

THE X-FILES

"all things"

Written by

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Pink Rev. - February 22, 2000

CAST LIST

Agent Fox Mulder  
Agent Dana Scully

Nurse #1  
Nurse #2  
Maggie Waterston  
Dr. Paul Kopeikan  
Dr. Daniel Waterston  
Red-Headed Woman/Colleen Azar  
Carol  
Healer  
Nurse #3

(X)

Omitted:

Chinese Doctor

(X)

SET LIST

EXTERIORS

HOSPITAL  
AIRPORT PARKING LOT STAIRWAY (X)  
COLLEEN'S HOUSE (WELL-MANICURED NEIGHBORHOOD)  
HOSPITAL  
/PARK  
DOWNTOWN STREET (CHINATOWN)  
JAPANESE GARDEN

INTERIORS

MULDER'S APARTMENT  
/BEDROOM  
/BATHROOM  
FBI HEADQUARTERS  
/MULDER'S OFFICE  
HOSPITAL  
/NURSE'S STATION  
/ICU CORRIDOR  
/WATERSTON'S ROOM  
/CAFETERIA  
SCULLY'S APARTMENT  
/KITCHEN  
/BEDROOM  
SCULLY'S CAR  
COLLEEN'S HOUSE  
/LIVING ROOM  
/KITCHEN  
/ANOTHER ROOM  
NARROW ROOM

OMITTED:

INT./EXT. CHINESE APOTHECARY  
EXT. AIRPORT PARKING LOT PHONE BOOTH (X)

TEASER

1 BLACKNESS

1

We hear the faint sound of WATER DRIPPING. One solitary drop at a time. The water echoes quietly as we:

CUT TO:

2 CLOSE - SCULLY'S FACE

2

What little light there is seems to dance and sway from above. She looks straight at us, with an ever-so-slight, peaceful smile. Slowly, we ADJUST TO REVEAL we're:

INT. BATHROOM - NIGHT

Scully is looking at a reflection of herself in the mirror. The swaying light reflected from a single bare bulb attached to a ceiling fan, rotating lazily.

Scully buttons her shirt, straightens her skirt. She's dressing.

SCULLY (V.O.)

(X)

Time passes in moments. Moments  
which, rushing past us, define  
the path of a life even as they  
fix upon its end.

(X)

(X)

(X)

(X)

(X)

Finished, Scully moves past us, exiting frame. HOLD ON the empty bathroom, CAMERA FINDING the dripping faucet.

3 INT. ANOTHER ROOM - NIGHT

3

Moonlight, broken by a tangle of branches pressing against a window.

SCULLY (V.O.)

(X)

How rarely do we stop to examine  
that path. To see the reasons  
why all things happen. To  
consider whether the path we  
have taken is of our own making,  
or simply one into which we've  
drifted with eyes closed.

(X)

(X)

(X)

(X)

(X)

(X)

(X)

Scully bends to pick up her jacket. She shrugs into it, and we move in CLOSER. Her eyes are fixed on something o.s. We HOLD ON her there for just a beat, before she leaves frame.

(X)

CONTINUED

3 CONTINUED:

3

SCULLY (V.O.)

But what if we were to stop? To  
take stock of each precious  
moment before it passes? Might  
we see the endless forks in the  
roads that shape our lives?  
And... seeing the choices we've  
made... choose another path.

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

CAMERA DRIFTS across the room to a BED. Finding a naked thigh.  
in a mass of crumpled blankets, then a BARE ARM... finally  
settling on a FACE: MULDER. Asleep. HOLD on this image, as we  
hear a door close in the b.g. The solitary drip, drip, drip,  
and we hear a CACHUNK, as we:

(X)

CUT TO BLACK:

END OF TEASER

ACT ONE

4 BLACKNESS

4

Then WHITE LIGHT. Then BLACKNESS again. As the opening notes of Moby's "The Sky Is Broken" play underneath. We begin to hear a synchronized CLICKING with each color change.

On the first true note, we PULL BACK and become aware that we were inside the lens of a SLIDE PROJECTOR. We are:

INT. MULDER'S OFFICE - DAY

Mulder is loading slides into the projector tray, lost in the Moby song as the click-clacking fades into the b.g. A LEGEND reads: SATURDAY, MAY 6, 63 HOURS EARLIER. (X)

The music comes from a boombox on Mulder's desk. As he loads the slides, we ANGLE AROUND to the office door opening, as...

... Scully enters. She's carrying white take-out bags and an official-looking DOCUMENT FOLDER under one arm. She looks frazzled, even more so as she is trying to say something to Mulder. We hear nothing of this over the blaring music. Mulder acknowledges her, nodding, but continues loading slides.

Scully, her hands full, reaches to the boombox, turns it down.

SCULLY

I said, I got the lab to rush the results from the Szczyzny autopsy, if you're interested.

MULDER

I heard you, Scully.

Mulder continues loading slides, studying each one carefully first. Scully puts the take-out bags down. Slapping the document folder on the desk for emphasis. Mulder looks up.

SCULLY

Ms. Szczyzny did indeed drown, but not as the result of the inhalation of ectoplasm as you'd so vehemently suggested.

MULDER

What did she drown in?

CONTINUED

4 CONTINUED:

4

SCULLY

Margarita mix. Upchucked with about 40 ounces of Corcovado Gold tequila which, as it turns out, she and her friends rapidly consumed in the woods whilst re-enacting the Blair Witch Project.

MULDER

I think that deserves a little deeper investigation, don't you?

SCULLY

No, I don't.

Scully begins taking the food out of the bags.

MULDER

Well, we have bigger fish to fry. I want you to see this, Scully. Have a seat.

Scully hands Mulder a "wrap" sandwich, which he takes a bite of absentmindedly, as he moves to put up the projection screen.

SCULLY

A bit P.O.'d., grabs her salad, perches wearily on a stool. As Mulder moves to the projector, prompting the first slide up.

MULDER

Are those beautiful or what?

SCULLY

Crop circles?

ANGLE TO INCLUDE MULDER AND THE SCREEN

On it is a COMPUTER-GENERATED IMAGE of elaborate crop circles.

MULDER

Computer-generated crop circles. Fractal images predicted by a computer program using data from every known occurrence of the phenomena in the last 40 years.

Mulder's wrap begins to fall apart in his hand. He has to set it down, as it's now hopelessly inedible as a sandwich. Scully watches Mulder with continuing annoyance, as he sets his sandwich aside and gets back to his presentation. Clicking the

CONTINUED

4 CONTINUED: (2)

remote, bringing another slide up; a picture of a REAL crop circle. Taken from a high angle, and no less elaborate or ornate than the computer-generated one.

MULDER

Many people are unaware that in 1991 there was a dramatic increase in the size and complexity of circle designs. That's when the Mandelbrot set appeared in England. A series of geometrically perfect rings appearing almost impossibly overnight in a Cambridge field.

Mulder, enthralled with the material, looks over at Scully now. She's making a minor racket with her plastic salad container. Not even looking at the screen. Mulder stares at her.

MULDER

Perfect spheres appreciable only from an altitude of 500 feet.

Mulder continues to be distracted by Scully's absorption in the ritual of dripping salad dressing on her salad with a fork.

MULDER

But that is merely prelude to what was to come.

(clicks slide)

Three years later, in 1994, even more complex formations appeared simultaneously on opposite ends of the English countryside but with the Mandelbrot set, were it still there, at their center.

He looks to Scully again, but her head is bowed toward her salad.

MULDER

Then in 1997, again three more...

(X)

We remain on the top of Scully's head until she becomes aware of the silence. She looks up, mouth full of lettuce. Realizing Mulder is staring at her. "What?"

MULDER

You're not listening.

SCULLY

I am.

CONTINUED

4 CONTINUED: (3)

4

She chews now, punctuating the pregnant silence. Then:

SCULLY

I just don't see the point.

MULDER

The point is, a computer program has shown us these aren't just happenstance, coincidental events. And it's just predicted there will be another series of circles laid down in a field near Avebury in just 48 hours.

(X)

Scully nods, eating more salad. Chewing and nodding, clearly still not really getting the point.

MULDER

72 hours, Scully. But I wouldn't mind getting there a little early if it's okay with you.

SCULLY

Getting where?

MULDER

England. I've got two tickets on a five-thirty flight. I know that's a little tight --

SCULLY

-- Mulder --

(off his look)

I still have to go to the hospital to finish the final paperwork on this autopsy you had me do. And to be honest, since it's Saturday, I was thinking about... oh, I don't know... taking a bath.

MULDER

I'm not sure what you mean.

SCULLY

What I mean, Mulder, is that I'm not interested in tracking down some sneaky farmers who happened to ace geometry in high school.

Mulder looks at the screen, unprepared for Scully's reaction. There's obviously something deeper going on here.

CONTINUED

4 CONTINUED: (4)

SCULLY

What do you possibly hope to get out of this? Or learn? This is isn't even remotely FBI related.

Mulder regards the judgement on Scully's face.

MULDER

I'll just cancel your ticket.

Now Scully feels guilty, but the damage is done. Silence now, as Mulder sets down the remote, gathers his things. Scully's too prideful to speak up. Her impulse is to assuage, but she can't find it in herself. Mulder moves to the door.

MULDER

Thanks for lunch.

SCULLY

Mulder --

(as he turns)

We're always running, chasing down the next big thing. Why can't you ever just stay still?

MULDER

I'd never know what I'm missing.

Mulder exits.

ANGLE ON MULDER'S "WRAP SANDWICH"

As it tumbles of its own messy weight, knocking into the slide projector remote.

SCULLY

Seated with her salad, feeling perfectly shitty, as IMAGES OF CROP CIRCLES flash on screen. Off this rhythmic display, we:

FADE OUT:

5 THE RHYTHM BECOMING A TAPPING SOUND

5

As we slowly FADE UP ON:

CLOSE - A HAND

Taps a pencil against a countertop. PULL BACK to reveal we are:

CONTINUED

5 CONTINUED:

5

INT. HOSPITAL - NURSE'S STATION - DAY

A Nurse taps the pencil on a counter while reviewing files in an out box. A LEGEND reads: WASHINGTON NATIONAL HOSPITAL, WASHINGTON, D.C. Scully enters in the b.g. through sliding doors. She looks restless, her thoughts still on Mulder, as CAMERA ADJUSTS back to include a 2nd NURSE standing at the same counter. (X) (X) (X) (X) (X)

SCULLY

(to 2nd Nurse)

Hi. My name is Dana Scully. I was told I could pick up the postmortem folder on a Ms.

Szczesny here. It's for the FBI.

(X)

(X)

NURSE #2

Szczesny?

(X)

(X)

Before the 2nd Nurse lifts a finger, the Nurse reviewing the files next to her pulls out an envelope and pushes it over. It has the name SZCZESNY printed in the corner. (X) (X) (X)

NURSE #2

Well, there you go.

(X)

Scully takes the envelope, noting the pencil-tapping Nurse briefly, when all action RAMPS into SLOW MOTION. SOUND DROPS OUT, save for the pencil tap-tap-tapping. We see a confused awareness of this in Scully's eyes, but as quickly as it occurred, it stops. The SLOW MOTION broken by: (X) (X)

NURSE #2

Just sign here, please.

(X)

The 2nd Nurse holds out a clipboard. Scully signs it, then moves away, opening the envelope as she heads off.

We PULL with her as she removes a CHEST X-RAY. She stops walking and holds the image up toward the lights above her. We may see by the angle that it's an image of a human heart. Scully looks confused. She lowers the transparency and checks the name on the front of the envelope. (X)

CLOSE - THE ENVELOPE

It reads "J. SZCZESNY"

SCULLY

Checks the name on the X-ray.

CONTINUED

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(PINK)

02/22/00

7A(X).

5 CONTINUED: (2)

5

CLOSE - THE X-RAY

It says "D. WATERSTON"

CONTINUED

5 CONTINUED: (3)

5

RESUME SCULLY

It's obviously a mix-up, but Scully does a double-take back to the name on the transparency. Hmmm. Something registers. Then she moves back toward the counter.

ANGLE - NURSE'S STATION

The pencil-tapping Nurse is gone. Scully addresses the 2nd Nurse. We may notice a flyer tacked to a bulletin board behind the counter that says "PAY ATTENTION" in big red letters. (What follows is a medical warning or some such. Not important.) (X) (X)

SCULLY

Excuse me, I was given the wrong test results. This X-ray for a D. Waterson was in an envelope marked Szczesny. I was expecting autopsy material.

Scully hands over the transparency and then the envelope.

NURSE #1

I'm sorry.

The Nurse rifles through the "out" box, finds an envelope marked "D. Waterson." She pulls out the report for "J. Szczesny."

NURSE #1

They must have gotten switched. I'm sorry for the inconvenience.

SCULLY

Thank you.

Scully takes the Szczesny report, then, as if an afterthought:

SCULLY

Is the D. Waterston in the X-ray a Dr. Daniel Waterston?

The Nurse looks at a patient ledger, nodding.

NURSE #1

Yes, it is. Admitted yesterday. Coronary care unit, room 306.

Scully appears unsettled, but intrigued. She considers.

CONTINUED

5 CONTINUED: (4)

5

CUT TO:

6 CLOSE - ELEVATOR DOORS

6

Ding open. Revealing Scully walking toward us. We are:

INT. HOSPITAL - CORONARY CARE UNIT - DAY

She passes another nurse's station, the same "Pay Attention" flyer tacked to a bulletin board. Moving toward:

ANGLE OVER ROOM 306 SIGN

Scully coming TOWARD CAMERA. We ARM DOWN as she gets to the door, seeing her peek into the doorway of:

7 INT. WATERSTON'S ROOM - CONTINUOUS

Scully peeks in the doorway. WE ARE OVER A DOCTOR who is talking to a woman her mid-30s. She has short, scraggly hair, wearing clothes that've seen better days. She seems a bit strung out, possessing an immaturity younger than her years. Her name is MAGGIE. She and the doctor, his name is KOPEIKAN, stand over a bed, but from this angle we can't yet see who's in it.

KOPEIKAN

I'm sorry, but I don't know what else to say. He's incredibly strong, and everything appears to be as it should, under the circumstances. You shouldn't worry. If you'd like, I can show you to the hospital cafeteria?

MAGGIE

I guess... OK.

CLOSER ON SCULLY (to INTERCUT with preceding dialogue)

There seems to be a moment of recognition for her, but as Maggie (X) and the doctor start to exit, Scully backs quickly away. (X)

MAGGIE

Is there a pay phone there? I have some calls to make...

They exit, moving the opposite direction we saw Scully step away. A BEAT, then Scully reappears, looking concerned about Maggie, and about entering the room. But she does. Hesitantly.

Scully comes forward to the bed. A heart monitor beeps beside her. She gazes down stoically at the patient -- but it's fairly impossible to tell what's playing on her mind, as we reveal...

CONTINUED

7 CONTINUED:

DR. DANIEL WATERSTON

A man in his mid-50s who is, despite his pale complexion and the gamut of tubes about his face, rather striking. An intelligent face, strong and gentle, perhaps that of a professor.

SCULLY

Seems to be asking a thousand silent questions as she looks at him. Until suddenly a look of wonder crosses her face, seeing:

CLOSE - WATERSTON

Although his eyes are closed, a TEAR has managed to escape from beneath his left eyelid and rolls gently down his cheek.

SCULLY

Watches this, in awe, when her mood is broken by:

KOPEIKAN (O.S.)

Can I help you with something?

Scully turns toward Kopeikan, startled.

SCULLY

I'm sorry. I'm Dr. Scully -- I was here at the hospital --

KOPEIKAN

Can we step into the hallway?

CUT TO:

8 INT. HOSPITAL - CORRIDOR - DAY

Scully follows Kopeikan into the hall, settling into a two-shot, a glimpse of Waterston in the bed behind them.

KOPEIKAN

I'm Dr. Waterston's cardiologist, Paul Kopeikan. Did you say your name was Scully?

SCULLY

Dana Scully --

CONTINUED

8 CONTINUED:

8

KOPEIKAN

Dr. Waterston mentioned you.

SCULLY

I'm sure you're mistaken.

KOPEIKAN

You were a student of his, right?

Scully is nodding her head, but is nonetheless confused.

SCULLY

He has a heart condition?

KOPEIKAN

Dr. Waterston came in yesterday with chest pains. He ordered us to do an echocardiogram and biopsy because he'd had an upper respiratory infection. Fortunately, it was the right call.

(X)  
(X)  
(X)

SCULLY

What did you find?

KOPEIKAN

Myocyte necrosis with lymphocytic infiltrates. Turned out he has viral myocarditis.

(X)  
(X)

SCULLY

Then it's serious.

KOPEIKAN

But treatable. I have to wake him soon, if you'd care to --

Scully answers a little too quickly.

SCULLY

No, that's alright. But thanks.

She moves to leave when:

KOPEIKAN

He must have been a wonderful teacher. I've been following his work on constrictive pericarditis for years now --

CONTINUED

8 CONTINUED: (2)

8

SCULLY  
(uncomfortable)  
Yes, he's a remarkable man.  
Thank you for your time.

Scully makes her escape as we FADE TO BLACK.

FADE IN ON:

9 CLOSE - A WOODEN TOGGLE

9

Attached to the end of a venetian blind cord. It taps rhythmically in the breeze against the casing of an open window. We DOLLY around it so that we are over the toggle, looking at the door as... Scully enters. We are:

INT. SCULLY'S APARTMENT - DAY

Scully moves toward us, Schezny envelope in hand. She removes her coat, tosses the autopsy report on her desk, and is about to check her answering machine for messages when the phone RINGS, startling her. Scully picks it up, but before she can speak:

MAGGIE  
You came to see him.

SCULLY  
I'm sorry -- who is this?

INTERCUT WITH:

10 INT. HOSPITAL - CORRIDOR - DAY

10

Maggie Waterston is at a hospital pay phone.

(X)

MAGGIE  
Margaret Waterston.

SCULLY  
(off-guard)  
Maggie? Oh, God... Is everything OK?

MAGGIE  
Well, that depends, doesn't it?

SCULLY  
Excuse me?

CONTINUED

10 CONTINUED:

10

MAGGIE

Whatever. Dr. Kopeikan told my father you were here. Now he wants to see you.

SCULLY

About what?

MAGGIE

Look, he asked me to call you, so I'm calling you.

Scully doesn't feel at all comfortable with this.

SCULLY

I don't know, Maggie. I don't know if I've got time...

Nervously, she looks at her watch when the other line BEEPS.

SCULLY

Maggie, can you hang on a second?

MAGGIE

-- Listen, it's your choice. But if you come, it doesn't mean I accept you being in his life.

And, she hangs up. Scully takes a beat, clearly disturbed, then clicks over to the other line.

SCULLY

Hello.

INTERCUT WITH:

11 INT. MULDER'S APARTMENT - BEDROOM - DAY

(X) 11

The TV is playing, hopefully some legitimate black and white movie or a soap opera with a man saying to a woman "You're breaking my heart." As Mulder moves past it in a hurry, muting the sound, on his way to the phone, which is on SPEAKERPHONE.

SCULLY (SPEAKERPHONE)

Hello?

Mulder picks up the receiver in a hurry. We see PACKED SUITCASES on the floor next to his desk.

MULDER

Hey -- you're there.

CONTINUED

11 CONTINUED:

11

SCULLY

Mulder? Aren't you on a plane?

Mulder's tone is light -- he's casually testing the waters.

MULDER

My flight's at 5:30, remember?

SCULLY

I... lost track of time.

MULDER

Listen, the reason I called --  
am I catching you at a bad time?

SCULLY

No. I just got in. Why?

MULDER

From the hospital?

SCULLY

Yes. Why?

MULDER

There's a group here in D.C.  
who's been researching crop  
circles. My contact in England  
thinks they have a completely  
different set of coordinates for  
this next formation --

SCULLY

-- Mulder, I'm not going.

MULDER

I know, Scully. I need a favor.  
One of the researchers lives out  
near the hospital. There's some  
sensitive photos and data I  
need, but they won't fax it. Can  
you go pick it up for me, get it  
out to me in a Bureau pouch?

ANGLE OVER TOGGLE TO SCULLY

As she considers his request, everything RAMPS TO SLOW MOTION. (X)  
SOUND DROPS OUT, except the toggle, tap-tapping against the  
window casing. Beat, beat... then we BREAK BACK TO REAL TIME on:(X)

MULDER

Speak to me, Scully.

CONTINUED

11 CONTINUED: (2)

11

SCULLY

I'm out for the evening, Mulder.

MULDER

It's kind of important.

SCULLY

Something's come up.

MULDER

Oh. Why didn't you just say so?

SCULLY

I just found out about it, by complete accident.

MULDER

Remember Jung said there are no accidents.

SCULLY

Believe me, it was an accident. One I probably could've avoided. Look, I've got to get going. Leave me that address on my machine. I'll try for you.

Scully hangs up. Mulder puts the phone down, thinking. As we:

CUT TO:

12 CLOSE - A MOVING GURNEY WHEEL

12

The erratic sound of metal on metal as we follow the spinning wheel, finding shoes heading toward us, then... Scully, as she makes her way down:

INT. HOSPITAL - CORRIDOR - LATE DAY

She approaches Waterston's room. Opening the door, she starts in, stopping in surprise when she sees: (X)

HER POV - INSIDE THE ROOM

It's bathed in warm light, decorated with flowers. Some kind of family gathering in progress. An elderly MAN is in the bed, surrounded by a small group of people. No sign of Waterston.

CONTINUED

12 CONTINUED:

12

Some of them turn toward Scully, including a MAN in his 30s (whom we should remember for later) and a red-headed WOMAN breaking off from an embrace with an older woman. In her mid-30s, she smiles back at us.

SCULLY

Looks uncomfortable at having interrupted this scene.

SCULLY

I'm sorry. Wrong room.

RED-HEADED WOMAN

That's OK.

Scully backs up, glances at the room number. It's 304. As she moves down the hall:

13 INT. WATERSTON'S ROOM - LATE DAY

13

Scully crosses the threshold, struck by the dramatic difference between this room and the one she just left. Harsh light, no flowers, Waterston lying in bed, with only Maggie at his side. Scully braces herself as Maggie looks up at her.

Maggie stands. It's obvious from her body language she doesn't want this meeting to take place. She bites her tongue as she moves past Scully, exiting the room.

Scully and Waterston are alone now. She stands for a moment, just taking him in, waves of memory and history wash over her. Waterston looks at her with a mixture of sadness and joy.

Scully seems very nervous, but there is an intensity between these two that is palpable. She approaches the bedside.

SCULLY

Hi.

WATERSTON

Hi.

(beat)

So I have to lock eyes with the devil for you to grace me with your presence?

CONTINUED

13 CONTINUED:

13

SCULLY

(wry smile)

Surely not the devil. How are you feeling, Daniel?

WATERSTON

It's a real drag when the body doesn't want to play anymore.

SCULLY

Seriously.

WATERSTON

Well, let me see... the echo on my heart showed an ejection fraction of 70 percent. A bit low, but not the end of the world. I guess I'll live.

SCULLY

You're extremely lucky you called that diagnosis.

WATERSTON

That wasn't luck, Dana. It's what doctors do everyday. You may have forgotten that.

SCULLY

(not amused, warning)

Daniel.

She takes a beat, moving around the bed to a chair.

SCULLY

How did you happen to be here in Washington?

WATERSTON

That's a long story.

Scully raises an eyebrow at his evasiveness. Just as she's about to sit, Daniel grabs her hand. Scully's surprised by the familiarity. But after a measured exhale and a gentle smile, the strangeness dissipates. She allows him her hand and sits.

WATERSTON

(pointed)

How's the FBI?

CONTINUED

13 CONTINUED: (2)

13

SCULLY

Is that why you wanted to see  
me? To remind me once again  
where it is I went wrong?

Scully tries to pull away her hand, but he holds tight to it.

WATERSTON

No, Dana, believe me. My  
motives are far more selfish  
than that.

He brings her hand to his lips and kisses the back of it.  
Scully regards him a moment, clearly familiar with this dance.  
She sighs, then gently separates her hand from his grasp.

SCULLY

You scare me, Daniel.

WATERSTON

I know.

Scully looks a little surprised to hear this from him.

WATERSTON

I scare you because I represent  
that which is ingrained not just  
in your mind, but in your heart.  
That which you secretly long for.

She squirms at his bluntness -- could this hold some truth?

SCULLY

You never accepted my reason for  
leaving.

WATERSTON

It wasn't a reason, Dana, it was  
an excuse.

SCULLY

It was an extremely difficult  
choice for me.

WATERSTON

I'm sure. You left behind two  
callings.

Scully laughs under her breath. Perhaps he's right.

SCULLY

But you understood why.

CONTINUED

13 CONTINUED: (3)

13

WATERSTON

What I understood was that to continue on the path we were on, innocent people would've been hurt. And your "retreat" was to protect yourself against that.

SCULLY

My retreat, as much as anything, was to protect myself, Daniel. You know that.

(X)

He looks at her squarely, knows it's true. Changing the subject.

WATERSTON

However you chose, Dana, I can't believe the FBI could ever be a passion. Not like medicine.

(X)

Scully suddenly regrets having placed herself in this vulnerable position. She stands, signaling the end of the conversation.

SCULLY

I'm sorry I came, Daniel. I just wanted to make sure you're okay.

Despite Scully's change in temperament, Daniel reaches out to place a strand of hair that has fallen before her face.

WATERSTON

I know how difficult this must've been for you -- just walking through that door. But you wouldn't have come if you didn't want to. That says something, doesn't it?

(X)

Scully raises her eyes to his. It's more complicated than just walking away. There's fear in her -- a deep-rooted struggle. We HOLD on this moment of confusion and intimacy, then:

SMASH TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

14 WIDE ANGLE ON TREES DANCING IN SLOW MOTION (X) 14

PANNING OFF THEM across a horizon of buildings and fountains. (X)  
RAMPING TO REAL TIME as we find Scully walking towards us and (X)  
her car, which is parked in a metered space. We are: (X)

EXT. HOSPITAL - LATE DAY

She moves around the front of her car and opens the driver's (X)  
door as her CELL PHONE rings. (X)

15 INT. SCULLY'S CAR - LATE DAY 15

Scully settles in the driver's seat before she answers it. She starts the engine and brings the phone up to her ear.

SCULLY

Scully.

MULDER

Hey -- I was just going to leave you a message. You said you were going to be out for the evening.

SCULLY

I was. I mean, I am.

As Scully puts the car in gear, pulls out.

INTERCUT WITH:

16 EXT. AIRPORT PARKING LOT STAIRWAY - LATE DAY (X) 16

Mulder is on his cellphone, descending a zig-zag set of stairs. (X)  
He has a carry-on bag over one shoulder. As we CRANE DOWN: (X)

MULDER

Well, I've got that address I was going to leave for you. It's a woman you'll be talking to. She's affiliated with the American Taoist Healing Center. (X)

CONTINUED

16 CONTINUED:

16

SCULLY

Has pulled into an intersection, attempting to turn left against traffic. We hear the TICK-TOCKING of her turn signal. She inches forward just as the light goes from YELLOW to RED, trying to concentrate on her driving while speaking to Mulder.

SCULLY

(rolling her eyes)

And she researches crop circles.

CONTINUED

16 CONTINUED: (2)

16

MULDER

Don't roll your eyes, Scully.

SCULLY

Mulder -- you want me to --

Suddenly, a WOMAN steps in front of her car, causing Scully to SLAM ON THE BRAKES. In the process she drops the phone, bracing herself against the wheel. Scully briefly looks up in admonishment of the woman's carelessness --

A SEMI

Barrels past from left to right, just a few feet in front of her car, which literally ROCKS in its wake. Scully is paralyzed for a moment. She sits motionless, recovering from the shock of her near-miss. It then occurs to her that this woman may have just saved her life. She glances out the window, seeing:

HER POV - PEDESTRIANS

The Woman glimpsed briefly, making her way through the busy inner-city crowd. She's walking away from us, IN SLOW MOTION (everything around her is normal speed). As the Woman turns, looking over her shoulder:

THE WOMAN

In her mid-50s, she has crystal-blue eyes and wears a baseball cap. She makes eye contact with Scully, a slow, knowing smile spreading across her face.

SCULLY

Also in SLOW MOTION. Perplexed by this strange woman. All is silent except for the TICK-TICKING of her turn signal.

REVERSE WIDE - THE WOMAN (REAL TIME)

Turns and makes her way down the busy sidewalk..

SCULLY

Recovers from the layers of the event. Reacting to the distant sound of her cell phone on the floor:

MULDER

Scully? Hey are you there?

She bends down to pick it up, still shaken.

CONTINUED

16 CONTINUED: (3)

16

SCULLY

Yeah.

MULDER

What just happened?

SCULLY

A woman just saved my life.

MULDER

Saved your life? Good, then you can run over and get that stuff.

Scully is dazed. Before she can start to respond, cars behind her start honking at her to move. (X)

SCULLY

Look, just give me that address, Mulder. I'll do what I can.

We don't cut back to Mulder again, and we don't hear his response. We HOLD ON SCULLY, the metronomic ticking of the turn signal cross-fading as we:

CUT TO:

17 A LAWN SPRINKLER - NIGHT

17

Its familiar rhythmic sound replacing that of the turn signal. One rotation, two. On the third, we pull back across a happy square of green as Scully's car pulls to a curb, visible through the ensuing mist. We are:

EXT. WELL-MANICURED NEIGHBORHOOD - NIGHT

Scully exits the car, heading up the path to what we now see is a quaint little house in a row of quaint little houses in a neighborhood not unlike the nicer parts of Hollywood proper.

CLOSER - SCULLY

Walks up a couple steps and rings the bell. She resents being on Mulder's errand and seems distracted. She knocks, waits. As she does, CAMERA ADJUSTS to include a small, kinetic, wooden

CONTINUED

17 CONTINUED:

17

work of art that moves in the breeze, creating a gentle hollow sound. The door opens, and for a moment Scully looks confused.

SCULLY

Hi. I'm...

(X)

Scully stops short.

SCULLY

You were...

We REVEAL now the woman at the door, whom we recognize as the Red-Headed Woman at the hospital, room 304. Her name is COLLEEN.

COLLEEN

... at the hospital yesterday.

Scully smiles briefly at this moment of recognition.

SCULLY

Hi, uh... this is strange. I'm Special Agent Dana Scully. I'm here on behalf of my partner --

COLLEEN

-- about my research.

SCULLY

Yes. It's for the FBI. As odd as that may sound --

COLLEEN

Right. I'm Colleen Azar.

Colleen extends her hand with an accommodating smile.

COLLEEN

Would you like to come in?

SCULLY

You know, I think I could use a little air.

Scully looks a little heady, taking a deep breath.

COLLEEN

Are you alright?

Scully looks almost shocked by the question, then speaks quickly, wanting this meeting to be over.

CONTINUED

17 CONTINUED: (2)

17

SCULLY

Yes -- I mean, yes. I'm just a little shaken, that's all. I had a near car accident. But, it's nothing really.

COLLEEN

A car accident isn't nothing.

SCULLY

Excuse me?

COLLEEN

In my experience, they're often the end result of something we haven't paid attention to.

Scully doesn't know how to take this.

SCULLY

I'm sorry, I don't mean to be rude, but I don't have much time.

COLLEEN

Sure. I'll just get my papers. (X)

Colleen disappears from the doorway. Scully waits for a moment, wondering about this woman, when she reappears with a stack of PAPERS and B&W PHOTOS of crop circles. Which she pulls from as: (X) (X)

COLLEEN

You think what we do is a little ridiculous, don't you?

SCULLY

(taken aback)

Well, to be honest, I don't know exactly what it is that you do.

COLLEEN

But you've already formed a judgment about it.

SCULLY

(trying to stay civil)

I really should be going.

COLLEEN

Here we go. Almost done.

CONTINUED

17 CONTINUED: (3)

17

Colleen places half the papers on a side table beside the door. She grabs an oversized white envelope and begins placing the remaining papers inside. Slowly.

COLLEEN

There is a greater intelligence in all things. An accident or near accident often reminds us we need to keep our minds open to the lessons it gives.

Scully is a little galled by the lecture. She reaches impatiently for the envelope. As the exchange is made we RAMP TO SLOW MOTION. The clanking of the sculpture behind Scully the only sound. The brief moment is broken by:

COLLEEN

You might want to slow down.

Scully reacts to Colleen's further presumption, but turns without comment, moving to leave. HOLD ON COLLEEN, watching her.

CUT TO:

18 OMITTED  
AND  
19

(X) 18  
AND  
19

A20 OMITTED

(X)A20

20 INT. WATERSTON'S ROOM - NIGHT

20

Scully leads Kopeikan in. Maggie is at her father's bedside, giving Scully a sharp, glancing look. But Scully has no time for family politics. Avoiding Maggie's eyes. Looking to Waterston.

He's slightly propped up. It's obvious from the tubing and machinery now attached to him that he's gotten worse, but he's fully alert, the power of his convictions overcome his physical restrictions.

WATERSTON

Hurricane Scully has arrived.

He's clearly pleased to see her, further irritating Maggie.

SCULLY

I was summoned.

WATERSTON

Would you please tell the Doc here why he should listen to me.

SCULLY

For once you might want to listen yourself, Daniel.

WATERSTON

I know what I'm talking about --

KOPEIKAN

Sir, we've already agreed to doses of digoxin far beyond that of what I'd normally recommend --

WATERSTON

I guarantee you, doctor, you are doing it right --

CONTINUED

20 CONTINUED:

20

KOPEIKAN:

But I can't be responsible for treatment that might exacerbate your illness. There hasn't even been a double-blind analysis of prednisone's effect.

SCULLY

Prednisone won't complicate cardiac arrhythmia. Not if it's just as a short burst.

WATERSTON

There. An informed opinion.

Kopeikan looks at Scully, incredulous. Maggie glares at her as well.

MAGGIE

You're just like him. You come off so rational but maybe you know less than you think.

(X)  
(X)

Maggie storms off. Scully looks after her, stung. Dr. Kopeikan leaves the room, giving Scully an uncomfortable glance.

21 OMITTED  
AND  
22

21  
AND  
22

CONTINUED

20 CONTINUED: (2)

20

WATERSTON

She's been through difficult times, and she's very angry.

SCULLY

How did she even find out?

WATERSTON

There are things you don't know. Things I'm not proud of.

SCULLY

What things?

WATERSTON

(gathering his energy)

I screwed up, Dana. It got bad at home, after...

Scully comes closer, seeing Daniel's hurt.

SCULLY

Bad how?

WATERSTON

I wasn't completely honest with you. It was hard for me when you walked away. I shut down from my family. Needless to say, it was very difficult for Barbara.

Scully nods.

SCULLY

You divorced.

CONTINUED

20 CONTINUED: (3)

20

WATERSTON

Only after an interminable  
period of discomfort for us both.

SCULLY

Where did you go?

WATERSTON

Here. Washington.

SCULLY

When?

WATERSTON

Almost ten years ago.

SCULLY

(realizing)

Daniel, you didn't come here for  
me...?

WATERSTON

I didn't mean for it to happen  
this way, of course...

SCULLY

Oh, god, Daniel.

(how to say this)

You've appeared at such a  
strange time. I --

WATERSTON

I know -- you've got your life.

SCULLY

I don't know what I have.

Waterston raises an eyebrow in hope. Watches Scully stumble now  
to make sense of what is going through her mind.

SCULLY

Your X-rays were in the wrong  
envelope. I never would've known  
you were here if not for a mix  
up.

WATERSTON

What do you want Dana?

CONTINUED

20 CONTINUED: (4)

20

SCULLY

I want everything I should want  
at this time in my life. Maybe  
I want the life I didn't choose.

Waterston lets this hang in the air. After a moment he opens his palm to her and waits for Scully to return the gesture. She looks at his hand, as if by taking it she will somehow have solidified her decision. Then she places her hand in his and takes a deep breath. And with the breath come tears. And tears. Scully laying her head down to Daniel's chest.

CLOSER ANGLE

Daniel strokes Scully's hair, closing his eyes in perfect happiness. ADJUSTING TO SCULLY, allowing this to happen, her hands gently caressing Daniel's chest, at his heart. When, suddenly TIME SLOWS and SOUND DROPS OUT, except for the SLOWED, but rhythmic beat of the heart monitor.

SCULLY'S POV OF THE HEART MONITOR

Pulsing in slow motion, then suddenly RAMPS BACK TO REAL TIME. As it does so, so does the sound of ITS ALARM. Its RAPID pulses.

RESUME CLOSE ON SCULLY

There's a moment's hesitation before Scully reacts. Looking to Daniel, realizing that he has gone into cardiac arrest. And for another short moment Scully doesn't know what to do. Until she starts in, pulling away Waterston's hospital gown:

SCULLY

Nurse!! Nurse!! We've got a code  
in here!! Nurse --

And off this:

END OF ACT TWO

ACT THREE

THE MONITOR ALARMS ARE STILL GOING OFF as we:

FADE IN:

23 INT. WATERSTON'S ROOM - NIGHT

23

Scully is able to get Waterson's hospital gown pulled away, as A NURSE arrives at the door with a BACKBOARD. Scully lifting Waterson upright, letting the nurse slide the backboard in. Over the hospital PA we hear: "Code Blue, CCU 306 -- Code Blue...."

SCULLY

He's in V-fib. You take the head.

Scully starts pumping at Daniel's chest, giving him mouth to mouth before ANOTHER NURSE arrives with the crash cart. Scully's (X) controlled yet manic as if her life depended on saving him.

SCULLY

Daniel?! Daniel?!

The 1st Nurse pulling the ambu bag, bring the mask to Daniel's face, as Scully counts out each compression: "one, two, three, four, five...." Swinging around now to grabs the paddles of the of the defibrillator that's been set up by the 2nd Nurse. As the 2nd Nurse quickly and expertly puts gel pads on Daniel's chest.

SCULLY

200 joules --

(X)

1ST NURSE

All clear --

Scully puts the paddles to Daniels chest and we see the arc and collapse of his body as Scully hits the power button. No luck.

SCULLY

300 joules -- clear --

The other Nurse makes the adjustment. Scully hits him again. (X) Same action. Same result. Scully spinning to the 1st Nurse.

SCULLY

Ephinephran, 1 mg, IV push NOW --

(off her hesitation)

Who's paying attention here?

The 1st Nurse lets go the face mask, moves to load a syringe as Scully repos the paddles, hits Daniel again. A rhythm SOUNDS on the monitor, Scully's head whipping to this.

CONTINUED

23 CONTINUED:

23

NURSE #3 :  
We have a pulse -- (X)

At once, a profound sense of relief spreads through the room. Scully stands, exhausted and overwhelmed. The Nurses around her continue administering to Waterston. She stands looking at Daniel, somehow anything but relieved herself. PRELAP A BUZZER, which should throw us, until we realize it's coming from:

CONTINUED

23 CONTINUED: (2)

23

CUT TO:

24 CLOSE - A DOORBELL

24

A finger comes into frame, depressing it, as we pull back we see that it's Scully's and she is once again standing:

EXT. COLLEEN'S HOUSE - DAY

Scully waits, looking agitated and lost. The door opens, (X)  
revealing a woman who more than resembles CAROL BANKER. (X)

CAROL

Hi. Can I help you?

SCULLY

Yes. I'm looking for Colleen.

CAROL

Do you want to come in?

SCULLY

I just need to speak with her --

Carol nods, opens the door for Scully. After a beat, Scully gets the hint and enters.

25 INT. COLLEEN'S HOUSE - LATE DAY

25

CLOSISH ON SCULLY as she enters, clearly not entirely comfortable with her decision to come here. Carol closes the door behind her, disappears from frame, and suddenly a change seems to come over Scully as she looks around her.

CONTINUED

25 CONTINUED:

25

REVERSE ON ROOM

This home has a warmth and safety that Scully is definitely not familiar with. She immediately feels vulnerable, and though unnerved by this, she is compelled by it all the same.

She takes it all in slowly, making her way into the main living area. We see the warm colors and textures, oranges and blood reds and deep greens. The soft light, the lit candles. And we HEAR the gentle flow of a Japanese table fountain.

We also see the place is filled, though not crammed, with sculptures, not unlike the one Scully noticed previously on Colleen's porch. They move ever so slightly in a breeze coming from an open, but screened sliding door that leads to what we might see is a small, inviting Japanese-Balinese inspired garden.

While Scully drifts through this space she/we hear voices speaking quietly in the b.g.

CAROL

Honey, I have to go. Call me if anything interesting happens.

Scully turns to see where the voices are coming from. And we see over Scully to the two women who've made their way back toward the front door, perhaps by way of the kitchen. Carol hoists a script bag or some such over her shoulder. Then the women share a departing kiss, on the mouth. Brief but familiar.

CLOSE - SCULLY

Turns back to camera, feeling not just a little uncomfortable at having witnessed this intimacy, as Carol heads out the door.

COLLEEN

Bye.

Scully is looking closely at one of the dancing sculptures, curious but distracting herself all the same. She turns on hearing Colleen's voice, surprised by her sudden close proximity.

COLLEEN

I'm surprised to see you again.

CONTINUED

25 CONTINUED: (2)

25

SCULLY

I'm sorry I was rude to you.

(Colleen smiles

disarmingly)

I'm a medical doctor and a scientist and, you're right, I don't know what you do. But you said something to me that I need to ask you about.

COLLEEN

About slowing down?

Scully reacts to Colleen's uncanny insight. Colleen smiles.

COLLEEN

Would you like to sit down?

(X)

CUT TO:

A26 INT. ANOTHER ROOM - LATE DAY

A26

Colleen leads Scully in, gestures to a sofa.

COLLEEN

Please...

(X)

Scully sits, then Colleen sits right next to her. There's an awkwardness in their proximity. Scully gathers herself.

SCULLY

I have a friend who's ill. And I had a strange feeling today, just a short time ago actually, that he's dying from a more serious condition than anyone realizes.

COLLEEN

You sensed something.

(Scully nods

awkwardly)

Holistic practitioners believe, as do many Eastern religions, that living beings exist beyond the physical dimensions of time and space. That we're composed of layers of energy and consciousness. You've probably heard it referred to as an aura.

CONTINUED

A26 CONTINUED:

A26

SCULLY  
(cautiously)

Yes.

COLLEEN

Witness the human energy field  
and truths come out that have  
little to do with scientific  
proof and much to do with faith.  
Not unlike your faith in God.

Colleen refers to Scully's cross.

CONTINUED

A26 CONTINUED: (2)

A26

SCULLY

What are you saying I saw?

COLLEEN

Pain. And where there's pain there's need for healing. Physically, mentally or spiritually. There are those of us who believe pain is a gift. A built-in mechanism that alerts us to correct a situation. In order to truly heal, we must dig down into the roots of its existence.

Scully's not entirely buying it, but she's trying.

SCULLY

But he has a heart condition.

COLLEEN

Within this Energy Field lie what are called chakras. When we experience trauma in our lives, we -- out of fear -- block details of those memories and create a temporary wall against that painful part of ourselves.

SCULLY

I understand the concept. I just don't see how such a block can alone create disease.

(X)

COLLEEN

Holding onto shame and guilt and fear creates imbalance. It makes us forget who we are. Forgetting who we are creates thoughts and actions that lead to unhealthy lifestyles. To illness.

Colleen smiles, knowing full well the impact of what she's saying. She puts a hand on Scully's knee, feeling Scully tense.

COLLEEN

This is hard for you to accept.

At this moment, a WHISTLE rings out from another room.

COLLEEN

Would you like some tea?

CONTINUED

A26 CONTINUED: (3)

A26

Scully hesitates, as Colleen gets up. HOLD on her, then:

26 INT. COLLEEN'S HOUSE - KITCHEN - DAY

26

Colleen moves to the stove and proceeds to prepare tea. Scully hangs back in the adjoining "work space" and studies a rotating sculpture that sits on a table. A couple of beats go by before:

COLLEEN

Have you ever had moments when everything gets incredibly clear? When time seems to expand?

Scully knows exactly what she means, but again she's stunned by Colleen's intuitiveness.

SCULLY

Yes. I... that's so strange.

COLLEEN

You may be more open to things than you think. It's just a matter of what you do with it.

Scully looks at her, confused. Colleen hands her a cup of tea.

COLLEEN

I used to be a physicist. I was successful in my field, working 80-odd hours a week. I thought my work was far more important than the amount of joy in my life or the quality of my personal relationships. I thought I was happy. But the fact is, I was closed off from the world and from myself. I was literally dying inside.

Scully's interest is piqued. The similarities not lost on her.

COLLEEN

I was in a relationship with Carol, whom you met, but I was so afraid of what the world, my family and fellow scientists would think, that I told no one. Then, two years ago, I was diagnosed with breast cancer.

CONTINUED

26 CONTINUED:

26

Scully looks at her, wide-eyed.

SCULLY

I'm sorry.

COLLEEN

Don't be. It's probably the best thing that could've happened.

Scully wasn't expecting this, doesn't know how to take it.

SCULLY

What do you mean?

COLLEEN

It was the cancer that got my attention and forced me to end the self-destructive path I was on. It made me realize I was in a field that had little meaning for me, and what's allowed me to be happy for what feels like the first time in my life.

SCULLY

But how?

COLLEEN

I was introduced to a healer who helped me see the disease for what it was. It wasn't until I began releasing the shame and telling the truth that the cancer went into remission.

Scully is clearly impressed with this, but can't help being skeptical all the same. She looks down at her tea.

COLLEEN

You still aren't sure. You came looking for answers and want something to take back with you.

(Scully looks up,  
Colleen smiles)

Everything happens for a reason.

There it is, beautiful in its simplicity. Off Scully, trying to interpret this:

CUT TO:

27 INT. HOSPITAL - HALLWAY - DAY

27

Scully enters in the b.g., carrying a pretty paper-wrapped bouquet of flowers. She's heading for the elevator, in f.g. stopped by... Maggie, exiting the elevator.

MAGGIE

Are you happy?

Scully is surprised at being confronted like this.

SCULLY

I'm sorry? I was just going going up to see your father.

MAGGIE

You can't. He's in a coma.

Scully takes a beat, truly shocked.

SCULLY

Since when?

MAGGIE

Since about two minutes after you supposedly saved his life!

Scully starts toward the elevator, but Maggie grabs her, stops her physically. People in the hallway reacting to this.

MAGGIE

Do you have any idea of the hell you've created in our lives?

Maggie's rising pitch makes Scully uncomfortable. Scully turns to her, attempts to calm her.

SCULLY

I ended it so that it wouldn't be hell for you.

(X)

MAGGIE

Don't try to be reasonable with me. I'm sick of being reasonable!

Maggie starts to cry in frustration.

MAGGIE

You moved on, but we've had to live with what you left behind!

CONTINUED

27 CONTINUED:

27

Now Maggie takes off, MOVING AWAY FROM CAMERA. Deeper into the hallway. Scully going after Maggie now, CAMERA FOLLOWING, to where Scully stops Maggie, turning her around. (X)

SCULLY

Look Maggie, I understand that  
it must've been hard --

MAGGIE

Hard? You will never understand  
the pain my mother and I went  
through.

SCULLY

Maggie...?

MAGGIE

You're perfect for each other;  
so cold and clinical. Have you  
ever considered the possibility  
you might not know everything?

Maggie moves off again, but this time Scully doesn't go after her, letting her go. Off Scully's own pain over this:

CONTINUED

27 CONTINUED: (2)

27

CUT TO:

28 CLOSE - GLASS DOORS

28

As Scully pushes through them. We're:

EXT. HOSPITAL - LATE DAY

Scully heads straight toward us, still carrying the bouquet of flowers. The instrumental part of the Moby track kicks in as Scully just starts walking, heading somewhere and nowhere. As she does, the scene RAMPS TO SLOW-MOTION.

(X)

CUT TO:

29 EXT. DOWNTOWN STREET - LATE DAY

29

We're across the street watching Scully, who's still walking, lost in thought. A wind has picked up, the sky has darkened. Garbage and fallen leaves are swept about. The buildings around her are starting to change. We're entering Chinatown.

CUT TO:

30 EXT. CHINATOWN STREET - LATE DAY

30

LOW ANGLE - TRACKING IN FRONT OF SCULLY

We get the impression she has been walking for some time, though she's still holding the bouquet. She doesn't seem to even be aware of her surroundings. Then, all of a sudden, she stops. A puzzled look crosses her face. She turns, looking over her left shoulder and upwards.

From this low angle, we see a SIGN swinging schizophrenically in the wind. It's for a Chinese apothecary. As Scully is staring at it something catches her eye on the opposite side of the street.

31 OMITTED  
AND  
32

31  
AND  
32

CONTINUED

30 CONTINUED:

30

SCULLY'S POV

A Woman walking at a brisk pace on the opposite side of the street.

CLOSER - SCULLY

Seems to recognize her and takes a couple steps down the sidewalk to get a better angle.

CLOSER - THE WOMAN (SPFX)

She moves in SLOW MOTION, while everything else around her moves as normal. She turns over her shoulder, looking in our direction -- seeming to look directly at Scully, and we see that it's the same woman who stepped in front of Scully's car.

SCULLY (SPFX)

MOVING IN SLOW MOTION. Registering this recognition as SOUND DROPS OUT, the silence broken by A BICYCLE BELL, that startles her and pulls us back to REAL TIME when:

Scully has stepped off the curb into the path of an ONCOMING BICYCLE RIDER. Scully acknowledges her mistake and resumes her pursuit across the street. Catching sight of the Woman down the block, as she disappears behind a thin BLACK DOOR.

CONTINUED

30 CONTINUED: (2)

30

Scully follows, finding herself before this same door, which seems strangely out of place, squashed between the varied storefronts. She stands, deciding whether she will indeed enter or if the chase stops here. She looks about -- no one seems to be paying attention -- and she's just too damn curious about this woman. She enters, finding herself at the base of:

33 EXT. JAPANESE GARDEN - CONTINUOUS

33

Narrow but lush. It's immaculately manicured, and a fountain on one side creates noise against the din of the outside world. Scully is stunned by the contrast and feels the impact of entering a kinder, gentler world. But where is the woman?

Scully sees directly on the opposite side of the garden there's a short little building, also wedged between those on either side. In front, two steps lead to a pair of doors no more than five feet high. Scully walks toward them slowly, not wanting to trespass, but her curiosity is getting the better of her. She walks up the stairs and gently nudges open one of the doors, peeking her head into the unknown. It takes a moment for her eyes to adjust but when they do, her breath is taken from her.

HER POV - INSIDE THE DOORS

A narrow room, about 12 by 20 feet, lit by candles that line the walls and cluster on the far side of the room around what appears to be a large stone or marble Buddha (Burmese style). There is a rickety skylight on the not-too-high ceiling that seems partially caked in tar on the outside, allowing only thin streams of light to slice down vertically. Cushions are lined in rows upon the floor, covered in worn, once-embroidered fabric. Again, the woman is nowhere to be seen.

As Scully enters carefully:

34 INT. NARROW ROOM - DAY

34

Scully moves slowly, trying to be mindful of this strange but sacred place. She looks about for any other doors the woman may have disappeared through. Nothing. She stops before the beams of sunlight and notices they create a glowing frame around the Buddha's face. Suddenly, Scully is overwhelmed with sadness and confusion. She tries to contain the tears that are welling up in her eyes, but it all just comes out. Scully drops to her knees, letting the bouquet fall, and begins, finally, to let go. She speaks aloud through her tears, to herself and to God.

CONTINUED

34 CONTINUED:

34

SCULLY

Oh, God. I know I'm here for a reason, but I don't know what it is.

Scully lets go more tears, and then begins to rock gently, comforting herself. As she rocks, we start moving around her in a circle, keeping the beams of light in frame.

SCULLY

Please, God, don't let him die.  
Don't let him die.

As we come around to her side, we move in as Scully, in her rocking motion, gets closer and closer to the beams before her. As her forehead dips into the light, CAMERA WHIPS so that we're directly before her face as it surfaces through the beams.

35 INTERNAL POV - IMAGES

35

WHOOSH past us, on the left and right sides of the frame, each holding just long enough for us to recognize before it's replaced by another:

-- DANIEL, in street clothes; HERSELF, when she first joined the (X) FBI; MULDER, when she first met him; HER FATHER, in military dress uniform; MELISSA, her sister; HERSELF, her bloated stomach during her abduction; EMILY; HERSELF with cancer; THE CSM, talking to her in his car; the WOMAN with the baseball cap; COLLEEN in the hospital room; finally smashing into WHITE.

Slowly, from the light, we start to see a suspended form -- the body of a MAN. As we move closer on the levitating figure, we recognize it as Dr. Waterston. The outline of his body is diffused, his skin TRANSPARENT. Moving closer, we see the veins in his body, pumping an almost neon-blue blood. We see the other organs, too, but the only one with any color is the heart. It is BLACK, beating to the same rhythm as the blue blood.

Moving still closer, we see the heart's blackness comes from a murky, swirling substance that seems to be constricting the otherwise-transparent organ. We RISE UP to Waterston's face, seeing his lips are moving, though we can't make out the words.

CONTINUED

35 CONTINUED:

35

We are now directly over his face, looking down at his closed eyes and moving mouth. Suddenly, his lips STOP MOVING -- as if the breath has been sucked from his body. His heartbeat also STOPS and his EYES SNAP OPEN.

SMASH CUT TO:

36 CLOSE - SCULLY

36

Her eyes snap open, too. She looks confused and frightened. She looks around the temple, sees she is still alone. After a beat, she faces forward one last time, staring deep into the eyes of THE Buddha, trying to make sense of it all.

Suddenly and clearly, she has a thought. As she moves to act on it, we HOLD ON BOUQUET OF FLOWERS, as we FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

37 INT. HOSPITAL - CORRIDOR - NIGHT

(X) 37

Boom -- there's a medical cart pushing toward us, pushed by a NURSE, through the corridor where a few hospital personnel and visitors are moving. Under:

MAN'S VOICE (V.O.)

What I try to do is clear the body's energy channels, what we call chakras, which can become barriers to a doctor's ability to effectively heal the patient.

During this, we PAN THE NURSE down the hall. Seeing her stop when her attention is pulled to a doorway. She moves to the room and WE DRIFT IN. Then the woman turns from the door in alarm, hurrying back the way she came, sans cart. Moving PAST CAMERA, as we continue to DRIFT IN, to see what has caused this reaction.

38 INT. WATERSTON'S ROOM - NIGHT

38

The room is dark, save for a warm glow coming from an unseen source, illuminating the figure of a MAN. He faces us on the far side of the bed, his hands hovering above Waterston's chest. (We may recognize him as the man in Room 304 back in Act I.) As we MOVE IN, we see the glow comes from a bedside lamp.

HEALER

When these channels are working improperly, whether from poor physical or emotional health, the block can serve to create conditions for disease.

During this, ANGLE AROUND to find... Colleen, watching patiently. Her looks o.s. motivates CAMERA to... Scully, arms crossed, regarding the scene with reserved anticipation.

HEALER

If I can unblock the energy early on, I can prevent onset or escalation of an illness. Or provide a place from which traditional medical procedure can work more completely toward curing the patient.

CONTINUED

X-FILES

"all things"

7ABX17

(PINK)

02/22/00

48A(X).

38 CONTINUED:

38

KOPEIKAN: (O.S.)

What is going on here?!

CONTINUED

38 CONTINUED: (2)

38

ANGLE TO INCLUDE DR. KOPEIKAN AT THE DOOR

He's angry, though he contains it well in this environment. The Healer stops his work, bringing his arms to his side. As Kopeikan enters, moving toward Scully.

KOPEIKAN

Dr. Scully --

(off Scully)

Who do you think you are?

SCULLY

Dr. Kopeikan, we have nothing but Daniel's welfare in mind --

KOPEIKAN

You're not his doctor --

SCULLY

If I just ask you to listen to me --- what's taking place here is an alternative approach --

KOPEIKAN

What's taking place here is a waste of time, Dr. Scully -- I think Dr. Waterston would be the first to agree with me..

Scully feels chastened, but emotional. Fighting this back.

KOPEIKAN

Have you considered that?

(X)

SCULLY

-- I just wanted to help him. Nothing else seems to be working.

KOPEIKAN

All due respect, -- that's not for you to assess. It's for me or Dr. Waterston's family --

MAGGIE (O.S.)

Then let them continue.

Everyone turns to:

MAGGIE

Standing in the doorway. Her expression is blank, she looks tired, but her tone does not reflect her previous hostility.

CONTINUED

38 CONTINUED: (3)

38

MAGGIE :

If it isn't hurting him, we  
should try to keep open minds.

(X)

(X)

(X)

Maggie says this to Kopeikan without looking at Scully. There is (X)  
a moment of silent tension. Discretion being the better part of (X)  
valor, Dr. Kopeikan takes a beat, shooting a look to the Healer. (X)

CONTINUED

38 CONTINUED: (4)

38

HEALER

I'm afraid there's really  
nothing more I can do at this  
time...

(X)

(X)

(troubled beat)

This man is, quite frankly,  
ready to move on, but something  
seems to be holding him back.  
Unfinished business that's  
binding him to the physical  
plane. Something he needs to  
release before he can let go.

Kopeikan's cold, hard look communicates his final impatience.

KOPEIKAN

Visiting hours are over, folks.

Kopeikan's continued glare starts everyone out of the room, except Maggie. Who, as Scully passes, finally meets eyes with her. It's a tired look, a blank look. Without acknowledging anything, neither resolution nor softening, it's duration suggests the possible opening of a passage.

CUT TO:

39 CLOSE - AN ANSWERING MACHINE

39

Shows four unheard messages. A FINGER comes into frame and pushes "Play." Mulder's voice is heard as we begin to pull back and see the finger belongs to Scully and that we are:

INT. SCULLY'S APARTMENT - NIGHT

Scully looks defeated as she moves away from her desk, ignoring Mulder's voice, which speaks in increasing frustration.

MULDER (O.S.)

Scully, it's me. Call me on my  
cell when you get a chance.

(more)

CONTINUED

39 CONTINUED:

39

MULDER (cont'd; O.S.)  
(click, beep)  
Scully, call me.  
(click, beep)  
Scully -- your cell's off! Will  
you just call me, please?  
(click, beep)  
Scully, you're pissing me off --

Scully moves to her stereo during this, turning it on and selecting a CD. We hear the start of the Moby song as it obscures the last of Mulder's messages and Scully leaves frame.

TIME CUT TO:

40 INT. SCULLY'S APARTMENT - BEDROOM - NIGHT

40

Scully pulls a robe over her pajamas, the song still playing in b.g. She leaves frame.

TIME CUT TO:

41 INT. SCULLY'S APARTMENT - KITCHEN - NIGHT

41

Scully's in the process of making tea. She sets down the pot, (X)  
removes the strainer and takes a sip as she walks back into her (X)  
living room.

As she does, the song skips -- getting stuck on the phrase "Speak to me," looping over and over.

NEW ANGLE - SCULLY

Heads toward us, but she is no longer dressed for bed with the cup in her hand. Instead, she's in her FBI attire, entering:

42 INT. WATERSTON'S ROOM - DAY

42

The bed is surrounded in a halo of diffused light. Scully approaches the bed and suddenly looks deeply disturbed. Seeing:

HER POV - THE BED

(X)

She sees herself entangled in the same medical gag we have seen (X)  
Waterston endure. She looks pale, gaunt, her hair sweaty and stringy. Her head is positioned straight-on, but her eyes are on us as we make our

CONTINUED

42 CONTINUED:

42

final move toward her. Just then, she turns toward camera and mouths the words "Speak to me," but in "Moby's" voice.

SMASH CUT TO:

43 CLOSE - SCULLY

43

In the exact same position and still sweaty as she LUNGES TOWARD CAMERA. We are:

INT. SCULLY'S APARTMENT - BEDROOM - EARLY MORNING

Where Scully's been startled awake by the PHONE RINGING. Scully gets out of bed, moving to answer it.

SCULLY

Hello?

MAGGIE

It's Maggie. Come to the hospital right away --

SCULLY

Maggie, what's --

But Maggie hangs up. Off Scully's look of great concern.

CUT TO:

44 INT. WATERSTON'S ROOM - EARLY MORNING

44

WE ARE ABOVE THE BED as Scully appears, her expression full of anticipation, but not fear. As CAMERA ARMS DOWN, revealing Waterston in bed, AWAKE. He doesn't see Scully yet. (X)

SCULLY

Daniel...

REVERSE ON WATERSTON

He turns his head to Scully, smiles at her.

SCULLY

Remains by the door, somewhat in shock, even though she's been informed of Daniel's condition before arriving here. After a beat, she moves to his side and takes his hand.

WATERSTON

You think I'd give up so easily?

CONTINUED

44 CONTINUED:

44

SCULLY

You were slipping away. No one thought you'd come out of this, Daniel. I'm still in shock. I...

WATERSTON

Imagine my shock when my doctor described the voodoo ritual you arranged here last night.

SCULLY

I was afraid it didn't work.

WATERSTON

Well, of course it didn't work. Don't be absurd. Where do you get this crap?

SCULLY

Daniel, this crap may have just saved your life, whether you're open to that or not.

Daniel sees Scully disconnecting, tries to mend the rift.

WATERSTON

Dana...

(reaches to her)

It doesn't matter. I don't want to talk about this now. Look at me -- I'm going to get well, and we need to talk about what happens next for us.

SCULLY

What you need to do, Daniel, is to heal the wounds that you and I created. I spoke at length to Maggie. You need to be honest with yourself about the hurt you caused your family.

(off his look)

It's no accident you got sick, you've been running from the truth for ten years.

(X)

CONTINUED

44 CONTINUED: (2)

44

WATERSTON

But, Dana, it was only to be  
with you. You're all I lived for.

SCULLY

And maybe the reason you're  
alive now is to make up for  
that. To make it up to Maggie.

WATERSTON

That's her talking. Not you.

SCULLY

No. I'm not the same person,  
Daniel. I wouldn't have known  
that if I hadn't seen you again.

WATERSTON

You say you're not the same  
person, Dana. Then who are you?

(X)

(X)

SCULLY

(confused)

I'm... I'm not sure, Daniel...

(X)

(X)

Scully turns to leave. But as she does, she sees Maggie framed in the doorway. Scully stops abruptly, trying to gauge if Maggie heard what was said. As Scully approaches, Maggie smiles just briefly and then moves past her. Scully turning to see Maggie walk towards the bed and Daniel.

HOLD ON SCULLY, contemplating the work ahead of them. And maybe the work ahead for herself. She then turns and leaves. As we:

CUT TO BLACK:

45 MONTAGE SEQUENCE

45

(Throughout this Scully remains stationary, all movement around her is speeded up and slightly blurred. It plays out in silence.)

Start in BLACK. As we begin a CIRCULAR MOTION, we realize that we're moving from behind Scully's head and around, getting wider so we see she's standing just outside Waterston's room, standing and thinking. In her own world. As we continue moving around her, we see nurses and patients moving in the b.g. We continue circling until we reach the back of Scully's head again, then...

... circling her again, we find she is seated in a pew in what must be the hospital chapel. It's a small, simple room with lit votive candles and depictions of Saints and holy ones. As we

CONTINUED

45 CONTINUED:

45

come around her side, we see Scully is seated with her legs crossed in a LOTUS POSITION. Her hands rest upon her thighs, and her eyes are open. We continue moving, ending up at the back of Scully's head again, then...

... come out the other side once more, WIDER STILL, to find we are:

46 EXT. HOSPITAL PARK - DAY

46

Scully seated on a park bench on the hospital grounds.

She is deep in thought as orderlies streak by, pushing patients in wheelchairs. But as we complete our circle this time, Scully turns her face toward camera. She's noticed something.

HER POV

Amid the people, a FIGURE moves in slow motion. CAMERA PUSHES IN to reveal it's someone walking away from us -- what looks to be the Woman in the baseball cap.

SCULLY

Leaps up from the bench and starts running after her. As she gets closer, Scully yells "Excuse me!" Her movements RAMPING into slow motion as well, when she grabs the woman's arm, spinning her around to find...

... NOT the Woman, but MULDER. As shocked at being grabbed from behind as Scully is at finding him here. His ball cap reads: STONEHENGE ROCKS!

MULDER

Hey!

SCULLY

Mulder?!

MULDER

Scully, what are you..? I've been looking for you.

He looks down at her, a little peeved. Scully is still in shock.

SCULLY

You're supposed to be in England.

MULDER

I'm back.

SCULLY

What happened?

MULDER

Nothing. There was no event. There were no crop circles. It was a complete waste of time.

(X)

Scully takes Mulder's hand. They stand for a moment looking into each other's eyes. Each of them not knowing where to begin.

CONTINUED

46 CONTINUED:

46

SCULLY

Maybe sometimes nothing happens  
for a reason, Mulder.

MULDER

What?

SCULLY

C'mon. I'll make you some tea.

And as Scully leads him off, hand in hand, we:

CUT TO:

47 ANGLE STRAIGHT DOWN OVER A TEA CUP

(X) 47

Full of golden tea. CAMERA TILTING UP TO FIND TWO PAIR OF  
STOCKING FEET resting on Mulder's coffee table. Under:

(X)  
(X)

MULDER

I just find it hard to believe.

(X)  
(X)

SCULLY

What part?

(X)  
(X)

We are, of course:

(X)

INT. MULDER'S APARTMENT - NIGHT

(X)

Scully and Mulder sit on the sofa, Scully with a cup of tea. The  
mood is warm, quiet. A long way from where our story began.

(X)  
(X)

MULDER

The part where I leave for two  
days and your whole life changes.

(X)  
(X)  
(X)

SCULLY

Not my whole life, Mulder --

(X)  
(X)

MULDER

Speaking to God in a Buddhist  
temple. God speaking back.

(X)  
(X)  
(X)

SCULLY

I didn't say God spoke to me. I  
said I had some kind of vision.

(X)  
(X)  
(X)

MULDER

For you, it's like saying you're  
having David Crosby's baby.

(X)  
(X)  
(X)

CONTINUED

47 CONTINUED:

47

Scully laughs, watches Mulder reach for his tea. He looks to her (X)  
as she turns to him, studying him with her head on the cushion. (X)

MULDER

What?

SCULLY

I once considered spending my (X)  
whole life with this man. How (X)  
much I would've missed. (X)  
(X)

MULDER

That's the thing. You'd never (X)  
know. How many different lives (X)  
any one of us might've lived if (X)  
we'd chosen differently. (X)

SCULLY

What if there was only one (X)  
choice? All the others were (X)  
wrong. And there are signs you (X)  
must pay attention to... (X)

Mulder raises an eyebrow at the uncharacteristic Scully. (X)

MULDER

That would mean every choice (X)  
lead to this very moment. One (X)  
wrong turn and we wouldn't be (X)  
sitting here together. (X)

Scully doesn't say anything to challenge or refute this. Mulder (X)  
looks at his tea as if it contains something hallucinogenic. He (X)  
leans back to the coffee table to set his tea down. (X)

MULDER

That says a lot, Scully. Maybe (X)  
more than we should be wrestling (X)  
with at this late hour... (X)  
(X)

Mulder trails off. Looking back at Scully he sees she's fallen (X)  
asleep. Her face pressed into the cushion, tea cup drooping in (X)  
her hand. Mulder carefully takes the cup and sets it aside. He (X)  
pushes a lock of hair back that's fallen in her face. Leaning (X)  
toward her now, as if he might kiss her... but reaching past her (X)  
and grabbing a blanket that rests on the sofa's arm. Pulling it (X)  
over her gently. He studies her for another moment, considering. (X)  
Then he gets up and exits frame. WE HOLD on Scully. FADE OUT. (X)

THE END

(X)