

THE X-FILES

"The Field Where I Died"

Written by

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Directed by

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August 20, 1996

"The Field Where I Died"

SET LIST

EXTERIORS:

A FIELD
COMPOUND-TEMPLE
 /REAR
 /BUNKER
 /ROAD
COURT HOUSE PARKING LOT

INTERIORS:

COMPOUND
 /HALLWAY
 /ARMORY
 /EPHESIAN'S ROOM
 /BUNKER
 /CORRIDOR
 /WORSHIP HALL
COMMAND CENTER - COUNTY BUILDING
 /BRIEFING ROOM
 /INTERROGATION ROOM
 /HALLWAY
 /POLICE OFFICE
 /CORRIDOR
 /HISTORICAL RECORDS OFFICE
MULDER'S CAR

August 20, 1996

"The Field Where I Died"

CAST LIST

Agent Fox Mulder
Agent Dana Scully
A.D. Skinner
BATF Agent
Federal Agent
Melissa Riedal-Ephesian (Sidney, Jobee, Sarah, Lily...)
Vernon Ephesian
Attorney
Therapist
Harbaugh
FBI Agent Riggins

TEASER

OVER BLACK:

A breeze, soft and cool, whispers across eternity. In moments of doubt, this wind touches each of us. For some, a taunting hint. Others, a comforting reminder; of its' patient wait.

MULDER (V.O.)
At times I almost dream...

CUT TO:

1 EXT. A FIELD - DAY - WIDE

1

The breeze flits across a field, brushing lush grass. In the distance, rays of sunlight escape spectacular gray and white (CGI) cumulonimbus clouds to land upon majestic mountains.

And yet, the setting is not intimidating. One day...each of us will be here.

MULDER (V.O.)
(continuing)
I too have spent a life the
sages' way, / And tread once more
familiar paths.

To this point unnoticed, a human form sits alone on a rock or a hill, in the field. CAMERA BEGINS TO MOVE TOWARD the person...

MULDER (V.O.)
(continuing)
Perchance I perished in an
arrogant self-reliance/ An age
ago;

CAMERA CONTINUES to SWEEP TOWARD the figure, head down, looking not upon the scenery but at two objects held in his slightly trembling hands.

MULDER (V.O.)
(continuing)
and in that act, a prayer/ For
one more chance went up so
earnest, so...

AS CAMERA NEARS it becomes clear the figure is Fox Mulder. He is shaken. Confused. Heartbroken.

Yet, a certain sad hopefulness pushes him. Searching for serenity in an answer he wants to believe lies within his hands.

(CONTINUED)

1 CONTINUED:

1

MULDER (V.O.)
(continuing)
Instinct with better light let
in by Death/ That life was
blotted out - not so
completely...

It becomes clear his hands hold two old photographs, one torn in half. His eyes...his soul...remain locked on these two images.

MULDER (V.O.)
(continuing)
But scattered wrecks enough of
it to remain, / Dim memories;

CAMERA MOVES PAST MULDER AND DOWN to the PHOTOGRAPHS, REVEALING one yellowed photo of a Confederate soldier with a posed blank expression, hiding pride and fear behind clear gray eyes.

MULDER (V.O.)
(continuing)
as now, when seems once more...

The torn image is of a Confederate woman, not aristocracy; simply a pretty young woman captured with equal pride and fear.

MULDER (V.O.)
The goal in sight again...

CAMERA HOLDS on the ancient couple in Mulder's hands. And as the eternal wind taunts and comforts across the images, Mulder and the field...

FADE OUT:

END OF TEASER

ACT ONE

The FRAME IS BLACK. A legend appears: TEMPLE OF THE SEVEN STARS. APISON, TENNESSEE. 5:15 a.m.

Then, with high intensity...a DOOR IS POUNDED...

HARBAUGH (V.O.)
FEDERAL AGENTS!

CUT TO:

2 INT. HALLWAY - COMPOUND - MORNING

2

BAM! The door is KNOCKED DOWN by a charged battering ram! Kevlar and helmet equipped Federal agents, identified by "FBI" or "ATF" on the back of black windbreakers, BURST into a corridor; breaking off in all directions.

CAMERA FOLLOWS THE lead BATF AGENT, HARBAUGH, marching down the chaotic hallway, shotgun in one hand, plastic encased warrants displayed in the other. With intense clarity...

HARBAUGH
FEDERAL AGENTS! WE ARE ARMED! WE
HAVE WARRANTS TO SEARCH FOR THE
POSSESSION OF ILLEGAL
FIREARMS... WE ARE UNDER ORDERS
TO SERVE WARRANTS FOR THE
ARRESTS OF VERNON WARREN, ALSO
KNOWN AS VERNON EPHESIAN...

Members of the Temple of the Seven Stars, all ages and races, including children, are pulled into the hallway. Agents shout ORDERS. Residents SCREAM curses at the agents and ALERT other members of the temple.

CUT TO:

3 INT. EPHESIAN'S ROOM - MORNING - CLOSE - DOOR

3

Painted on the door, seven stars arch over "Behold I am ALIVE for evermore...Rev 1:18." A Lamb as though slain, having seven horns and seven eyes is painted beneath. The door BURSTS open!

Agent Fox Mulder, Kevlar vested, weapon raised, marches through the threshold and INTO CLOSE UP, supported by half a dozen federal agents as well as Dana Scully.

The room is empty. Mulder reacts, frustrated.

(CONTINUED)

3 CONTINUED:

3

MULDER
Someone tipped off Ephesian.

SCULLY
He's somewhere on the compound.

She hustles out of the room. The agents follow. As Mulder SLAMS the door, once again displaying..."Behold I am ALIVE for evermore..."

CUT TO:

4 INT. COMPOUND - HALLWAY - MORNING

4

Several heavily armed and armored BATF agents quickly march toward a reenforced door...

HARBAUGH
Alright, this is the armory.
It's guarded by Ephesian's
"Mighty Men"...

On that reminder, the agents engage their weapons, gear up, preparing for a possible firefight.

With a deliberate signal from Harbaugh, two agents rush the door with a charged battering ram. BOOM! The door breaks down. Agents flood inside...

5 INT. ARMORY - MORNING

5

Eight hard and tough male members of the Temple of the Seven Stars sit reluctantly passive in an empty room, each reading Bibles. The members grin, defiantly smug at the puzzled and frustrated agents.

CUT TO:

6 INT. HALLWAY - COMPOUND - MORNING

6

CAMERA LEADS Mulder, passing through the chaos as federal agents collect the fifty members of the Temple. Panic permeates through the agents. Scully moves to Harbaugh.

SCULLY
Ephesian?

HARBAUGH
Nothing. And we've covered
ninety percent of the compound...

(CONTINUED)

6 CONTINUED:

6

Now...CAMERA SLOWLY CREEPS IN on Mulder to underline a strange sensation. His expression becomes locked on something in the distance.

MULDER'S POV - A DOOR

CAMERA MOVES toward a door with an inset window, looking out over the field from the Teaser.

MULDER

drawn...compelled to the field...

SCULLY (O.S.)

(amped)

WE HAVE TO FIND HIM! WHERE
HAVEN'T WE COVERED?!

Mulder begins to move toward the door.

HARBAUGH (O.S.)

We could check the machine shop
again. Could have trap doors.

Mulder exits FRAME, REVEALING SCULLY, puzzled by Mulder's move in the opposite direction.

SCULLY

MULDER?! MULDER?!

SCULLY'S POV - THE DOOR

Mulder walks out.

SCULLY

turns to Harbaugh.

SCULLY

(indicating room)

Tear it apart!

Harbaugh takes off in one direction down the hall. Scully hustles in the other direction toward the door.

7 EXT. REAR OF COMPOUND - MORNING

7

Outside the main building appears many potential hiding places; empty crates, an old school bus with seven stars painted on the side and a decrepit storage shed. Federal Agents and local Tennessee law enforcement officers search the area for hiding individuals.

(CONTINUED)

7 CONTINUED:

7

Mulder is moving urgently amongst the debris and yet a stronger sense is pulling him away from these locations and out toward the nearby field. His expression reflects this odd puzzling compulsion.

Scully appears in the b.g., exiting the door, hurried.

SCULLY
Mulder, where are you going?
Intelligence reported no hiding
places beyond the yard.

Suddenly, with a confident "push" Mulder breaks off toward an empty area along the perimeter of the field.

Scully follows after him, a bit annoyed.

8 EXT. ALONG THE FIELD - MORNING

8

Mulder is moving, searching, his pace and intensity increasing as his eyes scan the ground.

Suddenly he stops cold. O.S., a whisper; a deep, soft, young female voice. Low and rhythmic and haunting, as if emitting from another lifetime. A comforting and familiar voice, yet its location a mystery. Scully hustles to Mulder.

SCULLY
Mulder, did you see some..?

He raises his hand, "shhh." Scully stops, listens.

MELISSA (O.S.)
I am he that liveth, and was
dead; and behold...

Weapon raised, Scully moves off, zeroing in on the location of the VOICE. CAMERA, however, PUSHES IN ON MULDER as the woman continues, frightening, alluring and maddeningly familiar.

MELISSA (O.S.)
(continuing)
I am alive for evermore.

Mulder is shaken on a level far beyond the mere subconscious. An O.S. "FLIT" signal from Scully brings him back. Mulder looks...

WIDER

Scully stands over a rotted wooden trap door, hard to detect beneath weeds and grass. She holds her weapon on the door while gesturing to Mulder, "here." Mulder hustles over.

(CONTINUED)

8 CONTINUED:

8

Beneath the ground, several female voices WHISPER...

WOMEN (O.S.)

Amen.

Mulder grabs the edge of the door. Checks Scully, who nods, "ready." Behind the door, a male VOICE finishes the reading.

EPHESIAN (O.S.)

And I have the keys...

Mulder lifts the door! Aiming his weapon into the hiding place, he takes position. Gun raised, Scully rushes the bunker.

9 EXT/INT. BENEATH GROUND BUNKER - MORNING

9

Seven people are huddled into an ancient bunker. Six women of varying ages and races, including MELISSA RIEDEL, (Reedell) 25. Each woman holds a plastic Tupperware cup containing a red fluid.

They encircle a man possessed of an eerie calm. VERNON EPHESIAN, 35, turns his brilliant blue eyes passively up toward the Federal Agents, yet with an unnerving, dangerous charisma. (He should not be played, however, as a demonic psycho-nut bad guy.) More Koresh than Manson.

With a soft spoken tone, Ephesian points the remainder of his sentence to the FBI agents as if offering a warning...

EPHESIAN (CONT'D)

...of hell and death.

MELISSA RIEDEL

quickly brings the cup to her lips.

MULDER

sees this...

MULDER

NO!

Mulder drops to the ground, knocking the cup from her hand. Red fluid flies.

Ephesian reassuringly strokes Melissa's hair. With quite a mean expression, she spits in Mulder's face.

(CONTINUED)

9 CONTINUED:

9

Mulder stands, weapon aimed at the group. He wipes the saliva from his cheek, angry...and yet, CAMERA SLOWLY PUSHES IN ON HIM as he looks at Melissa...somehow familiar.

Suddenly, the FRAME FLASHES WHITE, accompanied by the SOUND OF a CAMERA SHUTTER SNAPPING...

FLASH CUT TO:

10 INT. BRIEFING ROOM - DAY - CLOSE - MUG SHOT

10

FRAME IS FILLED by a still mug shot of Vernon Ephesian. Hold a beat, then, a rapid series of sad and pathetic mug shots follow, each preceded by a FLASH FRAME and the SOUND OF A CAMERA SHUTTER.

Meanwhile, O.S., a RECORDED TRANSMISSION plays, filtered. Cold. Eerie.

FBI AGENT (V.O.)
Bureau of Alcohol, Tobacco and
Firearms transmission received...

--BARBARA BENNETT-EPHESIAN, 17. Stringy hair. A runaway. FLASH:

--ANGELA MARTIN-EPHESIAN, 23. African-American. FLASH:

--PAMELA HUMPHRIES-EPHESIAN, 27. Dark circles under her eyes from drug abuse. FLASH:

FBI AGENT (V.O.)
(continuing)
Zero-two-thirty hours. Five
November, ninety-six. Apison,
Tennessee...

--SUSAN GAYLE-EPHESIAN, 20. Heavy. Eyeglasses. FLASH:

--JO-ANNE CARNEY-EPHESIAN, 52. Defiant through the stress of being arrested. FLASH:

HOLD ON--MELISSA RIEDEL-EPHESIAN, 25. The most attractive of the group and yet the most sad. Her expression is blank. As if, at the moment the photo was taken, she was devoid of personality.

MULDER

holds the last photo, unable to take his eyes off Melissa...and unable to understand why.

(CONTINUED)

10 CONTINUED:

10

FBI AGENT (V.O.)
(continuing)
Confirmed telephone trace from
within Seven Stars compound...

CLOSE - REEL TO REEL TAPE PLAYER

The wheels of magnetic tape turn quickly. A LEGEND APPEARS:
FEDERAL COMMAND CENTER. CHATTANOOGA COURT HOUSE. CHATTANOOGA,
TENNESSEE. 7:25 A.M.

HARBAUGH (V.O.)
BATF...this is Agent Kiley...

The next voice has a gravel texture and a deep tone. Hurried.
Scared. Whispering. Heavily FILTERED and over a phone, it sounds
like a male's voice. We'll learn it to be SIDNEY.

SIDNEY (V.O.)
Lookit...I...I'm not gonna talk
long, right? I can't believe I'm
even doin' this. Brilliant.
Lookit...Vernon...he's got
alotta good ideas. He's right
about alot of things. But...he's
doin' stuff to kids now
that...it ain't good...right?
And...I'm tellin' you... it's
not why I signed on.

WIDER

Skinner stands before a half dozen FBI and BATF agents as well
as local law enforcement. Mulder and Scully are at a table.
Before them are the mug shots of Ephesian and his wives and a
large file. Scully studies them while listening...

HARBAUGH (V.O.)
Okay...okay...easy. Can you tell
me your name, sir?

SIDNEY (V.O.)
(hesitation)
Um...call me Sidney. Now, like
I said...Vernon's hurtin' the
little kids around here. Bad. It
ain't right. And, man, the
guns...my God, we could beat the
whole Korean army here...

Mulder reacts to Sidney's mention of "the Korean Army."

(CONTINUED)

10 CONTINUED: (2)

10

SIDNEY (V.O.)

(continuing)

It's getting away from the message, you know? And I'm afraid...real afraid... he's gonna have us do something "crazy". Real soon.

HARBAUGH (V.O.)

"Crazy?"

SIDNEY (V.O.)

Dangerous. Like, attack somebody, or somethin'. Real soon. Oh, God...I can't talk no more...I gotta...

A scared CLICK, then a DIAL TONE. Turning off the reel to reel, Skinner's tone is commanding and urgent.

SKINNER

This call capped off an eighteen month BATF investigation of the Temple of the Seven Stars led by Vernon Ephesian. The "Sidney" call convinced the Attorney General to give the go ahead for this morning's raid.

An FBI AGENT turns to the BATF agents, accusingly.

FBI AGENT

The ATF intelligence reports were weak. I mean, our man Spooky found Ephesian in a bunker that ATF didn't even know was there.

Rivalries flare up amongst the federal agents...

MULDER AND SCULLY

Scully looks to Mulder, whispers...

SCULLY

How did you know?

ATF AGENT (O.S.)

The Bureau was responsible for coordinating and confirming the data prior to the raid!

Eyes down, Mulder shakes his head and shrugs "I don't know."

(CONTINUED)

10 CONTINUED: (3)

10

SCULLY
You must've subconsciously
heard their voices sooner
than you realized.

FBI AGENT (O.S.)
Hey, garbage in, garbage
out, you know what I'm
sayin'!

Mulder doubts this, but again simply shrugs. Scully senses the answer is more than simply just puzzling to Mulder.

SKINNER (V.O.)
ALRIGHT KNOCK IT OFF!

As the agents cease their infighting, Scully looks to Skinner.

WIDER

Skinner stands before the room.

SKINNER (CONT'D)
(loud)
The reports are valid. Illegal
activities were going on at the
Seven Stars. Somehow, they were
alerted in time to hide the
evidence.

The room is silent. Skinner gathers himself.

SKINNER (CONT'D)
We are sitting on top of a major
embarrassment, people. And we
are under the gun. We have
nothing to hold most of the
Temple members. They'll be out
in less than 24 hours if we
cannot charge them.

He eyes the room to make certain everyone feels the heat.

SKINNER (CONT'D)
Ephesian and his wives are being
held on, frankly, b.s. charges
of possession of dangerous
chemicals and you know their
attorneys will be pushing for
quick arraignment. And then
they're out of here.
(beat)
And probably...so are some of us.

This message is read loud and clear.

(CONTINUED)

10 CONTINUED: (4)

10

SKINNER (CONT'D)

Agents on site will continue to search for evidence of the illegal firearms. And even more critical... find the informant "Sidney."

(beat)

If they found out he tipped us...it's likely we're looking for a murder. GO!

The group quickly begins to disperse.

SKINNER

Agent Mulder. Agent Scully.

Mulder and Scully collect the information before them and move toward Skinner.

SKINNER

You were assigned to this operation to investigate claims of Ephesian's paranormal abilities; channeling, astral projection...

MULDER

I found no evidence to substantiate such claims.

SCULLY

We believe Ephesian is a paranoid charismatic sociopath. He is obsessed with the Book of Revelation, and he'll use his knowledge of biblical text to get what he wants from his followers.

Skinner nods, agrees. That is the general conclusion. However...

SKINNER

At Waco, it may have been a mistake attempting to discredit and ridicule the Dividians into surrender rather than negotiate via their ideology.

Mulder considers, "maybe."

(CONTINUED)

10 CONTINUED: (5)

10

SKINNER (CONT'D)

In any case, we are going to take that tract, here. With your knowledge of the paranormal, religious beliefs and mythology... I'm assigning you to interrogate Ephesian and his six wives. And agents Scully and Mulder...

(beat)

You must deliver.

Mulder and Scully understand. She looks to the file. Skinner pulls them aside from any remaining agents in the room.

SKINNER (CONT'D)

Ephesian had six women on the verge of suicide. You witnessed it. My concern is, if the Temple members are released... any subsequent Federal investigation will ignite Ephesian's paranoia to such a degree that we won't have another Waco on our hands...we'll have Jonestown.

As Mulder and Scully feel the pressure to deliver...

CUT TO:

11 INT. INTERROGATION ROOM - DAY - CLOSE - VERNON EPHESIAN

11

his brilliant eyes are piercing. Unshaven and disheveled, he is more frightening than earlier. Although intense, Ephesian is soft spoken and assured. Not a raving homicidal lunatic...which should make him even more unsettling.

A LEGEND APPEARS: 8:12 A.M.

EPHESIAN

I knew you were coming.

(beat)

I've known for nine centuries.

WIDER

Scully sits across a table from Ephesian, a William Kunsler type ATTORNEY seated beside him. Mulder stands in the back.

(CONTINUED)

11 CONTINUED:

11

EPHESIAN (CONT'D)

It was written in the Revelation of Jesus Christ..."Behold, the devil shall cast some of you into prison, that ye may be tried; and ye shall have tribulation ten days, be thou faithful unto death, and I will give thee a crown of life."

Scully notes the last sentence in particular. Without being patronizing, Mulder tries to talk on Ephesian's level.

MULDER

That message was to the Church in Smyrna. My understanding is your temple is a reincarnation of the church in Ephesia.

EPHISIAN

Mine is a temple of the seven stars, all the seven churches receiving the Revelation.

(quietly)

The members are not a reincarnation of the church.

MULDER

Are you?

Ephesian nods, humbly. Matter of fact.

EPHISIAN

I was present to hear Apostle John Mark deliver the message of the Apocalypse.

Mulder looks to Scully as if impressed, however, this is actually a signal for her to drop a bomb. She pauses, as if considering, then pointed, but respectfully...

SCULLY

Vernon... if "Sidney" was unfaithful, did he receive a "crown of life?"

Ephesian appears sincerely puzzled. The Attorney tenses. Sensing a trap, he gestures for Ephesian not to answer, then checks his notes.

(CONTINUED)

11 CONTINUED: (2)

11

ATTORNEY

There is no member of the Temple named, or nicknamed, "Sidney." Further, we categorically deny your implication that any member of the Temple has recently deceased.

Scully is about to respond as Ephesian cuts off his attorney. Ephesian turns his total Being on Scully and Mulder as if explaining the message of God to another is far more important than any Federal law. In his calm, an element of his charismatic power and underlying intense danger surfaces.

EPHESIAN

I appreciate your interrogating tactic of respect. But I know you don't believe.

Mulder and Scully are surprised, unnerved, that he's caught on and yet maintain their posture.

EPHESIAN (CONT'D)

I don't care if you think I'm Jim Jones or David Koresh. I don't need you to believe or even like me. But for a moment, I'd like to put aside your investigation ...

CAMERA BEGINS TO CREEP IN ON HIM...

EPHESIAN (CONT'D)

For your own souls...it is vital you understand... for you to believe...that soon...very very soon...all unfaithful, all disbelievers, all beasts...if that means "me", or this "Sidney"...or "you"...all will be destroyed by God's Mighty Men. It is what has been told by God will happen. It is what has been told by God that we must do.

He eyes them, making sure they have understood.

EPHESIAN (CONT'D)

Do this...and the "Lord shall preserve you from all evil. He shall preserve your soul."

CAMERA NOW PUSHES IN ON MULDER...

(CONTINUED)

11 CONTINUED: (3)

11

EPHESIAN (CONT'D)
"The Lord shall preserve your
going out...and your coming in."

As the following words seem to resonate with Mulder...

CUT TO:

12 INT. HALLWAY - COMMAND POST - DAY - CLOCK

12

It is now a little past noon. CAMERA ADJUSTS to find...

Mulder standing by the coffee machine, studying the mug shots of Ephesian's wives. Tired from questioning Ephesian, his head is spinning; unable to get past the photo of Melissa Riedel.

The b.g. remains chaotic with an air of defeat permeating the corridor. Local law enforcement are escorting many of the temple members out of the building. Some members victoriously, tauntingly, CHEERING. Scully approaches, tense and tired.

SCULLY
I learned more about Revelation
in the last four hours than four
years at Catholic school.

Mulder's focus is on the photos. She notes this.

SCULLY (CONT'D)
Skinner said no one else has
come up with anything. They're
beginning to release members of
the Temple, although the
compound remains under Federal
control.

Pouring some coffee, Scully looks around the police station at the members being released. Mulder reacts, anxious.

SCULLY
Time is flying and we have six
"wives" to question.

Scully downs some coffee in preparation...

SCULLY (CONT'D)
My estimate is another twelve
hours of fire and brimstone and
not a second about "Sidney."

CAMERA PUSHES IN ON MULDER as he looks at the photos, holding up the mug shot of Melissa Riedel.

(CONTINUED)

12 CONTINUED:

12

MULDER
Let's start with her.

CUT TO:

13 INT. INTERROGATION ROOM - DAY - MELISSA RIEDEL

13

a cigarette smolders in a full ashtray. Eyes down, hair in her face, Melissa appears generally quiet and depressed as opposed to uncooperative. She wears a worn pink sweater over her t-shirt.

MELISSA
My name is Melissa Riedel. I'm
25.

WIDER

Mulder and Scully sit across the table, a small cassette recorder nearby. No lawyer is present.

SCULLY
Melissa, do you understand your
right to have an attorney
present during this questioning?

Melissa nods, shrugs.

MELISSA
It's okay.

SCULLY
Is that because, maybe, there's
something you'd like to tell us
about Vernon or the Temple that
you wouldn't want anyone to know
you told us?

She shrugs, shakes her head "no", eyes down.

MULDER
Where are you from?

There is an odd pause...

MELISSA
I... I don't know. Here.

Mulder and Scully subtly react, Scully presses.

SCULLY
Where does your family, your Mom
and Dad, live?

(CONTINUED)

13 CONTINUED:

13

MELISSA
My real "family"... is here.

SCULLY
At the Temple?

She nods.

SCULLY
How long have you lived there?

MELISSA
Year.

SCULLY
And how long have you been
married to Vernon?

MELISSA
Year.

MULDER
Does it ever bother you that he
has...other wives?

Melissa reaches for a cigarette, shrugs. It does bother her. She
tries to cover with...

MELISSA
"And in that day, seven women
shall take hold of one man,
saying, we will eat our own
bread, and wear our own apparel,
only let us be called by thy
name, to take away our reproach."

Sensing an opening, Scully subtly eyes Mulder.

SCULLY
That's quite a Faith you have in
Vernon, Melissa. I would have a
tough time if my husband had so
many children by other women.

She shrugs, smokes.

SCULLY
Do you have a child by Vernon?

She forces a bashful smile.

(CONTINUED)

13 CONTINUED: (2)

13

MELISSA

Some day. Vernon has to wait until God tells him when the right soul is ready to be reincarnated. That's why his children are the most sacred members of the Temple.

MULDER

We were told he's been hurting the children.

The smile drops. Subtly, Melissa freezes, as if momentarily shutting down. It's so slight, Mulder and Scully do not even pick up on it.

SCULLY

Have you ever witnessed any child abuse at the Temple?

Melissa's response is to cock her head tensely to one side. She looks up, tensely squinting, but her eyes look beyond Mulder and Scully. She sits up in her chair, one elbow on the armrest. A much more masculine posture. Firing two clenched together fingers in the air for emphasis...the voice of Sidney emits from her.

MELISSA

Lookit...I don't know...I don't know where you two are gettin' that from.

Mulder and Scully eye one another shocked, uncertain...

MELISSA (CONT'D)

I mean...I saw a couple of things...it could have been anything, right?

SCULLY

Melissa?

MELISSA

Melissa? Nope. Don't know nobody named Melissa.

MULDER

Sidney?

Melissa's eyes nervously jerk toward Mulder.

(CONTINUED)

13 CONTINUED: (3)

13

MELISSA

What is this, the McCarthy
hearings?

Mulder reacts to this as he did earlier to the mention of "the Korean War." Scully quickly writes on a legal pad, grabbing Mulder's attention.

MULDER'S POV - LEGAL PAD

Scully has written..."Multiple Personality?!!"

RETURN

Mulder subtly shakes his head "no." He takes the pad, writes...

MULDER

Sidney... can you tell me who is
the President of the United
States?

He slides the legal pad back to Scully, she looks.

SCULLY'S POV - LEGAL PAD

MELISSA (O.S.)

Who is the President of the
United States?

On the pad Mulder has written..."it's her past life."

RETURN

Scully looks up to Mulder, incredulous.

MELISSA (CONT'D)

Harry Truman.

Scully turns quickly to Melissa who appears to return to the Melissa posture. Quiet and withdrawn. She picks up her cigarette.

MULDER AND SCULLY

She turns away from Melissa and whispers to Mulder.

SCULLY

You're claiming "Sidney" is her
past life just because she
mentioned Joe McCarthy?

MULDER

It's not only that...

(CONTINUED)

13 CONTINUED: (4)

13

Mulder looks back to the girl, as puzzled and confused about his feelings as ever.

MULDER (CONT'D)

Somehow... I just knew.

Scully looks to Mulder. She is now as puzzled as ever. CAMERA ADJUSTS to include Melissa in MULDER'S FRAME.

Mulder looks at Melissa as if expecting an answer to his puzzling internal questions. But the woman remains silent.

The questions remain unanswered.

FADE OUT:

END OF ACT ONE

ACT TWO

14 INT. BRIEFING ROOM - DAY - A MAP ON THE BULLETIN BOARD

14

The ground plan of the "Temple of the Seven Stars" is tacked to a command center bulletin board.

CLOSE - MULDER

studies the temple, internally focusing upon...

THE MAP

CAMERA CREEPS IN on the field outside the compound...

MULDER

a corresponding PUSH IN, sensing some meaning. O.S., a door OPENS. Mulder turns...

WIDER

Skinner marches urgently into the room, frustrated. Scully has been reading the DSM-IV on a laptop. She looks up to the Assistant Director.

SKINNER

Ephesian and his wives are being arraigned tomorrow morning. That's about fifteen hours to come up with something.

MULDER

"Come up with something?" We found "Sidney."

Skinner sighs, skeptical. He looks to Scully, searching in this case for a "grounded" opinion. Sensing this, Mulder cuts in...

MULDER

Voice spectrogram confirms Melissa Riedel's vocal pattern matches the ATF-"Sidney" call.

Scully doesn't appreciate being cut off.

SCULLY

Melissa Riedel... is not cooperating.

(CONTINUED)

14 CONTINUED:

14

MULDER

But there's a personality within her that will. We need a psychological catalyst. I suggest we take her back to the compound. Perhaps exposing her to the environment, without Ephesian present, will allow Melissa, or somebody inside her, to talk.

Scully is suspect of Mulder's intentions and sighs. Skinner looks to her.

SKINNER

Agent Scully. Could this be some sort of stall? A staged diversion? It's my understanding Multiple Personalities are rare.

SCULLY

Extremely rare. In fact, many in the psychiatric community still do not believe Dissociative Identity Disorder exists.

Mulder gestures aggressively to the laptop.

MULDER

What we've witnessed fits the criteria established in the DSM-IV. Presence of two or more distinct personality states that recurrently take control of behavior; including a "protector" identity - "Sidney." Inability to recall important personal information. She couldn't recall her home town. Transitions from one personality to another is usually a matter of seconds and often caused by psychosocial stress. "Sidney" appeared when we mentioned that children had been abused.

Skinner respects Mulder's passion, however, once again turns to Scully.

SKINNER

But you remain unconvinced.

(CONTINUED)

14 CONTINUED: (2)

14

SCULLY

I believe the disorder exists. However, in this case, under these circumstances...I need to see more. I agree "Sidney" may be the protector personality, but I would need to witness the presence of a "child" personality, as well. Dissociate Identity is created to block devastating abuse occurring in early childhood. I would need to know more about Melissa's past.

SKINNER

If Melissa has multiple personalities, would her... his... testimony even be admissible?

MULDER

Judicial precedents have established dissociative identities are responsible.

SCULLY

And we are responsible for Melissa Riedel.

Skinner looks questioningly to Scully.

SCULLY

Treatment of this disorder involves the reintegration of multiple personalities into a single identity. In order to assure that the personality willing and able to testify against Ephesian is not lost... we would have to keep her from treatment until after the trial.

Skinner considers. Mulder sighs, impatient. Scully resents his action causing her passion to intensify.

SCULLY (CONT'D)

It's the equivalent of diagnosing someone with diabetes and denying them insulin for a year.

Mulder moves to Skinner.

(CONTINUED)

14 CONTINUED: (3)

14

MULDER

What we're responsible for is
the potential loss of fifty
lives.

Mulder has hit the deciding factor. Skinner eyes the two agents.

SKINNER

Do it.

Skinner marches out of the room. Angry, Scully moves to Mulder
before the door ever closes. He collects the laptop.

SCULLY

You didn't even have the courage
to tell Skinner what you really
believe; that Melissa Riedel is
being "invaded" by her past life
incarnations.

MULDER

Because he wouldn't believe it.

SCULLY

And I don't believe you feel
responsible for those fifty
lives, or Melissa Riedel.

Mulder freezes. Scully moves closer to him.

SCULLY (CONT'D)

You're responsible only to
yourself.

Mulder can't look to her as he gathers his things and moves off.
Scully remains angry. She picks up the mug shot of Melissa
Riedel as if trying to get within Mulder's emotions.

CUT TO:

15 EXT. PARKING LOT - COURT HOUSE - DAY - MELISSA RIEDEL

15

Head down, hair over her face and smoking a cigarette, Melissa
Riedel is escorted by Mulder and Scully across the police
station parking lot.

MELISSA

Where are we going?

Scully's tone is inadvertently parental. Melissa is about to
bring the cigarette to her lips.

(CONTINUED)

15 CONTINUED:

15

SCULLY

Just for a little ride.

Melissa freezes. CAMERA PUSHES IN CLOSE TO HER, cigarette inches from her lips. After a beat, her eyes slowly turns to it in an expression of total puzzlement as if "how did that get there?"

MULDER

notes this, realizes her personality has altered. He reaches for the cigarette.

MULDER

How did you get my cigarette?

He takes it from her.

WIDER

Melissa's tone assumes the manner of a four year old girl. She fires a finger at Mulder as Scully watches, fascinated.

MELISSA

You gotta get that nasty habit
outta your mind!

She pulls the cigarette out of his hand and snubs it on the ground.

Melissa bounces off. Scully takes off after her guiding Melissa toward the car, checking over her torn sweater.

SCULLY

Melissa, are you warm enough? We
have a jacket in the car.

MELISSA

Nooooooooo! I wanna wear my bea-uh-
tiful sweater.

SCULLY

Beautiful. Right.

MELISSA

It's pink! Girls like pink! And
some boys like it too!

Mulder moves to the driver's side of the car. Scully opens up the back door for Melissa who resists like a four year old.

MELISSA

I wanna ride in the front seat.

(CONTINUED)

15 CONTINUED: (2)

15

SCULLY
You have to ride in the back.

MELISSA
I'll throw up!

SCULLY
Melissa, Federal regulations
require transport of all....

MELISSA
(big breath)
NOOOOOOOOOOOOOOOO!

CUT TO:

16 INT. CAR - DAY

16

Melissa is riding in the front passenger seat. Scully, arms
crossed, rides in the back. Bemused, Mulder drives.

Suddenly, a car, making a left from a side street cuts before
Mulder and drives past. Mulder hits the brakes, causing everyone
to steady themselves. He continues, looking back over his
shoulder.

MULDER
IDIOT!

Melissa's posture and expression slumps, eyes depressed. From
her emits a sadistic erudite Hepburnish tone.

MELISSA
Concur. Concur. Idiots and
coxcombs infest public motorways
like pubic lice negotiating
chancrous venereal lesions...

Mulder winces in the rear view mirror at Scully, disgusted.

MELISSA (CONT'D)
...enroute to a dark phlegmatic
oatmeal of death and decay and...

MULDER
Hey! Hey! Um...what's your name?

With the dreaded weight of the world upon her...

MELISSA
Joe-bee.

(CONTINUED)

16 CONTINUED:

16

MULDER

You're making us sick, Joe-bee.

MELISSA

Sick. Venal. I'm an insidious
scabrous sputum of feculent
mucilage festering within...

MULDER

Joe-bee...take a nap, or
something.

He hits the gas peddle to make this ride end quicker. As the car
drives OUT OF FRAME...

CUT TO:

17 INT. COMPOUND - HALLWAY - AFTERNOON

17

The corridors are quiet, empty. Ghostlike. A door opens. A
Tennessee Sheriff escorts Mulder, Scully and Melissa inside.
Scully nods "thanks" as well as an indication to leave them
alone.

Mulder and Scully begin to walk down the hall. Melissa, however,
remains at the door, unable to look up or enter. Scully turns
sympathetically to Melissa. Mulder moves gently to her.

MULDER

You're safe with us. Vernon is
not here. He can't control you
if you don't want him to.

Melissa is troubled.

MULDER

We'd like to know what you've
seen here, through your
eyes...or any eyes from your
past that can help you to see.

Scully moves in to cut off Mulder's "past lives" path. She moves
comfortingly to Melissa, whose eyes turn downward.

SCULLY

We know, Melissa...events
occurred here...that are
painful. They may hurt so much,
you don't want to talk about
them...or want to remember.

(CONTINUED)

17 CONTINUED:

17

Melissa's eyes turn to Scully, a non verbal indication this is true. Mulder moves closer.

SCULLY (CONT'D)

You may be afraid to remember.
But to help the others, to help
the children... to help
yourself... we're here, with
you, to listen.

(beat)

To Melissa...to Sidney...to
anyone who needs to talk.

Melissa looks up, blank, and drifts off down the hall, CLEARING
FRAME. Mulder looks to Scully, adding...

MULDER

Anyone but Joe-bee.

Scully glares at Mulder, disapprovingly.

SCULLY

I meant what I said to her,
Mulder. We're not here for you.
We're here for her. To help this
life.

As the two agents glare at one another.

SCULLY

There is no other. You don't
come back.

She walks off. CAMERA PUSHES IN ON MULDER...

18 INT. EPHESIAN'S ROOM - AFTERNOON - CLOSE - DOOR

18

"Behold I am ALIVE for evermore...Rev 1:18." The door opens,
Melissa walks INTO A CLOSE-UP as her eyes take in the room. She
cautiously enters, internally reliving her moments here.

As Melissa CLEARS FRAME, Scully is revealed in the hallway,
allowing the woman some emotional space. Scully then enters the
room. Mulder moves in behind her.

MELISSA

moves to cinder block shelves displaying several dozen unframed
snapshots of Ephesian's life. She searches through the photos of
Vernon with his wives and children until picking one out. She
holds it in her hand, slightly trembling. Scully moves in to
look over her shoulder.

(CONTINUED)

18 CONTINUED:

18

SCULLY'S POV - THE PHOTOGRAPH

the day of Melissa's marriage to Ephesian. She is dressed in the pink sweater, a few buds of Baby's breath in her hair and holding a small bouquet. Her expression is pathetically happy, while Ephesian's reflects superiority and conquer.

MELISSA AND SCULLY

Scully looks to the girl, gauging her emotions. Melissa forces a bittersweet smile before it fades. She moves to return the photo amongst its proper place on the shelf.

In doing so, however, the others are accidentally knocked over, falling down like a house of cards. CAMERA PUSHES IN ON MELISSA as her eyes well with tears.

MELISSA'S POV - THE FALLEN CARDS

CAMERA MOVES across the twisted collage of wives, children and lives.

MELISSA AND SCULLY

Scully reaches out to comfort Melissa, who turns and walks out of the room, closing the door before Mulder and Scully.

Mulder reads the passage from Revelation on the back of the door, as does Scully. Without a look or word exchanged, Scully opens the door to follow Melissa. As Mulder looks at the passage...

19 INT. DAY-CARE AREA - AFTERNOON

19

CAMERA is IN the room, looking out the doorway INTO THE HALL. Around the threshold are macabre children's drawings of images from Revelation. A seven horned slain Lamb. Four creatures, a lion, a calf, a man and an eagle; heads covered with eyes. The Word of God, eyes of flames, a sharp sword from his mouth, a robe dipped in blood.

Scully's eyes look off, sad. She moves to the focus of her attention, CAMERA PANNING with her to REVEAL Melissa sitting at a child's table, coloring quietly. Scully kneels beside her.

SCULLY

Melissa?

She continues to color. In the heartbroken, sad tone of a four year old.

(CONTINUED)

19 CONTINUED:

19

MELISSA
Why you call me that?

SCULLY
What should I call you?

MELISSA
Lily.

Scully watches the grown woman coloring.

SCULLY
Lily...are you remembering
something that makes you sad?

A pause...after a frightened beat...Melissa subtly nods "yes."

SCULLY
Were any of your friends...hurt
in this room?

She looks at Scully.

SCULLY
What?

Like a child believing it's easy to change the subject...

MELISSA
Can you do this?

She sticks out her tongue to touch the bottom of her nose.
Scully sighs like an impatient parent.

SCULLY
Melissa...Lily, it's okay to
tell me...

Melissa looks into her paper, then shakes her head "no." She won't talk. After a beat, Melissa stands from the table, pacing, intense, masculine. She squints, distinctive of the Sidney personality.

MELISSA
Lookit...leave the kid alone.
Hear me? She don't want to talk,
right? No way! I'm sending her
home.

Mulder jumps at the chance to question the "protector" personality.

(CONTINUED)

19 CONTINUED: (2)

19

MULDER

Sidney, you can all go home. You
can all be safe. Tell us what
they did with the guns. Show us
where they hid the weapons.

A blank curtain falls over Melissa. She stands frozen in her
position. Scully and Mulder exchange concerned looks. Then, like
a ghost, Melissa proceeds out of the room and into the hall.

Sensing a breakthrough, Mulder and Scully follow.

20 INT. CORRIDOR - PEOPLE'S TEMPLE - AFTERNOON

20

Trancelike, Melissa moves into the hallway, turning toward...

MELISSA'S POV - THE DOOR

Beyond it, framed by the inset window...lies the field.

MELISSA

CAMERA PUSHES IN ON HER, the setting sunlight touching her face.

MULDER AND SCULLY

exit the room and enter the corridor. Mulder sees Melissa is
mesmerized by the field. Scully is concerned by the woman's
trancelike state.

MELISSA

begins to move toward the door. The light spilling through the
window reminiscent of the brilliant tunnel in near death
experiences. As she reaches the door...

21 EXT. REAR OF COMPOUND - DUSK

21

Melissa exits the building. Perhaps it is her assumed tone,
proud and proper. Or her expression, beguiling and romantic. Or
the orange glow and soft breeze blowing through her hair. She is
beautiful.

Melissa moves through the debris in the rear of the compound
toward the bunker where she, Ephesian and the others were
discovered that morning.

As Mulder and Scully exit, he freezes. CAMERA PUSHES IN QUICKLY
to Mulder... flooded once again by a puzzling sense of
familiarity. And somehow, the image makes him sad and emotional.

(CONTINUED)

21 CONTINUED:

21

SCULLY

continues toward the field. As she turns back to him...

SCULLY

Mulder, come on. She could be making a run...

She notices his emotional state and is immediately concerned and puzzled.

SCULLY

Mulder, what's wrong?

MULDER

tries to respond, mouthing a scared, "I don't know." But he is compelled to move toward Melissa and the field. Scully is quite unnerved as he passes.

THE FIELD

Melissa looks out over the field as Mulder, then Scully approach. With a trace, barely detectable, of a Georgian accent...

MELISSA

The weapons...were placed in the bunker...

Relieved, Scully looks to Mulder who remains locked on Melissa. Scully produces a memo pad to record the information.

MELISSA (CONT'D)

Which they had built the night before.

SCULLY

(to Mulder)

That's why it wasn't on the ATF reports.

Melissa steps out toward the field, proud and increasingly emotional.

MELISSA

The Federals...would arrive in the morning before the Sun.

(an emotional beat)

Realizing the Government's might and number...most believed they, indeed, would never again see the light of day.

(CONTINUED)

21 CONTINUED: (2)

21

She gestures toward the field.

MELISSA (CONT'D)
Just as they had watched their
brothers die days before on
Missionary Ridge.

Scully pauses, looks up from her notebook. This even catches
Mulder off guard.

MELISSA (CONT'D)
We had received word of General
Cleburn's retreat from the Union
Army. As a nurse I had been
ordered from Hamilton County to
meet the troops, but, in
actuality, I was searching...for
him. Knowing he would attempt to
remain in Tennessee rather than
retreat to Dalton.

She steps further into the field.

MELISSA (CONT'D)
And I did. I found...him...here.
Amongst others who had been lost
after General Thomas had pushed
through the Confederate line.

Melissa begins to hold back tears.

MELISSA (CONT'D)
A Federal troop appeared from
that direction. Rather than
retreat any further...they
fought them. Hiding us in the
bunker.

(pause)
Inside, I could hear the rifles,
smell the smoke...feel the
bodies as they dropped to the
ground above. Every last one.
Twenty sixth of November, 1863.
(collects herself)
I was here.

Melissa turns, smiling longingly at Mulder.

MELISSA
As were you...

As she turns away toward the field...

(CONTINUED)

21 CONTINUED: (3)

21

MELISSA

This is the field where I
watched you die.

Scully turns to Mulder, rattled.

EXTREMELY WIDE.

The sun disappears behind the mountain. The wind kicks up across
the purple human silhouettes and through the grass in the field.

A SLOW FADE OUT:

END OF ACT TWO

ACT THREE

22 EXT. ROAD - NIGHT

22

Headlights reach into the darkness as the agents car PASSES...

23 INT. CAR - NIGHT

23

Obviously, it's been a long day. The agents are tired and a little spooked by the recent events. Melissa has the luxury of sleep, in the back seat. Scully checks her watch and sighs anxiously. The clock is ticking.

In part, this causes Mulder to pick up his cell phone, plugged into the cigarette lighter. He begins to dial.

SCULLY

Who are you calling?

MULDER

I'm arranging for a therapist, trained in hypnosis, to be at the command center.

SCULLY

(suspicious)

Because hypnosis is used in treatment of Dissociative Identity, to bring forth the patient's various personalities?

MULDER

Scully, she wants to talk, it's about getting it out of her.

As Mulder finishes dialing, placing the phone to his ear, Scully pulls the plug. He looks at her, angry. She matches his glare.

SCULLY

It's about regressing her to a past life.

Mulder is busted. He looks ahead, driving.

SCULLY

Mulder, don't do this to her. This poor woman's mind, her life... is in shreds. Just being married to Ephesian indicates her susceptibility to suggestion...

(CONTINUED)

23 CONTINUED:

23

He sighs, impatiently. This intensifies Scully's passion.

SCULLY (CONT'D)

She lives twenty miles from the
Chattanooga National Military
Park. She's likely to be
familiar with the details of...

Mulder POUNDS the steering wheel, turns to her furious.

MULDER

SCULLY, YOU WERE THERE! YOU SAW
IT! YOU HEARD IT! HOW COULD YOU
NOT...FEEL IT?!

A silence. He settles. In the back, Melissa awakens, groggy.

MULDER (CONT'D)

How could I know about a bunker
in a field...where I've never
been before?

SCULLY

For the same reasons there are
scientific explanations for *deja*
vu. Information received in one
eye can be processed before the
other...

MULDER

(cuts her off)

WHY IS IT WRONG TO BELIEVE BASED
ON A FEELING? Isn't that why you
wear that cross around your...

SCULLY

(cuts him off)

Why is it that Vernon Ephesian
is, reported by you, a paranoid
sociopath because he believes he
lived in Greece a century ago?
And you're not...even though you
"died in that field?"

She's got him. Mulder is quiet, but it cannot stop his search.
He plugs in the cell phone and begins to dial. As Scully looks
out into the darkness...

CUT TO:

24 INT. OFFICE - POLICE STATION - NIGHT - MELISSA'S ARM

24

is held upright, elbow resting on the armrest of a ratty couch. Her wrist is bent, fingers curled; an indication she is "under."

THERAPIST (O.S.)
I'm talking to Melissa...

CAMERA WIDENS to REVEAL Melissa sitting slumped on the couch, eyes closed. The office is basically barren, as if they're using the first available room with a couch. A reel to reel tape recorder turns. A microphone sits on a table nearby Melissa. A draftsman's lamp cast the only pool of light in the opposite corner of the room.

A THERAPIST sits on a coffee table near the couch. Mulder and Scully sit in chairs set back from the couch.

THERAPIST (CONT'D)
In the last year at the Temple
of the Seven Stars...is there
anything that happened that you
thought was...wrong? That hurt
you?

After a hypnotic pause...

MELISSA
Yes.

Scully readies her memo pad. Mulder intently listens. Melissa takes a deep sigh, trying to ease the pain.

MELISSA (CONT'D)
There was a woman...who came to
the Temple. She and her little
boy had been living on the
streets.

Scully gestures to the Therapist, "her name."

THERAPIST
What was her name?

MELISSA
Elizabeth. Her son was Scott.
(pause)
Vernon...took a liking to the
boy. Said he was a prophet...
returning. Vernon took him away
from his mother.

THERAPIST
Took him away? How?

(CONTINUED)

24 CONTINUED:

24

MELISSA

Vernon's children are the
"grandchildren of God." Kept
separate from the others.

(pause)

The mother's heart was broken.
She was afraid. The "Mighty Men."

(a beat)

Late. Night. Liz sneaks in to
see Scott. He was happy. Brought
him a Butterfinger...she had
stolen from the kitchen.

A sudden large sigh, that doesn't do much to calm her. Mulder
and Scully tense.

MELISSA (CONT'D)

Vernon...Vernon caught them. The
"Mighty Men" pulled her
away...beat her...in front of
her son. The boy..."No! NO!
MOM!" Vernon...pulled him by his
hair...pulled down his pajamas
and...and...hit him...

Her intensity builds, body twitching as if feeling the pain.

MELISSA (CONT'D)

"YOU'RE NOT A CHILD OF GOD!"
"Garbage," he called him...
told him to sleep in the trash
with the rats. Elizabeth
cries...but Vernon beats Scott.
In front of her...

Melissa jerks as if she was getting hit. The Therapist turns to
Mulder and Scully, as if "should we continue?" Suddenly a
whimper, like that of a young girl emits from Melissa.

THERAPIST

What do you see, Melissa?

MELISSA

It's dark. My stepfather is in
my bedroom door. Mom is at work.
I don't want him in my room...
again.

Scully looks to Mulder, whispers.

SCULLY

Abuse memories have regressed
her to her own childhood.

(CONTINUED)

24 CONTINUED: (2)

24

MELISSA

He's pulling off his belt.
FWWIP. My neck...tied to the bed
post...I kick. Scream. But he
hits me...

Melissa jerks violently, cries, struggles. Scully gestures to the therapist to bring her out; but as the man moves to Melissa, she squints hard, cocks her head and gestures with two stiff fingers. Sidney the protector has arrived.

MELISSA

Lookit, okay, alright,
brilliant...a brilliant move.
What do you want to know? Just
don't hurt Melissa anymore. She
doesn't need to go through that
anymore. Whatta you need to know?

Scully writes on the pad "the guns", shows it to the therapist.

THERAPIST

Where are the guns?

MELISSA

Lookit, I'm not... I'm not
b.s.in' ya... I don't know
'xactly. The bunkers. There's
more of them civil war bunkers.
Vernon and his goons know. I
don't. I really don't...

Mulder looks to Scully, heading for the door.

SCULLY

Maybe there's a map of the
battlefield down in historical
records.

Mulder stands...eyes Scully intensely.

MULDER

You know how to find the other
bunkers.

SCULLY

Mulder...

Mulder turns to Melissa, moves closely.

MULDER

It's me...

(CONTINUED)

24 CONTINUED: (3)

24

Sidney is gone as Melissa slumps into a deep relaxed state.

SCULLY
Mulder... NO!

MULDER
Go back.
(gently)
To the field...

Melissa sighs...relaxed, she seems to be in a state of liquidity. Silent, she takes a deep breath, until slowly her eyes open to meet Mulder's.

Initially she appears confused. The setting. Mulder. Both unfamiliar. Slowly a sad smile breaks across her face. She speaks in the voice heard at the field.

MELISSA
Your eyes may have changed
shade...but it cannot color the
soul beyond them.

The room is so silent. Melissa reaches out to Mulder.

MELISSA (CONT'D)
As I wiped the blood from your
forehead...and saw your eyes...I
knew...I knew you had left that
life.

Mulder is speechless. Even Scully takes a step back into the room. The therapist is lost. Melissa pulls her hand away.

MELISSA (CONT'D)
We chose these lives...this
time...to meet only in passing...

She looks to him, eyes welling with tears.

MELISSA
It's so heartbreaking to
wait...I miss you.

CAMERA EASES IN GENTLY ON MULDER...as suddenly, with total drained exhaustion Melissa slumps into a deep, yet unrestful sleep.

Mulder's eyes are incapable of leaving Melissa. The therapist looks to Scully for an answer, but her focus is on Mulder.

(CONTINUED)

24 CONTINUED: (4)

24

THERAPIST

At the risk of devaluing my
doctorate...I gotta say, I don't
know what the hell just happened.

Scully knows Mulder well enough to realize the direction of his
internal thoughts. She moves to him, gently.

SCULLY

It's a product of her illness.
(beat)

She couldn't answer the question
of the bunkers, she didn't give
any specific names or any
information to check her
validity.

(pause)

There's no way to prove it's the
truth.

MULDER

Yes, there is.

He turns to the therapist.

MULDER (CONT'D)

Take me back.

The therapist looks to Scully for an answer...or help. She
straightens.

SCULLY

Mulder, Ephesian's arraignment
is in two hours, there's no time
to be...

Mulder seems to have lost all patience, however, he looks to her
and simply, very simply...

MULDER

Scully... wouldn't you?

(beat)

Wouldn't anybody?

Scully backs off, supposing, indeed, she would. As she looks to
her watch, then relents...

CUT TO:

25 INT. OFFICE - COURT HOUSE - NIGHT - MULDER'S ARM

25

floats in the position as Melissa's while under hypnosis. Mulder lies on the couch. Melissa has been taken from the room.

THERAPIST (O.S.)

Now... go back. Into your past.
Back to the most significant
event in your childhood.

MULDER

(a whisper)

Samantha...

(beat)

We're playing Stratego. On the
floor. Nixon's secretary, on TV.
Everything rattles. Shatters.
Lights. Bright...

His breaths quicken, his fear increasing...his eyes flash open,
horrified, staring at "Samantha being taken."

MULDER (CONT'D)

"DAD! DAD! HELP!" Try to move.
Can't. I can't move. "'SMANTHA!
'SMANTHA! NO!"

Mulder once again experiences the abduction, horrified,
confused. Concerned, the therapist moves to him.

THERAPIST

Fox...Fox, you'll now go further
back, feeling relaxed. Feeling
no pain. No fear. Go
back...go...beyond...

Mulder eases, as if sinking into another state, in fact
reminiscent of Melissa's air of liquidity. His breathing,
although relaxed, is deep and somewhat eerie.

THERAPIST

Tell me what you see...

Mulder does not immediately respond. He seems unconscious,
until...he begins to quietly cry.

THERAPIST

What do you see?

MULDER

The ghetto streets...shattered
glass...bodies of the dead...I
am a woman. A Jewish woman.
Poland. My son is with me. He's
Samantha...

(CONTINUED)

25 CONTINUED:

25

THERAPIST

Your son is Samantha?

MULDER

In this life, she is my son.

(heartbroken)

My father is dead in the street.

I see him, my father. He's

Scully. But now she's

gone...waiting...for us..

Scully can't help be affected by this.

MULDER (CONT'D)

Souls... come back together...

different... but always

together. Again and again... to

learn.

He takes a deep sigh, holds back tears.

MULDER (CONT'D)

I can't go to him. The Gestapo

are standing by my father. An

officer. He's Cancer Man. Evil

returns as evil.

(pause)

And love...souls mate...eternal.

(deep breath)

My husband...is taken away. To

the camps. He's Melissa.

(another breath)

We're always taken away...

He's about to sob, until falling into the liquid state, going back, never completely relaxed now...he appears to be floating...

Scully watches, mesmerized. The therapist is speechless, knowing there is no need for him at this point.

MULDER (CONT'D)

I'm rising, now...above my

body...face bloody... in the

field. Near the bunker. The

Federals are gone. My sergeant

is dead also. He's Scully.

(a sad beat)

Sarah holds me. Sad. She

is...she is Melissa.

Mulder struggles, now, as if concentrating on finding a piece of information for this life.

(CONTINUED)

25 CONTINUED: (2)

25

MULDER (CONT'D)
She lives near the battle.
Hamilton County. Her name is
Kavanaugh. My name...is
Sullivan...Biddle.

Scully cocks an eyebrow at the odd name, then writes it down.

MULDER (CONT'D)
She doesn't know...that I'll
wait for her. That we'll
live...again.
(beat)
But I'm tired, now. My soul...
tired.

He begins to drift off, exhausted.

SCULLY
Mulder, this is Scully. Do you
see any bunkers in the field?

But the call to Mulder has taken him from that life. He awakens,
covered in perspiration, disoriented. He looks to Scully.

SCULLY
Mulder...the bunkers?

He tries to quickly recall, but can't. He shakes his head "no."
Scully sighs. An eerie experience, emotional, but in no way
proof...or helpful to the present case. She turns and hustles
out the door.

Mulder falls back on the couch, emotions and soul drained.

CUT TO:

26 INT. CORRIDOR - COUNTY BUILDING - NIGHT

26

Scully checks her watch, walk/running down the county building
hallway. In her hand is a map of the Seven Stars compound
removed from the command center. An evening SECURITY GUARD
hustles with her. They reach a door marked "HISTORICAL RECORDS."

As the security guard opens the door with a CLACK...

27 INT. HISTORICAL RECORDS OFFICE - NIGHT

27

A large page from an old bound book of maps and blueprints flies past FRAME, REVEALING Scully searching through the collection. Beside her, for points of reference, is the current map of the compound. Only a bank of fluorescents are on at night.

She stops on a page.

SCULLY'S POV - OLD MAP

in very mid nineteenth century script, the field is detailed. It is marked "Battle of Apison, November 26, 1863." Union positions and the small Confederate troops positions are marked, however, Scully's finger, scanning the page for the bunkers...finds nothing.

SCULLY

sighs, frustrated and closes the book. She considers what is next, but there is nothing. She checks her watch, grabs the current map and begins to walk out.

As she moves toward the door, she catches a sign marked "COUNTY REGISTER - 1800-1900." After a pause to consider, she moves down the aisle of bound books.

CUT TO:

SHELVED BOOKS

CAMERA MOVES ACROSS a collection of county register reports for Hamilton County. CAMERA STOPS ON "1860." The book is pulled.

SCULLY

checks her memo pad, then searches quickly through the book.

SCULLY'S POV - COUNTY REGISTER

again, 1860 script, she scrolls through the "B's" and discovers the name "Biddle, Sullivan. Chattanooga. NS Side of Public Square. Coppersmith."

SCULLY

CAMERA PUSHES IN at the shock of the name's existence. She quickly flips through the book...stopping.

SCULLY'S POV - COUNTY REGISTER

her finger scrolls through the "K's", stopping on "Kavanaugh, Sarah. Hamilton County. Nurse."

(CONTINUED)

27 CONTINUED:

27

SCULLY

is clearly unnerved. As she considers...

CUT TO:

A DRAWER

marked "Photographs - People - Civil War" is quickly pulled open.

SCULLY

flips through the aged photographs. She pauses as CAMERA EASES in on her, she holds two photographs.

SCULLY'S POV - THE BACK OF TWO PHOTOGRAPHS

are labeled with stickers in recent type, one is marked "Sullivan Biddle, 1862." The other is marked "Sarah Kavanaugh, 1863."

SCULLY

CAMERA CONTINUES TO MOVE IN ON HER as she turns the photographs over to look at the images.

SCULLY'S POV - THE PHOTOGRAPHS

which are the two images Mulder held in his hands in the Teaser, however both are intact. One is of a Confederate Soldier. The other of a Confederate woman.

SCULLY

CAMERA HOLDS on Scully's shock of seemingly concrete evidence. She cannot remove her eyes from the photographs.

THE TWO PHOTOGRAPHS

held in Scully's hands. The images of Mulder and Melissa's past lives. Held together...as they should always be seen.

A SLOW FADE OUT:

END OF ACT THREE

ACT FOUR

28 INT. INTERROGATION ROOM - MORNING - THE TWO PHOTOGRAPHS

28

sit on the table, together. CAMERA ADJUSTS to Mulder peering into them as if that alone could summon a further understanding. Scully moves in behind him, quiet.

SCULLY

Ephesian's being taken down for arraignment. He...and Melissa will be released soon.

MULDER

Could you bring her here?

SCULLY

Mulder...you can't expect her to believe, something that, not even you...understands.

Mulder shrugs, "maybe." He turns to his possibly eternal friend.

MULDER

Dana, if, early, in the four years we've worked together...an event occurred that suggested, or someone had told us, we had been friends together... always...in other lifetimes...

(beat)

Wouldn't it have changed some of the way we looked at each other? Altered our actions? Even the most remote possibility?

She understands, sighs and gets up to leave the room.

SCULLY

Even if I knew for certain.

(beat)

I wouldn't change a day.

He looks to her, touched. Scully's on the verge of being choked up. As she starts out the door...

SCULLY (CONT'D)

Except for maybe, that "Flukeman" thing...I could have lived without that, just fine.

(CONTINUED)

28 CONTINUED:

28

As the door closes...

CUT TO:

29 INT. HALLWAY - COMMAND POST - DAY - VERNON EPHESIAN

29

appears angrier than the past day. He is escorted by some uniformed officers and his attorney.

ATTORNEY

You plead no contest, bail will
be a couple grand and we'll have
you home in a half an hour.

SCULLY AND MELISSA

pass him in the hallway, Scully has a comforting arm on the woman's shoulder. Attracted, repulsed, ashamed and afraid, Melissa averts her eyes as they pass.

EPHESIAN

his paranoia is inflamed seeing one of his wives so close with the FBI. As his eyes flare angrily, more Manson-like...

CUT TO:

30 INT. INTERROGATION ROOM - MORNING - MELISSA

30

her expression is emotionless, head partially lowered. O.S., the reel to reel plays...

MELISSA (O.S.)

(recorded)

We chose these lives...this
time...to meet only in
passing...It's so heartbreaking
to wait...I miss you.

She looks up, into Mulder's eyes...without comment. Mulder looks into hers, awaiting a response. Finally, the woman sighs, shrugs...not really understanding.

MELISSA

Vernon believes all of us at the
Temple will be reincarnated.

MULDER

That doesn't mean you do.

Melissa looks down...and slowly shakes her head, "no."

(CONTINUED)

30 CONTINUED:

30

MELISSA

Not even hearing you on the tape. And especially not hearing me. No, I don't believe in it.

MULDER

Why?

MELISSA

These tapes are saying we chose the lives we'll live before we're born...and with who we'll live them with.

She considers, growing increasingly sad, but does not cry.

MELISSA

Then, why this? Why this life?
(at the photos)
It's a nice idea. A beautiful idea. I want to believe...

Mulder reacts to the driving force in his life. Melissa shakes her head as if "but I just can't."

MELISSA (CONT'D)

And if I knew it were true...I'd just want to start over. Just end this pointless life.

MULDER

If it is true...then no life is pointless.

He produces the photographs from his pocket and hands them to her. Melissa takes them, with no need of an explanation. She looks at the ancient images.

And then...Melissa is overcome by a wonderful transition. A soft sad smile underlines her sparkling eyes.

MULDER

Sarah...

She looks toward the photos.

MULDER

Don't leave before you understand..."why this?" Live out this life.

(CONTINUED)

30 CONTINUED: (2)

30

Melissa/Sarah turns to him with all the love in her soul. Suddenly, the door OPENS before she can respond. Ephesian stands in the doorway. His attorney and Scully behind him.

EPHESIAN

Melissa...time to leave.

The immediacy and reality of her "pointless" life crashes upon Melissa. She suddenly TEARS the photograph of Sarah Kavanaugh in half. Absently, she carries it out with her as she joins Ephesian.

CAMERA PUSHES IN ON MULDER as he looks at the lone image of Sullivan.

THE DOORWAY

Ephesian's hard cold stare remains on Mulder as Melissa exits the room, disappearing into the hallway. The attorney and Ephesian leave. Scully enters the room and closes the door. After a pause...

SCULLY

I reported to investigators on site about the possible existence of other bunkers. They found another, but it was empty. The field is not Seven Stars' property so BATF is continuing to search.

This troubles Mulder, so much as to snap him out of his funk.

MULDER

Ephesian's reaction to federal authorities so close to the compound could be dangerous.

SCULLY

The agents are armed.

MULDER

Given Ephesian's beliefs...it's not the agents who are in danger.

CUT TO:

31 EXT. TEMPLE OF THE SEVEN STARS - MORNING

31

Temple members joyously greet Ephesian and his six wives as they return to the Temple, escorted by "Mighty Men" guards.

(CONTINUED)

31 CONTINUED:

31

Amidst the celebration, Ephesian freezes with a hard expression focused at something O.S.

EPHESIAN'S POV - THE FIELD - WIDE

BATF Agents search the field for the bunkers.

RETURN

Ephesian looks to his Mighty Men guards, acknowledging they also see the threat. Ephesian's eyes ignite, fiery, threatened... angry. AS CAMERA PUSHES IN ON HIM, his head turns accusingly toward Melissa. Greeting others, she is unaware of Ephesian's attention.

CUT TO:

32 INT. BRIEFING ROOM - COMMAND CENTER - DAY

32

Skinner and the others are tired, frustrated and defeated. Mulder's concern and energy is a bit unwelcome at this stage as he paces about the room.

SKINNER

Agent Mulder, the Attorney General is furious, as is. There is no way we're going to get the "go ahead" for a second move on the compound.

MULDER

Ephesian preaches to his members, and they believe, that the FBI and ATF are the devil's army, prophesied in Revelation 12:17 to make war with the "seed which keeps the commandments of God and the testimony of Jesus Christ."

SCULLY

Revelation tells of Christian Faith defeating that army.

SKINNER

Are you saying he'll attack the ATF agents searching for the bunkers, believing it is prophesied he will win?

(CONTINUED)

32 CONTINUED:

32

MULDER

I would be saying that...if I
thought he believed Revelation
in its entirety.

(beat)

But he hid the weapons.

SCULLY

Ephesian knew he could not
defeat "us", although it is
prophesied that the Faithful
will defeat the devil's army.

SKINNER

You said "entirety."

MULDER

Melissa Riedel talked of
Ephesian's belief in an
afterlife. If Ephesian doesn't
believe he can defeat "Satan's
Army"... he may believe that
denying himself and his
followers, to the "devil" will
reward them "life for evermore."
And our worst fears will happen.

CUT TO:

33 INT. HALLWAY - COMPOUND - MORNING

33

BANG! The doors to the Seven Stars temple hallway opens
REVEALING four of Ephesian's "Mighty Men." They march down the
hallway, side by side, with fierce intent.

A MIGHTY MAN

ALL MEMBERS TO WORSHIP! THE LORD
SHALL PRESERVE YOU FROM ALL
EVIL! HE SHALL PRESERVE YOUR
SOUL!

Members of the Temple are corralled down the hall by the Mighty
Men. Unnerved and puzzled by their intensity, but with no choice
but to move down the hall.

CAMERA MOVES through the chaos to find Melissa, her expression
reflecting grave concern. Before she can process her suspicions,
a Mighty Man forcibly guides her along the hall with the others.

34 INT. WORSHIP HALL - MORNING

34

Ephesian stands at his floor level pulpit, with a bible in his hands, sweating profusely. The 50 Temple members are brought inside. The Mighty Men guard the doors.

EPHESIAN

Marvel not, my brethren, if the
world hate you...

The guards begins to shut and lock the doors. SLAM! SLAM! The Mighty Men turn, armed with automatic handguns the SLIDES RESONATE ACROSS THE ROOM.

MELISSA

although frightened, appears resigned.

CUT TO:

35 INT. BRIEFING ROOM - MORNING

35

The BATF LEADER TURNS INTO FRAME, angrily toward Skinner. Mulder and Scully are in the room, irritated with the BATF leader.

BATF LEADER

No, I will not remove our
people. We're close to finding
the weapons.

SKINNER

I'm just asking for a cooling
off period...

AN FBI agent, Riggins enters with a cassette, he moves to a tape player by the reel to reel.

RIGGINS

Ephesian's gathered all the
temple members in the worship
hall. A parabolic mike we have
aimed at the compound just
picked this up...

EPHESIAN (V.O.)

(filtered)

Marvel not, my brethren, if the
world hate you.

TEMPLE MEMBERS (V.O.)

(in agreement)

NO! AMEN!

(CONTINUED)

35 CONTINUED:

35

EPHESIAN (V.O.)

We know that we have passed from
death unto life...because we
love the brethren.

V.O., the temple members CHEER! AGREEING, resoundingly with the
their leader. Scully moves to her laptop, inputs.

EPHESIAN (V.O.)

Hereby perceive we the love of
God, because he laid down his
life for us...

The transmission becomes garbled, then turns to white noise...

RIGGINS

The Temple began running an
interference frequency.

SCULLY

The first Epistle of John,
Chapter Three. "...he laid down
his life for us; and we ought to
lay down our lives for the
brethren."

Scully eyes Mulder. Both tense. They urgently look to Skinner,
who needs no further counsel. He gestures with a nod. Mulder and
Scully are out the door. Skinner is on the phone.

SKINNER

This is Skinner, I want an FBI-
ATF tactical weapons team on
site in ten minutes!

CUT TO:

36 INT. TEMPLE WORSHIP HALL - DAY - CLOSE - A TABLE

36

CAMERA IS MOVING along a line of paper cups as they are set on
the table. A temple member moves along the line pouring a red
fluid into the cups. AS CAMERA REACHES THE END OF THE LINE, a
plastic container filled with a white compound is set on the
table. The container is marked "KCN." (Potassium Cyanide)

EPHESIAN (O.S.)

"Blessed are they that do his
commandments, that they may have
the right to the tree of life.."

(CONTINUED)

36 CONTINUED:

36

TEMPLE MEMBERS

CAMERA IS MOVING as Mighty Men distribute the cups to Temple members sitting on the floor. Most take the cups in their hands, faithfully awaiting further orders.

A MIGHTY MAN GUARD

CAMERA QUICKLY PUSHES IN as he sees out the window...

37 EXT. THE COMPOUND - DAY - MIGHTY MAN'S POV - ATF AGENTS

37

advance on the compound.

38 INT. TEMPLE WORSHIP HALL - DAY - MIGHTY MAN GUARD

38

FIRES on the agents! Other guards in the b.g. return FIRE!

39 EXT. THE COMPOUND - DAY

39

A Federal agent falls, wounded.

40 INT. TEMPLE WORSHIP HALL - DAY - EPHESIAN

40

turns intensely urgent.

EPHESIAN
AND ENTER IN THROUGH THE GATES
INTO THE CITY!

EPHESIAN'S WIVES

CAMERA MOVES AS the poison is passed out to Ephesian's six wives. CAMERA HOLDS on Melissa. As she's handed a cup, Melissa squints, face twisting into the posture the audience recognizes as "the protector" personality "Sidney." The identity eyes the room, figuring how to get out of this.

CUT TO:

41 EXT. ROAD LEADING TO THE COMPOUND - DAY

41

Mulder and Scully's car barrel at TOP SPEED toward the compound.

42 INT. CAR - DAY

42

Mulder's expression is intent as he races toward the compound. Scully is intense. Something catches her attention O.S.

SCULLY'S POV - ROAD SIGN

As it quickly streaks past FRAME, a large wooden road sign indicates "Kavanaugh Road."

SCULLY

considers, looks about, seeing, O.S...

SCULLY'S POV - ANOTHER SIGN

"Temple of the Seven Stars/ Sullivan Field - 1 mile."

WIDER

Scully considers, turns to Mulder, shouting above the car's ROAR.

SCULLY

Mulder, this road is called
"Kavanaugh." The field is marked
"Sullivan Field."

Mulder continues to drive, not hearing her.

SCULLY (CONT'D)

They're obviously named after
those people. You subconsciously
processed the names. That's how
you "knew" of their past
existence.

Like, he cares. As Mulder PUNCHES the ENGINE...

CUT TO:

43 INT. TEMPLE WORSHIP HALL - DAY - EPHESIAN

43

parades through his followers as they begin to drink the poison. Ephesian gestures out the window...

EPHESIAN

"FOR WITHOUT ARE DOGS, AND
SORCERERS, AND WHOREMONGERS, AND
MURDERERS AND IDOLATERS..."

As Ephesian passes, each wife downs the poison.

(CONTINUED)

43 CONTINUED:

43

EPHESIAN (CONT'D)
...AND WHOSOEVER LOVETH AND
MAKETH A LIE!

As he passes Melissa, "Sidney" tightly purses her lips, as she raises the cup, feigning drinking...

CUT TO:

44 EXT. COMPOUND - DAY

44

BATF agents take cover. Others tend to the wounded agent. Mulder and Scully's car speeds into the area. In the distance, other Federal vehicles approach the area. Mulder stops his car and gets out.

MULDER
Is there contact with the Temple?

The ATF agent gestures to his wounded comrade.

AFT AGENT
If you call that contact.

MULDER
Any shots exchanged in the last
few minutes?

AFT AGENT
(shakes head)
Been quiet. Too quiet.

Without a second thought, Mulder removes his sidearm and hands it to Scully. He begins toward the compound.

SCULLY
MULDER! NO! YOU'RE DEAD!

Mulder defiantly removes a white handkerchief, raises his arms and continues toward the entrance of the compound.

CUT TO:

45 INT. TEMPLE WORSHIP HALL - DAY

45

The room is silent, appearing empty. AS CAMERA CRANES TO THE FLOOR, however, a sea of lifeless bodies is REVEALED. Temple members lie upon one another. The Mighty Men guards are slumped against the doors, weapons still in hand.

(CONTINUED)

45 CONTINUED:

45

CAMERA MOVES EERILY ABOUT the tragic scene, passing the dead temple members and MOVING toward the position of Ephesian's wives. CAMERA CREEPS PAST until HOLDING on Melissa, eyes closed.

Then, as CAMERA INCHES TOWARD HER, an eye opens.

CUT TO:

46 INT. COMPOUND - HALLWAY - MORNING

46

Mulder proceeds to the door. Locked. He BANGS against it.

CLOSE - DOOR FRAME

Mulder BANGS against the door, the frame CRACKS.

47 INT. TEMPLE WORSHIP HALL - DAY - MELISSA

47

lies amongst the dead, frightened. She waits, listens. It is totally silent. After summoning the courage, she rises. CAMERA HOLDS on her, ADJUSTING to REVEAL Ephesian standing behind her. He has been waiting, holding two cups of poison. With an edge of heartbroken sarcasm...

EPHESIAN

"Behold, I am ALIVE for
evermore!"

Melissa turns, startled. Ephesian drops to his knees, grabbing her hair, pushing the cup to her hands.

CUT TO:

48 INT. COMPOUND - HALLWAY - MORNING

48

The door BREAKS OPEN! Mulder races inside.

49 INT. TEMPLE WORSHIP HALL - DAY

49

Horried, Melissa looks into the red liquid. Ephesian stands behind her. Melissa looks up and notices something O.S.

50 EXT. THE FIELD - DAY - MELISSA'S POV

50

Rays of morning sunlight stream upon the field. The eternal breeze wisps through the grass.

51 INT. TEMPLE WORSHIP HALL - DAY - MELISSA

51

Her fear appears to ease, finding a final comfort in the field.
AS CAMERA PUSHES IN ON HER...

52 INT. HALLWAY - COMPOUND - DAY

52

Mulder is along the hall, running. CAMERA FOLLOWS as he TURNS a CORNER heading toward a door marked "WORSHIP HALL."

Reaching it, the door opens, but something behind is obstructing his entrance. He PUSHES, hard. AGAIN.

53 INT. TEMPLE WORSHIP HALL - DAY

53

A dead Mighty Man guard is slumped against the door. His body moves from the force of Mulder's attempts to enter. Finally, it slumps to the side and Mulder enters.

Mulder is horrified and sickened as he enters the room. His eyes take in the scene...searching. CAMERA FOLLOWS SLOWLY, RESPECTFULLY, as he proceeds through the dead bodies, toward the pulpit.

Suddenly, he freezes. Shattered, as CAMERA EASES BACK to REVEAL Melissa, dead beside Ephesian. Red fluid and white froth oozing from both their mouths. Mulder looks down, taking a beat before moving toward them. He holds over the dead woman.

THE ENTRANCE

Scully, armed, appears in the doorway, backed by FBI and ATF agents. It takes only a glance to understand...it's all over. She eases, eyes turning toward Mulder.

MULDER

slowly kneels to Melissa. Her expression, peaceful. Mulder looks over the body and discovers an object in each of her hands.

MULDER'S POV - MELISSA'S CLENCHED HANDS

each holds a half of the torn photograph of Sarah Kavanaugh.

MULDER

his heart breaks as he reaches down, removing the pictures from the woman's hands. After a beat, he feels the sunlight on his face from the window. He turns. CAMERA PUSHES IN ON HIM AS HE LOOKS OFF at what WE KNOW is the direction of the field.

TIME CUT TO:

54 INT. TEMPLE WORSHIP HALL - DAY - CLOSE - MELISSA

54

lies in a body bag, marked "CORONER." With a tug of the zipper, she disappears from this life.

SCULLY

is sadly standing over the body. She looks up and out the window. CAMERA PUSHES IN ON HER as she looks out toward the field at her eternal friend.

55 EXT. A FIELD - DAY - WIDE

55

The breeze flits across the field, brushing the lush grass. In the distance, rays of sunlight escape spectacular gray and white clouds to land upon majestic mountains.

Mulder sits alone on a rock or a hill as CAMERA MOVES TOWARD HIM, head down, looking at two objects in his slightly trembling hands.

AS CAMERA CONTINUES to SWEEP UPON HIM, a certain hopefulness pushes Mulder. Searching for an answer he wants to believe lies within his hands.

It becomes clear he holds the two photographs, Sarah's torn in half. His eyes...his soul...remain locked on these photographs.

CAMERA MOVES PAST MULDER and DOWN to the images of Sarah Kavanaugh and Sullivan Biddle.

CAMERA HOLDS on the ancient couple in Mulder's hands. And as the eternal wind taunts and comforts across the images, Mulder and the field...

A SLOW FADE OUT: