

**THE X-FILES**

by

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**Pilot Episode**

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**FOR EDUCATIONAL  
PURPOSES ONLY**

ACT ONE

A legend appears on screen: THE FOLLOWING STORY IS INSPIRED BY TRUE EYEWITNESS ACCOUNTS. Under this we hear the short, shallow breathing of a runner. We FADE IN and we are:

1 EXT. OREGON FOREST - NIGHT - THE PRESENT 1

The forest is absolutely still when the runner enters frame; A YOUNG WOMAN wearing only her nightgown. From the look on her face we fear she is being hunted.

CAMERA FOLLOWS as the Young Woman stumbles through the forest underbrush. Running down into a clearing, where she trips and falls. When she looks up, SUDDENLY THE FOREST COMES ALIVE.

A BIZARRE DUSTDEVIL begins to swirl around her, picking up everything not rooted to the forest floor and sending it aloft. Swirling, swirling - WHEN A LIGHT ILLUMINATES THE CLEARING. A CLEAR BRIGHT FIELD OF PURE WHITE ENERGY, ACCOMPANIED BY A HIGH VOLTAGE HUM WITH INTERMITTENT PERCUSSIVE NOISES - METAL ON METAL. The source of the light and noise is unseen. Then a PHANTOM FIGURE appears. But the brightness intensifies steadily - until the scene, the Young Woman and the Phantom are consumed by it, erased from the screen by the Clear White Light. Her disembodied voice cries out - a name? - but then it's gone, receding into nothingness.

2 EXT. FOREST - FOLLOWING MORNING 2

The Clear White Light begins to fade (the eerie hum dopplering away), the scene reappearing like a developing Polaroid. We hear birds chirping. The forest is coming to life. But not for the Young Woman, who lies motionless, face down on the ground. TWO ASSISTANT CORONERS kneel beside her. Under this:

CORONER (V.O.)

... I'd put the time of death about eight to twelve hours ago...

3 ANGLE ON THE CORONER with a POLICE DETECTIVE. They move from the Detective's 4WD truck over to the body. 3

CORONER

... no visible cause; no sign of battery or sexual assault...

They are standing over the body now. The Woman is still face down. The Coroner kneels, lifts the back of her short nightie.

CORONER

... all we have is this...

- 4 TWO DISTINCT RAISED RED WELTS the size of a dime on her lower back. The Coroner and the Detective trade looks of confirmed dread. The Detective kneels for a closer look. (An angle to feature the blackened, sooty bottoms of the girl's feet.) 4

DETECTIVE  
Can we turn her over...

The Asst. Coroners turn the stiffened body over onto its back. Leaves and humus adhere to her damp face and flesh. Dried blood trails from her nose. The Detective's worst fear: recognition.

DETECTIVE  
Karen Swenson.

ASST. CORONER  
Is that a positive ID?

DETECTIVE  
She went to school with my son.

Without explanation, the Detective rises and begins walking briskly back to his truck. The Coroner calls out to him.

CORONER  
The Class of '89, Detective?

But the Detective does not answer or respond. He keeps moving toward his truck, even though the Coroner calls out again.

CORONER  
It's happening again, isn't it?

- 5 CLOSE ON the dead woman's face as it DISSOLVES into THE FACE OF A MALE LABORATORY CADAVER. We are in: 5

- 6 INT. FBI ACADEMY - QUANTICO, VA. - DAY (LEGEND APPEARS ON-SCREEN) 6

SPECIAL AGENT DANA SCULLY (late 20s), stands with a SMALL GROUP OF TRAINEES. Scully is instructing in the physiology of homicide. Intelligent, self-assured, with an unblushing sense of her own femininity, Scully commands attention.

SCULLY  
... electrocution affects electrolytic conduction, disrupting the heartbeat and most of the autonomic systems. Death actually occurs from tissue damage, necrosis, in the heart itself, particularly in the sinus and a.v. nodes. A cattle prod, incidentally, can kill. In a field investigation you would be looking for a reddish parchmented abrasion ...

\*  
\*  
\*

(CONTINUED)

6 CONTINUED:

6

Agent Scully's attention is directed o.s. when ANOTHER AGENT enters the room, hands Agent Scully a note.

7 INSERT NOTE - Your attendance is required in Washington at 1600 hrs. sharp. Scully turns her wrist, looks at her digital watch. It reads 1:03.

7

8 EXT. FBI HDQRTERS. - WASHINGTON D.C. - DAY - LATER (LEGEND APPEARS) 8  
To establish.

9 INT. FBI HEADQUARTERS - MAIN CONCOURSE - DAY 9

Scully flashes her FBI badge to A RECEPTIONIST.

SCULLY  
Agent Dana Scully.

RECEPTIONIST  
See Section Chief Blevins. Third floor,  
violent crime division. \*

10 INT. HOMICIDE DIVISION/BULLPEN AREA - DAY - CONTINUOUS 10

Scully moves through the busy floor of the violent crime division. A largely male bastion, men are working at desks arranged in tidy rows. It could be mistaken for an accounting firm, were it not for the photos of victims, suspects and murder minutiae on the walls. Male heads pop up as Scully passes through.

11 INT. HALLWAY - DAY - CONTINUOUS 11

Scully arrives at a door marked: SECTION CHIEF SCOTT BLEVINS. She opens the door, entering into:

12 INT. SECTION CHIEF BLEVINS' OFFICE - DAY - CONTINUOUS 12

TWO MEN (50s) sit at an oval table. ANOTHER MAN (early 40s with a furtive manner) stands away, nervously smoking a cigarette. A strict, professional atmosphere pervades the room. The Two Men leaf through folders, glancing up as Scully enters.

CHIEF BLEVINS  
Agent Scully, thank you for coming on such  
short notice. Please...

He motions her to take a chair across the table.

(CONTINUED)

12 CONTINUED:

12

CHIEF BLEVINS

We see you've been with us just over two years.

SCULLY

Yes, sir.

CHIEF BLEVINS

You went to medical school but chose not to practice. How did you come to work for the FBI?

SCULLY

Well, sir... I was recruited out of med school. My parents still think it was an act of rebellion, but I saw the FBI as a place I could distinguish myself.

Agent Scully smiles tightly, shifts uneasily in her seat. The men leaf silently through their folders.

3RD MAN

Are you familiar with an agent named Fox Mulder?

SCULLY

Yes I am.

3RD MAN

How so?

SCULLY

By reputation. He's an Oxford educated psychologist who wrote a monograph on serial killers and the occult that helped catch Monte Propps in 1988. Generally thought of as the best analyst in the Violent Crime Section. He had a nickname at the academy: "Spooky" Mulder.

Scully catches The Cigarette Smoking Man's look - standing apart, studying Scully with critical scrutiny.

CHIEF BLEVINS

What I'll also tell you is Agent Mulder has developed a consuming devotion to an unassigned project outside the Bureau mainstream. Are you familiar with the so-called X-files?

SCULLY

I believe they have to do with unexplained phenomena.

(CONTINUED)

12 CONTINUED: (2)

12

CHIEF BLEVINS

More or less. The reason you're here, Agent Scully, is we want you to assist Mulder on these X-files. You'll write field reports of your activities along with your observations on the validity of the work, making your reports exclusively to this group.

Scully clears her throat, reading through to the subtext here.

SCULLY

Am I to understand you want me to debunk the X-files project, sir?

A tensile silence. The Cigarette Man stubs out his smoke, pins Scully with a pinched, discomforting look.

CHIEF BLEVINS

Agent Scully, we trust you'll make the proper scientific analysis.

A simple directive or a veiled threat? Scully lets it drop, but we sense her uneasiness with the role in which she's been cast.

CHIEF BLEVINS

You'll want to contact Agent Mulder shortly. We look forward to seeing your reports.

Scully rises, meeting eyes with The Cigarette Smoking Man. Then Scully turns, exits.

13 OMITTED

13

14 INT. BASEMENT HALLWAY - FBI HEADQUARTERS - MINUTES LATER

14

Elevator doors open. Scully exits, moving to:

15 INT. AGENT FOX MULDER'S OFFICE - DAY - CONTINUOUS

15

FOX MULDER sits at a desk computer. The room is books from floor to ceiling. And clutter, stacks of papers, reports. Also, UFO photos, blurry and dubious. A wall poster reads: I WANT TO BELIEVE. With his boyish good looks, Mulder doesn't look FBI; more like an MTV VJ. He does not turn around when Scully enters.

MULDER

Sorry, nobody down here but the FBI's most unwanted.

(CONTINUED)

15 CONTINUED:

15

SCULLY  
Agent Mulder?  
(he swivels around)  
Hi. I'm Dana Scully. I've been assigned  
to work with you.

MULDER  
Well, isn't it nice to be suddenly so  
highly regarded.  
(pleasantly  
suspicious)  
So... who did you tick off to get stuck  
with this detail, Scully?

Mulder smiles mischievously, telling us and Scully he knows  
full well why she's here. He rises, moves past her to a stack  
of reports piled on the floor, begins to rummage through them.  
Scully eyes move to Mulder's computer, focusing on the glowing  
text. \*

16 ECU INSERT - the words: FORCE ABDUCTION LIGHT are seen  
prominently, stacked in the glowing text on screen.

16

SCULLY  
Actually, I've heard alot about you. I'm  
looking forward to working with you.

MULDER  
(while rummaging)  
Really? I was under the impression you  
were being sent to spy on me. \*

SCULLY  
If you have any doubt about my credentials  
or qualifications - \*

MULDER  
- you're a medical doctor and you're  
teaching at the academy. You did your  
undergraduate degree in physics.  
(finally pulling a  
report from the  
stack)  
Einstein's Twin Paradox. A New  
Interpretation. Dana Scully's senior  
thesis. Now there's a credential:  
rewriting Einstein. \*

SCULLY  
(veiled surprise)  
Did you bother to read it? \*

(CONTINUED)

16 CONTINUED:

16

MULDER

Yes. I liked it. It's just in most of my work - the laws of physics rarely seem to apply.

\*

Mulder moves past her, grinning impudently. He flips off the lights. Projected on the wall: a picture of the Young Woman lying in the forest from the opening sequence.

\*

MULDER

Maybe you can give me a medical opinion, though. Oregon female. Age twenty-one. No explainable cause of death. Nothing in the autopsy. Zip.

\*

\*

(new slide appears -  
CU of two marks)

Two distinct marks, however, are found on her lower back. Can you ID these marks... Dr. Scully?

\*

\*

\*

Scully moves up close to the projected slide, studies it.

SCULLY

Needle punctures, maybe. An animal bite. Electrocutation...

Mulder flashes another slide up without comment. This slide shows a diagram of a chemical compound.

MULDER

How's your chemistry? This is the substance found in the surrounding tissue.

SCULLY

It's inorganic. I don't know... is it some kind of synthetic protein?

MULDER

Beats me. I've never seen it either. But here it's found again in Sturgis, South Dakota.

A new slide flashes up. This one a large male biker with the telltale marks on his lower back. Then another slide, a CU of another male with the marks, lying face down.

MULDER

And again in Shamrock, Texas.

SCULLY

Do you have a theory?

(CONTINUED)



16 CONTINUED: (2)

16

MULDER

I have plenty of theories. What has me stumped is why Bureau policy is to label these cases as unexplained phenomena and ignore them.

(to the point)

Do you believe in the existence of extraterrestrials?

She glances at a questionable UFO pic pinned to the nearby wall.

SCULLY

I've never given it much thought.

MULDER

As a scientist.

SCULLY

Logically, I'd have to say no. Given the distances needed to travel from the far reaches of space, the energy requirements would exceed -

MULDER

- Conventional wisdom. That girl in Oregon - she's the fourth member of her graduating class to die under mysterious circumstances. When convention and science offer no answers, might we not consider the fantastic as a plausibility?

First his tests, now his condescension and impiety. Okay, you bastard, time to stake out our respective turf.

SCULLY

The girl obviously died of something. If it was natural causes, then it's plausible something was missed in the post mortem. If she was murdered, it's plausible there was a sloppy investigation. What I find fantastic is any notion that there are answers beyond the realm of science. The answers are there. You just have to know where to look.

Touche. A slow, gleeful smile spreads across Mulder's face.

MULDER

And that's why they put the I in FBI. See you bright and early then, Scully. We leave for Oregon at eight a.m.

\*

As we DISSOLVE TO:

17 A BRIGHT WHITE LIGHT, an odd, crackling noise, a disembodied voice. Which, after a moment, blinks into a med. shot of a man in a suit adjusting his lavalier mic. CAMERA PULLS BACK TO REVEAL: 17

18 INT. DIRECTOR'S BOOTH - NIGHT 18

The image is on a series of video monitors. ETHAN MINETTE, handsome, clean cut, in his early thirties, hovers over TWO TECHNICIANS sitting at the console.

ETHAN

Five minutes. Somebody help the Senator with his mic, please. I'm sure nobody wants to watch him having a meaningful dialogue with his tie.

A P.A. taps Ethan's shoulder to get his attention. He looks up, sees Scully standing in the doorway of the room. He smiles, moves to her and they kiss.

ETHAN

What are you doing here?

SCULLY

I knew you wouldn't get home till late and I wanted to see you.

(she frowns to preface what else)

I got an assignment, Ethan.

ETHAN

(deflating)

Dana. You can't do this. We've had this vacation planned for six months.

SCULLY

(deep sigh)

I have to go to Oregon. I don't know for how long.

ETHAN

(after a moment)

Can I ask what's so important to be ruining be ruining our trip? \*

(anticipating) \*

National security is not an acceptable answer. \*

Scully smiles at his attempt to be funny and understanding.

SCULLY

You know I can't talk about it -

ETHAN

You working with anybody...? \*

(CONTINUED)

18 CONTINUED:

18

The obligatory, though playful, jealous-guy tack. Scully cares \*  
enough to allay any fears with a reassuring look, touch. \*

SCULLY

No. I'm working with someone. But believe \*  
me, he's nobody you need to worry about. \*  
His name is Fox Mulder. \*

ETHAN

Spooky Mulder?

SCULLY

You know him?

ETHAN

He's the guy who supposedly got an Iowa  
Congressman to sponsor some kind of UFO  
project. We tried to cover it but nobody  
would talk to us.

SCULLY

What do you mean?

ETHAN

I think it was an embarrassment to the FBI.  
It was definitely a big joke around town  
last year.

(gives her a look)

Oregon, huh? Maybe I can get a news crew  
together and tag along -

SCULLY

(knows he's kidding)

I'm sorry, Ethan. You know how much I was  
looking forward to going away. We'll take  
a weekend as soon as I get back? Can we do  
that?

Somebody calls out: "Two minutes, Ethan." Ethan and Scully look  
at each other for a moment. Modern romance. He kisses her  
forehead.

ETHAN

Sure. Just call me and just tell me you  
arrived safely. Okay?

SCULLY

I will.

He smiles reassuringly, then heads to work. Scully stands for  
a moment, wanting more than anything to be going on that  
vacation.

19 INT. 747 - NEXT DAY

19

Agent Mulder lies asleep on his back, stretched across four bulkhead seats. In his stocking feet, with a Walkman on. Scully sits in the aisle seat going over a file folder of material.

20 INSERT FILE FOLDER - Including autopsy reports and several newspaper clippings. With yearbook photos, accompanying headlines like: "FORMER HONOR STUDENT'S BODY FOUND IN STATE PARK" . "4TH TRAGIC FATALITY BEFALLS CLASS OF '89."

20

Scully looks up when the seatbelt signs blink on.

CAPTAIN'S VOICE (P.A.)

I'd like to ask all passengers to fasten their seatbelts as we make our descent into -

But he is cut off mid-sentence. The plane is JOLTED. Overhead storage lockers fall open. Then all the cabin lights blink off. The engines whine, cut and die. A complete power loss.

There is a collective skipped heartbeat for all passengers, followed by shouts, screams and the sounds of panic.

Scully grips the armrests, trying to steer the plane with them. Until the engines start again, miraculously. The cabin lights pop back on. Engines full thrust, as the plane starts to climb again.

The in-flight movie has started of its own accord, running in fast reverse. Flight attendants scurry about, attending to passengers. Scully is still gripping the armrests with a death lock when she looks over at Special Agent Mulder. He is lying calmly in the same position. Smiling at her.

MULDER

This must be the place.

21 INT. RENTAL CAR - DAY - LATER

21

Mulder drives; on an interstate highway, passing through woodlands. He tries to find a good station on the radio. Then he sits back with a bag of sunflower seeds. Scully's watches him, the files from the plane in her lap. \*

SCULLY

You didn't mention yesterday that this case has already been investigated.

MULDER

The FBI looked into the first three deaths after local authorities failed to turn up any evidence. Our guys came out and spent a week.

(MORE)

(CONTINUED)

21 CONTINUED:

21

MULDER (Cont'd)

But without explanation, they were called in and the case was reclassified. Buried in the X-files until I dug it up last week.

Mulder drops his seed shells in the ashtray, fiddles again with the radio; a remarkable intensity about him, even in repose.

SCULLY

And you saw something they didn't.

(off Mulder's look)

The autopsy reports on the first three victims showed no unidentified marks or tissue samples. But those reports were signed by a different medical examiner than the latest victim.

MULDER

(smiles pleasantly)

Pretty good, Scully.

SCULLY

Better than you expected or just better than you hoped?

MULDER

I'll let you know when we get past the easy stuff.

Scully studies his blank, inscrutable profile. Mulder's the kind of man who gives one the feeling that he's always controlling the game, his mind working on larger equations.

SCULLY

Is the medical examiner a suspect?

MULDER

Won't know until we do a little gravedigging. I've arranged to exhume one of the other victims' bodies to see if we can get a tissue sample that matches the girl's. You're not squeamish about these things are you?

SCULLY

(restrained)

I don't know. I've never had the pleasure.

MULDER

No big deal, really. Two or three years underground we all start looking pretty much the same. Sort of that lean and hungry look.

(CONTINUED)

21 CONTINUED: (2) 21

Mulder smiles again. Scully doesn't pay him the courtesy of returning the gesture. Then Mulder reacts to the radio stations suddenly changing rapidly like someone is spinning the dial. Followed by A LOW, LOUD RADIO HUM. Mulder sits bolt upright, looking every which way out the windows.

22 EXT. INTERSTATE HIGHWAY - DAY - CONTINUOUS 22

The rental car comes to an ABRUPT STOP. The trunk pops open. Mulder jumps out, comes around to the trunk, rummages for something. A moment later Scully exits, sees:

Agent Mulder has produced a can of ORANGE SPRAY PAINT from the trunk. He walks five yards from the car, back down the highway, looks around, then PAINTS A LARGE ORANGE X on the asphalt.

Mulder walks back to the car, throws the paint can back in the trunk, closes it. Then goes back around to his side of the car.

SCULLY

What the hell was that about?

MULDER

(cheerfully)

Oh. Y'know. Probably nothing.

Mulder gets in the car, leaving Scully shaking her head. Is he playing games with her... or just one incredibly weird dude?

23 EXT. BELLEFLEUR CITY LIMITS - DAY - LATER 23

The rental car passes a sign welcoming drivers to Bellefleur - Gateway to Fun & Recreation. \*

24 EXT. BELLEFLEUR MAIN STREET - DAY - CONTINUOUS 24

A woodsy resort town with motel, bait shop and restaurant signs fighting to grab your eye. Kids ride their bicycles, carrying fishing poles. A place we'd all like to visit.

25 EXT. BELLEFLEUR MOTEL - DAY - SHORT TIME LATER 25

As the Agents' rental car pulls in. Mulder exits the car, stretching happily as Scully exits her side. \*

MULDER

Almost feels like vacation, huh Scully? \*

(CONTINUED)

25 CONTINUED:

25

He trots off to the lobby. Scully watches him, thinking about the vacation she could have been on.

26 EXT. BELLEFLEUR HILLSIDE CEMETERY - DAY - LATER

26

A backhoe sits on a grassy knoll amid green lawn and gravestones as the Agents' rental car pulls up on the service road.

The Coroner and his two Assts., stand at the base of the knoll. A GROUP OF LABORERS, CEMETERY WORKERS, UNIFORMED COPS mill about. The Coroner and his men start toward the Agents' car as they exit.

CORONER

Mr. Mulder? John Truitt, County Coroner's office.

MULDER

Yeah. Hi. This is Special Agent Dana Scully. How soon can we get started?

TRUITT

We're ready to go.

Truitt whistles up to A LABORER leaning against the backhoe.

MULDER

Were you able to arrange for an examination facility -

As they climb the knoll an N.D. sedan pulls up abruptly on the access road. A THIN MAN (mid 40s) exits the car, starts toward the scene. But then he stops, turns back to address A YOUNG WOMAN who's now gotten out of the car, too. There's a tense exchange we can't quite hear. He wants her back in the car.

Mulder and Scully have turned to watch this little silent movie, continuing to watch as the girl finally gets back in the car and the Thin Man continues toward them.

THIN MAN

Excuse me!

Moving hurriedly to them, his jaw clenched.

THIN MAN

Who do you people think you are?! You come out here and just do whatever you damn well please, don't you?!

MULDER

- I'm sorry. You are?

(CONTINUED)

26 CONTINUED:

26

DR. NEMMAN

Dr. Jay Nemman. The County Medical Examiner.

\*

MULDER

Agent Mulder, FBI. This is Agent Scully. With all due respect, we're investigating a possible homicide here, sir. We don't mean to step on any... toes.

Mulder looks down to a nearby grave for effect. This is his quirky M.O.: regarding every situation with a certain droll amusement.

DR. NEMMAN

We've grieved for these kids. Their families and friends. My daughter... she's beside herself right now.

\*

\*

\*

Mulder looks at Scully. The man has something of a point.

MULDER

This comes as a bit of a surprise. You must have been informed of our intentions -

DR. NEMMAN

- I've been away with my family.

\*

MULDER

Oh. Well, that answers a question we had: why you hadn't done the recent autopsy on Karen Swenson. You're aware of the tissue sample taken from the girl's body?

Dr. Nemman is now the one taken by surprise. His face screws up.

\*

DR. NEMMAN

What's the insinuation? You think I missed something in those other kids' exams?

\*

The man, he doth protest too much. Mulder grins curiously.

SCULLY

No one's insinuating anything, sir.

Mulder turns, starts up the knoll. But Dr. Nemman's button has been pushed. He dogs Mulder.

\*

DR. NEMMAN

Hey! I'm talking to you. You come here making accusations - you'd better be able to back them up -

\*

(CONTINUED)



26 CONTINUED: (2)

26

Dr. Nemman grabs Mulder by the shoulder. Mulder turns, startled by the physical contact, but is more startled by:

\*

YOUNG WOMAN'S VOICE

Daddy, please! Let's just go home!

She is standing just outside the open passenger door. We see her better now: her tousled hair, dark hooded eyes.

YOUNG WOMAN

Let's go home. Please.

Nemman pulls away from Scully, the Coroner, his Assts. Glaring at the Agents as he backpedals from the group, including the Cemetery Workers, the Uniformed Cops that have gathered close now. Then he turns, stalks off toward his waiting daughter.

\*

Mulder and Scully trade perplexed looks.

MULDER

Guy needed a longer vacation.

27 ANGLE ON ADJACENT CEMETERY ROAD

27

As Dr. Nemman's car pulls away, CAMERA FINDS a familiar 4WD truck is parked on an adjacent road. It belongs to the Detective from the opening sequence, who sits behind the wheel, watching these proceedings from a safe, anonymous distance.

\*

28 NEW ANGLE ON GRAVESITE - SHORT TIME LATER

28

The gathered group of workers, cops, coroners look on as the backhoe dips its bucket down into the dark rectangle of earth. Scully and Mulder stand off together, opposite them. Mulder is eating more sunflower seeds.

SCULLY

(reading from files)

Ray Soames was the third victim. After graduating high school he spent time in a state mental hospital, treated for post-adolescent schizophrenia.

MULDER

Soames actually confessed to the first two murders. He pleaded to be locked up, but couldn't produce any evidence that he did the crimes. Did you read the cause of death?

SCULLY

Exposure. His body was found in the woods after escaping the hospital.

(CONTINUED)

28 CONTINUED:

28

MULDER

Missing for only seven hours. In July.  
How does a twenty year-old boy die from  
exposure on a warm summer night in Oregon?

29 SHOT - The teeth of the bucket scrape the top of the coffin  
liner.

29

30 The Operator gets down off the machine, signals to the Coroner.

30

31 NEW ANGLE ON GRAVESITE - MINUTES LATER

31

as the rootbound coffin is being hoisted from the ground with  
a special apparatus. Mulder and Scully look on as it rises up  
out of the grave - and the backhoe's arm is maneuvered into  
position to transport it away from the site.

Then suddenly a strap on the hoist breaks. The coffin bounces  
off the backhoe arm and begins to roll downhill, catching on a  
large granite headstone.

Scully, Mulder and the Coroners hustle over to the upended  
coffin. In its tumble, the lid has been lifted partly ajar.  
Mulder starts to open it further but the Coroner protests.

CORONER

This isn't official procedure.

Agent Mulder shoots him a look. No shit, Sherlock.

Scully stands behind Mulder as he pulls the lid open. The  
shock and horror at what she sees registers on her face.  
Scully actually has to hold her nose and step away from the  
coffin to catch her breath.

Mulder, however, looks... one might say rapturous, though he  
too has to hold his nose. The Coroner and his Assistants  
appear now, peering down with confused revulsion at:

ANGLE TO INCLUDE COFFIN

Where a shrivelled, child-sized humanoid figure lies. It has  
a strange football-shaped head and mottled leathery skin. It  
actually may not be human at all.

MULDER

It's probably a safe bet Ray Soames never  
made the Varsity Basketball Team.

(to the Coroner)

Seal it back up. Nobody sees or touches  
this. Nobody.

(CONTINUED)

31 CONTINUED:

31

Scully stands back away from the site now, catching her breath. Mulder steps back as the Coroner's men move to seal the coffin.

Then Mulder and Scully meet eyes - a shared acknowledgment that in spite of their respective faiths or beliefs, whatever they've just dug up defies immediate explanation.

END ACT ONE

ACT TWO

32 INT. AUTOPSY BAY - NIGHT

32

Agent Mulder is animated, moving excitedly around the lab table where the strange corpse lies, firing off Polaroids while Scully conducts the autopsy; taking measurements, entering her findings into a microphone suspended above the table. Both wear small white smears of odor-masking ointment below each nostril.

MULDER

This is amazing... Scully, you know what this could be? It's almost too big to even comprehend...

Scully, while trying to maintain a decorous professionalism is fighting a certain visceral reaction to the strange corpse.

SCULLY

Subject is 156 centimeters in length, weighing 52 pounds in extremis. Corpse is in advanced stages of decay and desiccation. Distinguishing features include large ocular cavities, oblate cranium. Indicate subject is not human. Can I ask you to point that flash away from me, please.

MULDER

(baiting her)

If it's not human, what is it?

SCULLY

It's mammalian. My guess is it's a chimpanzee or something from the ape family. Possibly an orangutan.

MULDER

C'mon. Buried in the city cemetery? In Ray Soames' grave? Try telling that to the good townsfolk. Or the Soames family.

Scully pins Mulder with a long-suffering look.

MULDER

I want tissue samples and X-rays. I'd like blood typing, toxicology and a full genetic workup.

SCULLY

You're serious?

MULDER

What we can't do here we'll order to go.

(CONTINUED)

32 CONTINUED:

32

SCULLY

You don't honestly believe this is some kind of extraterrestrial? This is somebody's sick joke.

MULDER

We can do those X-rays here, can't we? Is there any reason we can't do them now?

SCULLY

We're wasting time here, Mulder. Whoever killed that girl, and maybe Ray Soames, wherever he's buried, is still running around loose. And they'll probably kill again.

MULDER

You're right. It's what, almost eleven. Let's strap on our six guns and go out stalking someone the FBI or anybody else hasn't caught for three years. Or we can take a few hours to conduct a proper "scientific" medical exam that might help us determine who or what this thing really is.

(reasonably)

Look, I'm not crazy, Scully. I have the same doubts you have.

Scully looks up at the clock, wearily.

33 DISSOLVE TO a small digital alarm clock. It reads 5:07 AM. WIDEN 33  
to include Scully looking at a set of X-rays. We are:

34 INT. SCULLY'S MOTEL ROOM - EARLY MORNING - HOURS LATER 34

The X-rays are paperclipped to her bedside lampshade. Scully is dressed in sweats and an FBI t-shirt, wearing reading glasses; her .38 automatic service pistol is in its holster on the bed lying atop her clothes. She is listening to her own tape recorded voice, transcribing the information into her portable laptop.

SCULLY'S RECORDED VOICE

...X-ray analysis confirms homologous but possibly mutated mammalian physiology... however, does not account for small, unidentified object found in subject's nasal cavity... a gray metallic implant, four millimeters in length...

(CONTINUED)

34 CONTINUED:

34

As tape plays, CAMERA PUSHES from Scully to the X-rays on the lampshade. There it is in the negative: A SLENDER OBJECT in the skull of the strange corpse.

RACK FOCUS as Scully brings the implant itself into frame, a small metal cylinder resting in a glass vial. She studies it with rapt curiosity until she reacts to A KNOCK AT THE DOOR.

35 ANGLE ON MOTEL DOOR

35

SCULLY  
Who is it?

MULDER'S VOICE  
Steven Spielberg.

Scully opens the door. Mulder stands dressed in shorts, t-shirt and backwards baseball cap. A big smile on his face.

MULDER  
Way too wired. Going for a jog. Wanna join me? \*

SCULLY  
Pass.

MULDER  
Figure out what that little thing in Ray Soames' nose is yet?

SCULLY  
No. But I'm not losing sleep over it.  
Good night.

Mulder shrugs, hands her a slip of paper.

MULDER  
Oh. I believe this is for you.

Mulder moves off. Scully looks at the slip of paper. It's a phone message from Ethan.

36 NEW ANGLE ON SCULLY - MINUTES LATER

36

walking around her room, phone to her ear.

SCULLY  
Ethan? Sorry to wake you up.

ETHAN (FILTER)  
What time is it?

(CONTINUED)

36 CONTINUED:

36

Scully pulls open the curtains, sees Mulder stretching his legs in preparation for his run.

SCULLY

Five.

ETHAN (FILTER)

What're you doing up so early? And how's whatshis name... Spooky?

SCULLY.

Spooky.

Scully lets the curtains drop.

ETHAN (FILTER)

So, you guys find any little green men running around yet?

Scully looks at the strange X-rays pinned to her lampshade.

SCULLY

No. But we found something...

ETHAN (FILTER)

Hey, Dana. Can you do me a favor: call me later? I've got to get another hour in here. Okay?

SCULLY

Ethan -  
(thinking)  
Okay. I'll call you later.

Scully puts the receiver down, then pulls the X-rays down from the lampshade, studies them. As determined as she may be not to ask herself, the question begs: What the hell HAVE they found? A shiver of involuntary fear goes down her spine.

37  
thru OMITTED  
38

37  
thru  
38

39 ECU INSERT - The glowing body of computer text. The words IMPLANT and MUTATED appear prominently, center screen. DISSOLVING into a CLEAR WHITE LIGHT that erases the screen, taking us to:

39

40 EXT. STATE PSYCHIATRIC HOSPITAL - DAY - LATER - (LEGEND APPEARS)

40

Scully and Mulder walk with the abstruse DR. WILLIAM GLASS across a wide lawn, toward a large austere building.

(CONTINUED)

40 CONTINUED:

40

DR. GLASS

Ray Soames was a patient of mine, yes. I oversaw his treatment for just over a year. For clinical schizophrenia. Ray had an inability to grasp reality. He seemed to suffer from some kind of post traumatic stress.

MULDER

Is it something you've seen before?

DR. GLASS

I've treated similar cases.

SCULLY

Were any of these Ray Soames' classmates?

Dr. Glass seems reluctant to make this connection.

DR. GLASS

Yes.

SCULLY

Karen Swenson. Did you treat her?

DR. GLASS

Yes. For several years.

SCULLY

Do you believe she was murdered?

DR. GLASS

I don't know. I am not in the business of law enforcement.

MULDER

We're trying to find a connection in these deaths. Did you ever treat any of these kids with hypnosis?

DR. GLASS

(amused)

No.

SCULLY

Are you treating any of these kids now?

DR. GLASS

Currently?

(hesitantly)

Yes. I've been treating Billy Miles and Peggy O'Dell. Both have been long term live-in patients.

SCULLY

They're here? At this hospital?

(CONTINUED)



40 CONTINUED: (2)

40

DR. GLASS  
Yes. Going on four years.

SCULLY  
Would it be possible to talk to them?

DR. GLASS  
You might find it difficult. Certainly in Billy Miles' case.

41 INT. STATE PSYCHIATRIC HOSPITAL - SOME TIME LATER

41

CLOSE ON BILLY MILES sitting up in his hospital bed. Aside from an occasional blink, he is a living, breathing vegetable. Under:

DR. GLASS  
Billy is experiencing what we call a waking coma. Functionally, his brain waves are flat and he is persistent vegetative.

\*

WIDEN TO INCLUDE Scully, Mulder, Dr. Glass and AN ORDERLY who fluffs Billy's pillow.

\*

SCULLY  
How did it happen?

\*

DR. GLASS  
He and Peggy were involved in an automobile accident out on State Road.

Next to Billy's bed, sitting in a wheelchair, is a THIN, GHOSTLY WHITE GIRL, PEGGY O'DELL. She is reading to Billy from a book of poetry. Peggy takes this as an opportunity to regard Mulder and Scully suspiciously, fiddling with her book. Her mouth drawing up in a nervous twitch.

DR. GLASS  
Peggy. We have some visitors. Would you like to talk with them for a moment?

PEGGY  
Billy wants me to read now.

MULDER  
Does he like you to read to him?

PEGGY  
Yes. Billy needs me close.

Scully is watching this when her attention is suddenly drawn to Billy Miles. Billy's eyes and face twitch, his neck tightens and his throat jumps in a peristaltic tremor. Then it's over, as if it didn't happen. Then Scully's head whips around on:

(CONTINUED)

41 CONTINUED:

41

MULDER

(to Dr. Glass)

Do you think it might be possible to do a cursory medical exam on Peggy?

A request that causes Peggy to become very agitated.

ORDERLY

It's okay, honey. It's okay.

Peggy tries to roll her wheelchair out of the room. Struggling, grunting to escape. Then a strange thing - THE GIRL'S NOSE STARTS TO BLEED for no reason. When she crawls out of her wheelchair onto the floor, the Orderly hits a panic button.

Mulder and Scully try to lift the girl back into the wheelchair, but even without the use of her legs it's like trying to get a cat in a bag. In this struggle, however, Mulder sees what he was looking for. TWO FAMILIAR RAISED RED WELTS on Peggy O'Dell's lower back, seen when her tunic raises up.

Scully sees it, too. Her eyes meet Mulder's, but only for a moment before TWO MALE NURSES rush into the room, joining in the struggle to subdue Peggy O'Dell. And then Scully hastens from the room.

42 OMITTED

42

42A EXT. PSYCHIATRIC HOSPITAL - LATE AFTERNOON

42A

Scully is back out across the lawn alone when Mulder exits the building, hurries to catch up with her.

MULDER

Whatshisname... Billy said he was sorry he didn't get to say goodbye.

SCULLY

(won't look at him)

How did you know she was going to have the marks?

MULDER

I don't know. Lucky guess.

Scully stops, turns on Mulder, half-enraged. She's had it.

SCULLY

Dammit, Mulder! Cut the crap. What is going on here?! What do you know about those marks?! What are they?!

(CONTINUED)

42A CONTINUED:

42A

MULDER

Why, so you can write it down in your report? I don't think you're ready for what I think.

SCULLY

I'm here to solve this case, Mulder. I want the truth.

MULDER

(calmly)

The truth? I think these kids have been abducted.

SCULLY

By who?

MULDER

(correcting her)

By what.

Scully laughs a nervous laugh, walks around in a circle. She can't believe she's even considering this as an explanation.

SCULLY

You don't really believe that?

MULDER

Maybe you've got a better explanation.

SCULLY

I'll buy that girl is suffering some kind of pronounced psychosis. Whether it's organic or the result of those marks... I can't say. But to say she's been riding around in... flying saucers - it's crazy, Mulder. There's nothing to support it.

MULDER

Nothing scientific, you mean.

SCULLY

There's got to be an explanation. You've got four victims. All died in or near the woods. They found Karen Swenson in the forest in her pajamas. Ten miles from her house. How did she get there? What were those kids doing out there in the forest?

43 OMITTED

43

44 EXT. OREGON FOREST - NIGHT - LATER

44

The rental car's headlights wash over the yellow crime scene tape that demarcates the spot where Karen Swenson was found.

45 TWO FLASHLIGHTS

45

in the darkness. Mulder and Scully are in the crime scene area. Finding nothing, they duck under the tape and move into the dark woods, in search of... they have no idea. Scully moves in one direction while Mulder stops, pulls A COMPASS from his pocket.

46 ANGLE ON SCULLY

46

as she drops into a clearing. The clearing we may remember from the opening sequence. She kneels down, pointing her flashlight close to the ground. The earth beneath her is scorched, dusted with gray ash. Leaves and branches are singed or burned.

Then Scully's breath is stolen by a sound. Is it just a new rustling of wind in the trees? Yes, but something else: A PERCUSSIVE SOUND - METAL ON METAL somewhere off in the forest.

SCULLY

Mulder?

No answer. The sound grows louder, closer. Scully pulls her .38 from its holster at her lower back, having some trouble getting it out. She begins to walk briskly, retracing her path. But mounting the small rise that forms the edge of the clearing Scully is stopped in her tracks BY A BRIGHT WHITE LIGHT. Blinding and intense. And a loud percussive rumble - metal on metal.

Scully stands paralyzed in the light as a PHANTOM FIGURE appears silhouetted near the light's provenance. Walking towards her, casting eerie ribbons of light and shadow.

SCULLY

Mulder? Is that you?

Once again, Scully gets no answer and the Phantom continues toward her as we:

END ACT TWO

ACT THREE

47 EXT. FOREST - NIGHT - RESUME

47

The unidentified Phantom continues toward Scully. She draws down on it. Not until the Phantom moves into the beam of her flashlight, which illuminates its face, do we recognize THE DETECTIVE from the opening sequence. Wielding a shotgun. Scully holds her position.

SCULLY

FBI. Drop your weapon.

DETECTIVE

I'm with the County Sheriff's department. You're trespassing on private property here.

Scully sees the Detective's badge on his jacket

SCULLY

We're conducting an investigation.

Agent Mulder appear, drawn by the light, his gun out.

DETECTIVE

Get in your car and leave now or I'll have to arrest you. Both of you. I don't care who you are.

MULDER

Hold on. This is a crime scene.

DETECTIVE

Did you hear what I said! You're on private property without legal permission. I'm only going to ask you once more. Get in your car and leave.

\*  
\*

There is a tense moment, a standoff, until Mulder holsters his gun. He leads Scully into the light, past The Detective's 4WD, with its HIGH-POWER LIGHT BAR over the cabin, its CLACKETY DIESEL ENGINE. This is what Scully saw, but could it be the same light and noise from opening sequence?

Overhead, A FLASH OF LIGHTNING. A CRACK OF THUNDER sounds as the Agents find their way back to the rental car.

48 INT. RENTAL CAR - MOMENTS LATER

48

Agent Mulder at the wheel, accelerator to the floor, driving in high speed reverse out of the woods. The Detective and his 4WD truck recede into the night.

49 ANGLE ON MAIN ROAD 49

as the rental car backs out onto the highway, takes off.

50 INT. RENTAL CAR - TRAVELING - NIGHT - CONTINUOUS 50

MULDER

What's he doing out here at night by himself?

Mulder flips the wipers on as it begins to rain. Scully holds her hand out to him. In it is a fist full of BLACK EARTH.

SCULLY

Maybe it has something to do with this. What do you think it is?

Agent Mulder flips on the dome light, studies the ashes.

MULDER

I don't know. A campfire?

SCULLY

It was all over the ground. I think there's something going on out here. Some kind of sacrifice, maybe. What if these kids were involved in some kind of cult? And that man knows something about it? \*

MULDER

Whatever it is, you're wearing a lot of it on you now.

Scully checks the ashy smudge marks dotting her shirt. She doesn't care. She's onto something.

SCULLY

I want to come back here.

Agent Mulder offers nothing in the way of a comment. Instead he pulls the compass from his pocket, lays it on the dash where -

51 INSERT COMPASS - its hand rocks strangely west - then east. 51

52 EXT. MAIN HIGHWAY - NIGHT - CONTINUOUS 52

The rental car zips by in the rain, hugging the right shoulder.

53 INT. RENTAL CAR - NIGHT - CONTINUOUS 53

Scully is carefully putting the Black Earth into a baggie. She senses they are traveling too fast.

(CONTINUED)

53 CONTINUED:

53

She looks at Mulder who is wiping the side window with his sleeve, squinting out into the dark, rainy night. Checking his watch. Checking the compass.

SCULLY  
You okay, Mulder?

MULDER  
Huh? Yeah... I'm just...

SCULLY  
What are you looking for?

As Scully says this A BRIGHT FLASH OF LIGHTNING lights up the sky. So close it lights up the interior of the car as well. A blinding flash that consumes all other images with its intensity.

54 EXT. MAIN HIGHWAY - NIGHT - CONTINUOUS

54

As the rental car coasts past, all its running lights out, the engine off. It rolls to a gentle stop down the road.

55 INT. RENTAL CAR - NIGHT - CONTINUOUS

55

Agent Mulder is trying the key in the ignition, EXCITEDLY. Nothing happens. The car won't start. It's dead. Scully watches, confused.

SCULLY  
What happened?!

MULDER  
We lost power. Brakes, steering,  
everything.

He looks at his digital watch, equally, unexplainedly excited.

MULDER  
We lost nine minutes! Woo ha!

Mulder is out of the car like a shot, moving out on foot.

56 EXT. MAIN HIGHWAY - NIGHT - CONTINUOUS

56

Agent Mulder is walking down the highway like a refugee in the rain. Scully exits the car, comes after him.

SCULLY  
We lost what?

(CONTINUED)

56 CONTINUED:

56

MULDER  
Nine minutes!

He stops at a spot in the road, waits for Scully to catch up.

MULDER  
I looked at my watch just before the flash.  
It was 9:03. Now it just turned 9:13! And  
look!

Mulder points to the road where he stands. There it is - his  
spray painted ORANGE X. Mulder's so excited he could shout -  
and he does. Scully still doesn't understand what it means.

MULDER  
Abductees, people who've made UFO sightings -  
they've reported unexplained time loss!

SCULLY  
Come on -

MULDER  
(snaps his fingers)  
- Gone. Just like that.  
(excitedly)  
Smell the air. Smell that, Scully? It  
smells like... sulphur.

SCULLY  
(totally incredulous)  
You're saying time disappeared? Time can't  
just disappear. It's a universal  
invariant.

Then an equally bizarre thing happens - the rental car, sitting  
thirty yards up the road - ITS HIGHBEAM HEADLIGHTS COME ON of  
their own accord. Mulder's wide smile gleams in the beams.

MULDER  
Not in this zip code.

Mulder starts back to the car, leaving Scully staring  
incredulously after him, squinting into car's headlights. As  
we DISSOLVE TO:

57 INT. SCULLY'S MOTEL ROOM - NIGHT - LATER

57

Scully squinting into her portable laptop computer, typing -

58 INSERT COMPUTER SCREEN - As type appears below a body of text:  
"Agent Mulder's insistence of time loss, due to 'unknown  
forces', cannot be validated or substantiated by this  
witness..."

58

(CONTINUED)



58 CONTINUED:

58

Scully continues to type when THE LIGHTS IN THE ROOM FLICKER AND GO OUT. Darkness, save for the blue glow of her battery-powered computer screen.

SCULLY

Great.

59 INT. SCULLY'S MOTEL BATHROOM - NIGHT - MOMENTS LATER

59

Lit by candlelight. Scully turns on the shower. She looks at herself - candlelit in the mirror - taking off her earrings. Then she begins to take her clothes off. Removing her blouse, then her pants. She stands in only her underwear, checking the water temperature in the shower. But when she goes to remove her panties, Agent Scully feels something on her lower back that takes her breath away.

60 INT. AGENT MULDER'S MOTEL ROOM - NIGHT

60

Mulder is sitting at his own laptop computer, typing.

61 ECU INSERT - The glowing text on-screen - the prominent words: TIME-LOSS FOREST ABDUCTION.

61

A knock at the door. Taking a candle with him, Mulder moves to answer it. There stands Scully, dressed in a bathrobe. In the flickering candlelight, she looks like she's seen a ghost.

SCULLY

(flat, frightened)

I want you to look at something.

Scully steps inside the room, tense and abstracted. Mulder watches her curiously as she turns from him, musters her courage and lets her bathrobe drop just below her waist.

62 CLOSE ON SCULLY'S BACK

62

as Mulder runs one hand gently down to the base of her spine, holding the candle in the other. He stoops slowly, drawing his face up close just over Scully's trembling buttocks. There, in the candlelight, just above her bathrobe, we see TWO RAISED RED WELTS. \*

Scully is breathing scared and shallow, through her nose.

SCULLY

What are they...?

(no answer)

Mulder... what - are - they?

(CONTINUED)

62 CONTINUED:

62

Mulder's slowly rises back up to Scully's eye level.

MULDER  
Mosquito bites.

SCULLY  
(panic/relief)  
Are you sure?! Mulder...

MULDER  
I got about twenty of them myself out  
there. Look -

But he doesn't get to show her. A dam of emotion and fear breaks. Scully pulls her robe back up, turns around and grabs Mulder, hugs him, hyperventilating.

MULDER  
Are you okay?

SCULLY  
(lying)  
Yes.

MULDER  
You're shaking.

Scully parts from Mulder, pulling herself back together.

SCULLY  
I think I need to sit a minute.

63 EXT. MOTEL - NIGHT - SHORT TIME LATER

63

It continues to rain, storm and thunder. The power is still out, not a light in the building, save for the glow of candlelight coming from the window of Agent Mulder's room. Under:

MULDER  
I was twelve when it happened -

64 INT. MULDER'S MOTEL ROOM - NIGHT - CONTINUOUS

64

Several candles have burned low. Scully is lying in the only bed in the room. We can hear Mulder but we cannot see him.

MULDER  
My sister was eight. She just disappeared  
from her bed one night...

(CONTINUED)

64 CONTINUED:

64

ANGLE ON MULDER

Lying on the floor with a blanket over him.

MULDER

Just gone. Vanished. No note. No phone calls. No evidence of anything.

Scully's head appears over the edge of the bed. She brushes several stray sunflower seeds off onto the floor.

SCULLY

You never found her?

MULDER

It tore the family apart. No one could talk about it. There were no facts to confront, nothing to offer any hope.

SCULLY

What did you do?

MULDER

Eventually, I went off to school in England, came back and got recruited by the Bureau. I found I had a natural aptitude for applying behavior models to criminal cases. I solved a difficult serial case and became the FBI's fair-haired boy.

65 EXT. MOTEL - NIGHT - CONTINUOUS

65

The dim orange glow defines Mulder's room from the darkened motel when A DARK, SHADOWY FIGURE moves past the window, eclipsing for a moment the flickering candlelight.

66 RESUME MULDER, SCULLY

66

MULDER

I was on the FBI's fast track. My success gave me freedom to pursue my own interests... that's when I came across the X-files.

(CONTINUED)

66 CONTINUED:

66

SCULLY

By accident?

MULDER

At first it looked like a garbage dump for UFO reports, alien abduction cases; the stuff everybody laughs off as ridiculous. But I was fascinated. I read every case. Hundreds of them. I learned everything I could about the occult, about paranormal phenomena...

He sits up, looks Scully in the eye. A moment of uncharacteristic abstraction, vulnerability for Mulder. Scully senses this, reaches out and touches Mulder's arm.

SCULLY

What?

MULDER

There is classified government information I've been trying to access. But someone is blocking my attempts to get at it.

SCULLY

Who? I don't understand.

MULDER

Someone at a higher level of power. The only reason I've been allowed to continue with my work is because I've made connections in Congress.

SCULLY

And they're afraid of what - that you'll leak this information? \*

MULDER

- You're part of this agenda. You know that.

SCULLY

I'm not part of any agenda. You've got to trust me. I'm here just like you - to solve this.

Mulder searches her face, reading the intensity of feeling.

MULDER

I'm telling you this because you need to know. Because of what you've seen.

(MORE)

(CONTINUED)

66 CONTINUED: (2)

66

MULDER (Cont'd) \*

(deep breath)

In my research I've been working closely with a man named Dr. Heitz Werber. He's taken me through deep regression hypnosis. I've been able to go deep into my own repressed memories to the night my sister disappeared. I can recall a bright light outside and a presence in the room. I'm paralyzed - unable to respond to my sister's calls for help.

Scully tenses. Mulder grabs her arm, squeezing it. \*

MULDER \*

Listen to me, Scully. This thing exists. The government knows about it. I have to know what they're protecting. Nothing else matters to me. This is as close as I've ever gotten to it.

Mulder's passion and honesty burn in his penetrating stare. Scully sees that the man holding her arm is not the puckish, prankish man before, but a true believer.

Holding her breath from fright, Scully nearly hits the ceiling when THE PHONE RINGS. She has to hunt in the dark for the phone, lays her hand on the receiver but hesitates before answering.

SCULLY

I'm not here.

Scully picks up the receiver, hands it directly to Mulder.

MULDER

Hello...

(a woman's filtered voice on the phone)

Who is this? Hello..?

(line goes dead)

It was a woman. She said Peggy O'Dell is dead.

SCULLY

The girl in the wheelchair?

MULDER

She said she was just in an accident out on State Road. \*

67  
thru OMITTED  
68

67  
thru  
68

68A EXT. STATE ROAD - NIGHT

68A

The rental car pulls up to a scene peopled with cops. Squad car light bars decorate the night, bouncing off windblown trees. An eighteen-wheel truck is parked in the road.

ANGLE ON SCULLY AND MULDER

exiting their car, moving toward the scene. Scully moves toward the accident scene while Mulder moves to a group of Patrolmen talking to THE OVERWROUGHT TRUCK DRIVER.

MULDER

What happened?

TRUCK DRIVER

She ran right out in front of me.

PATROLMAN

(to Mulder)

Who are you?

MULDER

She was running? On foot?

TRUCK DRIVER

Like someone's chasing her.

Mulder looks up sees - through the trees - the lights of the State Psychiatric Hospital in the distance. As the Coroner's car skids up to the scene.

69 ANGLE ON SCULLY

69

She's made her way to the body. It's covered by a blanket. She lifts the blanket, revealing Peggy O'Dell, her sunken eyes now rolled back in their sockets.

(CONTINUED)

69 CONTINUED:

69

Scully kneels, sees Peggy wears a watch WITH A CRACKED CRYSTAL. Scully takes her wrist, looks at the watch closely.

70 INSERT WATCH - The watch has stopped - at 9:30

70

71 NEW ANGLE ON SCULLY - MOMENTS LATER

71

approaching Mulder who is in conversation with The Coroner, John Truitt. Mulder turns and regards Scully with anxious concern. \*

MULDER

Let's go.

Mulder starts back to the car with no explanation. Scully takes a moment to react, meeting eyes with the Coroner first.

SCULLY

What's the matter?

CORONER TRUITT

Someone trashed the lab and autopsy bay you were working in. The body you dug up was removed.

SCULLY

What? They took the corpse?

Mulder is to the car now, causing Scully to hustle to catch up and get in. Before Mulder pulls away in a great hurry to get to:

72 EXT. MOTEL - NIGHT - SHORT TIME LATER

72

Mulder can only pull the rental car so far into the driveway, because the parking lot is taken up by TWO FIRE ENGINES. The motel is on fire. Rather, Scully and Mulder's rooms are on fire.

73 NEW ANGLE

73

The Agents run to where a CROWD OF MOTEL GUESTS, dressed in pajamas and bathrobes, watch the firefighters battle the blaze.

SCULLY

(shit!)

There goes my computer.

(CONTINUED)

73 CONTINUED:

73

MULDER

Yeah. The X-rays. My Polaroids. Somebody  
around here doesn't like us, Scully.

\*  
\*

Then the Agents react to someone coming toward them. A face they both recognize, now illuminated by the leaping flames.

Dr. Jay Nemman's daughter (THERESA) is walking out of the bushes where the Shadowy Figure was last seen; in dirty pants and blouse.

THE DAUGHTER

My name is Theresa Nemman. You've got to  
protect me.

74 EXT. DAIRY QUEEN-LIKE FOOD FRANCHISE - NIGHT - SOME TIME LATER

74

To establish.

\*

75 INT. ALL NIGHT DINER - NIGHT - CONTINUOUS

75

Theresa Nemman wears Mulder's jacket over her soiled clothes. She sits next to Scully in a booth. Mulder sits across from them.

THERESA

This is the way it happens. I don't know  
how I get out there. I'll just find myself  
out in the woods.

MULDER

How long has it been happening?

THERESA

Ever since the summer we graduated. It's  
happened to my friends, too. That's why I  
need you to protect me. I'm scared... I  
might die... like the others. Like Peggy  
did tonight.

\*  
\*  
\*  
\*

She becomes emotional. Scully holds her hand to comfort her. In the b.g. TWO FAST FOOD HANDLERS are cleaning up, craning their necks in curiosity at the commotion.

MULDER

You were the one on the phone? You told me  
Peggy O'Dell had been killed?

(CONTINUED)



75 CONTINUED:

75

Theresa nods yes.

MULDER

How did you know where to call?

THERESA

I heard my father say where you were staying. He was talking to Billy Miles' father on the phone. About Peggy being killed.

SCULLY

What time was that?

THERESA

Nine. Just after nine.

MULDER

Theresa. I want you to just tell me very specifically what happens before you find yourself in the forest.

THERESA

I don't know. I don't remember anything.

MULDER

Is there a light?

THERESA

I don't know!

Scully gives Mulder a look protective of Theresa. He's pushing the girl too hard, but he feels in her a connection to his lost sister.

SCULLY

Theresa... your father knows about it, doesn't he? About what happens? \*

THERESA

Yes. But he said never to tell anyone. About any of it.

MULDER

Why?

THERESA

He wants to protect me. He thinks he can protect me from it. But I don't think he can. And he doesn't want anyone to know about the abortion.

SCULLY

Whose abortion?

(CONTINUED)

75 CONTINUED: (2)

75

THERESA

The summer after we graduated. We had a party out in the woods. Billy Miles got Peggy O'Dell pregnant. But there was no baby in the abortion. There was something else. My father said it's because Peggy had the marks.

MULDER

Do you have the marks, Theresa?

THERESA

Yes. I'm going to die, aren't I?

SCULLY

No. You're not going to die.

But a quick glance from Mulder says he isn't so sure. And then suddenly Theresa's NOSE IS BLEEDING.

SCULLY

Oh, God...

Scully scrambles from the booth, grabbing a napkin from a booth across the aisle. Handing it to The Girl, she turns to see:

76 ANGLE ON ENTRANCE

76

Where Dr. Jay Nemman and The Detective push through the doors, move directly to the booth, intent on Nemman's daughter. \*

DR. NEMMAN \*

Let's go home, Theresa. We're taking you home, honey.

Theresa looks to Mulder, fear and dread playing on her face.

MULDER

I don't think she wants to leave.

DR. NEMMAN \*

I don't care what you think. She's a sick girl.

The Detective reaches an arm out to her.

DETECTIVE

Your father wants to take you home. He'll get you all cleaned up.

DR. NEMMAN \*

We'll take you where you'll be safe, Theresa. Detective Miles and I won't let anything happen to you...

(CONTINUED)

76 CONTINUED:

76

Mulder hears this and goes ramrod straight where he sits.

MULDER

You're Billy Miles' father?!

DETECTIVE

That's right. And you stay away from that boy.

77 EXT. FAST FOOD FRANCHISE - NIGHT

77

CLOSE ON DR. NEMMAN'S DAUGHTER'S FACE, seen through the window of her father's car as it leaves the parking lot. WIDEN TO INCLUDE Scully and Mulder standing outside the diner. \*

MULDER

You gotta love this place. Everyday's like Halloween.

SCULLY

(becoming excited)

They know, Mulder. They know who's responsible for the murders.

MULDER

They know something.

SCULLY

Dr. Nemman's been hiding medical evidence since the beginning. He lied on the autopsy reports - and now we find out about this abortion - and the Detective - who else would have reason to trash the lab and our rooms? \*

She looks at Mulder, the fireworks of revelation going off in her eyes as she works the facts over in her mind. Mulder appears either unconvinced or lost in thought.

MULDER

Why? Why would they destroy evidence? Who are they protecting? And what could they want with that corpse?

SCULLY

I don't know.

MULDER

Makes you wonder what's in those other two graves.

A statement which causes their eyes to lock. Scully thinking Mulder can't be quite serious.

78 EXT. HILLSIDE CEMETERY - NIGHT - SHORT TIME LATER 78

A light rain has begun to fall as Mulder and Scully tromp through the soggy graveyard. And then they see it:

79 THEIR POV 79

Silhouetted at the top of a knoll is the backhoe. Next to it are two large rectangular forms - COFFINS.

80 ANGLE ON BACKHOE 80

as Mulder and Scully run up the sodden knoll and see that the coffins are open - and:

MULDER  
They're both empty.

SCULLY  
What is going on here?!

Mulder doesn't answer her. His mind is racing.

MULDER  
I think I know who did it. I think I know  
who killed Karen Swenson. \*

SCULLY  
Who? The Detective? \*

Mulder has something between horror and elation in his eyes. The look of someone who's contemplating the ridiculous.

SCULLY  
Who?!

MULDER  
The Detective's son. Billy Miles.

SCULLY  
The boy in the hospital? The vegetable?!

Off Scully's utter incredulity we:

END ACT THREE

ACT FOUR

81 EXT. CEMETERY - NIGHT - RESUME

81

Scully is stunned. Wonderfully, incredibly entertained by what she's heard Mulder just tell her.

SCULLY

Billy Miles? You think a kid who's been in a coma for the last four years got out here and dug up these graves?

MULDER

Peggy O'Dell was bound to her wheelchair - but she ran in front of that truck. The truckdriver said it was like she was being chased...

(off her look)

I'm not making this up, Scully. It fits a profile of alien abduction -

SCULLY

This fits a profile?!

MULDER

Peggy O'Dell was killed sometime around nine. About the time we lost nine minutes out on the highway. I think something happened in those nine minutes. Time as we know it stopped. Something took control over it.

Scully looks at him, half grinning in her incredulity.

MULDER

I know you don't believe it.

SCULLY

Agent Mulder - I'm standing out here in the mud and rain, looking at two empty coffins, in a cemetery where we dug up someone - something - I can't explain... listening to a whacked-out kid tell me she's going to die because she has "the marks." At this point, it wouldn't surprise me if we both started howling at the moon.

MULDER

I think there's a force at work here. We felt it in the plane and we experienced it out on the highway. There was a magnetic anomaly.

SCULLY

A what?

(CONTINUED)

81 CONTINUED:

81

MULDER

I got a false compass reading. What I'm saying is... I think this force can bend time. So that Billy Miles could come here and dig up these graves; So he and Peggy O'Dell could have been down on State Road...

(off her change in expression)

What?

SCULLY

Peggy O'Dell's watch stopped a couple minutes after nine. I made a note of it when I saw her body.

MULDER

Yes! You see - that's the reason those kids are in the woods. I think the force has control over them... and they're summoned there. And the marks... they're from some kind of tests done on them. Maybe it causes a genetic mutation, which would explain the body we dug up.

\*  
\*  
\*  
\*  
\*  
\*

SCULLY

(still half-believing)

And this "force," it... summoned Theresa Nemman into the woods tonight?

MULDER

Yes. But it was Billy Miles who took her there. Acting from some alien impulse.

Scully nods for a moment like she believes Mulder's theory. Then she starts to laugh. Giddy, stupid laughter. Which gets Mulder going. They laugh so hard they bend over and hold their knees. Scully starts to howl at the moon, a comic demonstration of how far off the deep end they've gone. Mulder howls with her. Then both laugh some more before trying to catch their breath.

MULDER

C'mon. Let's go.

SCULLY

Where are we going?

MULDER

To find another motel and get some sleep. Then we're going to see Billy Miles.

\*

Only then does the residual laughter and the giddy smile on Scully's face begin to dim.

(CONTINUED)

81 CONTINUED: (2)

81

Only then does she realize that Mulder is dead serious. As his pace quickens and Scully follows him through the headstones and gravemarkers back toward the car.

82 INT. STATE HOSPITAL - NEXT DAY

82

CLOSE ON BILLY MILES' flat, blank, brain dead expression.  
Under:

ORDERLY

Now we could stand here til the second  
coming waiting for Billy to get out of this  
bed - it ain't gonna happen...

\*

WIDEN TO INCLUDE Mulder and Scully standing with the Orderly at  
the foot of the bed.

ORDERLY

He blinks and I know about it.

\*

MULDER

Did you change his bedpan last night?

ORDERLY

Nobody else here's gonna do it.

\*

MULDER

You noticed nothing unusual?

The Orderly gives Mulder a look. What's this guy interested  
in?

MULDER

What were you doing last night at nine  
o'clock?

ORDERLY

Probably watching TV. Yeah.

MULDER

Do you remember what you were watching?

ORDERLY

Let's see...

While the Orderly tries to recall this, Scully moves over to  
Billy's bed, lifting one of Billy's hands and studying it.

ORDERLY

Y'know... I don't really remember what I  
watched.

Scully then lifts the blanket off Billy's feet, pulls at the  
sheets. Looking for what it isn't quite clear.

(CONTINUED)

82 CONTINUED:

82

ORDERLY

Miss... what's she looking for?

Scully pulls the sheets off Billy's feet, calls to Mulder.

SCULLY

Mulder. Take a look at this.

Agent Mulder bends down, looks at what Scully's looking at: on the bottom of his feet, under the nails is BLACK DIRT. The Agents trade looks - how did that get there? Mulder turns to the Orderly.

MULDER

Who was taking care of Peggy O'Dell last night? \*

ORDERLY

Not me. That's not my ward. I've got my own job to do. Now what's she doing?

83 Scully is taking a scraping from under Billy's toes. CAMERA PANS UP to Billy's face - his dumb, lifeless features - when suddenly HIS EYES NARROW AND COME INTO FOCUS ON SCULLY. 83

Scully scrapes a sample into a Dixie cup, rises and rejoins the others; no one noticing Billy's momentary transformation.

MULDER

Thank you for your time.

ORDERLY

That's okay.

Mulder and Scully exit, leaving the Orderly alone in the room with Billy. She starts to tuck the corners of the sheets back in, grumbling about having to do it.

ORDERLY

She pulls out my nice corners... what WAS I watching last night?

She's working on this thought when she finishes with the sheets and leaves the room. CAMERA HOLDS ON BILLY, whose eyes once again tell us that he is not what he appears to be.

84 INT. STATE HOSPITAL HALLWAY - DAY - CONTINUOUS

84

Scully strides briskly down the corridor, something like horror in her eyes. Mulder hurries to keep up with her.

(CONTINUED)



84 CONTINUED:

84

SCULLY  
That kid may have killed Peggy O'Dell. I  
don't believe this...

MULDER  
Scully -

SCULLY  
It's crazy.

Scully stops, turns, holds the vial of sooty scrapings up.

SCULLY  
He's been out there. In the woods.

MULDER  
You're sure?

SCULLY  
This is the same stuff I took a handful of  
in the forest.

MULDER  
Maybe we should run a lab test to -

SCULLY  
We lost the other sample in the fire. What  
else could it be?!

MULDER  
Alright. I just want you to understand  
what it is you're saying

SCULLY  
You said it yourself!

MULDER  
Yeah... but you have to put it in your  
report.

In her panic and excitement, Scully has forgotten how it is she  
came to get this assignment. How this report might reflect on  
her as a serious investigator. She turns from Mulder now,  
struck by her own leap. Scully turns back, sobered. \*  
\*

SCULLY  
You're right. We should take another  
sample from the forest and run a comparison  
before we do anything.

85 OMITTED

85

86 EXT. FOREST - NIGHT

86

As the Agents' car pulls up to the crime scene once again. Only this time their headlights wash over Detective Miles' 4WD truck parked in the road in front of them.

\*  
\*  
\*

86A CLOSE ANGLE ON 4WD TRUCK

86A

as Agent Scully's flashlight beam illuminates the interior of the 4WD. There is no one inside. She turns to see Mulder coming around the rear of the vehicle.

\*  
\*

SCULLY

What do you think?

\*

Mulder starts to answer but he's cut short by A WOMAN'S SCREAMS echoing through the forest. Mulder doesn't hesitate; he takes off into the woods at a dead run. And Scully follows.

\*  
\*

87  
thru OMITTED  
91

87  
thru  
91

92 FOLLOWING - STEADYCAM - SCULLY'S POV

92

behind Mulder as he lights into the dense woods, thrashing through low shrubs and bushes blocking his path. Quickly changing directions, so that Scully's POV is a zig zag pattern through the woods, intermittently losing sight of Mulder, but then finding him again farther up ahead of her. The woman's SCREAMS continue.

\*  
\*  
\*

Mulder has gained a good lead ahead of Scully when - OOOMPH - Scully goes down, like she's been hit by something. Her POV is now a blurry angle on the ground that was moments ago beneath her feet.

93 ANGLE ON SCULLY

93

as A PAIR OF BOOTS enter frame next to her. Her eyes - still unfocused - follow the boots up to: Detective Miles, standing over her with a shotgun.

DETECTIVE

I told you to stay out of this.

Then he, too, takes off running through the forest.

94 BACK ON AGENT MULDER

94

running through the forest... then stopping to get his bearings. Alert and listening for the sound of screams again that will give him direction. Then more DISTANT SCREAMS. Mulder turns, running in a NEW direction toward the sound.

Running through the forest underbrush. Running strong when he sees Detective Miles emerge from the forest brandishing his shotgun.

DETECTIVE MILES (O.S.)

Hold it! Hold it right there!

Agent Mulder comes to a startled stop, putting his hands up not in obedience but in an expression of alarm. Two adrenalin-pumped men faced off in the forest. Mulder sucking for air.

DETECTIVE MILES

You've got no business out here -

MULDER

- there were screams -

DETECTIVE MILES

On the ground! Now!

Mulder suddenly realizes now what the Detective is protecting. WHO he's protecting.

MULDER

You know it's Billy - you've known all along -

DETECTIVE MILES

I said on the ground!

Mulder slowly drops to a knee, eyes riveted on the Detective.

MULDER

How long are you going to let it happen?

(CONTINUED)

94 CONTINUED:

94

Then the GIRLS' SCREAMS echo through the forest again. Mulder and the Detective react but the Detective holds his aim. \*

MULDER  
He's going to kill her - \*

There is a beat, the slightest moment of hesitation - a glinting flash of reason and sanity in the Detective's eye. Mulder not only sees it - he projects it. And in an instant the Detective is off at a dead run through the forest. Followed momentarily by Mulder who regains his feet and gives chase. \*

94A OMITTED

94A

94A MULDER'S POV

94AA

chasing the Detective who has a short but healthy lead on him. Chasing him when A HIGH VOLTAGE HUM BEGINS, followed by THE PERCUSSIVE METAL ON METAL NOISE we remember from the opening abduction sequence. Chasing toward this noise when -

94B DETECTIVE MILES (FORMERLY "MULDER'S POV")

94B

rushes to the edge of a forest clearing, DRAWING HIS GUN UP WILDLY ON BILLY who is standing in only his pajama bottoms in a SWIRLING VORTEX OF LEAVES AND DEBRIS; standing over Theresa Nemman who lies semi-conscious on the ground, a purple bruise over her eye, trying to lift the girl into his arms. \*

DETECTIVE MILES  
BILLY! NO!

Billy turns to look at his father, regarding him with a dull blank zombie-like stare, continuing to heft the girl.

94B CLOSE ON DETECTIVE MILES

94BB

a tortured, panicked, twisted expression as he draws down on his son and Theresa when - Mulder enters frame and knocks the Detective to the ground. \*

94C BACK ON SCULLY

94C

Still woozy and dazed from the blow which knocked her to the ground. She's up on her feet, reacting to sound of THE SHOTGUN BLAST ripping through the woods. \*

94D OMITTED 94D

94E RESUME BILLY (FORMERLY "FOREST CLEARING") 94E

taking Theresa into his arms as we see THE TWO RED MARKS in \*  
clear resolution on his lower back. The intensity of the \*  
whirlwind is extreme now and then - a CLEAR WHITE LIGHT begins \*  
to glow behind Billy and Theresa. A light that grows in  
intensity and -

94E ILLUMINATES MULDER AND THE DETECTIVE 94EE

on the ground on the edge of the clearing, squinting into the \*  
incredibly, implausibly bright light as we -

94F OMITTED 94F

95  
thru OMITTED  
98A

95  
thru  
98A

## 98B RESUME SCULLY

98B

moving through the forest when - A BRIGHT WHITE LIGHT flashes in the distant trees. An intense blast that does not dissipate. Instead it seems to grow in intensity - INTO A WAVE OF PURE WHITE ENERGY, BLOTTING HER MOMENTARILY FROM THE SCREEN.

And then it's gone. Scully stands stunned. While:

## 98C BACK ON MULDER AND THE OTHERS

98C

The windborne dust and debris falling slowly over them, the settling detritus landing gently on their backs.

Theresa is on the ground now, blinking her eyes in confusion. Billy stands over her, but he is no longer threatening her in any way. Instead he stands with a confused look on his face. A look that says, "How did I get here?" Then he turns and:

BILLY

Dad?

Detective Miles is caught for a moment in his own disbelief. Then he scrambles to his feet, rushes to Billy; this hard and threatening man suddenly consumed by a rush of emotion for his son; the son he hasn't communicated with for four years.

DETECTIVE

Billy... oh god.

And then Mulder sees it - THE MARKS ON BILLY'S BACK ARE GONE. A moment of confusion, then Mulder's back to his senses.

MULDER

Scully.

He takes off at a dead run back into the forest.

## 99 ANGLE ON SCULLY

99

Moving slowly toward Mulder through the forest, still a little dazed.

MULDER

Scully!

SCULLY

Mulder? What happened?

He grabs her to steady her, but his non-response and the look on his face say that what he's just seen is beyond words. As

100 INT. OBSERVATION ROOM - PSYCHIATRIC HOSPITAL - SOMETIME LATER 100

A SINGLE, SOFT LIGHT illuminates Billy Miles, lying on a red chaise. His expression is not animated but it is not the cold, stone-like countenance that we saw in the hospital earlier. Rather, it is a placid, dreamy face. \*

DR. HEITZ WERBER (O.S.)  
Can you hear me, Billy? If you can hear me, raise your right hand. \*

Billy raises his right hand. CAMERA COMES AROUND to reveal DR. WERBER sitting in a chair next to Billy. Behind him is Agent Mulder, standing in front of a mirrored window.

DR. WERBER  
Tell me about the light, Billy. When did you first see the light?

101 INT. OBSERVATION ROOM - DAY - CONTINUOUS 101

Scully and THE TWO MEN from the FBI who chose her for the assignment. Also in the room is The Cigarette Smoking Man who stands apart from the others. \*

BILLY  
In the forest. We were all in the forest... having a party. All my friends. We were celebrating.

DR. WERBER  
What were you celebrating?

BILLY  
Graduation. And then the light came. It took me away. To the testing place. And then... I was sent to get the others. \*

DR. WERBER  
Who sent you? \*

BILLY  
They would tell me to gather the others. So they could do the tests. They put something in my head. Here.  
(he touches a spot over the bridge of his nose)  
I would wait for their orders. \*

DR. WERBER  
Billy? Who gave the orders? \*

Tears well in Billy's eyes. He's struggling with the memory.

(CONTINUED)



101 CONTINUED:

101

BILLY

The light. They said it would be okay. No one would know. But the tests didn't work. They wanted everything destroyed. I'm afraid. I'm afraid they're coming back.

The FBI brass watches with rapt attention. Then The Cigarette Smoking Man moves to Blevins, whispers something in his ear. Blevins nods, then touches Scully's arm to summon her as the group files out. \*

Before moving to follow, Scully notices Mulder. He's looking into the two-way mirror - almost as if he can see her, sense her. His look is full of messages: concern, suspicion and vulnerability. Scully is halted by the look. Then she gathers herself and goes to the door, exiting. \*

102 INT. CONFERENCE ROOM - DAY - SHORT TIME LATER

102

Scully sits at the table with the two men again. The Cigarette Smoking Man is not with them. There is tension in the silence - from men who are wrestling with how to proceed.

BLEVINS

What we've just witnessed... what we've read in your field reports... the scientific basis and credibility seems wholly unsupportable. You're aware of that?

SCULLY

Yes, sir. My reports are personal and subjective. I don't think I've gone so far as to draw any conclusions about what I've seen.

2ND MAN

Or haven't seen, as seems to be the case. This... time loss. You did or did not experience it?

SCULLY

I can't substantiate it. No.

BLEVINS

What exactly can you substantiate, Agent Scully? I see no evidence that justifies the legitimacy of these investigations.

SCULLY

There were, of course, crimes committed.

(CONTINUED)

102 CONTINUED:

102

BLEVINS

But how would you prosecute a case like this? With a testimony given under hypnosis from a boy who claims he was given orders by some alien force from an implant in his nose. You have no physical evidence...

Scully takes the small glass vials containing the small metal cylinder out of her coat pocket and puts it on the table.

SCULLY

This is the object that was described by Billy Miles as a communication device. I removed it from the exhumed body. I kept it in my pocket. It was the only piece of evidence not destroyed in the fire.

(off their looks)

I had a lab test run on it. The material could not be identified.

It hangs there. A real showstopper, that.

BLEVINS

Agent Mulder - what are his thoughts?

SCULLY

(pausing for effect)

Agent Mulder... believes we are not alone.

Again, it sits there, rendering further conversation moot.

ELDER MAN

Thank you, Agent Scully. That will be all.

Scully rises and moves to leave the room. As she does, the Cigarette Smoking Man enters the office. There is a fleeting moment of eye contact, then the man moves past her. Scully registers the look, then exits. As we DISSOLVE TO:

\*

- 103 INT. DANA SCULLY/ETHAN MINETTE APARTMENT BEDROOM - NIGHT 103  
Ethan is fast asleep, lying next to Scully. Spoons.  
ANGLE ON DANA who is anything but asleep. She lies with her eyes wide open, looking at:
- 104 INSERT DIGITAL ALARM CLOCK - it reads 11:21. Hold on clock 104  
as it changes to 11:22.
- 105 RESUME SCULLY. Staring, fixated on the passing minutes and no 105  
doubt, what she has experienced. Her doubts. Her fears. When  
THE PHONE RINGS. Scully fairly leaps to answer it on the first  
ring.

(CONTINUED)

102 CONTINUED:

102

SCULLY

Hello.

MULDER (FILTER)

Scully? It's me. I just made a phone call to the D.A.'s office in Raymond County, Oregon. There is no case file on Billy Miles. The paperwork we filed is gone.

Scully doesn't respond, but she doesn't hang up.

MULDER

We need to talk, Scully.

SCULLY

Yes. Tomorrow.

She hangs up, lies back down - more wide awake than ever.

ETHAN

Anybody important?

SCULLY

Just work.

But there's no doubt from the unsettled tone in her voice that it is much more than work. It will become the defining event of her life. Nothing that comes after now - religion, motherhood, anything - will not pass through the filter of this experience. And her newfound doubts about the forces of government at work in the interest of truth and justice. As we DISSOLVE TO:

106 INT. WAREHOUSE - SOME DAY LATER

106

The Cigarette Smoking Man appears at the end of a long aisle high with shelves. On the shelves are countless boxes. The CSM moves deliberately to a shelf where he finds a specific box.

107 CLOSE ON CSM as he opens this box and reveals the contents. In it are five other small, cylindrical implants, marked and catalogued. He places the new implant alongside them and carefully reseals the box. Then he moves back up the long aisle. As:

107

CAMERA WIDENS TO REVEAL: We are in an enormous warehouse, full of boxes and cartons stacked to the ceiling. The CSM exits a door on the far side of the building.

108 CLOSE ON DOOR as the CSM exits. CAMERA HOLDS on the back of the door as it closes behind him. On it is a floor scheme with the legend: IN CASE OF FIRE OR EMERGENCY - PENTAGON EVACUATION PROCEDURE.

108

THE END