers seat. His eyes are burned as if with acid. We can't tell if he is dead, or merely unconscious.

Detective Miles: *Oh, my God.*

He closes the door and steps in a small bubbling puddle of green goo that eats like acid at his shoe. He turns slowly to see what looks like the same man, Deputy Ray Hoese, staring at him.

Opening Credits.

SCENE 2

X-Files office. A bald, glasses-wearing, self-important, accountant-looking guy, Special Agent Chesty Short is sitting next to a large pile of files. He is running an adding machine tape.

Special Agent Chesty Short: *Lariat car rentals. Totals...*

Special Agent Chesty Short looks at the total and whistles at the amount.

Special Agent Chesty Short: *Would you like to see the figure?*

He hands the tape to Mulder who glances at it and hands it back.

Mulder: *Is that a lot?*

Special Agent Chesty Short: *A lot? Gas, expenses... the motel rooms alone. By FBI standards these numbers are out of control.*

Mulder: *deadpan* *We could start sharing rooms.*

Pause as Special Agent Chesty Short stares at Mulder, unamused.

Special Agent Chesty Short: *You're under evaluation. There has to be a point when we say no.*

Mulder: *You can't really compare what we do to other departments in the Bureau.*

Special Agent Chesty Short: *Right. This business with aliens.*

Mulder: *Well, there's more to it than that.*

Special Agent Chesty Short: But, at the end of the day you'd say aliens are your real focus.

Mulder: *defensive* That's the reason I got started, yeah.

Special Agent Chesty Short: *looking at a file* Investigating your sister's abduction and the government conspiracy around it. Both of which have been resolved, correct?

Mulder: Nothing has been resolved exactly.

Special Agent Chesty Short: *unsympathetic* In this case report here it's concluded your sister is dead as well as the men who took her. This is your handwriting here on the report, Agent Mulder?

Special Agent Chesty Short shows Mulder the file. Again, Mulder glances at it.

Mulder: Yeah.

Special Agent Chesty Short: So, what exactly is left to investigate?

SCENE 3 - PENAL COLONY - FORJ SIDI TOUI, TUNISIA

Very crowded prison full of angry Arabic men yelling and whistling lasciviously as a Woman with nice legs is led down the corridor by a Prison Guard. They stop at a cell. The Prison Guard yells in Arabic. Krycek, missing his prosthetic arm, shoulders his way to the front of the cell. Life has not been good to him this last year. He stares at the Woman. It is Marita Covarrubias, looking much better than we saw her last. Her blonde hair is longer and her face is clear. She looks at Krycek steadily.

Marita Covarrubias: Your release has been arranged.

Krycek: Marita Covarrubias. The last time I saw you, I left you for dead.

Marita Covarrubias: Alex, if it was strictly up to me, I'd leave you here to rot, too.

The cell is unlocked for Krycek to exit.

SCENE - X FILES OFFICE

Special Agent Chesty Short: I see the money bleed out, but it just doesn't seem to make the results of your work any better. So many of the cases you investigate are left unexplained. Makes it hard to justify the expense.

Scully: So much of the work that we do cannot be measured in standard terms.

Special Agent Chesty Short: How would you measure it?

Scully: We open doors with the X-Files, which lead to other doors.

Special Agent Chesty Short: *reading disdainfully from a file* Doors leading to... "A conspiracy of men who cooperated with alien beings to create human alien hybrids." So we could all become slaves of an alien invasion.

Scully: *directly* I believe that there was once a conspiracy. I believe I was taken by men who subjected me to medical tests, which gave me cancer and left me barren.

Special Agent Chesty Short: But you don't believe in aliens?

Scully: I've seen things that I cannot deny.

SCENE - Prison

Krycek: Who sent you?

Marita Covarrubias: The Smoking Man. He is dying.

Wet Krycek looks over at her sharply.

SCENE 4

Later. Mulder enters Special Agent Chesty Short's office. He is definitely not happy to be there.

Mulder: You said you were finished.

Special Agent Chesty Short: Turned in my report and was asked to go over a few things.

Special Agent Chesty Short indicates for Mulder to sit. Mulder remains standing.

Special Agent Chesty Short: As you know-- the times we live in-- the world is changing fast.

Mulder: I'm missing your point.

Special Agent Chesty Short: As I said, this is an evaluation, Agent Mulder to understand what you do. So, if you go forward, you can do so more responsibly.

Mulder sits.

Mulder: That sounds more like a threat.

Special Agent Chesty Short: Cost/benefit analysis. But, if you want the truth I really don't care one way or the other. You mostly record bizarre facts on bizarre cases. In other words, information gathering. Something, it seems to me you can easily do on the Internet.

Mulder: I can't do my job from an office, I promise you.

Special Agent Chesty Short: Nowadays, the most advanced space exploration is done sitting in an office, Agent Mulder. Why? It's just too damn expensive putting men in outer space.

Mulder: I'm not looking in outer space.

Special Agent Chesty Short: Bringing us to the point. If you spend so much time and money looking for aliens, responsibly, you should narrow your search.

Mulder: To where?

Special Agent Chesty Short: Wherever they are. It's not unreasonable. It's just a matter of reducing your vision.

Mulder glares at Special Agent Chesty Short.

SCENE 5 - BELLEFLUER, OREGON

Morning. An older model compact car pulls up beside the two wrecked police cars. Two young men, Gary and Richie get out and see Detective Miles, a nasty cut on his forehead coming out of the forest.

Richie: Hey, you all right?

Detective Miles: What's the problem?

Gary: Isn't that your car, Mr. Miles?

Detective Miles: Yeah. A small accident. Everything's all right. What are you boys doing out here?

Richie: Well, uh, we heard there was a plane crash-- military jet fighter collided midair with a UFO.

Detective Miles: The Navy found their plane about three miles away. We've seen no evidence of any other crash.

Richie: But we heard a sheriff say he saw a fire burning off the highway at the 20-mile mark.

Detective Miles: There's nothing out here. No fire. No sign of fire. You boys go on home. There's nothing to see here.

Detective Miles heads for his car. The two young men look into the woods.

SCENE 6

X-Files office. Scully is looking at the "I Want To Believe" poster. Mulder joins her. He looks sheepish.

Mulder: I think I'm in big trouble.

Scully: Oh, Mulder, how many times have they tried to shut us down?

Mulder: Yeah, but I never actually assaulted an auditor before.

Scully stares at him in surprise, but certainly not disappointed in him, and perhaps a little amused.

Scully: Did you hurt him?

Mulder: I reduced his vision a little bit.

The phone rings and Mulder answers it on speakerphone.

Mulder: *into phone* Mulder.

Male Voice: *on phone* Agent Fox Mulder?

Mulder: *into phone* Speaking.

Male Voice: *on phone* My name is Billy Miles. I don't know if you remember me.

It is Billy Miles from the Pilot, seven years ago. He is seven years older.

Mulder: Oregon, seven years ago. You had multiple abduction experiences. I'm here with Agent Scully.

Scully: *into phone* Billy, are you all right?

Billy Miles: *on phone* Yeah. This may seem weird, me calling like this, but, um, I don't know where else to turn.

Mulder: *into phone* It happening again, Billy?

In Billy Miles's house we hear a door open and Detective Miles enters the house.

Billy Miles: *on phone* Yeah, but not to me this time.

Billy Miles hangs up unobtrusively as his father enters the room.

In the X-Files office, Mulder hangs up at the sound of the dial tone. Scully looks up at him.

Mulder: *tempting* More alien abductions, Scully.

Scully: *thoughtfully* I don't know how we could possibly justify the expense.

Mulder: We'd probably turn up nothing.

Scully: Let's go waste some money.

As they leave the office, Scully has a small smile. Mulder picks up his coat and follows her, also smiling.

Shot of a man and a woman walking up a flight of stairs which could be Mulder and Scully walking out of the basement, but it is actually ...

SCENE 7

.... Krycek and Marita Covarrubias walking up the steps of

THE WATERGATE APARTMENTS - WASHINGTON, DC

Marita Covarrubias and Krycek arrive at one of the rooms in the hotel, #2645, they look at each other and knock. A blonde woman, Nurse Greta, opens the door.

Nurse Greta: Hi. He's anxious to see you.

Marita Covarrubias and Krycek enter the room. Nurse Greta goes to a man in a wheelchair and turns him around. It is the Cigarette Smoking Man. He is looking really bad. His face has no color and he has an artificial voice box installed in his throat. He smiles rather sickly at them. They look at him in horror.

Cigarette Smoking Man: I was worried about you, Alex.

Krycek: Cut the crap, old man.

Cigarette Smoking Man: I heard about your incarceration.

Krycek: *angrily* You had me thrown in that hellhole.

Cigarette Smoking Man: For trying to sell something that was mine, was it not? I hope we can all move forward... Put the past behind us. We have a... singular opportunity now.

Krycek: A singular opportunity?

Cigarette Smoking Man: *pitifully excited* There's been a crash in Oregon. An alien ship has collided with a military aircraft. Recovery is all-important. It's Roswell and Corona all over again-- 50 years later. It's our chance to rebuild the project.

In the background, Nurse Greta light a cigarette and gives it to Cigarette Smoking Man who puts it reverently into the inhaler apparatus of the artificial voice box and gratefully inhales the smoke. Ewwww. Marita Covarrubias and Krycek are also disgusted.

Marita Covarrubias: How do you know someone hasn't already recovered it?

Cigarette Smoking Man: It's never quite so easy.

SCENE 8

Oregon woods. Richie and Gary are walking around. Richie is carrying some kind of Geiger counter/radiation detector thing and a large metal flashlight. Gary just has a flashlight. The readout on the counter is bouncing around, static is loud.

Richie: I'm getting something here, Gary.

Gary: I told you, Richie.

They walk in different directions. Gary walks into a clearing that looks eerily similar to the clearing in the Pilot episode. As he steps into the center of the clearing, he rises a few feet off the ground and his entire body begins shaking rapidly to the sound of an eerie, low-pitched vibration. Meanwhile, Richie is shining his flashlight around the clearing. He stares as the beam is distorted in the middle of the clearing.

Richie: Hey, man. Look at this.

No response.

Richie: Gary! Gary?

There is a bright white light behind a tree.

Richie; Come on, man.

Richie looks into the clearing, but Gary is gone. Richie's counter is off the scale and his flashlight begins glowing red hot. He gasps and drops it as it bursts into flame. Richie runs out of the forest.

SCENE 9

Mulder and Scully pull up in front of either the Sheriff's Department or the Miles' residence. Silver Lariat rental car, license plate, Oregon FAZ-203. They get out of the car as Billy Miles comes to greet them warmly, shaking each of their hands.

Billy Miles: Agent Mulder and Agent Scully.

Mulder: Look who's wearing a badge.

Billy Miles: I've never thought of myself as a cop but it's been three years now. My dad got them to fudge the psych qualifications.

He touches his forehead. Scully notices Billy Miles' wedding ring.

Scully: You're married, Billy.

Billy Miles: Uh, divorced. I live back with my dad now.

Mulder: You've never, um... have you ever been able to get over the abductions?

Billy Miles: Well, I have. But, um, people haven't. No one really believes it. My dad still denies it ever happened-- that any one of us was taken.

Mulder: Does he deny that it's happening now?

Billy Miles: There was a crash. A Navy pilot hit an unidentified aircraft outside of town. Now, the military found their jet but the other craft hasn't been recovered.

Scully: Why not?

Billy Miles: It's our county and we're in charge of coordinating efforts but my dad has really been no help even though we have a deputy missing.

Mulder: You find the UFO and he won't be able to deny the truth.

Billy Miles: I hope that's all it is.

Detective Miles drives up in his dented patrol car. He opens the car with the outside handle, gets out and approaches the others suspiciously.

Detective Miles: What's going on, Bill?

Billy Miles: Just talking to some people you might remember, Dad, from the FBI.

Scully: Agent Scully, Agent Mulder.

Detective Miles shakes Mulder's hand. He is not overly friendly.

Detective Miles: What brings you folks out here? You're not thinking this incident's some kind of UFO?

Mulder: Crash of an unidentified craft.

Detective Miles: Well, I've been on with the FAA. You might want to follow up. Looks an awful lot like there was no crash at all.

Scully and Mulder looks at him. Billy Miles looks at the ground.

SCENE 10

Mulder and Scully follow Detective Miles and Billy Miles to the crash site. They get out of their cars and look down at the road. A faded orange "X" is painted on the pavement. What's that white thing that landed on it? There are also two long fresh skid marks on the road.

Mulder: Deja vu all over again.

Detective Miles: That was there already in case you're wondering at all about it.

Scully: I watched Agent Mulder paint that there seven years ago.

Detective Miles: What for?

Mulder: To mark an anomalous electrical disturbance-- the kind where time gets bent or goes missing or where your car loses power and dies in the middle of the road.

Mulder and Detective Miles walk along the road while Scully goes to the side of the road.

Detective Miles: These skid marks are mine.

Mulder: So, was the deputy's car up there sitting there without his lights on?

Detective Miles: Well, if they'd been on, I would have seen him.

Mulder: Good point.

Mulder looks at the road. At the end of the skid marks is a hole in the pavement that looks like it was burned with acid. Scully has wandered off to the side of the road and found some shell casings.

Scully: Detective? Did the, uh... deputy carry a .38?

Billy Miles comes over to her.

Billy Miles: .38 super. Why?

Scully holds up one of the shells with a pair of tweezers.

Scully: Three shells were discharged. I image they could have rolled from up there.

Detective Miles: What was he shooting at?

Mulder: Probably nothing.

Detective Miles: Nothing?

Mulder: *subtle sarcasm* Nothing's all you seem to find out here, Detective.

Scully and Billy Miles speak quietly as he holds open a evidence bag for her to drop the casings into.

Scully: Was the missing deputy a good cop?

Billy Miles: Yeah, sure, I guess.

Scully: Married? Single?

Detective Miles notices them and calls over:

Detective Miles: Bill! Come on over here with those!

Billy Miles: *to Scully* Married. New baby.

Mulder and Scully get into their car and drive off. Billy Miles hands the bagged evidence to his father.

Billy Miles: You know, they only want to solve this.

Detective Miles: Get in the car, Bill.

Billy Miles gets in the car as Detective Miles opens the trunk. Inside the trunk is Detective Miles, eyes burned around the edges if by acid, or by exposure to the green blood of the aliens. He is either dead, unconscious. Detective Miles tosses the evidence bag into the trunk and closes it again.

SCENE 11

Hoese house. Mulder and Scully knock at the door. Teresa Hoese, nee Nemmans - the girl from the Pilot, the one who bled from the nose in the restaurant - opens it. Like Billy Miles, she is seven years older.

Teresa Hoese: Yes?

Scully: *showing her badge* Sorry to bother you, Mrs. Hoese. We're with the FBI.

Teresa Hoese: Is this about my husband?

Mulder recognizes her.

Mulder: You're Teresa? Teresa Nemman?

Teresa Hoese: Yes.

Mulder: Seven years ago you came to Agent Scully and I for help. You were afraid of being abducted.

She recognizes them.

Teresa Hoese: Oh, my God.

From inside the house, we hear a baby crying. Teresa Hoese invites them in.

Teresa Hoese: Please, come in.

Short time later, Mulder and Scully sit facing Teresa Hoese as she holds her months old baby girl. Throughout the scene, Scully keeps glancing at the baby and Mulder keeps glancing at Scully.

Teresa Hoese: I'm sorry... I sort of lost it when I realized who you were.

Scully: We, uh... we came to see if there's anything that you could tell us that might help to find your husband.

Mulder: We had no idea you were his wife.

Teresa Hoese: I don't know if it's important. Maybe I just hope it's not but Ray and I have a connection that's even deeper for us.

Mulder: He's an abductee, too?

Teresa Hoese: He kept it a secret from almost everyone. It doesn't make you real popular around here.

The BABY on her lap cries. She quiets it by rubbing it's back.

Teresa Hoese: His experiences were a lot more terrifying than mine. He was taken many times and tested. I have extensive medical records on him and photos of his scars. I'll get you the files.

Teresa Hoese, I guess, sensing that Scully has been watching the BABY with affection, stands up and hands the BABY to her. Scully glances at Mulder, perhaps a little embarrassed, and then cuddles the child on her lap as Teresa Hoese goes in search of the files. Scully takes a rubber squeaky duck from the coffee table and shows it to the BABY.

Scully: What do you see?

The baby refuses the duck, then takes it and squeezes it.

Scully: What do you see?

Mulder watches her wistfully as she begins singing softly a little off key:

Scully: Once upon a time there was a little baby.

SCENE 12 - BELLEFLUER, OREGON - 8:07 PM

Mulder's motel room. The room is very similar to that which he stayed in in the Pilot episode. Guess they rebuilt after the fire. He is lying on his bed looking at the files that Teresa Hoese gave them. Pictures of Deputy Ray Hoese, close-ups of the bruises on his wrists and elsewhere that he received during his multiple abductions. He looks up at a knock on his door.

Mulder: Who is it?

Scully: *outside* It's me.

Mulder opens the door. Scully, still dressed in a white blouse and slacks, stands in the doorway. Mulder is concerned.

Mulder: What's wrong, Scully? You look sick.

Scully: I don't know what's wrong.

Mulder: Come in.

Mulder draws Scully into the room and she sits huddled, shivering, on the bed. Mulder closes the door and goes to her.

Scully: I, um... I was starting to get ready for bed and I started to feel really dizzy-- vertigo or something-- and then I just... I started to get chills.

Mulder turns down the sheets and blankets on his bed.

Mulder: You want me to call a doctor?

Scully: No, I just... I just want to get warm.

Scully climbs onto the bed, pausing as Mulder takes off her shoes and drops them to the floor. She gets under the covers and Mulder tucks her in, then lies behind her and embraces her in a classic warm spooning cuddle. There is no shyness or hesitation. Both are very comfortable.

Scully: Thank you.

Pause. Mulder holds Scully.

Mulder: It's not worth it, Scully.

Long pause.

Scully: What?

Mulder: I want you to go home.

Scully: Oh, Mulder, I'm going to be fine.

Mulder: No, I've been thinking about it. Looking at you tonight, holding that baby... knowing everything that's been taken away from you. A chance for motherhood and your health and that baby. I think that... I don't know, maybe they're right.

Scully: Who's right?

Mulder: The FBI. Maybe what they say is true, though for all the wrong reasons. It's the personal costs that are too high.

Scully begins to cry silently. Mulder whispers gently into her ear.

Mulder: There so much more you need to do with your life. There's so much more than this.

He gently strokes her face as she cries.

Mulder: *whisper* There has to be an end, Scully.

He softly kisses her cheek and leans his head on her shoulder. Scully clasps his hand and holds it near her mouth.

SCENE 13

Same time, outside the motel. Krycek is sitting in a car watching Mulder's hotel room. He is on his cell phone.

Krycek: *on phone* In spite of a great deal of effort no one seems to be able to find this UFO of yours.

Cigarette Smoking Man: *on phone* Of course they can't.

Krycek: *on phone* You know why? 'Cause it's not here.

Cigarette Smoking Man: *on phone* It's there, Alex. I'm certain of it. Hidden in plain sight.

Nurse Greta finishes giving Cigarette Smoking Man a very graphic injection in his arm.

Krycek: *on phone* You listen to me. If you're going to play games, the two of them, Mulder and Scully, they're going to beat me to it.

Cigarette Smoking Man: *on phone, surprised* Are you saying that Mulder and Scully are there looking for the UFO?

Krycek: *on phone* They're looking for a missing deputy.

Cigarette Smoking Man: *on phone* Well, they're looking for the right thing but in the wrong place.

Krycek: *on phone* You sent me looking for a ship.

Cigarette Smoking Man: *on phone, desperate* Find the deputy. Find the ship.

SCENE 14

Hoese house. Teresa Hoese in a bathrobe comes down the stairs and sees a man wearing a deputy's hat standing outside the door.

Teresa Hoese: Who is it?

The Man rattles the door handle.

Teresa Hoese: Ray?

Gratefully, she opens the door. It is Deputy Ray Hoese. She embraces his warmly. His response is superficial.

Teresa Hoese: Oh, my God. Oh, my God. I was so worried. I was so sure... what did they do to you this time?
He looks at her.

Teresa Hoese: Ray, talk to me.
He looks at her. She backs away in terror.

Teresa Hoese: You're not my husband.
She runs upstairs. He follows at a slower, yet definite pace. As her rounds the landing, she whips around and stabs him in the chest with a kitchen knife, then recoils from the green fluid that oozes out of his chest. Her eyes are burnt from the fumes as she stumbles into the nursery where the BABY is crying loudly.

Teresa Hoese: No! No!
He follows her and picks her up and carries her screaming out of the room. The baby wails.

SCENE 15

Next morning. Mulder and Scully arrive at the Hoese house. Crime scene procedures underway. Scully watches as the baby is carried out by a Deputy. They find Billy Miles.

Mulder: What happened, Billy?

Billy Miles: Teresa's gone. She's been taken, and they took her.

Scully: How do you know?

Billy Miles: The door was open.
They follow Billy Miles into the house and upstairs. In the nursery, Mulder sees something and calls Scully.

Mulder: Scully... the floor. What do you see?

She looks at it.

Mulder: The same thing as out on the road. You've seen it before.
It is a patch of carpet that has been burned through, as if by acid. Scully looks at it, then up at Mulder.

Scully: Yeah. I have. We both have.
Mulder leaves the room.

Billy Miles: What is it?

Scully: It's a biological toxin emitted as a gas through the bloodstream.

Billy Miles: From who?

Scully: From what is arguably an alien.
Scully gasps and almost faints. Billy Miles catches her and looks at her with concern.

Billy Miles: You okay?

Scully: Yeah.

Billy Miles: You sure?

Scully: Yeah, I'm fine, thanks.

SCENE 16

Cigarette Smoking Man's apartment. Cigarette Smoking Man takes a drag of a cigarette through his false voicebox. Greta stands close by. Marita Covarrubias watches uncomfortably. She does not approve of the "treatment."

Cigarette Smoking Man: Thank you, Greta.

Marita Covarrubias: Why the trouble? To bring Krycek here and then toy with him?

Cigarette Smoking Man: Do you trust Alex, Marita?

Marita Covarrubias: Then why bring him here at all?

Cigarette Smoking Man: You misunderstand. I've great faith that Alex will find the ship. But if I told him how, he'd be... he'd be tempted to sell the information.

Marita Covarrubias: And you're certain it's there?

Cigarette Smoking Man: Oh, yes. But it won't be there forever. It's rebuilding itself.

Marita Covarrubias: If he finds the ship, then what?

Cigarette Smoking Man: To possess it is to possess the answer to all things. Every possible imaginable question.

Marita Covarrubias: To God?

Cigarette Smoking Man: There's no God, Marita. What we call God is only alien-- an intelligence much greater than us.

Marita Covarrubias: They're coming here, aren't they?

Cigarette Smoking Man: They're only coming back.

SCENE - OREGON

Scully comes out of the house and opens the passenger side door to join a silent Mulder. As she does, he opens his door and gets out.

Scully: Mulder...

Mulder stops Richie as they notice he is leaving the area quickly. Scully joins him.

Mulder: Hey. Hey, what are you doing?

Richie: I was just standing there. Is that against the law?

Billy Miles has joined them.

Mulder: You know this guy?

Billy Miles: Yeah. What are you doing, Richie?

Richie: They took him, Billy. They took Gary. He was just gone.

Mulder: Relax. Slow down.

Richie: They're out there. I don't care what your dad says, Billy.

Billy Miles: My dad?

Richie: He was out there, too. He knows.

Billy Miles runs away.

SCENE 17

Oregon woods. Richie is leading Mulder and Scully to the area where Gary disappeared.

Richie: I was shining my flashlight in the dark looking for the UFO and uh, the beam hit this spot in space-- like it bent the light.

Mulder: And then what happened?

Richie: Well, I yelled, "Gary!" And I looked... but he wasn't there, you know? He wasn't anywhere, man and then the flashlight got really hot and I dropped it. It's right around here somewhere.

While Mulder talks to Richie, Scully has walked over to where we last saw Gary. As she steps into the center of the clearing, she also rises up and shakes impossible fast to the sound of an eerie, low-pitched vibration.

Meanwhile, Richie and Mulder find Richie's scorched flashlight.

Richie: Oh, hey, here it is.

Mulder realizes that Scully is not beside him.

Mulder: Scully?

He starts toward the clearing.

Mulder: Scully?

He sees her collapsed on the ground.

Mulder: Scully.

He gathers her gently into his arms, supporting her against his bent leg. She is very groggy and disoriented. He is very concerned.

Mulder: You want some water?

Richie: What happened to her?

Mulder: Can you just get her some water?

Richie goes to find some water. Mulder continues to hold Scully.

Scully: I just... I just... I just hit the ground.

Mulder: Here, lie still.

Scully: Why is this happening to me?

Mulder: It's okay. It's okay.

Scully: What the hell's going on, Mulder?

Mulder: I don't know. But these aren't just random abductions, Scully. We've got to warn Billy Miles of that.

Scully: Warn him of what?

Mulder: These abductees aren't just systematically being taken. They're not coming back.

SCENE 18

Miles' house. Billy Miles enters his house cautiously and draws his gun.

Billy Miles: Dad?

He holds his gun at his father.

Detective Miles: Billy... what are you doing?

Billy Miles: You stay where you are.

Detective Miles: Billy, it's me.

Billy Miles: I said, stay where you are!

Detective Miles: Damn it, Billy, listen to me.

Billy Miles: No. I don't know who you are but you are not going to take me.

Detective Miles: I'm your father. Are you going to shoot your father?

Billy Miles: If you're my father... then why won't you believe me?

Detective Miles: I believe you, Billy. I just want it all to go away. Give me the gun, son.

Billy Miles lowers the gun and begins to cry. Detective Miles takes the gun. He morphs into the Alien Bounty Hunter, then looks out the window where Mulder and Scully are driving up.

Mulder: Billy?

Scully: Billy?

Mulder and Scully look at each other. Mulder shakes his head.

SCENE 19 - TWO DAYS LATER

X-Files office. Mulder is alone fully reclined in his chair tossing and catching a basketball. Skinner enters the office.

Skinner: Agent Mulder.

Mulder: What's our punishment this time? Thumbscrews or 40 lashes? Come on in, Walter. Sit a spell. This could be the last time you take a trip down to these offices.

He looks up at Skinner and sets the ball on the desk.

Skinner: You went to Oregon.

Mulder: Guilty as charged. And if they're coming down on you for that, then I'm sorry. I truly am.

Skinner: Fortunately, they think that I make a contribution to the Bureau.

Mulder: *bitterly* Oh well yeah, stick to a budget they say your making a contribution, but push the limits of your profession, and they say you're out of control.

Skinner: You could bring home a flying saucer and have an alien shake hands with the President ... what it comes down to Agent Mulder is ... they don't like you.

Mulder: Well, we didn't bring home a flying saucer ... or an alien.

Skinner: Yeah ... so I've been told.

Mulder nods dejectedly. Skinner waves his companions into the office. Krycek and Marita Covarrubias. Mulder waits about 1.263 seconds and starts for Krycek. Skinner stops him, holding his arms forcefully. Mulder backs off.

Skinner: Agent Mulder! I think you should listen to him.

Krycek: You've got every reason to want to see me dead. *Skinner restrains Mulder again* But you've got to listen to me now. You have the singular opportunity.

Mulder: *challenging* Here or you want to step outside.

Marita Covarrubias: Agent Mulder. CancerMan is dying. *Mulder looks at Skinner who walks away.*

Marita Covarrubias: His last wish is to rebuild his Project, to have us revive the Conspiracy. It all begins in Oregon.

Krycek: The ship that collided with that Navy plane. It's in those woods.

Mulder: There's no ship in those woods.

Krycek: Yeah, it's there. Cloaked in an energy field. Great, mops up the evidence.

Mulder: Who?

Krycek: The Alien Bounty Hunter. Billy Miles. Teresa Hoese, her husband. He's eliminating proof of all the tests. We're asking ourselves, we're asking ourselves, "Where are they?" They're right there. They're right under our noses. I'm giving you the chance to change that, to hold the proof.

Mulder: Why me and why now

Krycek: I want to damn the soul of that Cigarette Smoking Son-of-a-Bitch.

Scully appears in the doorway to the office.

Scully: Mulder? *Slow pan of the office as Marita Covarrubias, Krycek, Skinner and Mulder look at her.*

SCENE 20

Skinner's office. Conference area. The table is littered with papers, files and Chinese take-out containers. A most unlikely group is around the table. Skinner, the Lone Gunmen, Krycek, Marita Covarrubias, Mulder and a very uncomfortable Scully at one end of the table. He arms are crossed protectively.

Frohike: What's amazing is that even the military satellites don't see it.

Langly: But J.P.L.'S Topex Poseidon shows it only as waveform data.

Byers: And here it appears simply as a microburst of transmission error on the European Space Agency's ERS-2.

Skinner: In other words?

Frohike: In other words, you'd never know it's a UFO.

Byers: If you didn't know what you were looking at or looking for.

Langly: No wonder we couldn't see them.

Krycek: Listen, it is not going to be there forever.

Marita Covarrubias: As we all stand here talking it's rebuilding itself.

Scully can't take any more and walks out of the office and paces the hall. Mulder follow her, closing the door behind him.

Scully: Mulder, if any of this is true...

Mulder: If it is, or if it isn't I want you to forget about it, Scully.

Scully: *staring at him in disbelief* Forget about it?

Mulder: *firmly* You're not going back out there. I'm not going to let you go back out there.

Scully: What are you talking about?

Mulder: It has to end sometime. That time is now.

Scully: Mulder...

Mulder: Scully, you have to understand that they're taking abductees. You're an abductee. I'm not going to risk...

He looks at her sadly, meaningfully, his voice breaking a little.

Mulder: losing you. *She walks slowly into his embrace. They cling tightly to each other.*

Scully: I won't let you go alone.

SCENE 21

Oregon woods. Next day? A Chevy Malibu LS, didn't see a Lariat sticker, parks. Skinner pops the trunk and he and Mulder get out of the car.

Skinner: This is starting to feel like the snipe hunt I was afraid of.

Mulder gets a backpack out of the trunk and starts off into the woods.

Mulder: There's no such thing as a snipe, sir.

Skinner: Hey, you know, my ass is on the line here, too, Agent Mulder.

Mulder: I know that. *Mulder heads into the woods. Skinner looks around, then follows.*

SCENE 22

Skinner's office. Scully and the Lone Gunmen are still looking through files. Scully looks at one with concern.

Scully: This just can't be.

Frohike: What are you looking at?

Scully: Medical records-- Billy Miles and other known abductees in Bellefleur, Oregon. They all experienced anomalous brain activity.

Byers: Electro-encephalitic trauma.

Scully: Which is exactly what Mulder experienced earlier this year.

Langly: I don't understand.

Scully: There was something out there in that field. It knocked me back. Because it didn't want me. Mulder thinks that it's me that's in danger of being taken.

Frohike: When it's Mulder who's in danger. *Scully looks weak and disoriented.*

Scully: Scully? *Scully faints. The Lone Gunmen catch her as she falls.*

Gunmen: Scully! Whoa! You okay? Oh, gee.

SCENE - FOREST, NIGHT

Skinner and Mulder are in the forest.

Skinner: How's it supposed to work?

Mulder: Not exactly sure, sir. But, uh...

He checks a readout on a handheld device.

Mulder: ... budgetarily, I'd say we're looking pretty good.

While Skinner is occupied setting up a laser, Mulder goes into the center of the clearing. The lasers all end in red dots against something invisible. Mulder cautiously sticks his hand into the invisibility. It begins shaking impossibly fast. To the sound of an eerie, low-pitched vibration.

Skinner: Agent Mulder?!

Skinner looks up. There is no sign of Mulder in the clearing.

Skinner: Mulder!

We see Mulder, motionless in the clearing. Behind him, Skinner is calling for him in a distorted voice.

Skinner: Mulder! Mulder...

Mulder is standing just outside a pool of very white light that we last saw Scully standing in the The Red and the Black, season 5. Inside the circle are all the Oregon abductees, Deputy Ray Hoese, Teresa Hoese, Billy Miles, Detective Miles, et al. Mulder hesitates a moment, then steps into the circle also. They welcome him warmly. He looks up at the bright light above. He is wearing Scully's gold cross. From the woods, the Alien Bounty Hunter also steps confidently into the circle. He and Mulder look at each other, perhaps with recognition of what they are to do. The white light gets brighter and the screen goes white. From Skinner's point of view, a bright white light is coming out of the sky, then fades enough for him to see that it is coming from the belly of a triangle shaped ship that turns and soars off into the night sky. Skinner's face is awed and anguished.

Skinner: Mulder.

SCENE 23

Cigarette Smoking Man's room. Krycek and Marita Covarrubias knock. Nurse Greta lets them in. Cigarette Smoking Man is staring out the window, devastated.

Cigarette Smoking Man: We've failed, then. Perhaps you never meant to succeed. Anyway... the hour is at hand, I presume. *Krycek begins to wheel Cigarette Smoking Man out of the room. Nurse Greta moves to stop him, but is halted by Marita Covarrubias.*

Nurse Greta: What are you doing?

Krycek: Sending the Devil back to Hell. *Krycek wheels the Cigarette Smoking Man to the top of a flight of stairs.*

Cigarette Smoking Man: As you do to Mulder and to me... you do to all of mankind, Alex.

Krycek holds for a moment, then decisively pushes the man in his wheelchair down the stairs. Cigarette Smoking Man lies in a motionless, crumpled heap at the foot of the stairs. Krycek and Marita Covarrubias descend the stairs and step over Cigarette Smoking Man on their way out of the building.

SCENE 24

Skinner enters a hospital and makes his way to Scully's room. She is lying on a bed with a pensive look on her face. She is wearing a blue hospital gown. She is not wearing her cross, having given it to Mulder off camera.

Skinner: Agent Scully.

Scully: Hi.

Skinner: Hi. How you feeling?

Scully: I'm feeling fine. They're just running some tests on me.

Skinner: Well... um... *Skinner's face twists in pain. He can't say it. Scully also looks about ready to cry.*

Scully: I already heard.

Skinner: *voice breaking* I lost him. I don't know what else I can say. I lost him. I'll be asked... what I saw. And what I saw, I can't deny. I won't.

Scully: *crying* We will find him. I have to.

Skinner nods in understanding and starts out of the room. However, Scully isn't finished.

Scully: Sir, um... there's something else I need to tell you. Something that I need for you to keep to yourself. *He looks at her questioningly. She looks ready to either laugh or cry, but can't decide which.*

Scully: I'm having a hard time explaining it. Or believing it. But, um...

Pause. A small inward smile of joy mixed with plenty of pain.

Scully: I'm pregnant.

Skinner stares at her, speechless. She tries to smile. But through her tears, it comes out as a mixture of a laugh and a weak sob.

THE END

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