

March 13, 1998

"All Souls"

SET LIST

EXTERIORS

KERNOF HOUSE
ST. JOHN'S CHURCH
PSYCHIATRIC HOSPITAL
PAYPHONE OUTSIDE THEATER
FATHER GREGORY'S CHURCH
BAD NEIGHBORHOOD
PARKING LOT (D.C. POLICE STATION)

INTERIORS

KERNOF HOUSE
 /LIVING ROOM
 /DARA'S BEDROOM
 /MR. & MRS. KERNOF'S BEDROOM
FATHER MCCUE'S OFFICE (ST. JOHN'S CHURCH)
PRINCE WILLIAM COUNTY MORGUE
PSYCHIATRIC HOSPITAL
 /HALL
 /PAULA KOKLOS' ROOM
SCULLY'S APARTMENT
FATHER GREGORY'S CHURCH
 /CRAWLSPACE
BOMBED-OUT BUILDING
 /HALLWAY
 /MAIN ROOM
D.C. POLICE STATION
 /BULLPEN
 /INTERROGATION ROOM
N.D. SEDAN
DYER HOUSE

(X)

TEASER

1 EXT. KERNOF HOUSE - NIGHT - AN N.D. SEDAN

1

Pulls to a stop in front of a sweet little two-story house. A MAN dressed in black steps from the car, pulling out a bulky case. He slams the door, then stops and sighs. He is not a young man, and he starts slowly toward the house. Perhaps we sense that he is melancholy at the task before him.

CUT TO:

2 EXT. KERNOF HOUSE - NIGHT - THE FRONT DOOR

2

Is pulled open, revealing JANE KERNOF, a plain, middle-aged woman with Dust Bowl eyes.

MRS. KERNOF
Good evening, Father.

REVERSE - THE MAN IN BLACK

Some may recognize him as FATHER McCUE, the family priest who comforted Dana Scully during her bout with cancer in 5X03. He nods a smile in return. (X)

FATHER McCUE
Is she ready?

MRS. KERNOF
Yes.

As Father McCue steps over the threshold:

CUT TO:

3 CLOSE - THE BULKY CASE

3

Lies open on a table, its contents laid out just so. There is a small cross, a Holy Bible, a set of rosary beads, ointments, oils, and several vials of holy water -- one of which is being poured into a small bowl. We are:

INT. KERNOF HOUSE - NIGHT - THE LIVING ROOM

A ceremonial shawl draped over his shoulders, Father McCue speaks quietly as he empties the vial into the bowl, his eyes focused on his work. (During this scene, we will see a grandfather clock in the b.g.)

FATHER McCUE
The baptism is the rite of
initiation.
(more)

(CONTINUED)

3 CONTINUED:

3

FATHER MCCUE (cont'd)
The holy water purifies sin,
while the sacrament confers the
grace of God, bringing the soul
into the kingdom of our Lord.

While he speaks, we see Mrs. Kernof, emotion welling in her eyes, looking at:

LANCE KERNOF

He is helping their severely retarded daughter, DARA, 16, from the sofa, transferring her with some difficulty (due to her incapacity) to her wheelchair. He has her by both hands, using her weight to swing her to the chair. Her head lolls slightly and her eyes stare into some vacant distance. There is no question that she is a burden to both parents.

FATHER MCCUE

watches this as he finishes his preparations. He exchanges a look with Mrs. Kernof, trying to be a comfort.

DARA

Is rolled into position in front of Father McCue, who regards her evenly as he takes two fingers and dips them into the holy water. He touches them on her forehead as he begins the baptismal rite (see appendix).

The Kernofs look on, each gripped in the lock of their emotion. Watching their daughter enter a world they dare not hope she'll ever understand.

SLOW DISSOLVE TO:

4 INT. KERNOF HOUSE - NIGHT - A GRANDFATHER CLOCK

4

Ticks loudly in the darkened house. The minute hand moves into alignment at twelve o'clock. It's started raining. LOW CHIMES sound the hour of midnight. BONG... BONG... As a FLASH OF LIGHTNING illuminates the clock face.

LOW, WIDE ANGLE - THE LIVING ROOM

From the base of the stairs. The CLOCK continues to chime. FLICKERING BLUE LIGHT draws camera momentarily toward the slightly cracked doorway beside us, where we glimpse Mr. and Mrs. Kernof lying in bed. Mrs. Kernof is asleep. Mr. Kernof sits up, watching the o.s. television.

(CONTINUED)

4 CONTINUED:

4

We STEADICAM (low-mode) off their bedroom and start slowly up the stairway, continuing to an upstairs doorway, where a FLASH OF LIGHTNING illuminates the house. THUNDER ROLLS as the camera continues into:

DARA'S BEDROOM

Lit only by moonlight coming through the window. BONG... BONG...

We pass Dara's wheelchair, empty for the night. BONG... BONG...

We finally come to a stop at the base of a bed, where -- as THE FINAL CHIMES SOUND...

... TWO BARE FEET swing out from under the covers, coming to a rest on the floor. We will notice that each foot has SIX TOES. We TILT UP the bare legs to a nightgown covering the pear-shaped body of Dara Kernof. We continue at this low angle, noticing improbably that Dara is standing perfectly balanced, staring toward the window. Where a FLASH OF LIGHTNING illuminates her body.

She takes a step now, CAMERA PIVOTING to record not a retarded gait, but careful and deliberate steps out the door.

CUT TO:

4A INT. KERNOF HOUSE - LIVING ROOM - BASE OF STAIRS

4A

Looking up, as Dara appears at the top of the stairs, standing for a second, wavering.

CUT TO:

4B INT. KERNOF HOUSE - NIGHT - MR. AND MRS. KERNOF'S BEDROOM

4B

Where Mr. Kernof, still seated upright against the headboard, is nodding off. Until he hears a LOUD SLAM. He comes awake, listening. Startled, his mind racing, he moves to the cracked bedroom door, opening it.

MR. KERNOF

Dara?

But she is not there. He looks up the stairs.

ANGLE - TOP OF STAIRS

Looking down on Mr. Kernof, standing motionless. Getting no response, he calls up the stairs again.

(CONTINUED)

4B CONTINUED:

4B

MR. KERNOF
Dara...?

CUT TO:

4C INT. KERNOF HOUSE - NIGHT - DARA'S BEDROOM

4C

Mr. Kernof enters, seeing the empty bed. As a FLASH OF LIGHTNING hits him, we see panic on his face. He moves around to the opposite side of the bed, hoping to find her on the floor there.

MR. KERNOF
Dara!

His eyes finding:

HIS POV

No Dara. As another LIGHTNING FLASH fills the room:

ANGLE - MR. KERNOF

Frightened in his confusion -- when something catches his eye, propelling him to the nearby window. He looks out and sees:

HIS POV - DARA

Walking down the rainsoaked street, barefoot in her nightgown.

RESUME MR. KERNOF

MR. KERNOF
Oh my god...

CUT TO:

5 EXT. STREET - NIGHT - DARA

5

Walks down the center of the empty street, HARD RAIN dancing on the ground. The hour is late, so there is no one about. She is moving right toward CAMERA, her eyes fixed on something o.s.

REVERSE - DARA'S POV

Only darkness ahead until a DOUBLE STRIKE of LIGHTNING briefly illuminates a DARK FIGURE, standing some distance away in the middle of the street. He appears only in silhouette, momentarily backlit by the lightning flashes. Becoming just an outline in the darkness as the lightning subsides.

(CONTINUED)

5 CONTINUED:

5

RESUME DARA

Heading toward camera. We see a determination in her somehow still vacant expression. As she continues PAST CAMERA, exiting frame. All of a sudden, we hear a voice cry out:

MR. KERNOF

Dara!

We see down the street Lance Kernof run barefoot into the street, yelling his daughter's name. He is running toward us now, a good hundred meters away. He runs as fast as his 48 year-old body can carry him.

NEW ANGLE - BEHIND THE DARK FIGURE

Where he stands in the middle of the street. CAMERA RISES SLOWLY up his body, as LIGHTNING illuminates a dark suit. We continue to rise, finding: (X)

DARA

Approaching, a slight smile on her face, as if in recognition, as she nears the Dark Figure, dropping to her knees.

CUT TO:

6 OMITTED

6

7 EXT. STREET - NIGHT - MR. KERNOF

7

Runs down the street toward us, yelling "Dara! Dara!"

HIS MOVING POV - DARA (HAND-HELD)

She kneels in the middle of the street, fifteen meters away, her arms raised upward. The Dark Figure is barely visible standing before her, when a SERIES OF LIGHTNING STRIKES, supernaturally bright, blots her almost completely from view.

RESUME MR. KERNOF

Stopped by these BRIGHT FLASHES. When the light subsides, it takes Mr. Kernof a moment to regain his ability to see. He yells out again.

MR. KERNOF

Dara!

(CONTINUED)

7 CONTINUED:

LOW ANGLE

On the kneeling girl, arms raised. Past her, we can see her father running the last distance to reach her. CAMERA RISES as he arrives, his voice almost tearful and frightened for his daughter, whose face is still out of frame.

He says his daughter's name one more time as he comes around, we see the look of horror and disbelief on his face, as CAMERA ADJUSTS TO FIND what he sees:

DARA

Dead -- HER EYES GONE, as if they'd been burnt out. SMOKE rises from the hollow orbs. Her body set in the same position we last saw her.

WIDE ON THE STREET

Mr. Kernof clutches the body of his daughter, rigid against his own. As he screams out into the night:

MR. KERNOF

No!

END OF TEASER

ACT ONE

CHURCH BELLS RING over blackness. We come up on:

8 EXT. ST. JOHN'S CHURCH - DAY

8

Sunshine blankets the old-fashioned steepled church. Services have ended. Parishioners slowly move out the front door and down the steps to the parking lot. A LEGEND reads: ST. JOHN'S CHURCH, ALEXANDRIA, VIRGINIA, EASTER SUNDAY.

NEW ANGLE - THE KERNOFS

Move outside in the slow-moving crowd. After a moment, we find DANA SCULLY stepping outside in the sunlight. She is dressed conservatively, though not in her usual FBI business attire. She seems occupied with her own thoughts.

MAN'S VOICE

(o.s.)

Dana.

Scully turns, seeing Father McCue. He's moved into the doorway of the church she just exited, calling her back.

FATHER MCCUE

Do you have a moment?

(off her look)

I'd like to speak with you in private.

Off Scully's uncertainty over what this could be about:

CUT TO:

9 INT. ST. JOHN'S CHURCH - FATHER MCCUE'S OFFICE - DAY

9

ANGLE - STAINED-GLASS WINDOWS

CAMERA DRIFTS down from the brilliantly colored windows to Father McCue, as he takes a seat behind his large desk.

FATHER MCCUE

I must say, Dana, it's been nice seeing you at Mass again.

SCULLY

Takes a seat across from the father, smiling. Still not sure why she's been called in privately by the prelate.

(CONTINUED)

9 CONTINUED:

9

FATHER McCUE
(with a smile)
I'm almost starting to get used
to it.

WIDER ON ROOM

SCULLY
I've been making an effort to
come more often.

FATHER McCUE
I don't mean to take advantage
of your attendance, but I've
become involved in a difficult
situation with a couple who're
also members here.
(off Scully's look)
Do you know the Kernofs?

SCULLY
I'm afraid I don't.

FATHER McCUE
They recently lost their
daughter, Dara.

Scully shifts uncomfortably on this.

FATHER McCUE
You may have heard about the
incident.

SCULLY
No, I don't think so.

FATHER McCUE
The circumstances of the girl's
death were sudden and I'm afraid
the police haven't been able to
tell them much.

SCULLY
Are you asking for my help?

Father McCue takes a breath. It's not that simple.

FATHER McCUE
The Kernofs are devout, but
their faith is giving them
little comfort. I thought with
your background... your words
might carry a certain weight.

(CONTINUED)

9 CONTINUED: (2)

9

Scully shifts again. Her anxiety as vague as his meaning.

FATHER McCUE

Can I tell them you'll be
visiting?

Off Scully, uncertain about facing this challenge:

CUT TO:

10 EXT. KERNOF HOUSE - DAY - ANGLE ON FRONT DOOR

10

As it's opened by Mr. Kernof.

MR. KERNOF

May I help you?

SCULLY

Stands opposite her, clearly uncomfortable at her task.

SCULLY

Mr. Kernof? Hi, my name is Dana
Scully --

MR. KERNOF

Right. I know. Father McCue
called and said you'd be coming.
Frankly, there's nothing you can
do for us, Miss Scully. I hope
you didn't have to come far.

Scully wasn't prepared for Mr. Kernof's abrupt dismissal.

SCULLY

I'm sorry?

MR. KERNOF

I know you mean well. So does
Father McCue. So did the
police. I appreciate the
gesture, but the last thing we
need right now is someone else
with good intentions.

SCULLY

I didn't mean to intrude, Mr.
Kernof. I'm very sorry for your
loss --

(CONTINUED)

10 CONTINUED:

10

WOMAN'S VOICE

(o.s.)

Lance?

Mrs. Kernof steps up to the door beside her husband.

MRS. KERNOF

Won't you come in. Please...

(X)

Mr. Kernof moves away from the door, heading back inside the house. Scully watches him go.

SCULLY

I feel I'm an imposition --

(X)

MRS. KERNOF

I don't want you to
misunderstand... my husband has
his own opinions, and... at
least let me offer you some tea
for your trouble.

(X)

(X)

(X)

(off Scully's
hesitation)

Please.

On Scully's reluctance:

CUT TO:

11 INT. KERNOF HOUSE - LIVING ROOM - DAY

11

CLOSE - PHOTOGRAPH OF DARA KERNOF

A snapshot. She sits in her wheelchair, flanked by her parents.

MRS. KERNOF

(o.s.)

That's Dara. On her 16th
birthday.

(X)

(X)

WIDER

Mrs. Kernof pours a cup of tea for Scully, who sits on the sofa, studying the framed photo.

MRS. KERNOF

We couldn't have children of our
own. I persuaded Lance six
years ago to adopt. At first he
was reluctant to accept a
special-needs child.

(X)

(X)

(more)

(CONTINUED)

11 CONTINUED:

11

MRS. KERNOF (cont'd)
But he became so attached to
her -- protective, you know.
Then this happens...

She trails off.

MRS. KERNOF
You make the choice never
imagining something like this.
Or how vulnerable you are.

Scully nods uncomfortably.

MRS. KERNOF
Dara had just been baptized. I
know in my heart she's gone to
a better place. But Lance is
angry. Angry at God. They say
time heals...

SCULLY
I believe time compensates
somehow, but I'm not sure if you
are meant to forget.
(beat)
I lost a little girl myself.

(X)
(X)
(X)

This is difficult for Scully. Mrs. Kernof stares back at her,
sensing this. Waiting for Scully to say more.

SCULLY
Father McCue said you haven't
been able to get many answers
about what happened to her.

MRS. KERNOF
They're saying now she may have
been struck by lightning, but no
one seems to know for sure. How
she even got out of the house
onto the street is a mystery.

SCULLY
What do you mean?

MRS. KERNOF
Dara suffered from congenital
spinal deformities -- she's been
wheelchair bound her whole life.

(X)
(X)

(CONTINUED)

11 CONTINUED: (2)

11

SCULLY
Could someone have taken her
from her room?

(CONTINUED)

11 CONTINUED: (3)

11

Mrs. Kernof shakes her head. This is the difficulty.

(X)

MRS. KERNOF

Lance says he saw her walking.
And that when he found her she
was on her knees, praying. To
someone standing over her.

(X)

(X)

(X)

(X)

(awkwardly)

(X)

He thinks nobody believes him,
but he swears it's true. He
won't say it to anybody but me,
but he thinks he saw the devil.

(X)

(X)

(X)

(X)

Scully digests this, trying to make sense of it.

MRS. KERNOF

I think that's the hardest part
for my husband. He'll never
understand how God could forsake
the life of an innocent girl.
How God in his mercy could let
this happen to our Dara.

(X)

(X)

(X)

Off Scully:

(X)

CUT TO:

12 INT. PRINCE WILLIAM COUNTY MORGUE - DAY

12

We are moving with the PATHOLOGIST, VICKI BELON. An attractive
woman with red hair not unlike Scully's.

PATHOLOGIST

If you want me to stand by my
report, I will. But I have to
say it's not exactly open and
shut on the cause of death.

SCULLY

You think it was lightning.

PATHOLOGIST

I'm guessing it was lightning.
The way her eyes were burned
suggests the bolt may have gone
to ground right through the top
of her head. Funny thing is,
there was no other sign of
arcing except for the face.

(CONTINUED)

12 CONTINUED:

12

SCULLY

Her mother says they found her
in a kneeling position.

PATHOLOGIST

Genuflecting.

(CONTINUED)

12 CONTINUED:

12

The Pathologist gives Scully a look that says she's as weirded out about the facts of this case as everyone else.

PATHOLOGIST
You a religious person?

SCULLY
Why do you ask?

PATHOLOGIST
I haven't been to church since
I was a kid, but I went last
Sunday.
(off Scully)
I'm going to show you something.

ANGLE ON A DRAWER

Where Vicki Belon's hands remove some crime scene photos and some other photos she's taken herself.

PATHOLOGIST
Her body was rigored, such that
I had to do my examination in
the position she was found.
(handing her photos)
I found this almost as
disturbing.

Scully looks at the photo she is referring to. It is of Dara's hands. There is something misshapen about them. Something wrong.

SCULLY
They look as if there's been
surgery on them.

PATHOLOGIST
She was polydactyl.
(off Scully)
Makes it easier to count to
twelve. Same with her feet.

Scully looks at another photo, this one showing the feet we've already seen in the Teaser.

PATHOLOGIST
I haven't asked the parents
yet -- haven't had the heart
to -- but I assume they had the
extra fingers removed.

SCULLY
I don't see the connection.

(CONTINUED)

12 CONTINUED: (3)

PATHOLOGIST

I found no evidence of any other tissue damage, of electrical burns or any other serious trauma. It's as if...

(gathers herself)

God himself struck her down. As if she was a mistake.

This shakes Scully for a moment. It's not unbelievable that any person might come to this conclusion. But Scully counters:

SCULLY

Polydactylism is not uncommon. It's a hereditary linked-gene abnormality.

(X)
(X)

The Pathologist is nodding, but she's clearly creeped out.

PATHOLOGIST

I've never seen it, I admit. But considering all the facts...

SCULLY

Dara Kernof was adopted. I don't imagine you requested any information about her birth mother.

PATHOLOGIST

I can do that if you like.

SCULLY

No. I have someone I can ask. Who I'd like to confer with.

Off Scully, troubled by the photos in her hand, we:

CUT TO:

12A EXT. PSYCHIATRIC HOSPITAL - DAY - CLOSE - AN N.D. SEDAN

12A

Pulls into frame, parking. After a moment, a man's BLACK SHOES step onto the asphalt. He slams the door closed, WALKING AWAY from us, we ADJUST to reveal a FIGURE, dressed in black, moving to an institutional building. We will make an immediate connection to the the Teaser. This man's stature matching that of the Dark Figure who raised the cross to Dara Kernof.

(CONTINUED)

12A CONTINUED:

12A

A LEGEND identifies: STATE PSYCHIATRIC HOSPITAL, MOUNT LEBANON, VIRGINIA.

CUT TO:

13 INT. PSYCHIATRIC HOSPITAL - DAY - AN ORDERLY

13

Moves down the hall, reading from an official-looking document.

ORDERLY
Paula Koklos... Room 213...

The Orderly tugs at a key ring on his waist, KEYS JANGLING. The (X)
Man in black is walking next to him, but he is just o.c.

WIDE - THE ORDERLY AND THE MAN (LONG LENS) (X)

We are behind them as they move down the very long hall. A row of locked metal doors lines one side, facing reinforced wire-mesh windows. As they reach Room 213, the Orderly stops to put his key in the door. We go:

INSIDE PAULA KOKLOS' ROOM

DARK save for Paula's silhouette, visible against the meager light coming from a small window in the door. At the sound of the key entering the lock, she STARTLES, frightened. Moving quickly to one side of her room. It's here we see she has SIX FINGERS ON EACH HAND. Polydactyl, just like Dara Kernof.

RESUME - THE ORDERLY

Turns the key in the lock, about to open the door, when:

MAN'S VOICE
Hey! Hold it!

The Orderly looks up to see:

HIS POV - AARON STARKEY

He's practically running down the hallway to intercept them. In his late 30s, Starkey is an earnest social worker with too big a caseload. He slows as he nears, catching his breath.

STARKEY
Are you Father Gregory?

We PAN OFF the Orderly to reveal the face of FATHER GREGORY, the man in black. Mid 40s, his lined face and taciturn manner suggest a man accustomed to suffering and hardship.

(CONTINUED)

13 CONTINUED:

13

FATHER GREGORY

Yes.

STARKEY

I'm Aaron Starkey, with the Department of Social Services. I'm sorry, but there's been a mix-up.

FATHER GREGORY

What are you talking about?

STARKEY

Your adoption petition for Paula Koklos. It's missing an approval.

FATHER GREGORY

I've got the court order right here.

STARKEY

That's the mix-up. It never should've gone to family court without getting an approval from the social worker assigned to the case. That's me.

FATHER GREGORY

Give me the approval then and we'll be on our way.

STARKEY

I can't -- at least not yet. I've just been assigned to Paula. I'll need to familiarize myself with her case first.

FATHER GREGORY

I've been through all this. I came here to take her home.

Father Gregory seems put out. Starkey holds his ground.

STARKEY

I'm sorry, Father. But you'll have to wait. Until I can get the paperwork in order.

Father Gregory stares at him, silently pissed. Without another word, he turns on his heels, leaving. Starkey watching him go, CAMERA PUSHING IN SLIGHTLY ON HIM.

(CONTINUED)

13 CONTINUED: (2)

13

INSIDE PAULA'S ROOM

We still can't see her clearly. But we can just make out her figure, rocking back and forth in the corner of the floor. Whimpering with fear.

CUT TO:

14 INT. SCULLY'S APARTMENT - NIGHT

14

Scully is at her desk, working under the light of a single desk lamp. Going over the medical files of Dara Kernof, through the photos the pathologists showed her.

INSERT THE PHOTOS

As Scully leafs through them. Beginning with one of Dara lying on the cold steel examination photo in the prayer position. Her rigored body and face, EYES MISSING.

Leafing to the picture of Dara's six-toed feet.

ANGLE ON SCULLY

Reacting to this with painful curiosity. Reaching now to a desk drawer, opening it. Reaching for a magnifying glass. Finding it and lifting it out, but her eyes catch something else in the drawer. She lies the magnifying glass down and reaches in for:

A SMALL PHOTOGRAPH

of Emily. Scully's "daughter."

OVER PHOTO TO SCULLY

And now it all makes sense -- Scully's reluctance, her attitude toward this case. Her own loss she's associated with it. Scully is shaken out of this moment by A RINGING PHONE.

ANGLE ON PHONE

As Scully reaches in and takes the receiver, CAMERA FOLLOWING it up to her face.

SCULLY

Hello...

14A INTERCUT WITH MULDER AT A PAYPHONE

14A

MULDER

Hey, I'm returning your call.

(CONTINUED)

14A CONTINUED:

14A

SCULLY

Hi... something's come up. I was hoping I could ask you a favor.

MULDER

Yeah. What's going on?

SCULLY

It's not official FBI business. I'd prefer, actually, if I could keep this outside of work.

MULDER

Right. I'm tailing a possible suspect, so I'm kinda rushed.

(X)
(X)

SCULLY

I need some birth and adoptive records. On a Dara Kernof.

MULDER

Who?

SCULLY

Dara Kernof. I can't tell you much more, Mulder. I'm sorry.

MULDER

Any hints?

SCULLY

Not until I have those records.

MULDER

It's Sunday, Scully. You're not supposed to be working.

SCULLY

Neither are you.

(X)

MULDER

This is actually something I'm working on by myself, too.

(X)
(X)

SCULLY

Well, thanks for the help.

Scully hangs up and we are WITH MULDER as he exits the phone booth. He looks sheepishly both ways then walks off to the front of a small movie theatre where a short line of MEN IN RAINCOATS wait for their tickets. Above this, the marquee: A DECADE OF DIRTY DELINQUENTS. Off this:

15 OMITTED
AND
16

15
AN
16

CUT TO:

17 INT. PSYCHIATRIC HOSPITAL - NIGHT

17

The hour is late. We TRACK down the long hallway, low to the floor, picking up on the sounds of patients stirring in their darkened rooms. As we continue tracking, a MAN'S DARK SHOES move into frame, walking past us. Eventually, we see from behind the figure of a man who we would take for Father Gregory. Returned, undeterred by the earlier bureaucratic snafu.

ANGLE - ROOM 213

The name "Paula Koklos" written on a card beneath the room number. The Man reaches the door. Without a key, he turns the handle, OPENING THE DOOR.

INSIDE PAULA'S ROOM

The Figure of the Man steps into view, backlit by the wire-mesh windows behind.

REVERSE

For the first time, we see Paula Koklos clearly, lit in the meager light from the windows. She is nearly identical to her twin, Dara Kernof. She's down on her knees, facing the Man. Raising her six-fingered hands now in supplication.

(X)
(X)

NEW ANGLE

The Man steps inside Paula's room (we still haven't seen his face.) After a moment, he begins to GLOW. AN INTENSE HALO OF LIGHT TIGHTLY SURROUNDING HIS BODY, in which we see a transformation and the vague development of WINGS on his back. But just as we make them out the LIGHT BECOMES SO INTENSE THAT IT BLOTS OUT THE FRAME.

ANGLE DOWN HALLWAY

We are TRACKING AWAY from the open door from which this BRIGHT LIGHT EMANATES. The room growing quite small in the distance, as we hear the rising VOICES of other patients, awakened and disturbed in their cells. Sensing the presence of something beyond their understanding.

END OF ACT ONE

ACT TWO

18 INT. PSYCHIATRIC HOSPITAL - PAULA'S ROOM - DAY

18

Paula Koklos lies in the same position we saw Dara in in the pathologist's photos. Her eyes are burned like Dara's too. Her body is clad in a nightgown. The same one we found her in earlier. Then, she is quickly removed from view as a sheet is draped over her.

SCULLY

Stands troubled over the body, as it's rolled away on the gurney it's lying on. Her eyes drawn to:

HER POV - A SMALL CROSS

Hanging upside-down from a nail above Paula's cot on the other side of the room.

NEW ANGLE

Scully makes her way past FORENSIC TECHS working the room. Reaching the cross, she moves it with her forefinger, letting it swing -- clearly, the cross was meant to hang this way.

MULDER

(o.s.)

Howdy...

(X)

Scully turns.

AGENT MULDER

Enters from the hall, where we see more police activity.

MULDER

(off her dark look)

Aren't you the secret squirrel.

(X)

(X)

SCULLY

What do you mean?

(X)

(X)

MULDER

I just got a look at the body they rolled out of here. You've been holding out on me, Scully. C'mon. Gimme some sugar.

(X)

(X)

(X)

SCULLY

(not humored)

I know what you're thinking, but I didn't want to involve you.

(X)

(X)

(X)

(CONTINUED)

18 CONTINUED:

18

Mulder nods, though he doesn't quite understand.

SCULLY

I was asked to look into this,
as a favor. To a family.

MULDER

(holding up a file)
Dara Kernof's family?

SCULLY

You found her records?

MULDER

Her birth records. The adoption
files have been sealed.

He hands this file to Scully, who takes it and opens it.

SCULLY

I think at least one of my
questions has already been
answered. Dara was a twin.

MULDER

Actually, no. She was a
quadruplet. One of four girls.

Scully reacts to this with surprise. As Mulder looks past her,
then moves past her to the upside-down cross.

MULDER

This cross is inverted. Was this
found here?

(X)

(X)

SCULLY

Yes, as far as I know. Why?

MULDER

It's a mark of protest. A
sacrilege against the church.

SCULLY

Put there by who?

MULDER

This is your case, remember? Do
you have any suspects?

SCULLY

(a little sheepish)
No. Not at this time.

(CONTINUED)

18 CONTINUED: (2)

18

MULDER

Could the victim have placed it?

SCULLY

It's doubtful. Paula Koklos was
severely impaired, physically
and mentally, as was Dara Kernof.

(X)

(X)

Mulder is nodding. Piecing the pieces together, backwards.

MULDER

And they both died the same way?

SCULLY

(reluctantly)

Their eyes appear to have been
burned out. Their bodies frozen
in a position of prayer.

Mulder gazes at Scully, weighing the significance which she
obviously attaches to this last detail.

(X)

(X)

MULDER

Their physical deformities might
account for that.

(X)

(X)

Scully nods, forced to concede.

(X)

SCULLY

They might.

(X)

(X)

MULDER

I know you don't want any help
on this, Scully, but might I
offer you a modest opinion?

(X)

(off her look)

You've got a bonafide religious
super wacko on your hands.

SCULLY

What makes you so sure?

MULDER

The mote in the eye; the eyes as
windows to the soul; an eye for
an eye... the killer is working
from scripture. Possibly under
the logic that it's God's work.

(off her look)

I hope no one's thinking it is.
God's work.

Before Scully can answer, they're both turned by a VOICE.

(CONTINUED)

18 CONTINUED: (3)

18

STARKEY (O.S.)
Did you find anything?

ANGLE ON AARON STARKEY

standing at the door. Moving to Mulder and Scully.

(CONTINUED)

18 CONTINUED: (3)

18

STARKEY

My name is Aaron Starkey, I'm
the social worker assigned to
Paula Koklos.

(beat)

This is terrible. Tragic. I hope
you catch whoever did this.

SCULLY

Do you know if this cross was
Paula's, Mr. Starkey?

STARKEY

I... no. I don't remember seeing
it before. I'm sure it wasn't.

MULDER

Did she ever have any visitors;
anyone who might have left it?

STARKEY

She had no family, no friends
really. I don't know if you
know -- Paula was about to be
adopted.

SCULLY

(surprised, as is
Mulder)

By who?

CUT TO:

19 CLOSE - A PORTABLE MARQUEE

19

"Church of St. Peter The Sinner" is stencilled in red at the top
of the sign. Beneath, removable letters spell out the homily of
the week: "THE DARKNESS IS UPON US."

We PAN off the sign, finding an N.D. SEDAN approaching. It
pulls off the road onto a gravel driveway that fronts a decrepit
two-story commercial building -- the "church."

Mulder and Scully step out of the car. Mulder looks at the
portable marquee as they head toward the entrance.

MULDER

Not the kind of warm and fuzzy
message that draws a crowd.

(X)

Mulder pulls open the door, letting Scully enter first.

20 INT. FATHER GREGORY'S CHURCH - SCULLY

20

Steps inside, followed by Mulder. Shafts of sunlight angle down through dirty window panes. Folding chairs serve as pews, a metal table as an altar. Nearby, stairs leads to the top floor.

The agents make their way up the center aisle. Mulder pauses, noticing something on one of the chairs. He picks up a ring-bound stack of papers -- it looks like a home-made annual report.

MULDER

Scully...

She steps up beside him, seeing:

HIS POV - THE INVERTED CROSS

Printed on the cover of the report -- actually a home-brew bible, titled "Book of St. Peter The Sinner" in the same script as the marquee outside.

SOMEONE'S POV - THROUGH A CRACK IN A DOOR (LOW ANGLE)

Watching Mulder and Scully as he begins flipping through the pages of the "bible." Breathing with shallow, raspy breaths.

CLOSE - MULDER

MULDER

Book of Enoch, the book of J.,
the Apocrypha, the Gnostic
Gospels...

INSERT - "BIBLE"

Which contains xeroxed pages from different texts. Mulder reads from the chapter headings.

RESUME

MULDER

I'm surprised there's nothing
here from Jesus Christ Superstar.

SCULLY

What kind of church is this?

(X)

MULDER

No telling.

(X)

(X)

FATHER GREGORY

(o.s.)

Can I help you?

(CONTINUED)

20 CONTINUED:

20

Mulder and Scully turn to see Father Gregory standing just inside the door, carrying something under his arm.

(X)

SCULLY
Father Gregory?

FATHER GREGORY
Yes.

Scully moves out front.

SCULLY
My name is Dana Scully. We're here about the death of Paula Koklos.

Father Gregory sets down what he's got under his arm. It is a shrink-wrapped set of nutritional drink cans.

(X)

(X)

FATHER GREGORY
Oh my lord. Oh my lord.

He holds onto the pew, looking stricken. Scully glances at Mulder, wondering at this reaction.

SCULLY
Are you alright? Father?

FATHER GREGORY
I was trying to adopt Paula. I'm sure you must've known that.

MULDER
We understand you were very anxious to do so.

Gregory reclaims himself on this. Reacting to Mulder's tone.

FATHER GREGORY
I hope to God you're not suggesting I had anything to do with this?

MULDER
Why adopt her?

FATHER GREGORY
You think I was interested in harming her?

(CONTINUED)

20 CONTINUED: (2)

20

MULDER

You haven't answered the question.

FATHER GREGORY

I was trying to protect her. I knew her mother.

SCULLY

Do you know where her mother is?

FATHER GREGORY

Yes.

SCULLY

We've been trying to find her name. They weren't on the girls' birth records --

FATHER GREGORY

(suddenly defensive)

Why would you want it?

SCULLY

The other two girls may be in danger. She would be very helpful in finding them.

FATHER GREGORY

(brusquely)

Their mother died in childbirth.

Mulder shoots Scully a look. The quality of his answer strongly suggests Father Gregory has something to hide.

SCULLY

Can you give us her name?

FATHER GREGORY

When I was a priest in the Roman Church -- before I founded my own -- I was her confessor. Divulging her name would violate the code of my faith.

(seeing Scully's cross)

And yours, I see.

Scully reflexively feels the cross on her own neck.

MULDER

You say you wanted to protect Paula -- from what?

(CONTINUED)

20 CONTINUED: (3)

20

FATHER GREGORY

(impatient)

Whatever your intentions, your secular prejudices blind you from seeing what's happening here. Two girls are dead -- not by the hand of man. Unless you accept the truth of God's teachings -- that there is a struggle between good and evil for all souls, and that we are losing this struggle -- you are but fools rushing in. You put your own lives in danger, as well as the lives of the messengers.

(beat)

I have nothing more to say.

Gregory picks up his stuff, moving off. Mulder and Scully watching him go. Off Scully:

SOMEONE'S POV

Watching Gregory leaving. Watching Mulder and Scully watching him leave. Then watching Mulder and Scully leave. As we:

CUT TO:

21 EXT. FATHER GREGORY'S CHURCH - DAY

21

Scully moves ahead of Mulder toward the car, disturbed.

MULDER

Praise the Lord and pass the goat's head.

(X)

(X)

SCULLY

I think you're a little extreme in your judgement, don't you?

(X)

(X)

(X)

MULDER

That mumbo-jumbo about the fight for all souls. It fits with the literature we saw in there. It fits with the performance we just witnessed. In his mind, he thinks he's doing God's laundry.

(CONTINUED)

21 CONTINUED:

21

SCULLY

He said this wasn't done by the hand of man. Does he believe that, too?

MULDER

If he does he's more dangerous than he appears. And even if he's not your killer, I think he's definitely hiding something.

SCULLY

What?

MULDER

(venturing)

He says he knew the mother but he won't give up her name. Maybe because she's still alive. Or maybe because he was more than her Father Confessor.

SCULLY

(surprised)

You think he might have fathered those girls?

MULDER

I think you have enough to bring him in for questioning. Maybe enough to make an arrest.

Scully looks off, disturbed by this idea. By these suggestions. (X)

SCULLY

So, basically, you would rule out any element of the supernatural?

Mulder studies Scully for a moment. She's testing him, sort of.

MULDER

How do you mean?

SCULLY

Dara Kernof was baptized on the day of her death.
(more)

(CONTINUED)

21 CONTINUED: (2)

21

SCULLY (cont'd)
She was sanctified by the ritual
sacrament. Submerged in the
spirit --

MULDER
-- and why would God allow this
to happen? To ask is to question (X)
the very existence of a divine (X)
and merciful God. (X)

SCULLY
(not arguing)
I was raised to believe God has
his reasons, however mysterious. (X)

MULDER
He may have his reasons, but why (X)
choose so many psychotics to (X)
carry out His job orders? (X)
(off her look) (X)
Religion has masqueraded as the (X)
paranormal to propitiate the (X)
most horrible acts in history. (X)
If you want to find the hand (X)
that did this, I suggest you (X)
autopsy Paula Koklos; before (X)
she's interred. Before the man (X)
who killed her has the chance to (X)
find her sisters. (X)

Mulder opens the door to the driver's side, gets in. CAMERA
HOLDS ON SCULLY, who thinks about this. Before moving to the
passenger side. She gets in and the car pulls away. As we:

CUT TO:

22 INT. COUNTY MORGUE - DAY - SCULLY

22

A MICROPHONE hangs from the ceiling.

SCULLY (O.S.)
This is the post-mortem
examination of Paula Koklos, age
16. Cause of death unknown.

(CONTINUED)

22 CONTINUED: (2)

22

CAMERA DRIFTS DOWN TO Scully, who collects herself.

SCULLY

I'll begin with the external examination.

She pulls back the sheet. As she does she's flooded with difficult emotions, looking at Paula's eye-less face (glimpsed only briefly). She looks away a moment, up to the microphone.

SCULLY

Victim has signs of congenital physical defects, including four supernumerary digits. The only indications of external trauma are the burning -- by means unknown -- of both globes of the eyes.

Scully gathers herself, looks down at Paula to continue. Noticing something as she does.

SCULLY

I'm noting something at the shoulder. A bony process of some kind, possibly a tumorous mass, on the left collarbone.

HER CLOSE POV - PAULA'S SHOULDER

A knuckle-like bump lies unnaturally atop the shoulder blade.

SCULLY

Runs her hand along Paula's other shoulder. Weirded out.

SCULLY

There appears to be a similar mass on the right collarbone. Note no indication of any surgical procedure.

Scully turns to look at X-rays which have been tacked up to a wall-mounted lightbox. CAMERA PUSHING IN ON HER.

SCULLY

Nor any internal vestige...

Scully turns back to the body... and FREEZES at the sight of something that terrifies her.

(CONTINUED)

22 CONTINUED: (3)

22

HER POV - THE DEAD GIRL'S HEAD

Turns slowly toward us, revealing... EMILY. She looks at us with sad eyes. Alive.

SCULLY

Can't breathe. She blinks -- and now her expression becomes one of confusion.

RESUME POV - THE BODY

Is the dead corpse of Paula Koklos again.

CLOSE - SCULLY

Takes a moment to recover. Stepping away from the body, when:

EMILY
(o.s.)

Mommy.

Scully turns to see:

HER POV - EMILY

Stares back at her.

EMILY
Mommy. Please.

SCULLY

Turns away, unable to continue. She holds a hand to her mouth, trying to compose herself. Finally, she returns her gaze to:

THE BODY

Paula's corpse again. On Scully, holding back her tears:

CUT TO:

23 THE CAPITOL DOME (SPFX)

23

Towers high in the blue skies above Washington, D.C. We hear the approaching WAIL of a police siren as we TILT DOWN to reveal:

(CONTINUED)

23 CONTINUED:

23

EXT. BAD NEIGHBORHOOD - DAY

A POLICE CRUISER zooms through frame, pursuing an emergency call. We HOLD on a row of rundown commercial buildings, the sidewalk populated by a few PROSTITUTES. They pass by, looking into an N.D. SEDAN parked at the curb.

CLOSER ANGLE - MULDER

Sit in the driver's seat. As Mulder dials his cell phone.

MULDER
(into phone)
Scully?

INTERCUT WITH:

24 INT. PRINCE WILLIAM COUNTY MORGUE - SCULLY

24

Talks on her cell before a lightbox where Vicki Belon is clipping a set of X-rays.

SCULLY
Yeah.

MULDER
I'm calling a little guiltily.
Sometimes I can't help myself.

SCULLY
What are you talking about?

Mulder is looking into his rear-view mirror where a CAR pulling up behind him.

MULDER
I went and did more digging on
those adoption records. Anyway,
I got a lead on a third sister.

(X)

As he speaks, Aaron Starkey appears from the car behind. Moving up to Mulder's side window.

SCULLY
Where?

Mulder is getting out of the car now.

(CONTINUED)

24 CONTINUED:

MULDER

She was under County care ten years ago. She walked into a Teen Crisis Center in D.C. last week, apparently homeless. This guy Starkey at Social Services is helping me canvass the area.

SCULLY

Mulder, if she shares anything with her sisters, she wouldn't be walking anywhere far.

MULDER

What did you find?

Mulder's eyes have settled on the interior of a nearby parked car. One reminiscent of the type driven by Father Gregory. He is moving toward it. Seeing something we don't yet.

SCULLY

There's evidence of a progressive degenerative bone disease. I know you're going to think I'm crazy, Mulder... but I'd swear I found evidence of something... winglike.

MULDER

Then maybe she flew here, Scully.

Mulder is at the car now, peering in the windows. While Starkey is moving ahead of him, into the bombed out buildings.

SCULLY (PHONE FILTER)

And there was something else...
I had a vision...

(X)

(X)

HIS POV - AN INVERTED CROSS

Hangs on a small chain from the rear-view mirror of a late model sedan.

MULDER

Reacting to this.

MULDER

Hold that thought, Scully. Then you can tell it to me and Father Gregory.

Mulder clicks off, moving to follow the path Starkey took, where:

(CONTINUED)

24 CONTINUED: (2)

24

STARKEY

Disappears into the bombed-out building. A good distance ahead of Mulder.

(CONTINUED)

24 CONTINUED: (3)

24

CUT TO:

25 INT. BOMBED-OUT BUILDING - HALLWAY - DAY

25

We TRACK down a decrepit hallway, low to the rotting floorboards. A rat scurries out of our path as a man's BLACK SHOES step into view. Soon, we see it's the familiar DARK FIGURE, heading deeper into the dank building.

26 INT. BOMBED-OUT BUILDING - MAIN ROOM - A GIRL

26

The third of the quadruplets, nearly identical to Dara and Paula. Light streams in from painted-over windows and holes in the roof as she moves toward the back of room, pulling herself slowly into a dark corner, crouching. As FOOTSTEPS approach, coming to a stop close to her.

She looks up, seeing:

HER POV - BLACK SHOES

We PAN SLOWLY up the body of the Dark Figure, coming to a rest on his face -- which is not human at all. In the dim light, it looks like a hideous version of a LION'S FACE, with fierce eyes and a mouth protruding from flesh that looks warped, as if scarred by fire.

CLOSE - THE GIRL

Her eyes widen, but her expression is not of fear, but of peace. As a BRIGHT LIGHT begins to shine on her, coming from the Dark Figure. As she eerily raises her arms in worshipful supplication.

CUT TO:

27 INT. BOMBED-OUT BUILDING - MULDER

27

Enters the hallway where we just saw the man in black. Moving down the hallway when he sees:

A DARK FIGURE

appear at the far end of the hall. In the dim, dim light.

MULDER

goes instinctively for his weapon.

MULDER
HANDS WHERE I CAN SEE THEM!!
RIGHT THERE WHERE YOU ARE!!

RESUME THE DARK FIGURE

Stopping, raising his arms. (We still can only make out a silhouette, and for all we know this is the lion-faced person we saw only moments ago.)

RESUME MULDER

Stepping carefully toward the figure, ready to fire.

MULDER
Step out into the light.

RESUME DARK FIGURE

Taking the ordered step. Into a shaft of light which cuts across his face, revealing FATHER GREGORY.

FATHER GREGORY
We're too late.

RESUME MULDER

Moving toward him, gun still raised and aimed.

MULDER
Where's the girl?

(X)

FATHER GREGORY
She's dead.

Mulder has moved to him now, pushing him against the wall roughly.

MULDER
On the floor, hands behind your
head. Let's go!

(CONTINUED)

27 CONTINUED:

27

Father Gregory complies as Mulder is pulling out a pair of cuffs. Slapping them on, with a knee in the Father's back. As Mulder's eyes going to the door behind them, where the lion-faced man stood shortly before. CAMERA PUSHING IN ON HIS FACE. As he senses that something is not right.

CUT TO:

27A INT. BOMBED-OUT BUILDING - MAIN ROOM

27A

Where Mulder ducks tactically into the doorway, then back. Then his face appears again, seeing something which causes him to lower his weapon as he steps out from the door frame and into the doorway.

THE THIRD GIRL

Kneels in the corner, six-fingered hands outstretched, her EYES GONE. Dead as the others.

MULDER

Reacting to this. As we:

28 OMITTED

END OF ACT TWO

ACT THREE

29 INT. D.C. POLICE STATION - INTERROGATION ROOM - FATHER GREGORY

29

Father Gregory sits at the far end of a table, praying softly. His head bowed but his eyes alert.

MULDER (O.S.)
What are you asking for, Father?

ANGLE ON MULDER

MULDER
Mercy or forgiveness?

Mulder is in a chair across the table from Father Gregory. Scully is behind Mulder, leaning against the wall. Father Gregory looks up at Mulder but does not answer.

MULDER
They say when you talk to God
it's prayer, but when he talks
to you it's schizophrenia.
(beat)
What is your God telling you?

FATHER GREGORY
I pray for the girls' souls.

MULDER
Oh, you pray for them, now.
That's touching.

FATHER GREGORY
I'm immune to your mockery. You
are uninterested in the truth.

MULDER
Then tell it to me.

Father Gregory glares at Mulder.

MULDER
Tell me why you'd do that to
three helpless young women. Tell
me what in your twisted mind
could make you want to burn
their eyes away.
(beat)
Maybe you were afraid. That they
could see who you really are.

(CONTINUED)

29 CONTINUED:

29

Mulder pulls the chain with the inverted cross out of his pocket. He dangles it in front of Father Gregory.

MULDER

Love your taste in jewelry.

Father Gregory smiles thinly.

FATHER GREGORY

The doubter always believes himself wise.

(to Scully)

Tell him what it is.

ANGLE ON SCULLY

She's against the back wall, straightening awkwardly.

SCULLY

It's a sacrilege against God.

(X)

(X)

FATHER GREGORY

(shaking his head)

Saint Peter. You know the story.

(X)

(X)

SCULLY

I don't know what you mean.

FATHER GREGORY

(forcefully)

Saint Peter and the cross.

CAMERA IS PUSHING ON SCULLY

as both Father Gregory and Mulder's eyes are on her now.

SCULLY

Saint Peter would only be crucified upside down, out of humility toward Christ.

FATHER GREGORY

(smiling thinly again)

Humility. She understands this.

He's saying this to Mulder, with righteous indignity. Mulder stares at him, saying nothing. Until:

MULDER

I'm sorry. I don't.

(CONTINUED)

29 CONTINUED: (2)

29

FATHER GREGORY

Her religion teaches there are
good and evil forces in the
world. Why then when this evil
is right in front of her is it
so hard for her to accept?

(X)
(X)
(X)
(X)

(CONTINUED)

29 CONTINUED: (2)

29

MULDER

Is evil operating through you?

FATHER GREGORY

How do you know it's not
operating through you?

(beat)

You have no faith. But her --
it's her weapon against it.

MULDER

Against the father of those
girls?

FATHER GREGORY

No, no, no! You aren't listening!

(to Scully)

I've risked my life to protect
their precious souls, which the
Devil has sought to claim as His
own. He took two before I could
reach them, and I arrived too
late to save the third.

The door opens now and a POLICE SERGEANT bends in.

SERGEANT

Agents Mulder and Scully...?

Mulder gives one last look to Gregory, then rises from his
chair. Moving to the door past Scully, who stands looking at the
Father. Locking eyes with him.

FATHER GREGORY

You know. You've already
guessed. What they are.

(X)

Scully is shaking her head, unsure.

(X)

FATHER GREGORY

The last one is still out there.
The Devil is here -- and if he
finds her his victory will be
complete. As long as I'm here,
there's no one to protect her.

(X)

(X)

(X)

Scully is staring at Father Gregory -- shaken. When Mulder (X)
sticks his head back in the room after a short conversation with (X)
the Sergeant just outside the door.

(CONTINUED)

29 CONTINUED: (4)

29

MULDER

Scully.

(beat)

They think they've found the
fourth girl.

Scully looks back to Father Gregory.

FATHER GREGORY

Let me go. Or she will die.

Scully hears this, his tone and conviction shakes her yet again.
Is this a madman, or a messenger? Then she exits the door Mulder
did. Off Father Gregory watching her go:

CUT TO:

30 OMITTED

30A INT. D.C. POLICE STATION - BULLPEN - DAY

30A

Mulder and Scully are moving through the bustling space.

MULDER

Her name is Roberta Dyer.

(X)

Transferred to Maryland adoption
services in 1995 when her foster
father moved to Gaithersburg.

(X)

(X)

Scully scans through the report.

MULDER

Adoption Services was called out
to investigate allegations of
child abuse in September of that
year... three times in 1996,
then twice more in 1997.

Scully pulls out PHOTOS -- close shots. Scully slows, Mulder
turning to see why.

MULDER

What? What's wrong?

SCULLY

This photo.

Mulder moves back to her, taking the photo. In it, the fourth
girl is posed in a manner reminiscent of a slain or wounded
angel in one of many Renaissance paintings depicting them. Her
eyes are lolled back in her sockets and there is a slight NIMBUS

(CONTINUED)

30A CONTINUED:

30A

or HALO around her head, which could also be reasonably argued as just a trick of light. (NOTE: She is not dead in the photo, it has been taken by Social Services as evidence of abuse.)

SCULLY

He called them messengers.

(CONTINUED)

30A CONTINUED: (2)

30A

MULDER

Don't let this guy get in your head, Scully. Whatever you do.

SCULLY

Mulder -- he knows where she is.

MULDER

If he does, she's safe. As long as he's locked up.

SCULLY

You're not going to find her, Mulder. You're being misled.

MULDER

By who?

(beat)

Scully -- can't you see it's YOU being misled. Not just willingly, but willfully. I've never seen you more susceptible or vulnerable; so easily manipulated. And it scares me, because I don't know why --

(X)
(X)
(X)
(X)
(X)
(X)
(X)

SCULLY

(bluntly)

I saw Emily. She came to me in a vision.

(with difficulty)

I'm supposed to understand, but I don't know what.

(X)
(X)
(X)
(X)
(X)
(X)
(X)

Troubled by this. He struggles a moment -- how to say this...

(X)

MULDER

I think you've got to step away, Scully. Your objectivity has been lost to personal issues that I'm afraid are dangerously clouding your judgement.

(X)
(X)
(X)
(X)
(X)

SCULLY

(blankly)

Then you go. Find the girl. I need to finish with Father Gregory.

(X)

(CONTINUED)

30A CONTINUED: (3)

30A

Mulder and Scully stare at one another for a long, tense beat. Then he nods, and he's on the move again. Scully stands where she is, staring at the photo. As we:

CUT TO:

31 OMITTED
AND
32

33 INT. D.C. POLICE STATION - INTERROGATION ROOM - DAY

33

Father Gregory is where we left him at the table. He continues to pray quietly, with his head bowed. Looking up with surprise at:

(CONTINUED)

33 CONTINUED:

33

MAN'S VOICE (O.S.)
Father Gregory.

FATHER GREGORY'S PANNING POV

There is no one else in the room.

RESUME FATHER GREGORY

Weirded. AS CAMERA ADJUSTS to REVEAL AARON STARKEY standing just behind him. (This should scare us a little, too.)

STARKEY
Where is she, Father?

Father Gregory startles as he turns to see Starkey. As Starkey moves around him. Moving around the table.

FATHER GREGORY
What... how did you get in here?

STARKEY
The fourth girl, Father. Tell (X)
me where she is. (X)

Starkey speaks with an affectless authority that we haven't seen in him before -- indeed, he doesn't seem like himself at all. Father Gregory stares back at him, confused.

STARKEY
I won't be denied this time, (X)
Father. (X)

FATHER GREGORY (X)
But you took the others. (X)

The priest's confusion turns into fear, believing he's in the (X)
presence of a supernatural power. Starkey speaks calmly.

STARKEY
The others were taken from me. (X)
I will not allow that to happen (X)
again. Where is the fourth girl? (X)

Gregory stares up at him, his face twisted with fear and awe. He begins praying under his breath. Pulling out a flask of Holy Water, shakily trying to open it.

Gregory looks down at his hands -- the skin is turning red, HEATING UP. He tries to keep praying, but the pain is becoming too intense. Wisps of smoke rise from his flesh, the skin starting to BUBBLE and BLISTER, as if cooked from within.

(CONTINUED)

33 CONTINUED: (2)

33

FATHER GREGORY

No...

STARKEY

Tell me, Father. Save yourself.

Starkey moves toward Father Gregory, PAST CAMERA. As he does, we HOLD on the wall, where we see his shadow reflected -- not the shadow of a man, but of a horned DEMON.

34 INT. D.C. POLICE STATION - HALLWAY OUTSIDE INTERROGATION ROOM - DAY

34

The SERGEANT is seated in a chair at a desk next to the interrogation room door, where Scully passes. Moving to the door. Reaching for the knob, but the door won't open.

SCULLY

Can I get back in, please.

SERGEANT

Should be open.

Scully tries again, but the door's locked tight. The Sergeant gets up now, moving to help her. But he cannot open the door, either. Twisting the knob. He puts a key in now, but it won't turn. Causing Scully to start pounding on the door. Sensing...

SCULLY

Father Gregory! Father Gregory!?

RESUME FATHER GREGORY

Lying on the floor. His skin is hideously blistered and burned. CAMERA RISING OFF HIS BODY to REVEAL there is no one else in the room. The POUNDING OUTSIDE THE DOOR CONTINUES, as we:

CUT TO:

34A INT. DYER HOUSE - DAY - A DOOR OPENS

34A

Revealing GEORGE VINCENT DYER, mid 40s, an unkempt man in a T-shirt and jeans.

DYER

Yeah?

REVERSE - MULDER

Stands on his front porch with two UNIFORMED COPS, holding up a court order.

(CONTINUED)

34A CONTINUED:

34A

MULDER

We have a warrant to search the premises for your daughter.

Mulder and the two COPS push their way past Dyer, who looks alarmed. He tries talking to them as they move past.

DYER

She's not here. She's at school.

MULDER

We checked with the school, Mr. Dyer. They said Roberta hasn't been there for over a week.

Dyer looks down, struggling with some secret.

MULDER

We have reason to believe your daughter's life is in danger, Mr. Dyer. If you know something --

(beat)

Mr. Dyer.

Dyer turns toward Mulder, who stands trying the knob on a locked door down the hall.

MULDER

What's behind this door?

DYER

It's the basement.

MULDER

You mind unlocking it, then?

DYER

(reluctant)

I don't have the key.

Mulder gives him a look, then:

34B ANGLE - DARKNESS

34B

Then... BLAM! The door is kicked in from the other side. Mulder steps forward, taking out a flashlight to see:

(CONTINUED)

34B CONTINUED:

34E

HIS POV - A SMALL SUB-BASEMENT

Wooden stairs lead to a cell-like room. The flashlight beam catches bugs crawling over pieces of trash and filth. A dirty blanket serves as a bed.

RESUME

MULDER
(angrily)
Is this her room?!

He turns back to Dyer, standing guiltily some distance away.

MULDER
Where is she, Mr. Dyer?

DYER
They're going to cut off the checks, aren't they?

MULDER
Where is she?

DYER
He said he'd take her off my hands, but I could keep the disability.

MULDER
Who?

DYER
The priest. Father Gregory.

35 OMITTED

35A OMITTED

(X) 35A

CUT TO:

36 EXT. D.C. POLICE STATION - PARKING LOT - NIGHT - SCULLY

36

Moves from the station house (b.g.) through the car-filled lot (X)
(squad cars, plain wraps and civilian vehicles.) She is clearly (X)
troubled. Lost in thought, her eyes studying nothing but the (X)
ground before her. Moving PAST CAMERA, to: (X)

(CONTINUED)

36 CONTINUED:

36

LOW ANGLE - SCULLY

As she steps into frame at her (personal) car door, still lost in her own head. Fishing in her purse for her car keys.

Scully finds car keys now (on a ring with house keys, etc.) and puts the appropriate key into the door lock. She turns it now, but strangely the door won't open. The impatience and frustration mounting, topping off a long and confusing day. (X)
(X)
(X)
(X)

She fiddles with the key, lifting the handle in tandem, but aggravatingly it still won't open. Thinking she has the wrong key, she checks her key ring, but now the key ring BREAKS and her keys spill to the ground. (X)
(X)
(X)
(X)

SCULLY
(sotto, aggravated) (X)
Dammit. (X)

She bend to collect the keys as her CELL PHONE RINGS. (X)

INTERCUT WITH MULDER

In the Dyer sub-basement, FORENSIC TECHNICIANS working around him. (This reflects a time cut from the previous scene in here.)

SCULLY
(quiet, subdued)
Hello.

MULDER
Scully, it's me -- (X)

SCULLY
-- He's dead, Mulder --

MULDER
What?

SCULLY
Father Gregory. They found him alone in the interrogation room. He burned himself with acid he'd hidden in his vestments. (X)

LOW ANGLE ON SCULLY

As she kneels down, shoving the phone between her head and shoulder as a cradle. As he fingers go to the various keys.

(CONTINUED)

36 CONTINUED: (2)

36

SCULLY
(collecting the keys) (X)
No one can figure it out. There (X)
was a man sitting right outside (X)
the door. (X)

As... A MAN'S FEET step up next to her, without warning. They are the same BLACK SHOES we've seen before.

REVERSE (N SCULLY -- PAST THE LEGS AND SHOES

Reacting to this -- her hand reaching to grab the phone when she jerk with a startle.

MULDER
Scully...

But she does not answer -- she's too scared to answer. CAMERA RAMPS TO 48 FRAMES, as her eyes going up to:

HER POV - ANGLE UP ON THE DARK FIGURE

He's heavily backlit by a parking lot streetlight, giving him a sort of ominous presence. But we can see now for the first time his face. It is a plain, angular face -- a human face, but slowly it ROTATES, revealing a SECOND FACE on the side of the man's head -- the hideous LION'S FACE that the third girl saw in the bombed-out building.

REVERSE ON SCULLY

Staring with fearful disbelief as:

HER POV - CLOSE - THE FACE

Continues rotating, revealing a THIRD FACE -- that of a fierce BIRD, with long teeth and the same twisted, tissue-scarred flesh as the lion's face.

CLOSER SCULLY

Transfixed, unable to turn away.

THE FACE

Completes its rotation, revealing a fourth and final face -- it looks something like a SATYR, with thick fleshy horns pressed against its temples and a flared, flat nose like a ram.

RESUME SCULLY

Finally turning her head and closing her eyes in fright. As CAMERA RAMPS BACK TO 24 FRAMES, and we hear:

(CONTINUED)

36 CONTINUED: (3)

36

MULDER (OVER PHONE)
Scully...? Are you there...?

(NOTE: This should give the impression that the previous action was out of real space and time.)

MULDER
Scully, answer me --

Scully opens her eyes, but does not answer Mulder. Looking to:

HER POV

The figure is gone.

WIDER SCULLY

As she rises up, bringing her cell phone back to her ear.
Looking around at the darkness around her.

(X)
(X)

MULDER (OVER PHONE)
Scully!

(X)
(X)

SCULLY
(freaked)
Yeah, I'm here, Mulder.

(X)
(X)
(X)

MULDER
We didn't find her, Scully. The
fourth girl. But Father Gregory
was here. He took her. I don't
have any reason to believe we're
going to find her alive.

(X)
(X)
(X)
(X)
(X)
(X)

SCULLY
I think she is, Mulder. I think
he was trying to protect her.

(X)
(X)
(X)

MULDER
From who?

(X)
(X)

SCULLY
I don't know yet. But I think I
know who to ask.

(X)
(X)
(X)

Off Scully:

(X)

DISSOLVE TO:

37 OMITTED

37

37A INT. DARK SPACE - DAY

37A

We can't tell where we are, but from the narrow strip of light that slices through the darkness we gather we are in a small space -- a tiny room, or a closet perhaps. We HEAR someone stirring, crawling through the tight space.

A PAIR OF GNARLED HANDS

Each with six fingers, moves into the light. Holding a small cross on a chain.

We hear a fervent sort of whispered mumbling. Although the words are not intelligible, the quietness and sincerity with which they're uttered suggests they can only be someone's attempt at a prayer.

CLOSE - THE CROSS

As it slips slightly in the girl's hands, now hanging upside-down, inverted. A GLINT OF LIGHT reflects off it. As we:

END OF ACT THREE

ACT FOUR

38 INT. FATHER McCUE'S OFFICE - DAY - AN ORNATE WOODEN DOOR

38

Cracks open, revealing Scully.

SCULLY

Father.

WIDER

Father McCue rises from behind his desk. He indicates a chair, he's been expecting her.

FATHER McCUE

Come in, Dana.

Scully enters, sitting across from him. She seems grave, disturbed. Which would certainly fit what she's been through.

(X)

FATHER McCUE

I understand you found the man responsible for the deaths of these girls. I'm sure the Kernofs will be relieved.

SCULLY

I'm not sure they should be, Father.

FATHER McCUE

(surprised)

Why not?

Scully is not sure how to say this.

SCULLY

I've seen things -- things which make me question whether there aren't... larger forces at work.

McCue stares at her for a moment, evaluating her.

FATHER McCUE

What have you seen?

SCULLY

Visions. Of my daughter, Emily.

Father McCue nods slowly, considering this.

(CONTINUED)

38 CONTINUED:

38

FATHER McCUE

I think that's understandable.
I'm sure you identified with the
loss.

(X)

SCULLY

I considered that. But last
night... I saw something else.
Something that I can't explain.

Father McCue waits patiently for her to continue.

SCULLY

There was a man, dressed in
black. But his face -- he had
four faces. They weren't human.

(X)

McCue considers this. Then rises, crossing to a bookshelf.

FATHER McCUE

Is this what you saw?

(X)

He pulls out a leather-bound volume, flipping through it.
Finding the page he wants, he sets down the book. As Scully
leans over to see:

FATHER McCUE

It's a Seraphim. An angel.

Scully gives him a look. This is what Father Gregory hinted at. (X)

HER POV - AN ILLUSTRATED MANUSCRIPT

A reproduction of a medieval text, depicting a four-faced winged
beast, much like the vision Scully saw.

RESUME

Scully studies the drawing, recognizing it.

FATHER McCUE

With four faces -- those of a
man, a lion, an eagle and a ram.
In the story, the angel descends
from heaven and fathers four
children with a mortal woman.
Their offspring are the
Nephilim -- "the fallen ones."

Struck by the parallel, Scully returns her gaze to the page,
seeing:

(CONTINUED)

38 CONTINUED: (2)

38

HER POV - THE SERAPHIM

Standing over four smaller figures in medieval costume -- his offspring, the Nephilim.

RESUME

FATHER McCUE

They have the souls of angels,
but they weren't meant to be.
They're deformed, tormented.

Scully looks up to Father McCue, his story resonating.

FATHER McCUE

So the Lord sends the Seraphim
to earth to bring the souls of
the Nephilim to heaven. To keep
the devil from claiming them as
his own.

SCULLY

How did he bring back their
souls?

FATHER McCUE

They were smote by the
brightness of his countenance.
To look upon the Seraphim, in
all his glory, is to give up
one's soul to heaven.

Scully speaks now with quiet intensity, struggling to believe (X)
this could be true.

SCULLY

You think this is what I saw?

FATHER McCUE

No.

(X)

(off her look)

(X)

I think what you saw was a
figment of your imagination. A
half-remembered story from your
childhood that resurfaced
because of this case.

(X)

SCULLY

But I saw it.

(X)

(CONTINUED)

38 CONTINUED: (3)

38

FATHER McCUE
Dana, the Nephilim is a story. (X)
The text in which this appears
is not recognized by the Church.

Scully looks at Father McCue, struggling with her uncertainties.

SCULLY (X)
Father... do you believe God has (X)
his reasons? In all things? (X)

FATHER GREGORY (X)
Yes. Sometimes we must work hard (X)
to understand, but yes. (X)

SCULLY (X)
But you're certain that God (X)
gives us ways to know? (X)

FATHER GREGORY (X)
Yes. I'm certain of it. It is (X)
how He rewards our Faith. (X)

Scully is bolstered by this, filled with something other than (X)
fear. Off this: (X)

CUT TO:

39 EXT. ST. JOHN'S CHURCH - DAY

39

Scully exits the front door, heading down the steps. She's (X)
thoughtful, within herself, when: (X)

STARKEY
(o.s.)
Agent Scully!

Scully turns to see Aaron Starkey hurrying toward her from the
parking lot.

STARKEY (X)
I can't believe I found you. (X)

SCULLY (X)
What is it? (X)

STARKEY
Agent Mulder's been trying to (X)
reach you. He's been down at the (X)
station house. (X)

(CONTINUED)

39 CONTINUED:

39

SCULLY

Trying to reach me for what?

STARKEY

The fourth girl. She's at Father
Gregory's church.

(off her look)

C'mon. I can drive you.

Scully stares at him a moment. There's something off about this,
but it makes just enough sense. As she follows him out to the
parking lot. Scully quickens her step now to catch up.

CUT TO:

40 EXT. FATHER GREGORY'S CHURCH - DAY

40

Starkey's n.d. sedan pulls up beside the portable marquee.
Scully and Starkey get out of the car.

SCULLY

Where are they?

STARKEY

I don't know.

Scully starts toward the church now, Starkey following at a
short distance. CAMERA FAVORING HIM as he keeps a conspicuous
distance behind.

41 INT. FATHER GREGORY'S CHURCH - DAY - SCULLY

41

Pulls open the door, stepping inside. She quickly scans the
interior. The church is empty.

SCULLY

There's no one here.

Scully heads up the center aisle, searching. Turning to:

STARKEY

standing just outside the entrance. He will not step in.

STARKEY

They must be on their way.

(off her look)

You see her in there?

Scully's suspicious now, wondering about Starkey. Seeing:

(X)

(CONTINUED)

41 CONTINUED:

41

HER POV - STARKEY'S SHADOW

(X)

Stretches from the threshold onto the floor of the church. It is not the shadow of a man, but of A DEMON.

(X)

(X)

CLOSE - SCULLY

(X)

Looks up from this, seeing Starkey with new eyes.

(X)

STARKEY

She's here. I know it.

Shaken, Scully backs toward:

(X)

NEW ANGLE - STAIRCASE

Looking down. Scully appears, looking up the stairs. She's looking for a way out now as much as anything. Moving up the stairs now to:

ANGLE ON TOP OF THE STAIRS

She reaches the top of the stairs, finding a door. She tries the knob, finding it locked.

STARKEY (O.S.)

Agent Scully...?

She's reaching for her weapon, when her eye catches sight of:

HER POV - THE STAIR BENEATH HER

A HUMAN EYE looks up at her from a crack in the riser.

CLOSE - SCULLY

Realizing this is where the girl is hidden.

ANGLE - BASE OF THE STAIRS

Scully rounds the banister, finding a locked door leading to a small crawlspace underneath the stairs.

He's still watching from outside.

STARKEY

Did you find her?

SCULLY

Glances toward Starkey, but doesn't answer him. She reaches for the latch that keeps the crawlspace shut. She speaks in a calming voice to the girl inside.

(X)

(CONTINUED)

41 CONTINUED: (2)

41

SCULLY

My name is Dana. I'm going to
get you out of there.

Scully pulls open the crawlspace door, revealing the dark space
we saw before. A few used nutrition drink cans litter the (X)
floor. We get a glimpse of the FOURTH GIRL inside, before she (X)
slides her twisted body into the shadows, away from the light.
Scully crouches down, extending a hand.

SCULLY

It's okay. Don't be afraid. I
won't hurt you.

The girl inhales a raspy breath... then slowly extends her own
crooked hand.

CLOSE - THEIR HANDS

Scully takes the six-fingered one in hers.

RESUME

Scully slowly guides the frightened girl out of the crawlspace.
Like the others, her posture is twisted, her gait uneven. Signs
of abuse are still visible on her ashen skin.

SCULLY

Come on, sweetie... I'm going to
take you someplace safe.

The girl blinks in the daylight. Scully can't help but be moved
by the sight of her. Slowly, she leads her up the center aisle.

STARKEY

She's alive!

Scully holds the girl protectively, leading her toward a back (X)
entrance -- AWAY FROM STARKEY. (X)

SCULLY

Everything's going to be fine.

Suddenly, a BLAST OF WHITE LIGHT SHINES on Scully. She stops, (X)
seeing: (X)

HER POV - THE BACK ENTRANCE (X)

Is OPEN, its outline blown out by a blinding WHITE LIGHT. (X)

SCULLY

Squints to see, holding up one hand over her eyes. (X)

(CONTINUED)

41 CONTINUED: (3)

41

STARKEY

(X)

Reacts to the light, too -- perceiving a threat to his ability to take the girl.

(X)

(X)

STARKEY

Bring her out to me!

Scully feels the girl tugging at her arm, looking down to find she's resisting -- STRAINING TO GO TOWARD THE BACK DOOR. Where Scully now sees:

(X)

(X)

(X)

HER POV - THE SOURCE OF THE LIGHT

(X)

The DARK FIGURE resolves in the center of the growing glow.

(X)

SCULLY

Is dumbstruck -- amazed to see her vision is reality.

EMILY

(o.s.)

Mommy!

Scully looks down to see:

EMILY

Is holding her hand, trying to pull away exactly as the fourth girl was.

EMILY

Mommy! Let me go!

SCULLY

Is wide-eyed -- confused and terrified as the LIGHT grows brighter. Still, she holds tight to Emily's hand.

STARKEY

Agent Scully! Get her out of there!

CLOSE - EMILY

Implores her.

EMILY

Mommy! Please! Let me go!

CLOSE - SCULLY

Tears fill her eyes. The light is unbearably bright.

(CONTINUED)

41 CONTINUED: (4)

41

SCULLY

Emily.

She says the name with sadness, almost with acceptance. Finally: (X)

CLOSE - HANDS

Scully lets Emily's hand go.

STARKEY

Shouts.

STARKEY

She belongs to me!

(X)

SCULLY'S POV - EMILY

Her hand released, she moves toward the light.

(X)

SCULLY

(X)

Calls after her, struggling to accept her loss.

(X)

SCULLY

Emily!

(X)

(X)

Scully watches the girl moving away from her.

(X)

SCULLY

Emily!

(X)

As Emily kneels down, then is ENGULFED BY THE WHITENESS...

(X)

CLOSE - SCULLY

Closes her eyes. As the bright light WHITES-OUT THE FRAME...

(X)

We HOLD ON WHITENESS FOR A MOMENT, then the LIGHT BEGINS TO

(X)

FADE, finding...

(X)

SCULLY (SAME ANGLE)

(X)

Her eyes adjust, seeing:

(X)

HER POV - A KNEELING BODY

(X)

No longer Emily, it is the fourth girl, dead, her eyes gone.

(X)

Scully turns, looking toward the door where Starkey stood. He is gone.

(CONTINUED)

41 CONTINUED: (5)

41

HIGH WIDE ANGLE

Slowly, she sits in the empty church. Shaken. Not knowing where to go from here.

SLOW DISSOLVE TO:

42 EXT. FATHER GREGORY'S CHURCH - DAY

42

An ambulance and several official vehicles are parked out front. Uniformed COPS work the scene. A POLICE CRUISER pulls to a stop amid the activity. (X)
(X)

MULDER (X)

Steps out of the passenger side of the police car, taking note of PARAMEDICS wheeling out a gurney carrying the covered body of the last girl. He continues on, finding: (X)
(X)
(X)

SCULLY

Who sits, somber, away from the fray, but watching the girl. Mulder approaches her, aware of her emotional state. (X)
(X)

MULDER (X)
Scully. Are you okay? (X)

SCULLY (X)
I'm not sure. (X)

Mulder nods. He proceeds delicately. (X)

MULDER
The police told me what happened, Scully. I'm sorry. (X)
I've been down at Social Services, looking for Aaron Starkey -- (X)
(X)

SCULLY
He doesn't work there. He never did. (X)
(X)

Off Mulder's look: (X)

SCULLY (X)
Something happened in there, Mulder. Something I haven't told the police -- I haven't told anyone. (X)
(X)
(X)

(more)

(CONTINUED)

42 CONTINUED:

42

SCULLY (cont'd)

(beat)

I held that girl's hand in mine.
But I let her go.

(X)
(X)
(X)

Mulder looks to the girl's body being loaded into an ambulance. (X)

MULDER

I don't understand.

(X)
(X)

SCULLY

I didn't understand, either.
But I do now. I understand what
Father Gregory didn't. That he
was protecting them from the
wrong thing. He should've been
protecting them from Aaron
Starkey.

(X)
(X)
(X)
(X)
(X)
(X)
(X)

Mulder is confused.

(X)

MULDER

Are you saying Starkey killed
her?

(X)
(X)
(X)

SCULLY

No. No one killed her. That
girl is where she was meant to
be. I feel certain of that now
in my heart.

(X)
(X)
(X)
(X)

MULDER

I still don't understand.

(X)
(X)

SCULLY

Maybe only I was meant to.
Maybe this was about letting go
of something I was holding onto.
Maybe it was about faith.

(X)
(X)
(X)
(X)
(X)

She walks away from Mulder, leaving him wondering. Off this: (X)

FADE OUT:

THE END