

THE X-FILES

"Syzygy"

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RED ORIG.

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November 29, 1995

"Syzygy"

SET LIST

EXTERIORS:

CLEARING IN THE WOODS  
COUNTRY ROAD  
    /INTERSECTION (X)  
DIRT ROAD  
WOODS  
CARYL COUNTY SHERIFF'S STATION  
FRONT PORCH OF DETECTIVE WHITE'S APARTMENT  
OPEN FIELD  
DR. GODFREY'S HOUSE  
RESIDENTIAL NEIGHBORHOOD  
MOTEL  
FAST FOOD BURGER JOINT  
ZIRINKA'S

INTERIORS:

PICK-UP TRUCK  
FUNERAL HOME  
CARYL COUNTY SHERIFF'S STATION  
    /INTERROGATION ROOM #1  
    /INTERROGATION ROOM #2  
    /BULLPEN  
    /HALLWAY  
MORGUE  
ZIRINKA'S  
GROVER CLEVELAND ALEXANDER HIGH SCHOOL  
    /GYMNASIUM  
DR. GODFREY'S HOUSE  
BIRTHDAY PARTY HOUSE  
    /BATHROOM  
MULDER'S MOTEL ROOM  
SCULLY'S MOTEL ROOM (X)  
FAST FOOD BURGER JOINT  
SCULLY'S CAR  
SCOTT SIMMONS' GARAGE

November 22, 1995

"Syzygy"

CAST

Agent Fox Mulder  
Agent Dana Scully  
Jay "Boom" DeBoom  
Terri Roberts  
Margi Kleinjan  
Officer #1  
Officer #2  
Minister  
Detective Angela White  
Young Man  
Bob Spitz  
Zirinka  
Basketball Coach (non-speaking)  
Scott Simmons  
Brenda Jaycee Summerfield  
Eric Bauer  
Officer #3  
Woman in Open Field  
Dr. Richard Godfrey  
Girls at Birthday Party

SYZYGY

FADE IN:

1 THE DARK NIGHT SKY

1

The light from billions and billions and billions of stars shining down on us -- begging questions about the origin of all things, the moment of creation -- BIG questions that have no bearing on our lives when you really think about it, except to make all human endeavor seem ridiculous and insignificant. Why read on? Maybe you should go get drunk.

If you've decided to remain sober -- or if you've gotten drunk and are continuing on in spite of yourself, notice the CAMERA PANNING across the heavens to THE MOON, with the planets Mars and Uranus shining brightly nearby. Making you wonder... if the moon affects the tides, every molecule in the oceans, the migration of birds, the sex life of fish, impacting in some small way virtually every animate object on earth -- why not us? More questions. Pass the bottle. And wonder why the title "SYZYGY" appears improbably on screen. Then FADES AWAY, as we PAN DOWN TO:

EXT. CLEARING IN THE WOODS - NIGHT

We're at the end of a country road. A dozen cars and pick-up trucks have been pulled into a circle. A vehicular wagon train. Standing inside the circle is a GROUP OF TEENAGERS, all holding lighted candles.

A boy in the center of the group delivers a eulogy. He is JAY "BOOM" DeBOOM, wearing a letterman's jacket. Holding an identical jacket in his hand which reads "BRUNO" on the right chest. He stands next to a stump, upon which is a photo of a high school boy and various personal effects. A kind of shrine.

BOOM

... I remember me and him all the way back to kinneygarden... he was, I don't know... like a brother or something. And we had some good times that I'll never forget and junk like that...

As the CAMERA CIRCLES we see the faces of Boom's companions. Fresh young faces, feeling their first touch with death. Their heads are bowed. The girls are crying, the boys trying to be men. Moving to FIND:

TWO BLOND GIRLS

standing together among the others, their heads slightly bowed but shedding no tears. In fact, they look rather annoyed.

(CONTINUED)

1 CONTINUED:

1

RESUME "BOOM" DEBOOM

BOOM

... and like now we all gotta stick together and protect each other 'cause that's what Bruno would have wanted. And 'cause they say the cult is gonna try and get more of us... and we can't let that happen. So we gotta kick some 'A... like I'm sure Bruno's doing in heaven right now...

Boom can barely get the words out he's so torn up. He fights away embarrassing tears, then walks from the center of the group, handing the jacket to a fellow letterman as he disappears in the dark surrounding night.

NEW ANGLE ON BOOM

standing next to a tree, crying. The lights of the candles visible in the b.g. CAMERA ADJUSTING to find the Two Blondes heading toward Boom. They are TERRI ROBERTS and MARGI KLEINJAN.

TERRI

Are you okay, Boom?

BOOM

Yeah...

MARGI

That was beautiful.

BOOM

Yeah...

TERRI

Did you hear who the cult is supposed to be coming after next?

MARGI

A blond virgin.

Boom finally looks up, wiping his nose with the back of his hand. Composing himself.

BOOM

I'll give you guys a ride home.

CUT TO:

2 EXT. COUNTRY ROAD - NIGHT

A pick-up truck roars into frame, heading away.

CUT TO:

3 INT. PICK-UP TRUCK - NIGHT

Boom drives, staring straight ahead, lost in his reverie. Terri and Margi sitting next to him. A sad song plays on the radio.

TERRI

... your mom is always saying,  
"wait until you're married,"  
"don't just give it away."

MARGI

And then some cult member wants  
to kidnap you and sacrifice you  
because you ARE a virgin. God...

Boom does not respond, continues staring ahead. They drive for a few silent moments.

MARGI

How do they know if you're a  
virgin anyway?

TERRI

I don't even want to think about  
it.

MARGI

You're not a virgin are you,  
Boom?

BOOM

Uh... no.

TERRI

Y'know... maybe if we WEREN'T  
virgins we wouldn't be so scared.

MARGI

Yeah.

A beat, then Boom finally looks over at the girls.

CUT TO:

4 EXT. COUNTRY ROAD - NIGHT

As Boom's pick-up passes, its BRAKE LIGHTS go on. The pick-up slows, turning onto a dirt road off the main highway.

DISSOLVE TO:

5 EXT. DIRT ROAD - EARLY MORNING - TWO SQUAD CARS

pull up on the dirt road. CAMERA PANNING THEM as they pull up behind Boom's parked pick-up truck, its doors open with no one inside.

CUT TO:

6 EXT. WOODS - EARLY MORNING - HANDHELD CAMERA

moving behind the OFFICERS as they climb a pile of granite boulders. (X)  
(X)

REVERSE ANGLE (X)

As the 1st Officer's head appears over one of these boulders. (X)  
Stopping and reacting to something he sees o.s. (X)

OFFICER  
OVER HERE!

TWO OTHER OFFICERS

climb up the rocks towards his position. (X)

NEW ANGLE (X)

CAMERA RISING as the Officers (led by the 1st Officer) clamber across the rockpile, revealing in the f.g. the DANGLING FEET of Jay DeBoom. (X)  
(X)  
(X)

2ND OFFICER  
Oh God... is he dead?

OFFICER  
(the sad truth) (X)  
Yeah. Looks like he hung himself.

THEIR POV - A TALL GRANITE CLIFF

Boom DeBoom is dead all right, though his face is partially obscured by the foliage that grows on the tall granite cliff. He is hanging by the neck, from a colorful nylon rope.

ANGLE ON OFFICERS

as their eyes follow the rope up to:

(CONTINUED)

6 CONTINUED:

RESUME THEIR POV

following the rope up to a point high at the top of the cliff,  
where it goes out of sight.

REVERSE ANGLE

looking down on the officers from the cliff top. Where we hear  
voices o.s.

(CONTINUED)



6 CONTINUED:

MARGI (O.S.)  
He loves me...

TERRI (O.S.)  
He loves me not...

CAMERA DRIFTING off the side of the cliff, finding TERRI AND MARGI sitting on an old blanket next to the place where the rope is tied around a large rock. One of the girls is holding a dead flower.

CLOSE ON DEAD FLOWER

as one of two lonely petals is plucked from it by Margi.

MARGI  
He loves me...

TERRI  
(plucking a petal)  
Not...

The two girls break into raucous laughter as CAMERA DRIFTS BACK OVER THE SIDE OF THE CLIFF where the Officers stand unaware.  
As we:

GO TO MAIN TITLES

6

ACT ONE

6A EXT. COUNTRY ROAD INTERSECTION - DAY - HIGH ANGLE (X) 6A

A CAR is approaching in the far distance, as CAMERA CRANES DOWN, REVEALING the backside of a SIGN in f.g - a sign that reads (on its backside): LEAVING COMITY - The Perfect Harmony City - Pop. 38,825. (X)

CAMERA DRIFTING off the sign, as the car continues TOWARDS CAMERA. Stopping at the intersection. (X)

CUT TO: (X)

6B INT. RENTAL CAR - DAY - CONTINUOUS - SCULLY (X) 6B

sits in the passenger seat, staring at an unfolded map. (X)

SCULLY (X)

The map says we turn right at the intersection.

MULDER (X)

sits behind the wheel, looking at a handwritten note. (X)

MULDER (X)

The Detective who contacted me told me to turn left.

SCULLY (X)

At the intersection?

MULDER (X)

At the stop light.

SCULLY (X)

This isn't a stop light - it's a stop sign.

MULDER (X)

I'm sure she meant stop sign.

SCULLY (X)

(beat)

I'd turn right.

There is a moment - ever so brief - just a glimmer of impatience on the parts of both agents. Then: (X)

(X)

6C EXT. INTERSECTION - DAY - CONTINUOUS

(X)

6C

Mulder turns the car right and it exits frame. CAMERA HOLDS as the credits continue to roll. Several long beats, then the car re-enters frame at speed, going the opposite direction.

(X)  
(X)  
(X)

CUT TO:

(X)

7 CLOSE ON FRAMED SENIOR PHOTO OF "BOOM" DEBOOM

7

smiling for all the world. We hear organ music playing solemnly. As CAMERA PULLS BACK SLOWLY we see the picture is set between two floral sprays, all on top of a wooden coffin.

MINISTER'S VOICE (O.S.)

... but what more can I say about  
the loss of a young man like Jay  
DeBoom...

CAMERA CONTINUES TO PULL BACK, revealing we are:

INT. FUNERAL HOME - DAY

A MINISTER stands at the pulpit before the funeral CONGREGANTS, (including Jay's bereft PARENTS in the front row) delivering his solemn words.

(X)  
(X)

MINISTER

... that the sadness in each of  
our hearts does not express more  
poignantly? A few people have  
asked if they might offer their  
own personal remembrances of Jay,  
and I'd like to invite them to  
come up at this time to share  
those thoughts.

The Minister steps down, moving away from the pulpit and the stage, CAMERA PANNING US TO:

MULDER AND SCULLY

Standing in the wings with POLICE DETECTIVE ANGELA WHITE, a serious, and seriously attractive blond (30s).

DET. WHITE

His friends called him Boom....  
quarterback of the football team,  
well-liked. A leader. Looking  
forward to college -- until they  
found him hanged in the woods two  
days ago. The third death of a  
high school boy in as many  
months.

(CONTINUED)

7 CONTINUED:

MULDER

In your fax, you said there were strong suspicions of a satanic cult at work.

ANGELA

It's the popular opinion around here. Wildly popular actually.

(CONTINUED)

7 CONTINUED:

SCULLY

Based on what evidence?

ANGELA

Various eyewitness accounts of  
satanic rituals being conducted.

They all turn their attentions back to:

THE PULPIT

where A YOUNG MAN takes the stage, stepping behind the mike.

YOUNG MAN

... I remember me and Boom back  
to kinneygarden... he was, I  
don't know... like a brother or  
something...

RESUME MULDER AND SCULLY, DETECTIVE WHITE

SCULLY

And you have physical evidence of  
these rituals being conducted?

ANGELA

No. No, I don't. Just the  
murder victims.

SCULLY

So you have nothing concrete to  
connect these things to  
Satanists?

Det. White shakes her head no.

MULDER

If you detect a hint of  
skepticism or incredulity in  
Agent Scully's voice, it's due to  
the overwhelming evidence  
gathered by the FBI debunking  
virtually all claims of ritual  
abuse by satanic cults.

ANGELA

Is that true?

MULDER

Don't ask me.

Mulder brushes off any association with this line of thinking.  
While the Young Man continues his eulogy in the b.g.

(CONTINUED)

7 CONTINUED: (2)

SCULLY

Our research has proved most accounts false or imagined. We found the trauma and mental illness often linked to satanic cults the result of denial, hysteria and misplaced blame.

ANGELA

You'll have a hard time convincing the locals of that. Especially after hearing the stories from the two girls who were there the night Boom died.

She points o.s. to:

TERRI AND MARGI

sitting together in the front row. Watching with the young man's speech with wan, vague expressions.

RESUME MULDER, SCULLY, DET. WHITE

SCULLY

Who interviewed them?

DET. WHITE

I did.

SCULLY

Together or separately?

DET. WHITE

Together. Why?

SCULLY

Then you have no way of determining whether or not their stories were fabricated.

DET. WHITE

No. But these are good kids we're talking about. Outstanding students. The details they gave -- I doubt they could have made them up --

SCULLY

Let me guess -- they told you of wild beasts appearing at a Black Mass, the drinking of blood and the sacrifice of an infant or a blond virgin.

(CONTINUED)

7 CONTINUED: (3)

DET. WHITE  
Yes. That's right.

Det. White looks surprised. Stunned might be a better word. Suddenly she turns and heads away.

DET. WHITE  
Excuse me...

She hurries off.

SCULLY  
Where is she going?

MULDER  
I don't know. You don't suppose she's a virgin?

SCULLY  
(snippy)  
I doubt she's even a blond.

Their attentions are turned now to A COMMOTION o.s.

MULDER AND SCULLY'S POV

In the back of the church a MAN has entered, BOB SPITZ. He's mad, ranting like a lunatic.

SPITZ  
... how long are we going to stand by and watch our children die while Satan's soldiers run free in our city?!!

Det. White intercepts him in the center aisle. But he's not to be deterred. Heading for the pulpit.

DET. WHITE  
Mr. Spitz. This is no time...

SPITZ  
NO TIME?! NO TIME?! What's it going to take?! Jonestown?!

This is causing an uproar among the funeral goers, mostly a positive one. There are shouts of support.

ANGLE ON TERRI AND MARGI

They take one another's hands and squeeze tight -- though we notice a vaguely conspiratorial attitude.

RESUME BOB SPITZ AND DET. WHITE

As she trails him up onto the stage where he continues to rant.

(CONTINUED)

7 CONTINUED: (4)

SPITZ

My wife can't sleep at night, my kids say they can feel Satan's presence. We've got to wake up and take action, people! We've got to cast the devil out of our community!

Suddenly the coffin, bedecked with the flowers and picture, begins to smoke from the inside. White plumes of smoke seeping from the seams around the lid. The finish on the coffin starts to bubble, then the picture of Boom shatters from the heat.

THE FUNERAL GOERS

rise, fleeing the chapel.

ANGLE ON MULDER AND SCULLY

watching the pandemonium from the wings.

MULDER

Maybe we're just imagining it.

Scully shoots Mulder a looks of annoyance, turning back to the smoking coffin and:

ANGLE ON TERRI AND MARGI

Still holding hands, unfazed, watching the excitement and mass exodus occurring around them. Off this image:

CUT TO:

8 EXT. CARYL COUNTY SHERIFF'S STATION - DAY

With LEGEND, to establish. Under:

TERRI ROBERT'S VOICE

My name is Terri Roberts...

9 INT. INTERROGATION ROOM #1 - DAY

Where blond Terri sits at a small table opposite Agent Scully. She seems vulnerable now, sweet and ingenuous. There is a microcassette recorder on the table between them.

TERRI

I go to Grover Cleveland Alexander high school. I'm a senior with a 3.98 grade point average...

MATCH CUT TO:



## 10 INT. INTERROGATION ROOM #2 - DAY

10

Blond Margi sits across from Mulder, also being recorded. She, too, seems fragile, delicate. Respectful of authority.

MARGI

My name is Margi Kleinjan. I go to Grover Cleveland Alexander high school. I'm a senior with a 3.75 grade point average. I'm on the cheerleading yell squad with my best friend Terri...

MATCH CUT BACK TO:

## 11 INT. INTERROGATION ROOM #1 - TERRI AND SCULLY

11

TERRI

... I'm on the cheerleading yell squad with my best friend Margi. We plan to go to college together in the fall...

SCULLY

Can you tell me again exactly what happened the night of Jay Deboom's death?

TERRI

Boom -- Jay -- was giving us a ride home in his truck when all of a sudden he swerved off the road...

MATCH CUT BACK TO:

## 12 INT. INTERROGATION ROOM #2 - MARGI AND MULDER

12

Where Margi completes the thought.

MARGI

... like he'd been possessed or something. And he made us get out of the car and walk to a clearing where people in black robes were holding black candles. I couldn't see their faces under their hoods, but I knew they were up to no good...

MATCH CUT BACK TO:

13 INT. INTERROGATION ROOM #1 - TERRI AND SCULLY

13

SCULLY

How did you know they were up to no good?

TERRI

They were standing around this altar and one of them had a long knife with a snakehead on the end of the handle with ruby eyes and I thought for sure we were dead, because we heard they were going to sacrifice a blond virgin, but they...

MATCH CUT BACK TO:

14 INT. INTERROGATION ROOM #2 - MARGI AND MULDER

14

MARGI

... but they brought out this crying little baby and laid it on the altar and... the man with the knife started to say some kind of prayer...

Margi is becoming emotional, truly upset by the memory.

MATCH CUT BACK TO:

15 INT. INTERROGATION ROOM #1 - TERRI AND SCULLY

15

Terri has become emotional, too. Tears running down her cheeks.

TERRI

... he was chanting and saying stuff about sacrificing the baby because it wasn't christened yet and how they were going to bury it in a mass grave on the outskirts of town with all the other babies they'd killed...

CUT TO:

16 CLOSE ON MICROCASSETTE RECORDER

16

Its tiny spools spinning, while Margi's weepy, recorded voice finishes this last thought.

(CONTINUED)

16 CONTINUED:

16

MARGI'S RECORDED VOICE  
... and then the whole group  
started chanting and the man with  
the knife raised the blade up  
over the baby -- and that's when  
Terri and I ran for our lives...

A hand comes into frame, picks up the recorder. We are:

INT. SHERIFF'S STATION BULLPEN - DAY

Det. White clicks the recorder off, looks at Mulder and Scully  
who stand with her at her desk in the center of the busy room.

DET. WHITE  
You see -- the stories are  
virtually identical. One account  
corroborates the other.

SCULLY  
(not buying it)  
I don't suppose there've been any  
actual reports of stolen infants,  
or of mass graves being uncovered  
anywhere in town...? Or that you  
found an altar or any other  
evidence of this Black Mass?

DET. WHITE  
No. No, in fact we didn't.

SCULLY  
The problem is the details of  
these accounts could have been  
taken from any magazine or  
newspaper. As horrific as they  
sound, the stories the girls told  
are common, even cliché.

MULDER  
If you detect a hint of  
impatience in Agent Scully's  
voice, it's because the FBI's  
study also found that in most  
cases, like the McMartin  
Preschool trial, the witnesses  
were often prompted in their  
statements by rumors and stories  
being circulated. That there was  
nothing, in fact, to support any  
of them.

DET. WHITE  
(matter of fact)  
Then how do you explain the  
burning coffin at the funeral?

(CONTINUED)

16 CONTINUED: (2)

16

MULDER

Don't ask me.

Again, Mulder brushes off any association with this line of thinking. Scully shoots him a very dirty look, as we:

CUT TO:

17 INT. MORGUE - DAY - LATER - CLOSE ON A CLEAR PLASTIC SHEET

17

with POLICE EVIDENCE stickers pasted on it, draped over the charred coffin. A hand reaches in and pulls it off.

SCULLY

examines the coffin carefully. Wearing latex gloves, she lifts the lid.

SCULLY

There have been incidents where the embalming fluids used to preserve the body have caused chemical reactions which produced heat and burning.

Mulder and Det. White appear over Scully's shoulder, peering down at:

THE CORPSE OF JAY DEBOOM

The suit he is wearing has been burned away, revealing singed and charred flesh underneath.

RESUME SCULLY, MULDER, DET. WHITE

SCULLY

I see nothing that would suggest that this is anything other than the case here.

DET. WHITE

What's that?

SCULLY

What's what?

DET. WHITE

That pattern there on his chest?

INSERT - A VAGUE IMAGE OF A CIRCLE WITH SOMETHING IN THE CENTER

MULDER

Yeah. I see it. It looks like a goat or maybe a horned beast.

(CONTINUED)

17 CONTINUED:

17

SCULLY  
A horned beast?

MULDER  
In a circle. See...

He points out the image on the corpse's chest.

SCULLY  
I think you're looking for  
something that's not there.

DET. WHITE  
No. See the horns there...?

SCULLY  
(snapping)  
No, I don't see the horns there.

This remark casts a chill in the room. Scully turns and goes back to her inspection of the corpse, her jaw clenched. Mulder looks at her, somewhat miffed by her attitude.

DET. WHITE  
I assume you'll call me if you  
need me for anything further.

She turns and exits. Leaving Mulder alone with Scully who turns back to continue examining the body.

MULDER  
If it's no bother -- if it's not  
too big a deal -- maybe you could  
get me a few photographs of that  
image which bears absolutely no  
resemblance to a horned beast.

SCULLY  
Sure. Fine. Whatever.

She doesn't even bother to turn around. Mulder takes an irritated beat, then heads off.

CUT TO:

18 CLOSE ON THE FACE OF A STRANGE CREATURE

18

Gargoyle-like. Its gray face covered in short fur. Its expression rather horrific. CAMERA PULLING BACK, ADJUSTING to reveal Mulder holding this creature, which is actually a cat that he is giving a kind of feline facelift. Pulling its facial skin back gently so that its lips and eyes are distorted. (Note: Cats love this!) (Additional note: The cat wears a collar with a nametag.)

(CONTINUED)

18 CONTINUED:

Mulder studies the cat's face curiously as CAMERA CONTINUES TO PULL BACK, revealing we are:

EXT. THE FRONT PORCH OF AN APARTMENT - EVENING

Det. White opens the door, surprised to see Mulder.

MULDER

Hi.

DET. WHITE

Uh... hi. What are you doing with my cat?

MULDER

It was scratching to get in -- and with the threat of satanic animal sacrifices looming -- you might want to keep him indoors.

He hands her the kitty.

DET. WHITE

I thought the FBI's research would've debunked that idea.

MULDER

First off, let me apologize for my partner's rude behavior. She tends to be rather rigid -- wonderfully so --but nothing like she was today. Personally, I try to keep a more open mind.

DET. WHITE

So why are you at my house?

MULDER

I was hoping you could help me solve the mystery of the horny beast.

Off Det. White's reaction to this:

CUT TO:

19 A NEON PICTURE OF A HORNEDED CREATURE

CAMERA PULLING BACK to reveal it is the astrological symbol for Capricorn. In this case a part of a circular display of the signs of the zodiac under the name "ZIRINKA -- ASTROLOGY, NUMEROLOGY, RUNES, READINGS." Atop a small building on a dark road, with a lone n.d. sedan parked out front.

CUT TO:

19A INT. ZIRINKA'S - NIGHT - CLOSE ON B&W PHOTO

19A

of the burned image on Boom's chest.

ZIRINKA'S VOICE

Horns, you say?

PULLING BACK TO REVEAL ZIRINKA, a stout, though surprisingly yuppyish woman in a smart business suit. She stands with Mulder and Det. White, furrowing her brow as she turns the photo every which way, trying to see what they see.

MULDER

You don't see what looks like a beast or maybe a goat there?

She looks at him with an ironic, arched brow.

ZIRINKA

This is a trick, right? To try and entrap me.

DET. WHITE

No one's trying to entrap you.

ZIRINKA

Oh yeah? There're a lot of looneys running around this town who'd like to think I'm a satanist. I'm just a number cruncher, trying to make an honest living here.

MULDER

What do you think is going on, if I may ask?

ZIRINKA

I think this town's lost its marbles. You'd think I'd have seen it coming, but it's hard being a small business owner. You should see the paperwork...

MULDER

What do you mean, seen it coming?

ZIRINKA

We're heading into a rare planetary alignment. Mars, Mercury and Uranus are extreme influences.

MULDER

On what?

(CONTINUED)

19A CONTINUED:

19A

ZIRINKA

Office hours are nine to five.  
All major credit cards accepted.

Off Mulder's unamused response, we:

CUT TO:

20 INT. GROVER CLEVELAND ALEXANDER HIGH SCHOOL GYMNASIUM - NIGHT

20

CLOSE ON THE SCHOOL EMBLEM which IS a horned creature inside a circle, very reminiscent of the one on Boom's chest. We hear the SOUNDS of basketball practice in progress as CAMERA PANS DOWN to the players running a full-court scrimmage.

ANGLE ON SIDELINES

Where the CHEERLEADING SQUAD stands on the sidelines, casually cheering the players on -- i.e. clapping and shouting encouragement, not doing "cheers." Near them THE COACH is coaching. CAMERA FINDING Terri and Margi sitting behind a table where a large dispenser of lemonade and cups sits. They look bored, or maybe annoyed.

TERRI AND MARGI

TERRI

Craig Wilmore.

MARGI

(giving a thumbs down)  
Hate him, Roger.

TERRI

(thumbs up)  
Points for improved dermatology,  
Gene.

They watch as A FIGHT breaks out on the court, two players pushing each other, having to be separated by their teammates.

MARGI

Can it be true these people will  
all be adults before long,  
bringing new life into the world?

TERRI

I'm so depressed.

NEW ANGLE

As a good-looking player, SCOTT SIMMONS, comes over to the sidelines, takes a cup of lemonade and downs it. The blondes check him out heavily as he steps away along the sideline.

(CONTINUED)



20 CONTINUED:

20

TERRI  
Scott Simmons.

Margi smiles broadly, gives a big thumbs up, which is seconded by Terri.

TERRI  
Babe-alicious in overtime, Roger.

MARGI  
Correctamente, Gene.  
(eyes following him)  
Minus the Brenda appendage.

THEIR POV OF SCOTT SIMMONS

Sneaking a kiss with his girlfriend, another cheerleader named BRENDA JAYCEE SUMMERFIELD.

RESUME TERRI AND MARGI

TERRI  
Hate her.

MARGI  
Hate her. Wouldn't want to date her...

THEIR POV OF BRENDA

She stands on the sidelines, clapping as Scott re-enters the game when -- suddenly -- her feet go out from underneath her and she lands on her butt. As if she's been pushed by an invisible force. Stunned as her fellow cheerleaders help her up.

RESUME TERRI AND MARGI

Watching with dull, malevolent satisfaction. When A PLAYER -- ERIC BAUER -- chases an errant pass and crashes into the table they're sitting at -- causing the girls to suddenly jump up, finding themselves drenched in lemonade.

ERIC  
Oh. Hey -- sorry.

He's helped up by his teammates, then hustles back into the game. Leaving Terri and Margi rising to a silent boil.

TERRI  
Hate him.

MARGI  
Hate him. Wouldn't want to date him.

(CONTINUED)

20 CONTINUED: (2)

20

## ANGLE ON GAME

As the ball is pushed downcourt by a player -- passed to: (X)

ERIC (X)

who doesn't see the pass, which BOUNCES off his head. We might (X)  
assume this constitutes revenge for the girls, but: (X)

CAMERA FOLLOWS BALL (X)

as it bounces off the court, caroms off a wall and rolls under  
a set of tall wooden bleachers. The kind that accordion out  
from the wall.

Eric enters frame, slipping under the bleachers to get the  
ball. CAMERA FOLLOWING HIM IN when SUDDENLY THE LIGHTS GO OUT.

## ANGLE ON PLAYERS

Bathed in only moonlight from the high windows, the players  
mill at center court, wondering what just happened. The  
Cheerleaders wander out on the floor now, too. As does The  
Coach. When suddenly there is LOUD, PANICKED SCREAMING.

CUT TO:

21 UNDER THE BLEACHERS

21

Which have begun to retract -- and where Eric is now trapped,  
his jersey caught up in the steel understructure, the motor  
that retracts the bleachers whining away.

ERIC  
I'm caught! Hey -- hey --  
somebody!

CAMERA PUSHING INTO FACES OF ERIC'S TEAMMATES

realizing what's happened. They run PAST CAMERA as CAMERA  
CONTINUES PUSHING FAST into the faces of Terri and Margi, who  
have dull, satisfied expressions.

## ANGLE ON BLEACHERS

Where the teammates, the Cheerleaders and the Coach run up in  
a panic, some looking in at Eric, some trying to hold the  
collapsing structure back, with no success. The gears continue  
to whirl, the motor continues to whine and the space beneath  
the bleachers continues to get smaller and smaller. All the  
while Eric is SCREAMING for someone to help him.

(CONTINUED)

21 CONTINUED:

21

ANGLE ON BASKETBALL

near Eric's feet. It is wedged between two pieces of converging metal, finally POPPING from the pressure. QUICK PANNING UP TO ERIC becoming wedged in now, too.

ERIC

Shut it off! Shut it off!

(CONTINUED)

21 CONTINUED:

21

RESUME ANGLE ON ERIC'S TEAMMATES

still trying to hold the structure back when they hear Eric let out one last BLOOD CURDLING SCREAM. As the structure THUNKS flat against the wall. As we:

END ACT ONE

ACT TWO

22 CLOSE ON WOODEN BLEACHERS

22

where rivulets of dried blood seep down between the seams. The lights are on now, and as CAMERA PULLS BACK it reveals Mulder and Det. White watching WORKMEN IN COVERALLS using heavy wrenches and pry bars to get the structure back open. There are also PARAMEDICS, UNIFORMED OFFICERS taking statements from Eric's teammates, the Coach and the other Cheerleaders.

Mulder and Det. White look o.s. as:

SCULLY APPROACHES

Not looking all too happy.

SCULLY

What happened?

DET. WHITE

Another young man has died.

MULDER

There was an electrical surge that caused a power failure -- but somehow activated the motor which retracts the bleachers. He got caught underneath.

Scully grimaces. Then AN OFFICER in the b.g. calls out:

OFFICER #3

Detective White. Can I see you...?

DET. WHITE

Excuse me.

She heads off, Scully's eyes following her, then seeing:

TERRI AND MARGI

giving statements separately, to TWO DIFFERENT OFFICERS. Both of them SOB OPENLY.

RESUME SCULLY

Making a note of this, then turning to Mulder.

SCULLY

You weren't in your motel room.

MULDER

I went with Detective White to follow up on a lead.

(CONTINUED)

22 CONTINUED:

SCULLY

I see.

Scully does not try too hard to hide her annoyance at this.

MULDER

You see what?

SCULLY

Look, we've been working together for what? Over two years. We have differing opinions. I just didn't expect you to ditch me.

MULDER

I didn't ditch you.

SCULLY

Fine. Whatever.

There is a LOUD THUNK as the Workmen finally unstick the large wooden structure. Mulder, Scully and everyone else have to back up as they pry it slowly open. A GLIMPSE OF A BASKETBALL JERSEY on a limp, lifeless body caught up in the steel understructure.

Their attentions are turned by the reappearance of Det. White.

DET. WHITE

We've got trouble. A mob has gathered on the south side of town.

CUT TO:

23 CLOSE ON A BACKHOE BUCKET

carving a scoop out of the cold, hard earth. We are:

EXT. OPEN FIELD BEHIND A RESIDENTIAL NEIGHBORHOOD - EARLY MORNING

The backhoe works the ground in the middle of the field while DOZENS OF CITIZENS are digging with shovels and picks.

CAMERA FINDS Det. White's unmarked car, Scully and Mulder's n.d.rental sedan and TWO SQUAD CARS pulling up to the area, lights flashing.

ANGLE ON BOB SPITZ

Shovel in hand, moving through the crowd of industrious diggers to meet the arriving law enforcement.

DET. WHITE

What's going on here, Bob?

(CONTINUED)

22

23

23 CONTINUED:

23

BOB SPITZ

George Hunsaker's little boy got a phone call from someone who said they knew the location of the mass grave.

DET. WHITE

You're destroying private property, Bob. You're going to have to stop digging.

BOB SPITZ

Our children are dying!

DET. WHITE

It doesn't give you the right to come out here and tear up Harvey Molitch's back yard.

BOB SPITZ

Maybe Harvey's got something to hide. We got two kids who are prepared to say he took them on a camping trip and made them play "Naked Movie Star" games.

Bob gives her a self-righteous cock of his head, then turns and heads back to his digging.

MULDER

That man -- is he always this hysterical?

DET. WHITE

No. Bob's our high school principal. I've never heard him say a bad word about anyone.

Det. White, Mulder, Scully and the Uniformed Cops begin walking through the field where diggers of every shape and size are turning the earth in search of bodies. Scully wags her head in grim appreciation.

SCULLY

This is called rumor panic. An antecedent event links with a popular Satanic cult myth and increases tension in the community. A villain or villains are singled out, providing a focus for the community's confusion and angst about unexplained events -- like the death of the high school boys.

(MORE)

(CONTINUED)

23 CONTINUED: (2)

23

SCULLY (CONT'D)

There have been at least twenty incidents since 1983 -- from upstate New York to Reno, Nevada. Not one of them turned up a shred of evidence to support the wild allegations.

They are all surprised by A WOMAN'S SHOUTS from the far side of the field.

WOMAN

I found bones!

ANGLE ON WOMAN

Standing with her shovel, looking down into a shallow hole she's dug. As Mulder, Scully and Det. White push through the crowd that's quickly gathering around her. Followed closely by Bob Spitz.

BOB SPITZ

She found bones!

DET. WHITE

All right, everyone stay back.

Mulder and Scully and Det. White kneel down, looking at:

AN OLD LEATHER SUITCASE

Like a large doctor's bag, buried a few feet down. Open so that the dull ochre color of bones can be seen inside.

RESUME MULDER, SCULLY, DET. WHITE, ET AL

All reacting with professional curiosity to the discovery. Mulder and Scully already pulling a pair of latex gloves from their coats. They trade quick looks of irritation.

SCULLY

Go ahead then.

MULDER

No, be my guest. I know how much you like snapping on the latex.

She gives him a peeved look -- then snaps the gloves on with a noticeable snappiness. Det. White and Mulder trade a quick look as Scully sets her jaw and reaches down into the hole.

Pulling the bag open so that the bones can be seen clearly. They are smallish, set in the bag in a jumble.

BOB SPITZ

They're child's bones!

(CONTINUED)



23 CONTINUED: (3)

23

THE CROWD REACTS

pressing in closer now over the hole, and over the kneeling Agents and Det. White.

MULDER

What's that on the side of the bag there? It looks like lettering.

SCULLY

brushes away some dirt from the bag. Reading:

SCULLY

R.W.G.

ANGLE TO INCLUDE THE CROWD

BOB SPITZ

Dick Godfrey. That bag belonged to Dr. Godfrey! He's the baby killer!

The crowd reacts, dropping their shovels and moving off en masse. Mulder and Scully rise quickly, as does Det. White, but there's nothing they can do but watch as the mob moves away.

MULDER

Who's Dr. Godfrey?

DET. WHITE

He's our town pediatrician.

CUT TO:

24 A MAILBOX

24

with the name Dr. Richard W. Godfrey on it. A body moves into frame, eclipsing it from view, followed by another body, then several more. As CAMERA PULLS BACK to reveal THE MOB OF CITIZENS streaming into the front yard of:

EXT. QUAIN T WOODFRAME HOUSE - MORNING

As the mob, led by Bob Spitz, marches up the front steps. Bob banging loudly on the front door.

BOB SPITZ

Come on out, Godfrey!!

CUT TO:

## 25 INT. GODFREY RESIDENCE - MORNING - CONTINUOUS

25

Richard "Dick" Godfrey is dressed in a sheer woman's robe with feathers at the collar and the bottom hem. Underneath he wears men's jockey shorts (white). He wears women's shoes -- mules -- and has the smeared remnants of lipstick and eyeliner on his face.

He comes into the hallway, freaked, lifting gently the lace curtains on the window next to the front door. Then he drops them and hurries back into the hallway from whence he first appeared.

CUT BACK TO:

## 26 EXT. GODFREY HOUSE - MORNING - CONTINUOUS - BOB SPITZ

26

has his face pressed up against the glass on the front door, turning quickly back to the mob.

BOB SPITZ

He's home!! He's in there!!

CUT TO:

## 27 A PAIR OF HANDS

27

knotted into fists, being wrung nervously. CAMERA ADJUSTING to reveal Dr. Godfrey. He's dressed in a respectable oxford shirt and tie. A tweed jacket hangs on the back of his chair. If we look carefully we can see a small streak of mascara near his temple. We are:

DET. WHITE'S VOICE (O.S.)

Let me get this straight -- for the record:

INT. INTERROGATION ROOM - DAY - MULDER

stands with Det. White, staring down at Dr. Godfrey.

DET. WHITE

You haven't seen the bag for a year... you sold it in a garage sale...

GODFREY

... to a young girl. One of The Roberts family. They live a few doors down...

DET. WHITE

Why would it be filled with bones, buried in a field?

(CONTINUED)

27 CONTINUED:

27

GODFREY

I have no idea.

DET. WHITE

The people in this town seem to think you do. Would you be willing to take a lie detector test?

Godfrey looks even more nervous at this suggestion. The door opens. Scully enters the room with a perturbed look on her face. She is carrying the bag of bones.

SCULLY

You can go, Dr. Godfrey. I don't think we'll be needing anything more from you. Your story checked out.

DR. GODFREY

Oh, thank God...

He slides his chair back, gets up as Scully puts the bag on the table.

SCULLY

The bones turned out to be the skeletal remains not of an infant but of a beloved fifteen-year-old Lhasa apso -- known formerly as...

(she reaches in the bag, removes a collar with a tag)

Mr. Tippy.

The door opens again and Terri Roberts is ushered in by an Officer. As soon as she sees the bag sitting on the table her hands go to her face, tears spring from her eyes.

TERRI

Oh Mr. Tippy...

She moves over to the bag and the others give her room as the tears continue to flow. Mulder stands next to Godfrey as he finishes putting on his jacket.

MULDER

I don't know if this is any time to mention it, but someone is wearing my favorite perfume.

SCULLY

(grabs Mulder)

Can I have a word with you?

(CONTINUED)

27 CONTINUED: (2) 27

She pulls him out into:

28 INT. SHERIFF'S STATION HALLWAY - DAY - CONTINUOUS 28

Though the hallway has some traffic in it, Scully sees this as a place to have a "word" with Mulder.

SCULLY

This has gone far enough.

MULDER

What?

SCULLY

I'm not going to be humiliated by you, in front of you or by having to bring a teenage girl in -- on her birthday of all days -- to identify the bones of her dead dog, Mr. Tippy.

As Scully is saying this, Mulder leans forward ever so slightly and sniffs the air near her neck.

SCULLY

I find no reason to pursue this case any further. Not only that, I find your conduct and comportment in this investigation not just alarming but highly objectionable.

(reacting to his  
sniffing)

What are you doing?

MULDER

It must be Detective White.

SCULLY

If that's the reason we're sticking around -- that's your business.

MULDER

What?

SCULLY

Detective White.

MULDER

Scully -- we came down here because of three unexplained deaths. Detective White is just trying to solve them. She can use our help.

(CONTINUED)

28 CONTINUED:

SCULLY

Well, you two seem to have a certain... simpatico. I'm going back to Washington in the morning.

With that, she turns on her heel and exits.

MULDER

Scully...

But she doesn't turn around, leaving Mulder confused and at a loss. Feeling somehow like he's betrayed a lover.

CUT TO:

29 NIGHT SKY

The moon shining brightly, the planets Mars and Uranus sharp pinpoints of light nearby. CAMERA PANNING DOWN to:

EXT. RESIDENTIAL NEIGHBORHOOD - NIGHT

A neat row of houses, one with all the lights on -- the faint sound of HARD ROCK MUSIC BLARING.

CUT TO:

30 INT. HOUSE - NIGHT - CLOSE ON STACK OF BIRTHDAY PRESENTS

with a big bouquet of balloons hovering overhead that read "HAPPY BIRTHDAY TERRI AND MARGI." The music is LOUD now -- too loud. CAMERA ADJUSTING to find Terri and Margi, wearing short skirts, fishnet stockings, lace lingerie under leather jackets -- dancing like they've been possessed as a crowd of proper girls -- including some of the cheerleaders we saw at the basketball game -- look on in wonder.

ANGLE ON ANOTHER GROUP OF GIRLS SITTING ON THE FLOOR

Playing on a Ouija board. Brenda Jaycee Summerfield holds the plastic finder at the end of her trembling fingertips. Her eyes are closed in concentration.

BRENDA

Who am I going to marry?

Her friends look on as Brenda's hands seem to too obviously guide the finder to the letter "S".

GIRLS

(excited for her)

S!

(CONTINUED)

30 CONTINUED:

30

Brenda smiles. Her hands guiding the finder toward the letter "C" when suddenly the plastic device jerks supernaturally toward the letter "A".

GIRLS  
(less excitedly)  
A...

Brenda opens her eyes now. This can't be right. Then watches in horror as her hands are jerked to the letters T - A - N.

GIRLS  
(scared a little)  
Satan?

As they say this, the legs of Terri and Margi enter frame, dancing by the group.

NEW ANGLE

As Brenda moves through the house, past the bouquet of balloons, her hand covering her mouth. She's upset, to say the least.

31 INT. BATHROOM - NIGHT - CONTINUOUS

31

Brenda opens the door, finding Terri and Margi already in the bathroom, standing in front of the large vanity mirror. Bathed in only candlelight, they have their eyes closed, chanting:

TERRI AND MARGI  
One Bloody Mary, two Bloody  
Mary...

BRENDA  
What are you doing?

MARGI  
You close your eyes and count to  
thirteen and Bloody Mary appears  
in the mirror.

TERRI  
Come on in, Brenda. Try it.

(X)

BRENDA  
No, thank you.

She turns to exit, but the bathroom door slams closed, shutting her in. She tries hard to open it, but it's sealed tight. Slowly she turns and looks at Terri and Margi. They both have thin smiles, hooded eyes.

TERRI  
Just try it.

(CONTINUED)

31 CONTINUED:

Off Brenda's silent terror:

CUT TO:

32 INT. HOUSE - NIGHT - MOMENTS LATER

The other girls at the party react to DISTANT SCREAMING. Heads turning, no one quite sure where it's coming from. Someone turns the music off and the SCREAMS can be heard more clearly now. Off the group's reaction:

CUT TO:

33 EXT. MOTEL - NIGHT

To establish. With the LEGEND: 8:25 PM

CUT TO:

34 INT. MOTEL ROOM - NIGHT - CLOSE ON MULDER

As he takes a long pull of liquor from a pint bottle. His shirt is unbuttoned and opened. He has a lit cigarette dangling from his lips, the smoke curling up into his eyes as he squints into the blue light from a television. He holds the TV remote in his hand.

ANGLE ON TV

Where A RITZ BROTHERS MOVIE plays, featuring Khatchaturian's Sabre Dance music. The channel changes, but the same movie comes on, in the same spot. The channel changes again -- with the same result.

RESUME MULDER

Wondering about this, taking another pull from the pint bottle.  
As we:

CUT TO:

34A NEW ANGLE ON A TV - INT. SCULLY'S MOTEL ROOM

(X)

Where the Ritz Brothers Movie plays, pulling back to REVEAL SCULLY, sitting on the bed across from the TV set, bathed in its blue glow. Untucked and disheveled (for Scully anyway), she is finishing a pull of a matching liquor bottle (this should match Mulder's action), then puts a cigarette she's been holding in her other hand in her mouth, its smoke curling up into her eyes as she changes the channel - with the changer which she's been holding in the same hand as her cigarette. Like Mulder, she gets the same movie.

(CONTINUED)

34A CONTINUED:

34A

Irritated by this - irritated in general - she turns off the TV, gets off the bed, begins pacing manically. Waving the cigarette around, miming a peeved reenactment of her last conversation with Mulder. As we:

(X)  
(X)  
(X)

CUT BACK TO:

(X)

34B MULDER

(X)

34B

lying on his back, trying to blow smoke rings (his TV's off, too). When: THERE'S A KNOCK AT THE DOOR.

(X)

ANGLE ON DOOR

Mulder appears, looks through the peephole, cigarette still dangling from his lips, takes a thoughtful beat, then takes off the safety chain, opens the door. Standing outside is Detective White, holding a small lidded box. She looks terror-stricken.

DET. WHITE

May I come in?

She doesn't wait for an answer, pushing past Mulder into the dark room. He closes the door, but leaves it open a crack, staring at her as she moves into the room.

(CONTINUED)



34B CONTINUED:

34:

MULDER

What happened?

She puts the box on the bed, shrinks from it like she's afraid to open it. Mulder takes this as a cue. He moves to the bed, takes the lid off the box (the cigarette still dangling from his lips.) Finding inside a small collar with a name tag on it, set on a bed of dead flowers.

DET. WHITE

If they aren't Satanists -- then  
who are they?

She starts to cry. Mulder nods, Bogart-like, takes the cigarette from his lips, moves to Det. White and puts his arms around her. Smelling the air around her neck.

DET. WHITE

What are you doing?

MULDER

Uhm... nothing.

DET. WHITE

You've been drinking...

MULDER

Yes. And I don't know why --  
because I don't drink.

(X)

Det. White breaks from Mulder, reaches for the bottle that sits atop the TV, looks at it judgmentally. Then drains the bottle in one gulp.

DET. WHITE

I don't really want to go home.  
Would you mind if I slept here?

As she's saying this she is untucking her blouse from her skirt, kicking her shoes off. Staring intensely at Mulder.

MULDER

I can get you another room.

She's stepping toward him now, stalking him cat-like. He backs away from her as she continues to unbutton her blouse.

DET. WHITE

Maybe we can solve the mystery of  
the horny beast.

She backs him up to the bed now, pushes him down on it. Mulder's feeling very uncomfortable about this.

(CONTINUED)

34A CONTINUED: (2)

34A

MULDER

(X)

Maybe we could watch some TV.  
There's a movie on - the same  
movie on every channel actually.

DET. WHITE

Weird. I like weird.

She's on top of him now, straddling him on all fours. Holding  
his arms down. Shaking her head to muss her hair.

DET. WHITE

I feel weird.

Making her move. Her hot lips all over his face. When:

SCULLY (O.S.)

Mulder...

Mulder's head jerks away from Det. White's. They both look  
over at:

SCULLY

standing in the open door with a look of disgust.

SCULLY

There's been another death.

And she slams the door shut. Off Mulder and Det. White's  
sobered reactions to this, we:

END ACT TWO

ACT THREE

35 EXT. MOTEL - NIGHT - CONTINUOUS

35

Scully stands next to the rented n.d.car, putting her keys in the driver's door. Looking askance at:

MULDER AND DET. WHITE

exiting the motel room, still not quite all buttoned and tucked in. Mulder coming around to Scully at the driver's door.

MULDER

Was it a murder?

SCULLY

(aloof)

A high school girl was impaled by flying glass from a bathroom mirror.

MULDER

I'll drive.

SCULLY

No, I'll drive.

MULDER

Scully -- I know how it looked in there --

SCULLY

I didn't see anything anyway.

She gets in the car. Starting it. Mulder stands staring at her.

MULDER

Would you let me drive please?

SCULLY

Why do you always have to drive?! Because you're the guy? Because you're the big macho man?

Now Mulder stares at Scully.

MULDER

No. Because I was never sure if your little feet could touch the pedals.

He slams the door shut. CAMERA HOLDING ON SCULLY'S incensed expression as Mulder stalks off.

(CONTINUED)

35 CONTINUED:

35

ANGLE ON DET. WHITE

standing next to her car with the door open, watching what just went on. Mulder walks up to her, takes her keys. Gently moves her out of his way and gets into her car.

MULDER

You go with her.

He shuts the door and starts the car, pulls recklessly out of the parking lot. Off Det. White's surprise, we:

CUT TO:

36 EXT. FAST FOOD BURGER JOINT - NIGHT

36

To establish, with the LEGEND: 10:01 PM.

37 INT. FAST FOOD BURGER JOINT - NIGHT

37

Terri and Margi enter, still dressed in their party clothes -- looking the worse for wear. Their makeup smeared, stockings showing a few holes. They scan the room, spotting the person they've come to see:

SCOTT SIMMONS

sits by himself in a booth, holding his head in his hands, staring down at an uneaten burger and fries. As Terri and Margi slide in across from him. Scott looks up. He's been crying.

MARGI

Hey.

Scott stares at them, saying nothing.

TERRI

Loss of appetite. That's not a good sign.

She takes one of his fries, munching it.

SCOTT

I'd like to be alone.

TERRI

Well, you got your wish.

She takes another fry now, munching it.

SCOTT

What happened to you guys? You used to be --

(CONTINUED)

37 CONTINUED:

37

TERRI

Look, Scott -- we're not dressed  
like this for the funeral. We're  
here to make you feel better.  
Tonight. Carpe PM.

(X)

He looks at them like they're crazy. Which they are. He  
slides out of the booth, exits the restaurant.

TERRI

Hate him.  
(waiting for Margi,  
then tries again)  
Hate him...

But Margi just stares at her defiantly, not answering. Then  
slides out of the booth and exits after Scott.

CUT TO:

38 EXT. COUNTRY ROAD - NIGHT

38

The n.d.rental car passes by, the only car on the dark road.

39 INT. N.D. RENTAL CAR - NIGHT

39

Scully drives. Det. White sits in the passenger seat. They  
both stare straight ahead, jaws set, saying nothing. A tense,  
thick silence.

Then -- suddenly -- the car starts to buffet and shimmy.  
Scully grabs the wheel tight with both hands. They are running  
over something lying in the road. Then they both react to a  
BIG AND BLACK OBJECT that hits the windshield.

(X)

THEIR POV

(X)

A dead crow is plastered to the front window, its beady eye  
peering back at them. As Scully brings the car to a stop.

(X)

(X)

40 EXT. COUNTRY ROAD - NIGHT

40

As the rental car comes to a stop, its headlights poking into  
the darkness, illuminating dozens of black lumps in the f.g. on  
the road in front of the car.

DET. WHITE

Oh my god...

(X)

Scully walks into the f.g., Det. White following. CAMERA  
TRACKING TO MEET HER as surveys the numerous dead birds.

(X)

(CONTINUED)

40 CONTINUED:

REVERSE ANGLE

Scully and Det. White stand in the wash of the car's headlights -- when suddenly LIGHTS APPEAR in the b.g. on the dark road that lays out behind them. They both look, standing frozen in their tracks. (X)

THEIR POV - DOZENS OF FLASHLIGHTS DOT THE NIGHT

Moving toward them. A mob heading their way.

CUT TO:

41 EXT. ZIRINKA THE ASTROLOGER'S PLACE - NIGHT

Det. White's car (driven by Mulder) is parked out front.

42 INT. ZIRINKA'S - NIGHT - CLOSE ON A CREDIT CARD MACHINE

As Zirinka's hand runs it through, tapping the keypad for a credit check on:

TO INCLUDE MULDER

He stands waiting impatiently as Zirinka hands him his card.

ZIRINKA

I'm just waiting for the authorization.

MULDER

Look, I'm a Federal Agent --

ZIRINKA

Last I heard the Federal Government couldn't pay its bills.

The machine makes a little beeping noise.

ZIRINKA

Okay, you're good for up to three hundred bucks. How can I help you?

MULDER

(urgently)  
You said you knew why people were behaving strangely here --

ZIRINKA

Same reason my dog's been trying to mate the gas barbecue for the last two months.

(CONTINUED)

42 CONTINUED:

42

MULDER

You said it was planetary.

ZIRINKA

Once every eighty-four years Mercury, Mars and Uranus come into conjunction. Only this year Uranus will be in the house of Aquarius.

(X)

(X)

MULDER

I'm guessing that's a bad thing.

(X)

ZIRINKA

Bad? Bad like an Irwin Allen movie. Things are going to fall from the sky. Disaster lies in wait. Especially around here.

(X)

MULDER

Why here?

(X)

ZIRINKA

We're in a geological vortex -- a high intensity meridian. A cosmic G spot. All culminating on January 12th when the planets come into perfect alignment.

(checking her watch)

Which would be... today. Hey --

MULDER

So this is affecting everyone?

(X)

ZIRINKA

Some people more than others. Relationships are going to suck. Significant dates can exaggerate the effects.

MULDER

What if today was my birthday?

ZIRINKA

I'd say Happy Birthday. Unless you were born in 1979. Then I'd call the police.

(off his look)

You'd have a Jupiter-Uranus opposition, forming what is called a Grand Square where all the planets are aligned in a cross. All the energy of the cosmos would be focused on you.

(CONTINUED)

42 CONTINUED: (2)

MULDER

I'm guessing that's a bad thing,  
too.

ZIRINKA

I wouldn't want them any closer  
than a thousand miles from me.

(CONTINUED)

42  
(X)



42 CONTINUED: (3)

42

MULDER  
(absently, his mind  
hard at work)  
Or your gas barbecue.

Off her confirming nod:

CUT TO:

43 OMITTED

43

44 INT. GARAGE - NIGHT

44

As the pick-up, being driven by Scott Simmons, pulls into the dark garage, TOWARD CAMERA. He brings the truck to a stop, turns off the lights, the ignition. Reaching up to activate the electric garage door closer. Causing the door to close.

NEW ANGLE

Scott exits, the interior light and the garage door opener light the only illumination on him as he JUMPS, upon hearing:

MARGI'S VOICE (O.S.)  
You don't have to be alone  
tonight.

ANGLE TO INCLUDE MARGI

sitting in the bed of his truck, leaning up against the cab. Her hair blown into a rat's nest. She climbs out, her short skirt making this into a rather interesting burlesque.

SCOTT  
What are you doing?!

MARGI  
The insensitivity to your pain  
was too much for me to bear.  
(rubbing up to him)  
So I --

But she does not finish -- her head whipping lightning fast to something o.s. -- something which brings fire to her eyes.

(CONTINUED)

44 CONTINUED:

MARGI'S POV

Terri stands in the now-open service door, backlit by moonlight. Her attitude is readable even in silhouette.

TERRI

So you what...?

(she steps in)

So you blew me off to snag some  
shoulder time with rude boy.

Suddenly a vibration begins, a tension in the air.

INSERT GARAGE DOOR SPRING

Vibrating with intense energy.

RESUME MARGI AND SCOTT

reacting to the audible intensity.

MARGI

Back off, Terri.

TERRI

Lowers her head, staring wickedly at the twosome.

TERRI

Happy birthday... bitch.

MARGI AND SCOTT

Duck when one of the garage door springs cuts loose, sizzling through the air, crashing through the back window of Scott's pick-up. Margi staring at her friend, lowering her own head.

MARGI

Right back at you...

INSERT THE SECOND GARAGE DOOR SPRING

Vibrating with intense energy. When it cuts loose --

ANGLE ON TERRI AND MARGI

Both ducking out of frame as the spring flies overhead. Reappearing after a moment -- looking at each other with the same malevolent stares. Until:

TERRI

You're bleeding...

MARGI.

So are you.

(CONTINUED)

44 CONTINUED: (2)

44

They both have blood spattered on their faces. (The blood is there already, we don't see it spatter.) Then it occurs to them. They whip their heads to: (X)  
(X)

SCOTT SIMMONS

his limp and lifeless body tight against the back wall of the garage. A large spot of blood around a hole in his shirt in the center of his chest. Then his limp body falls forward out of frame, revealing A BLOODY GARAGE DOOR SPRING protruding out of the back wall. Scott has been killed - impaled - by the spring. (X)  
(X)  
(X)  
(X)  
(X)

ANGLE FAVORING MARGI

Shocked by this, in spite of herself.

MARGI

You killed him.

TERRI

What do you mean, "I killed him"?  
You killed him.

Margi kneels down to the fallen boy.

MARGI

I didn't kill him.

But when she looks back Terri is gone. Off her dark look:

CUT TO:

45 INT. ZIRINKA'S PLACE - NIGHT - MULDER

45

stands with Zirinka as she puts the duplicate credit card receipt copies in front of him, with a ballpoint pen.

ZIRINKA

I'll let you fill in the total.

But Mulder's phone rings first. He takes it out of his pocket, answering it.

MULDER

Mulder.

MARGI'S VOICE

I know who the killer is. I know  
who did it all.

MULDER

Who is this?

But all he hears is sobbing, until:

MARGI'S VOICE

Margi Kleinjan.

(CONTINUED)

45 CONTINUED:

45

MULDER

Where are you, Margi? Just tell  
me where you are...

As he waits for an answer, we:

CUT TO:

46 EXT. COUNTRY ROAD - NIGHT

46

Scully and Det. White are still standing in the middle of the  
road (The Det. trying to compose herself) as the flashlight-  
carrying mob, led by a gun-toting Bob Spitz, descends on them.

SCULLY

I'd suggest you put that gun  
down, sir. Or I'm going to  
arrest you.

Bob stares at Scully defiantly.

BOB SPITZ

We're not standing around anymore  
waiting for answers. We're  
taking this situation into our  
own hands.

SCULLY

Well, you can't go carrying a  
loaded weapon down the middle of  
the road. It's against the law.

BOB SPITZ

Not if I'm hunting it's not.  
Hunting Satanists.

SCULLY

There are no Satanists here.

BOB SPITZ

Then who killed those kids -- and  
who killed all these birds...?

Suddenly A GIRL'S VOICE CRIES OUT.

GIRL'S VOICE

Somebody help me --

They all turn to see:

ANGLE ON TERRI

walking toward them from behind Scully's car, sobbing. The sea  
of flashlights shining on her, revealing her blood spattered  
face. She holds her arms out helplessly. Little girl lost.

(CONTINUED)

46 CONTINUED:

TERRI

I know who the killer is. I know  
who did it all.

Off the group's reaction, we:

END ACT THREE

46

ACT FOUR

47 INT. SCOTT SIMMONS' GARAGE - NIGHT

47

Mulder enters the dark space, his flashlight bouncing off the pick-up truck, its interior light still glowing dimly. Then training his flashlight beam on:

THE IMPALED BOY (SCOTT)

lying dead on the floor. Then his beam catches MARGI sitting on the floor near the body, crying. Mulder moves to her, helping her up off the floor.

(X)

MULDER

Let's go, Margi. C'mon... let's get you out of here.

MARGI

She killed him.

MULDER

Who?

MARGI

Terri. She killed all of them.

MULDER

All the high school boys?

MARGI

And Brenda Summerfield.

MULDER

How did she do it?

A question which is answered as we:

CUT TO:

48 EXT. COUNTRY ROAD - NIGHT - TERRI

48

stands with Scully, encircled by the flashlight-carrying mob. Det. White stands behind Scully, watching the equally weepy blond tell her side of the story.

TERRI

... I think she's been possessed by the devil. She... she killed Scott Simmons tonight with a garage door spring. I don't know how she does it. I think she's...

CUT BACK TO:

49 MARGI

49

Continuing her side with Mulder.

MARGI

... she's evil. She tricked Boom into going up on that cliff and then she pushed him... and she laughed about it. Just like she did about Eric Bauer in the gym last night, when...

CUT BACK TO:

50 TERRI

50

TERRI

... when she made all the lights go out he was trapped under the bleachers and she could hear him screaming, but she wouldn't stop it --

SCULLY

Why didn't you stop her, Terri? Why didn't you tell anyone?

TERRI

... because I... because I was afraid of her and she was like my best friend and best friends are supposed to stick by each other and --

She interrupted by Scully's CHIRPING cell phone. Scully reaches in her coat, answering the phone.

SCULLY

Scully.

MULDER'S VOICE

Scully. It's me.

SCULLY

(long beat, then:)  
Where are you?

INTERCUT WITH:

51 MULDER - STILL IN THE GARAGE WITH MARGI

51

MULDER

I'm at a crime scene. A new one. I think I've got a solid lead in all these deaths.

(CONTINUED)

51 CONTINUED:

51

SCULLY'S VOICE  
I'm way ahead of you, Mulder...

52 SCULLY STANDS WITH TERRI

52

SCULLY  
... I've got a suspect I want to  
bring in.

MULDER  
Who's that?

SCULLY  
Margi Kleinjan.

53 MULDER STANDS WITH MARGI

53

MULDER  
Margi Kleinjan?

SCULLY'S VOICE  
That's right. Her friend just  
gave us a statement.

MULDER  
Well, then actually I'm way ahead  
of you, Scully.

54 SCULLY STANDS WITH TERRI

54

MULDER'S VOICE  
I'm standing with Margi Kleinjan  
right now. Only she's just given  
me a statement which points to  
her friend --

SCULLY  
Who?

MULDER'S VOICE  
Terri.

Scully looks at the girl now, who looks back at Scully with  
forlorn doe eyes.

SCULLY  
Well, actually I'm ahead of you  
then, Mulder. Because I'm  
standing with Terri right now.

MULDER'S VOICE  
You what?

(CONTINUED)



54 CONTINUED:

SCULLY

I've got your suspect and you've got mine. Why does that make sense to me at this point?

MULDER'S VOICE

Look, Scully -- I don't think this has anything to do with any cult. I want to get formal statements so we can sort this whole thing out.

(she doesn't respond)

Scully...?

SCULLY

Sure. Fine. Whatever.

CUT TO:

55 INT. SHERIFF'S STATION - NIGHT

A LEGEND appears: 11:48 PM. Mulder appears in the front entrance with Margi. The station is medium busy, uniformed officers moving about. With his hand on her arm, Mulder escorts her to Detective White's desk. Pulling out a seat for her.

MULDER

I want you to wait here. I'll be right back.

He starts off then turns back, looking at her strangely.

MULDER

Detective White's cat --

Margi makes a pained little face, nodding slowly. Mulder looks a little pained himself by this, starts away. He gets not more than twenty feet when his attention goes to:

A TV SET

which is playing on someone's desk -- The Ritz Brothers Movie we saw previously is on - featuring the music from Khachaturian's Sabre Dance.

(X)  
(X)  
(X)

He stares at it for a brief moment, then his attention is turned again, to:

ALL THE DESKS AND CHAIRS NEAR THE FRONT ENTRANCE

are being pulled supernaturally toward the front entrance. Not fast, not slow -- but steadily. As if drawn by a giant magnet.

(CONTINUED)

55 CONTINUED:

## ANGLE ON SHERIFF'S DEPUTIES

reacting to this. Those sitting down, standing quickly. Stepping away from the moving furniture.

## ANGLE ON MULDER

not quite sure what to make of this. Turning his head to:

## MARGI

still sitting at the desk where Mulder left her. A thin smile of anticipation budding on her lips.

## MARGI'S POV OF THE FRONT ENTRANCE

Where Scully enters the front door with Detective White. They both hold the door for Terri (she, like Margi, is still dressed in black, looking like ten miles of bad road.) But she only gets one step inside when she stops. CAMERA PUSHING IN on her face as she catches sight of Margi.

TERRI  
(deadly)  
Hey, girlfriend...

## MARGI

CAMERA PUSHING IN ON HER as she looks up and sees Terri.

MARGI  
(equally deadly)  
Hey...

## MULDER

senses that something is wrong, as if a vibration has begun. In fact, it has. The objects on the desk next to Mulder begin to dance on the desk top. The whole room seems to shake.

MULDER  
Get her out of here, Scully.

When all of a sudden HIS GUN DISCHARGES, blowing a hole in his coat. Mulder stops in disbelief, reaching for his weapon, yanking it out -- when it DISCHARGES AGAIN.

## ANGLE ON SHERIFF'S DEPUTIES

As this bullet hits the wall just over their heads. Causing them to freeze in their tracks. When suddenly THEIR GUNS START DISCHARGING in their holsters, too.

(CONTINUED)

55 CONTINUED: (2)

55

ANGLE ON TERRI, SCULLY AND DET. WHITE

as Scully and the Detective's GUNS DISCHARGE, blowing holes in their coats. They, too, duck and grab wildly for their weapons. The shots not fazing Terri, though, who continues staring intensely at her friend. And not fazing:

MARGI

who continues staring intensely at Terri. The sound of gunfire continuing all around.

ANGLE ON GUNRACK

behind the front desk. Filled with shotguns, police rifles. DISCHARGING like a fireworks display.

ANGLE ON SHERIFF'S DEPUTIES

Diving for cover as the bullets riddle the walls around them. (X)  
Baskets filled with papers and memos flying off desks. The (X)  
bullets blow holes in the ceiling, exposing dangling wires. (X)

THE LIGHTS GO OUT

(X)

casting the room in darkness. Except for a flurry of random MUZZLE FLASHES flashes which turn the scene into something out of a night combat.

ANGLE ON MULDER

Ducked down behind a desk. When -- he makes a break for it, running at Margi and sweeping her out of her chair and dragging her into a hallway.

ANGLE DOWN HALLWAY

as Mulder carries Margi SCREAMING and kicking into one of the interrogation rooms, heaves her in and slams the door shut.

RESUME TERRI

A few random gunshots and MUZZLE FLASHES still ringing out as Terri starts walking toward the hallway where Mulder just disappeared with Margi. Gaining speed in her step as she goes. PASSING CAMERA.

A beat, then Scully appears from behind a desk she's been hiding under. As Detective White appears similarly.

56 INT. HALLWAY - CONTINUOUS

56

As Terri stalks down the hall, heading toward Mulder who stands at the door to the room he just heaved Margi into.

(CONTINUED)

56 CONTINUED:

56

REVERSE ON TERRI

Stalking toward Mulder like a girl possessed. Her head lowered, looking at him with grim design.

TERRI

Out of my way.

CONTINUE MULDER

CAMERA PUSHING IN ON HIM as he considers his options, then -- improbably -- opening the door for her now, revealing Margi standing inside.

TERRI

continues toward Margi, her fury building.

MARGI

stares down Terri, ready to unleash her wrath.

ANGLE BEHIND TERRI

CAMERA FOLLOWING HER as she marches to the door. Mulder folding back to give her room -- when SCULLY ENTERS FRAME at a run.

REVERSE ON TERRI

Not realizing Scully's coming up behind her -- pushing Terri into the interrogation room with Margi and pulling the door shut before she can figure out what hit her.

CUT TO:

57 INT. HALLWAY OUTSIDE INTERROGATION ROOM - NIGHT - CONTINUOUS

57

Scully flips the deadbolt just before the door starts to pound and shake forcefully. Mulder and Scully react to this -- as if the door might come right off its hinges.

MULDER

It's not going to hold them long.

The door continues to pound and shake forcefully.

SCULLY

What is going on here, Mulder?!

MULDER

(pissed off, fed up)  
Something cosmic.

(X)

(CONTINUED)

57 CONTINUED:

57

Scully gives a slight unamused take, as the door continues to POUND. Harder and harder and harder. (X)

THE PICTURES ON THE WALLS (X)

bounce violently on their hooks. (X)

THE EXIT SIGN (X)

hanging from the ceiling falls from its mount, held only by the electrical wires that illuminate it. (X)  
(X)

THE CLOCK DIRECTLY ABOVE THE DOOR (X)

bounces and knocks with each pounding jolt, as its second hand sweeps around the dial, showing us the time: one minute to midnight; 11:59. (X)  
(X)  
(X)

RESUME MULDER AND SCULLY (X)

watching with tense apprehension as the building appears to be coming down around them, as they brace themselves for the worst. (X)  
(X)  
(X)

MULDER (X)

I think we'd better get out of here.

Then, just when it seems like the girls are going to come right through the wooden door - THE POUNDING STOPS. Just a beat before: FLASHLIGHT BEAMS hit Mulder and Scully from behind. They both turn into the light, seeing something which causes them to yell out at once: (X)  
(X)  
(X)

MULDER AND SCULLY

PUT THAT GUN DOWN!!

BOB SPITZ

trailing the flashlight-carrying mob behind him. They have entered the Sheriff's station, crowding the hall, blocking it. Bob does not obey this order, standing his ground, with his gun pointed downward. Mulder steps up to face him off. (X)  
(X)  
(X)

BOB SPITZ

Where is she?

MULDER

Who?

BOB SPITZ (X)

The girl. The guilty one.

MULDER (X)

Both girls are locked in this room.

(CONTINUED)

57 CONTINUED: (2)

57

BOB SPITZ (X)  
Open the door.

MULDER (X)  
That's not a very good idea.

BOB SPITZ (X)  
Why?

MULDER (X)  
Because, for reasons I can't  
exactly explain, these girls are  
deadly when they're together.

BOB SPITZ (X)  
(looking past Mulder to  
Scully)  
Is that true?

SCULLY (X)  
Don't ask me.  
(off a hard look from  
Mulder, conceding)  
But I don't have a better  
explanation at the moment.

BOB SPITZ (X)  
Well, I think we'd all like to  
see for ourselves. I think we're  
tired of waiting for law  
enforcement to bring about  
justice in our city.

The crowd voices its vocal assent to this. Mulder and Scully  
stand their ground, as Det. White squeezes through the crowd. (X)

DET. WHITE (X)  
Open the door.

MULDER (X)  
You don't want to go in there.

But she ignores him, pushing past him to Scully. (X)

DET. WHITE (X)  
Excuse me.

SCULLY (X)  
Gladly.

Without a second thought, Scully steps aside, moving back into  
position with Mulder in front of the mob. (X)

DET. WHITE (X)

taking matters into her own hands now, as a show of authority (X)  
for the citizenry, unbolts the door and opens it. Revealing:

58 TERRI AND MARGI

58

Huddled together on the floor, sitting against the wall.  
Crying their hearts out.

(X)

CUT TO:

59 OMITTED

59

59A MULDER AND SCULLY

(X)

59A

stand with the mob, not knowing what to make of this sight.  
Stunned, not comprehending, as they trade confused looks.

(X)

(X)

59B RESUME DET. WHITE -- TERRI AND MARGI

(X)

59B

As she looks in on the girls - frightened friends, frail  
against the world. CAMERA PANNING UP to the clock above the  
door. It reads just after midnight. As we begin:

(X)

(X)

## MULDER'S V.O.

We are but visitors on this rock,  
hurtling through time and space  
at sixty six thousand miles an  
hour, tethered to a burning  
sphere by an invisible force in  
an unfathomable universe. This  
most of us take for granted,  
while refusing to believe these  
forces have any more effect on us  
than cheese on macaroni.

60 MULDER AND SCULLY

(X)

60

As Bob Spitz and the mob press past them, moving into the room,  
staring in confusion.

(X)

## MULDER'S V.O. (CONT'D)

Or that two girls born on the  
same date, at the same time in  
the same place might not find  
themselves the unfortunate focus  
of similar unseen forces,  
converging like the planets  
themselves into burning pinpoints  
of cosmic energy whose absolute  
gravity would threaten to swallow  
and consume everything in its  
path.

(beat)

Or maybe the answer lies even  
further from our grasp.

Bob turns to the group here, with an explanation.

(CONTINUED)

60 CONTINUED:

60

BOB SPITZ  
I think it was Satan. Yes, sir.

DISSOLVE TO:

61 EXT. MOTEL - (DAY OR NIGHT)

61

Mulder exits his room with two suitcases, moving around to the back of the rental car where the trunk is already open. He puts the luggage in, closes the trunk. Moves around to the passenger side.

(X)

61A INT. RENTAL CAR - CONTINUOUS

(X) 61A

Mulder gets in, finding Scully sitting in the driver's seat. She is having trouble getting the seat adjusted so that her little feet can reach the pedals. She and Mulder exchange the briefest of looks. As she finally gets the seat adjusted, she puts the keys in the ignition and starts the car. Still not a word has been spoken between them. Until:

(X)

(X)

(X)

(X)

(X)

SCULLY

Are you ready?

(X)

MULDER

You're the driver.

(X)

Scully does not take the bait, simply puts the car in gear with a little extra authority. As we:

(X)

(X)

CUT TO:

(X)

62 EXT. COUNTRY ROAD INTERSECTION - SHORT TIME LATER

(X) 62

The same intersection we saw Mulder and Scully stop at at the top of Act One. Where they had their little squabble about directions. We see the car approaching in the distance as CAMERA CRANES DOWN past the sign that reads: Welcome to COMITY - The Perfect Harmony City. Pop. 38,825. CRANING DOWN past this sign to the STOP SIGN (with a small sign beneath it that says 4 WAY STOP) not far from it. As the car continues coming toward us at speed.

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

HOLD THIS FRAME as Mulder and Scully's car approaches the intersection. Where it should slow down to make the stop. But where it doesn't slow down at all - running the stop sign and passing us LIKE A BULLET. As we:

(X)

(X)

(X)

(X)

FADE OUT

THE END