



T H E X F I L E S

"How the Ghosts Stole Christmas"

Episode 8 (#6ABX08)



THE X-FILES

"How The Ghosts Stole Christmas"

Written by

Chris Carter

Directed by

Chris Carter

Episode #6ABX08
Story No. E00278

Prod. Draft		October 7, 1998
Blue Rev.	Full Script	October 12, 1998
Pink Rev. —	Full Script	October 15, 1998
Green Rev.	pgs. 1, 4-6, 35, 38, 39, 39A, 40, 40A, 41, 41A, 43, 46, 48-53	October 16, 1998
Yellow Rev.	pgs. 42, 51, 53-54	October 22, 1998
Goldenrod Rev.	pgs. 54-56	October 27, 1998

Copyright 1998 Twentieth Century Fox Film Corporation
All Rights Reserved

This script is the sole property of Twentieth Century Fox Film Corporation and may not be photocopied, reproduced or sold.

October 15, 1998

"How The Ghosts Stole Christmas"

CAST LIST

Agent Fox Mulder
Agent Dana Scully

Ed
Lily

October 15, 1998

"How The Ghosts Stole Christmas"

SET LIST

EXTERIORS

SPOOKY OLD HOUSE
MULDER'S FBI CAR

INTERIORS

MULDER'S FBI CAR
HAUNTED HOUSE
 /ENTRYWAY (FOYER)
 /GRAND STAIRWAY
 /LANDING ABOVE GRAND STAIRWAY
 /LIBRARY BALCONY
 /LIBRARY
MULDER'S APARTMENT

"How The Ghosts Stole Christmas"

(X)

FADE IN:

1 EXT. SPOOKY OLD HOUSE - NIGHT

1

GOTHIC ORGAN MUSIC provides the atmosphere for this classic horror movie shot. As a LEGEND appears: SOMEWHERE, MARYLAND.

A misty fog spreads over the ground surrounding the gothic Victorian architecture of the looming old manor house. There are no lights on. And as CAMERA PULLS BACK we see in the front yard an old HOUSE CONDEMNED -- NO TRESPASSING sign, its lettering dull and faded, from another time. As CAMERA CONTINUES TO PULL, the organ music slowly CROSSFADES with the sound of a happy Christmas jingle. As we:

CUT TO:

2 INT. AGENT MULDER'S FBI CAR - NIGHT

2

Mulder sits alone in his car, the happy jingle playing on the radio. He's keeping an eye on the spooky old house. Checking his watch now as HEADLIGHTS WASH OVER HIM. Mulder looking up in his rear view mirror as the lights become brighter, reaching to turn off the radio. Then looking o.c. to see: (X)

MULDER'S POV OUT PASSENGER WINDOW

Where we see Agent Scully has pulled up right next to him in her FBI car. She has WRAPPED CHRISTMAS PRESENTS stacked in her back seat. She looks rather hassled, and not altogether happy to see Mulder, or to be here for that matter.

REVERSE ON MULDER

He waves to her. With a forced, guilty smile. As his electric passenger window rolls down. (Hers is already down.)

MULDER

I almost gave up on you.

SCULLY

SCULLY

The checkout lines were worse than rush hour on the 95. If I heard Silent Night once more I woulda started taking hostages.
(then:)

What're we doing here, Mulder?

(CONTINUED)

2 CONTINUED:

2

MULDER

Stakeout.

SCULLY

On Christmas Eve?

MULDER

It's an important date.

SCULLY

No kidding.

MULDER

Important to why we're here. Why don't you turn off your car and I'll fill you in on the details.

Scully looks weary, not to mention dubious and skeptical.

SCULLY

I've got wrapping to do, Mulder.

MULDER

(eyeing her already-wrapped cargo)

Oh.

Mulder turns away from her, looking at the house looming in the b.g. Scully's the guilty one now. Hold on her, shaking her head at herself as she rolls up her electric window.

ANGLE ON MULDER

Turning from the house to see:

3 SCULLY

3

Getting out of her car and closing the door. Then she opens the door to Mulder's car and gets in.

SCULLY

Let's hear it.

(off Mulder)

The details.

MULDER

Look -- if you have Christmas stuff to do --

(CONTINUED)

3 CONTINUED:

3

SCULLY
(bothered)
I drove all the way out here. I
might as well know why.

MULDER
I just thought you'd be...
curious.

SCULLY
(nodding, then:)
Who lives in the house?

MULDER
No one.

SCULLY
Then who are we staking out?

MULDER
The former occupants.

SCULLY
They've come back?

MULDER
That's the story.

Scully is nodding. Looking past Mulder to the house.

SCULLY
I see. The dark, gothic manor;
the omnipresent low fog hugging
the thicket of overgrowth --
wait -- was that a hound I heard
baying out on the moors?

MULDER
I think that was a left cheek
sneak.

SCULLY
Mulder -- tell me you didn't
call me out here on Christmas
Eve to go ghostbusting with you.

MULDER
Scully, I didn't call you out
here to go ghostbusting with me
on Christmas Eve.

(CONTINUED)

3 CONTINUED: (2)

3

SCULLY

Yes, you did.

MULDER

Technically speaking, they're called apparitions.

SCULLY

Call it what you want -- I've got holiday cheer to spread -- and family roll call under the tree at six a.m. sharp.

Scully reaches for the door handle. But Mulder reaches for the auto door lock button and quickly locks the doors. Scully turning to him with a look.

MULDER

You said you wanted the details.

(off Scully)

I'll make it quick.

Off Scully's look:

ANGLE ON THE HOUSE, THRU THE WINDSHIELD -- SLOW PULL OUT

MULDER

Christmas, 1917. A time of dark, dark despair. American soldiers were dying at an ungodly rate in war torn Europe. At home a deadly strain of flu was killing old and young alike. Tragedy was a visitor on every block and a creeping hopelessness set in with every man, woman and child. It was a time of dark, dark despair --

(X)

SCULLY

You said that.

Holding up a finger, as if to ask for Scully's forbearance. Then pointing this finger at yonder house.

(CONTINUED)

3 CONTINUED: (3)

3

MULDER

-- but at 1501 Larkspur Lane,
for a pair of starcrossed
lovers, tragedy came not from
war or pestilence, not by the
boot heel or the bombardier, but
by their own innocent hand.

Mulder holds Scully's look for a pregnant beat. She doesn't want
to admit what her face is betraying. She's curious.

SCULLY

Go on.

MULDER

His name was Maurice, a brooding
but heroic young man, beloved of
Lyda, a sublime beauty with a
light which seemed to follow her
everywhere. They were likened to
two angels descended from
heaven, who the gods could not
protect from the horrors being
visited on this cold, grey earth.

SCULLY

What happened to them?

MULDER

Driven by a tragic fear of
separation, they forged a
lover's pact. To be together
forever until eternity. Never to
spend one single Christmas apart.

(X)

(X)

(X)

(X)

SCULLY

(dubious)

They killed themselves?

MULDER

Their ghosts haunt this very
house every Christmas Eve.

Mulder holds his arms out, looking at them.

MULDER

I just gave myself the chills.

(CONTINUED)

3 CONTINUED: (4)

3

SCULLY

It's a nice story, Mulder. Well told. But I don't believe it.

MULDER

You don't believe in ghosts?

SCULLY

That surprises you?

MULDER

Well, yeah. Kind of. I thought everyone believed in ghosts.

SCULLY

I think everyone would like to believe in ghosts. I think we like to believe the people who say they've seen a ghost. But that doesn't mean ghosts exist.

MULDER

Bah, humbug.

SCULLY

Mulder, if it were any other night I might let you try to talk me into it. But the halls are decked and... I gotta go.

She gives him a tight smile, then opens the doorlock, taking the handle and opening the door to exit.

4 EXT. MULDER'S CAR - NIGHT - CONTINUOUS

4

OVER THE CAR TO SCULLY whose head rises up above the car roof as she closes the door behind her. Mulder's door opening in f.g. and Mulder getting out.

MULDER

All the best to the family.

(X)

She turns to him.

SCULLY

What are you doing, Mulder?

(X)

(CONTINUED)

4 CONTINUED:

4

He gives her a forlorn little smile and closes his car door, starting out toward the house. Scully watching him, a little surprised by this.

SCULLY

Don't you have somewhere to be?

MULDER

(over his shoulder)

I'm just gonna take a look.

And he's moving toward the house, through the low fog. Disappearing into the darkness surrounding the looming manor.

ANGLE ON SCULLY

She's still watching Mulder, concerned about him. Concerned enough now to walk out from between the cars, as if she's going to follow him. Then she stops herself.

SCULLY

(to herself)

No. I'm not going to do it.

(turns back)

My New Year's resolution.

Scully steps to the car, searching for her keys, but she can't find them. Her hands going from one pocket to the next, but she can't find them. She turns now to look in Mulder's car, when all of a sudden HER CAR ALARM STARTS BLARING. Headlights blinking, sirens sirening and horn beeping. Causing Scully to about jump out of her skin. And off this:

CUT TO:

5 INT. HAUNTED HOUSE - FOYER - NIGHT - CONTINUOUS

5

Mulder pushes the creaky front door open. O.S., Scully's car alarm fills the night. Mulder pokes his FLASHLIGHT inside first, then takes a step in. WIDENING to reveal a rather elegantly detailed foyer, its furniture covered in sheet and cobwebs.

After a moment, Scully's car alarm quits and the night goes silent again. Mulder turning to register this, before proceeding farther into the house. Cautiously, but not scared.

(CONTINUED)

5 CONTINUED:

5

CLOSE ON MULDER

Mulder is on hyper alert, expecting at any moment for the ghosts of Lyda and Maurice to materialize before him. As A FLASH OF LIGHTNING lights up the house, followed after a moment by A SHARP THUNDERCRACK. As the thunder rolls out, a CREAKING DOOR behind Mulder him causes him to spin.

MULDER

Change your mind?

ANGLE ON FRONT DOOR

Where Scully stands, peeking in. Annoyed.

SCULLY

Did you take my car keys?

MULDER

No.

SCULLY

C'mon, Mulder. Don't kid around.

Scully steps inside now, looking around.

MULDER

Why would I take your keys?

SCULLY

Maybe you grabbed them by mistake.

MULDER

Maybe it was a ghost.

Suddenly there is a HEAVY KNOCKING from somewhere in the house. It's on the floor above them. A banging. Walking, like Jacob Marley's ghost. CAMERA PANNING TO THE CEILING, then back to:

MULDER AND SCULLY are frozen. Scully JUMPING at the sound of:

A CREEPY OLD GRANDFATHER CLOCK

As it chimes a spooky melody.

RESUME MULDER AND SCULLY

As WIND now starts to ruffle their hair, coming from somewhere inside the house. The CHIMES CONTINUING.

(CONTINUED)

5 CONTINUED: (2)

5

MULDER
(bundling his arms)
Cold wind.

Scully feels it. Though she's scared, she doesn't it to show.

SCULLY
There must be windows open
upstairs. The weather report was
an 80 percent chance of rain.
Possibly even a White Christmas.

A STRONG GUST hits them, then a DOOR SLAMS. CAMERA WHIPPING TO:

THE FRONT DOOR

The second double door SLAMS SHUT. ANOTHER BOLT OF LIGHTNING, as
Scully slides into frame, reaching for the knob. But the door
won't open. As she pulls hard on it, fighting to get it open, we:

GO TO MAIN TITLES

ACT ONE

FADE IN:

6 INT. HAUNTED HOUSE - FOYER - NIGHT - CONTINUOUS

6

Scully is at the front door where we left her, yanking on the knob. But to no avail. MORE LIGHTNING, as she turns back to:

MULDER

Standing where he was in the foyer.

MULDER

I think the spirits are among us.

SCULLY

Mulder, quit trying to scare me
and help me get this door open.

But Mulder doesn't move. Listening again as the THUNDER gives way to THE KNOCKING SOUND again. Which resumes, then stops.

MULDER

Did you hear that? Someone is
walking. There --

A RATTLE OF CHAINS accompanies the knocking. Mulder follows it with his ears. Turning from Scully, moving to the stairs.

SCULLY

I really have to go.

And the CLANKING STOPS again.

MULDER

There's nothing to be afraid of.

SCULLY

I'm not afraid, okay?

MULDER

Ghosts are benevolent entities.

(X)

(more CLANKING)

(X)

Mostly.

Mulder starts up the stairs, disappearing from Scully's line of sight. Leaving her alone by the door in the foyer.

SCULLY

You aren't scaring me, Mulder.

(CONTINUED)

6 CONTINUED:

6

Scully checks her watch with impatience, curious to see:

SCULLY'S WATCH

It reads 11:00. CAMERA PANNING OFF to the nearby grandfather clock, which also reads 11:00.

PROFILE ON SCULLY

Made curious by this, but not any less impatient.

SCULLY

Mulder -- I've got to get home...

ANOTHER BOLT OF LIGHTNING FLASHES, ILLUMINATES A FIGURE in the room adjoining the foyer. The vague figure of A WOMAN dressed in a flowing robe. It's only there for a moment, for as long as the lightning flash, and then it's gone. Just long enough to get Scully's attention. We saw it, but did Scully see it? She thought she saw it, but she's not sure.

CUT TO:

7 INT. HAUNTED HOUSE - GRAND STAIRWAY - NIGHT - CONTINUOUS

7

ANGLE DOWN ON MULDER, moving up the steps, homing in on the KNOCKING SOUND when Scully appears at the base of the stairs.

SCULLY

Mulder --

MULDER

Shhh... what's that sound?

Mulder stops, turns, points toward the ceiling. But the knocking has actually stopped. Scully gives him a look.

SCULLY

These are tricks the mind plays.
Ingrained cliches from a
thousand different horror movies.

Mulder nods, not accepting a word of it. Turns and continues up.

(CONTINUED)

7 CONTINUED:

7

SCULLY

You hear a sound, get a chill, see a shadow, and allow yourself to imagine something that an otherwise rational person would discount out of hand.

Mulder exits frame PAST CAMERA, leaving Scully at the base of the stairs by herself. Spooked, she starts up now, too.

SCULLY

The whole idea of a benevolent entity fits perfectly with what I'm saying. That a spirit would materialize or would return for no purpose other than to show itself is silly and ridiculous. What it really shows is how silly and ridiculous we can become in believing such a thing.

8 ANGLE ON MULDER

8

He's reached the next floor, which has a rectangular landing off which there are several CLOSED DOORS. Scully appears behind him.

SCULLY

That we can ignore and disregard all natural laws about the corporeal body; that we witness these spirits clad in their own shabby clothes, with the same old haircut or hairstyle, never aging nor in search of more comfortable surroundings, says much more about the living than it does about the dead.

Mulder moves from door to door, finding each one locked.

SCULLY

It doesn't take an advanced degree in psychology to understand the unconscious yearnings that these imaginings satisfy.

(more)

(CONTINUED)

8 CONTINUED:

8

SCULLY (cont'd)

The longing for immortality, the hope that there is something beyond this mortal coil; that we might never be long without our loved ones. These are powerful desires, the very essence of what makes us human. The very essence of Christmas, actually.

Mulder and Scully JUMP when A DOOR CREAKS OPEN. Spinning to see:

THEIR POV OF DOOR

Directly behind them, one of the locked doors that Mulder just checked is now cracked open, LIGHT sneaking out.

RESUME MULDER AND SCULLY

Frozen in their tracks.

MULDER

Tell me you're not afraid.

SCULLY

Okay, I'm afraid. But it's an irrational fear.

Mulder gives her a look. Scully still won't give him the benefit of her ever-creeping doubt. They stand for a moment, until Scully moves first. Around the landing to the cracked open door. Opening it, looking in. Turning back to Mulder.

SCULLY

Mulder, did it ever occur to you that there aren't any ghosts here, but that someone might actually live in this house?

He's moving over to her.

MULDER

No one lives here.

(CONTINUED)

8 CONTINUED: (2)

8

SCULLY

Well, when you and I were in the car, there wasn't a single light on. And look at this.

Mulder steps in beside Scully, looking into:

CUT TO:

9 INT. HAUNTED LIBRARY - BALCONY - NIGHT - CONTINUOUS

9

ANGLE UP ON MULDER AND SCULLY, who stand on the landing a level above us, looking down on a beautiful old library which is lit by a crystal chandelier hanging from its high turret ceiling. The lower level is windowless, though there are TWO CLOSED DOORS which lead out of the room. The furniture is draped with sheets (as in the foyer and the rooms adjoining it), except for TWO TALL WINGBACK CHAIRS facing the fireplace. The windows on the level where Mulder and Scully stand are high, over their heads.

CLOSER ON MULDER AND SCULLY

MULDER

There must have been some kind of electrical surge.

SCULLY

Did you notice the clock downstairs keeping perfect time?

(X)

MULDER

It is?

SCULLY

(nodding her head)

And how do you explain that?

Scully is pointing o.s. at:

10 CLOSEISH ANGLE ON FIREPLACE

10

Which has several charred, SMOLDERING LOGS lying on its floor. CAMERA ADJUSTING TO Mulder and Scully as they climb down the decorative wooden ladder that leads to the first floor. Moving to hold their hands to the logs, feeling:

SCULLY

This fire is barely cold.

(CONTINUED)

10 CONTINUED:

10

MULDER

Yeah.

Scully looks at Mulder, who is nodding silently.

SCULLY

Don't look so disappointed.

And Mulder is. Scully stares at him, until he rises out of frame.

NEW ANGLE

Mulder looks around, as Scully rises up into frame. (Through this, there will be small, infrequent LIGHTNING STRIKES.)

MULDER

Who'd live in a cursed house?

SCULLY

(dubious)

It's not enough that it's haunted, it's also cursed?

MULDER

Every couple who's lived here's met a tragic end. Three double murders in the last eighty years. All on Christmas Eve.

Scully's reaction is captured in A BRIGHT FLASH OF LIGHTNING, causes the LIGHTS TO GO OUT. The door they entered SLAMS SHUT. When the thunder dies... there's a new THUMP, THUMP, THUMPING.

MULDER

There's that sound again.

Mulder tunes his ear to the sound. Stepping to the wingback chairs, from underneath which the sound is coming. Mulder moving the chairs out of the way. Looking at Scully with excitement which she doesn't share. And she's not sticking around.

She heads for the nearest exit. One of the two doors at either end of this room. Moving quickly past Mulder, reaching for the knob. Only to find, once again, a locked door. Looking back at:

MULDER

Standing on the section of floor, the boards of which BEND with each consecutive thump. And then... it stops. Mulder getting quickly to his knees, putting his ear to the ground. Listening.

(CONTINUED)

10 CONTINUED: (2)

10

HIGH ANGLE OVER SCULLY AND MULDER

From the position they first viewed the room. Scully moving quickly past Mulder, heading for the ladder they used to climb down. CAMERA PANNING HER past Mulder, across the floor, only to find THE LADDER IS NO LONGER there. It has magically and mysteriously disappeared, leaving Scully looking up AT CAMERA. As another LIGHTNING STRIKE illuminates the darkened room.

RESUME MULDER

Getting up from his knees as Scully backs toward him, into him. Truly scared now. Turning to find Mulder with his flashlight under his chin, pointing it up past his face like every schoolkid in the world has done.

SCULLY

Ahhh... that's not funny.

MULDER

There's some kind of hiding space under here.

Mulder moves to the hearth, picking through the fireplace tools.

SCULLY

Mulder -- what are you doing?

MULDER

Somebody's trapped, Scully. I'm going to get them out.

SCULLY

Don't, Mulder. Please.

She's got him by the arm, begging.

MULDER

You have a gun. You know how to use it. Rationally, you've been in far more dangerous situations.

He shakes gently free, then starts prying the floorboards.

CUT TO:

11 BLACKNESS

11

We hear WOOD BEING DISTRESSED. There's a CRACK OF LIGHT appearing... then off comes a floorboard. Mulder lifting the wood plank away. Looking down PAST CAMERA, flashlight in hand. With an expression of wondrous horror.

MULDER
I was half right.

Scully's face appears over his shoulder, chancing a peek down in. Reacting to the thing Mulder is reacting to.

SCULLY
Oh my god...

SCULLY'S POV OVER MULDER

In the hiding space, caught in the flashlight beam, is A DEAD MALE BODY. Horribly decayed. A GUNSHOT WOUND in its head. Its clothes moldy and stained by fluids. The stuff of nightmares.

Mulder working now with the tool to get the next plank off.

MULDER
Look at this, Scully --

Mulder pulls the second plank off, revealing part of A SECOND BODY. This one equally decayed.

SCULLY
It's... a woman. It looks like they were both shot to death.

Indeed, as Mulder pries the third plank off, the body is that of a female. And though her clothes are moldy, stained from a GUNSHOT WOUND to her chest, there is something distinctly familiar about them.

SCULLY
You want to know what's weird?

Scully's fingering her business suit. Creeped.

SCULLY
She's wearing my same outfit.

Mulder shines his flashlight on her, then back in the hole. Scully's right. The old, moldy outfit is a dead match.

MULDER
How embarrassing.

(CONTINUED)

11 CONTINUED:

11

SCULLY
Yeah, well that one's wearing
your clothes --

CLOSER ON THE FIRST BODY

Mulder's flashlight beam finds the first body, a male. And,
indeed, it's got his clothes on.

RESUME UP ANGLE ON MULDER

Scully over his shoulder. Both realizing it at the same time.

MULDER
Scully --

SCULLY
That's us.

12 RESUME PREVIOUS ANGLE ON MULDER AND SCULLY

12

As Mulder rises up next to Scully. As freaked as she is.

A FLASH OF LIGHTNING x-rays the room. Mulder doesn't need any
goading now. He's a step ahead of Scully, moving to the yet-
untried-door. CAMERA FOLLOWING THEM as Mulder reaches for the
knob -- twists it, and -- the door OPENS. Mulder charging
through it, Scully on his heels.

CUT TO:

13 INT. 2ND HAUNTED LIBRARY - NIGHT - CONTINUOUS

13

As Mulder and Scully come charging into...

MULDER
Scully...

SCULLY
We're in the same room.

Mulder darting back the few steps to the door, looking into:

CUT TO:

14 INT. 1ST HAUNTED LIBRARY - NIGHT - CONTINUOUS

14

WIDE ON THE PREVIOUS ROOM. As Mulder peeks back in, then Scully. (The floorboards which Mulder pried up are stacked the way they were left. As they will be in each consecutive room to come.)

CUT TO:

15 INT. 2ND HAUNTED LIBRARY - NIGHT - CONTINUOUS

15

The Agents step back into the room. Mulder on the move, Scully on his heels. Traversing the room, heading for the analogous door at the other end. CAMERA FOLLOWING (in fact, this is the same shot as the previous following shot.)

Following Mulder to the door, which is PARTIALLY OPEN. He pushes the door wide open, charging in, Scully right behind him.

CUT TO:

16 INT. 3RD HAUNTED LIBRARY - NIGHT CONTINUOUS

16

Mulder charging in, then Scully. They stand for a moment, then look at each other. Looking around. What the Sam Hill's going on.

MULDER

Okay...

(thinking it out)

I think I've got it.

SCULLY

You go through that door --

(points across room)

And I --

MULDER

-- I should come out this door --

(gesturing to the
door behind them)

Right?

His answer is ANOTHER FLASH OF LIGHTNING. As Mulder starts out now. We're in the SAME FOLLOWING SHOT, only much slower now. Following him to the analogous door, which we see is PARTIALLY OPEN. Glancing back over his shoulder as he gets to the door. At:

(CONTINUED)

16 CONTINUED:

16

SCULLY

Watching him, as he nears the door. Turning to the door behind her. Moving to it, anticipating Mulder. But... NO MULDER. She takes a beat, then pokes her head into:

CUT TO:

17 INT. 2ND HAUNTED LIBRARY - NIGHT - CONTINUOUS

17

WIDEISH ON ROOM, where Scully pokes her head in. NO MULDER.

18 RESUME PREVIOUS SCULLY (IN 3RD HAUNTED LIBRARY)

18

Pulling her head out of the other room, looking back to see:

RESUME SCULLY'S POV OF THE DOOR MULDER ENTERED

It stands open, as it did when Mulder pushed through, but NO MULDER. He's nowhere to be seen.

RESUME SCULLY

A FLASH OF LIGHTNING x-rays the room again. As she starts toward the door Mulder entered.

SCULLY

(panic rising in her
voice)

Mulder -- Mulder --

MULDER (ECHOING, SOMEWHERE O.S.)

Scully --

But she gets no farther than mid-room when THE DOOR BEHIND HER SLAMS. Scully wheeling at the sound -- as the door she was headed for SLAMS, too. CAMERA PUSHING IN on her fearful face. Another FLASH of lightning provides a:

MATCH CUT TO:

19 INT. 4TH HAUNTED LIBRARY - NIGHT - CONTINUOUS

19

Mulder, stopped short in the middle of this room, having heard the door connecting these rooms slam, too.

(CONTINUED)

19 CONTINUED:

19

Mulder moving to the closed door now. CAMERA FOLLOWING HIM as he rushes to it -- grabbing for the knob -- twisting it, and -- the door OPENS. Mulder charging in, to find:

CUT TO:

20 INT. 3RD HAUNTED LIBRARY - NIGHT - CONTINUOUS

20

Where we expect to find Scully, we find only AN EMPTY ROOM. That is, this is what Mulder finds when he charges in.

MULDER
Scully? Scully --

But he gets no answer. And off this, we:

END OF ACT ONE

ACT TWO

21 INT. 3RD HAUNTED LIBRARY - NIGHT - CONTINUOUS

21

HIGH WIDE ANGLE DOWN TO MULDER, standing at the door where we just left him. Watching him as he rushes to the door opposite the one he just entered.

ANGLE ON MULDER

Coming to this other door (which we saw slam behind Scully), reaching for the knob -- twisting it, and -- IT'S LOCKED.

MULDER

Scully...?

He pounds on the door.

MULDER

Scully...? Can you hear me...?

He pounds some more. Listening now, but there is no response. Mulder's mind racing -- he reaches for his service weapon, pulling it from either his shoulder or ankle holster. Taking a step back and firing at the door lock. BANG, BANG, BANG!!! The wood around the lock and the jamb SPLINTERING AWAY.

Stepping forward now, grabbing for the knob. Opening the door, to find -- A BRICK WALL.

REVERSE ON MULDER

Taking a step back. Stunned by the discovery. The non-sequitur. When LIGHTNING STRIKES, illuminating A FIGURE in doorway in the b.g.

As Mulder continues to step back from the brick wall, the CLICK of the figure closing the door has the ominous weight of a wrecking ball. And if white men could jump, Mulder would be clinging to the ceiling. Instead he spins around to see:

MULDER

Who are you?

FIGURE

I think that's the question I ask you. Being that this is my house you're standing in.

(X)

(X)

(CONTINUED)

21 CONTINUED:

21

The Figure reaches over, flips on a light switch, bringing the overhead chandelier to life. Filling the room with a warm glow, and changing himself from a shadowy silhouette into ED. He looks middle to late 50s, dressed casually, rumpled. He's got a cloth hat on, like he might wear around the garden, looking for all the world like a grouchy Everyman.

ED

(re: Mulder's gun)

This isn't one of those "home invasions," is it?

Mulder eyes this man, uncertain of what to make of him.

MULDER

No.

ED

Good. Would you like me to show you the door?

MULDER

Very funny.

ED

I wasn't making a joke.

MULDER

Have you looked at the door?

ED

Uh... yes. I'm looking at it now.

Mulder is nodding, scared but excited at the prospect of seeing a ghost. Then venturing a peek behind him. Indeed, the door is still bricked up.

MULDER

Tell me what you see.

ED

I see a door. With the lock shot off it. You gonna pay for that?

MULDER

It's a door with a brick wall behind it.

ED

Okay. Sure.

(CONTINUED)

21 CONTINUED: (2)

21

MULDER

You're playing tricks on me.

ED

If I am, I'm sorry. But I don't think I know any tricks.

MULDER

That's a trick in itself. You've been playing tricks on us since we got here, haven't you...?

ED

Am I to take it we're not alone?

MULDER

Now that's funny. From a ghost.

It takes a moment, but Ed's face lights up now. He chuckles.

ED

The gun had me a little fooled.

(off Mulder)

You're a ghosthunter. That's why you thought I was a ghost.

(sniggers at Mulder)

We've had alot of strange folks come around, with alot of strange equipment, but I don't think I've seen anyone armed.

Mulder feels a little silly, but he's not convinced.

MULDER

Strange folks? You mean like the ones buried over there...?

Mulder gestures past Ed toward the spot in front of the fireplace, but his face loses shape as soon as he does.

MULDER

How did you do that?

22 NEW ANGLE OVER ED TO THE FIREPLACE

22

In the time Mulder used to open the second door, the floorboards have somehow been mysterious replaced. The wingback chairs moved into their original positions.

(CONTINUED)

22 CONTINUED:

22

ED

I didn't do anything.

Mulder enters frame, moving past Ed to the wingback chairs. Bends to check the floor under them.

MULDER

There were corpses -- bodies
under these floorboards --

Ed watches Mulder with a judgemental eye. Nodding.

ED

Why don't you have a seat, son.

MULDER

Plops down in one of the wingback chairs. He rubs his eyes with both hands. As Ed comes and sits next to him.

ED

(an accusation)

You drink? Take drugs? Get high?

MULDER

(a wearied laugh)

No.

ED

Are you overcome by an impulse
to make people believe you?

(off Mulder's look)

I'm in the field of mental
health. Specializing in
disorders and manias related to
pathological behavior as it
pertains to the paranormal.

MULDER

I've never heard of that.

ED

My specialty is in what I call
"soul prospectors." A crossaxial
classification I've codified by
extensive interaction with
visitors like yourself. I've
found you all tend to fall into
pretty much the same category.

(CONTINUED)

22 CONTINUED: (2)

22

MULDER

What category is that?

ED

Narcissistic overzealous self-righteous egomaniac.

MULDER

That's a category?

ED

You kindly think of yourself as single-minded, but you're prone to obsessive compulsiveness, workaholism, antisocialism. Fertile fields for a descent into total wacko breakdown.

Ed's tone has changed through this. What we might've taken for a kind of lovable grump has given way to a blunt meanness.

MULDER

I don't think that exactly pegs me --

ED

Really? Waving a gun in my house? Ranting like a lunatic about imaginary brick walls? You're probably the type who's convinced he's seen aliens.

MULDER

I have seen aliens.

ED

(shaking his head)

You know why you think you see these things?

(X)
(X)
(X)

MULDER

Why I think I see them --

(X)

ED

Because you're a very lonely man, chasing paramasturbatory illusions that you believe will give your life meaning and significance.

(X)

(more)

(CONTINUED)

22 CONTINUED: (3)

22

ED (cont'd)
Which your pathetic social
maladjustment makes it
impossible to find elsewhere.
You probably consider yourself
passionate, serious,
misunderstood. Am I right?

(X)

MULDER
Paramasturbatory?

ED
Most people would rather stick
their finger in a wall socket
than spend a minute with you.

MULDER
Now hold on --

ED
Is this the way you spend every
Christmas Eve? Alone?

MULDER
I'm not alone.

ED
Maybe that's more self-delusion.

MULDER
I came here with my partner.
She's in this house somewhere.

ED
(wide-eyed sarcastic)
Behind that brick wall?!
(then:)
How'd you get her in here with
you? Steal her car keys?

Ed's analytic blitz has caught Mulder off guard. Making him
annoyed, if not a little suspicious.

ED
You know why you do it? Listen
endlessly to her droning
rationalizations? Because you're
afraid. Afraid of the
loneliness. Am I right?

(CONTINUED)

22 CONTINUED: (4)

22

Mulder stares at Ed, then with great reserve:

MULDER

I'd just like to find her.

ED

Simple, easy, piece of cake.

Ed gets up, moves off. Mulder watches him, then gets up, too.

23 NEW ANGLE

23

Ed is moving back to the door where Mulder shot off the lock. It no longer has a brick wall behind it. Ed turns to Mulder.

ED

Brick wall?

(points to his head)

Or brick wall...?

Ed turns and walks right through the door, into the other room. Standing there with his hands out -- piece of cake.

ED

Go ahead. Change your life.

Mulder thinks about it for a moment. Could this man be right? Then he strides toward:

STRAIGHT ON ANGLE

Mulder heading right into lens, when SMACK. He runs right into an invisible wall.

REVERSE OVER MULDER

Mulder rubbing his nose, standing in front of THE BRICK WALL. As the LIGHTS GO OUT, and a FLASH OF LIGHTNING STRIKES, we:

MATCH CUT TO:

24 SCULLY

24

Standing pretty much where we left her, at the locked door.

INT. 3RD HAUNTED LIBRARY - NIGHT - CONTINUOUS

The FLASH OF LIGHTNING illuminates Scully.

(CONTINUED)

24 CONTINUED:

24

SCULLY

Mulder...?

But she gets no answer. She's frightened beyond an ability to think straight. Backing away from the door, turning and heading quickly for the opposing door. CAMERA LEADING HER across the room. AS ANOTHER STRIKE OF LIGHTNING FLASHES. Causing Scully to stop in her tracks, in abject fear.

REVERSE ON

THE WOMAN FIGURE in the flowing white robe, who Scully thought she saw earlier in the room adjoining the foyer, is standing in the doorway. ILLUMINATED FOR AN INSTANT by the multiple lightning strike.

RESUME SCULLY

Who has the only response appropriate to the occasion: She SCREAMS, like we've never heard Scully scream.

REVERSE ON WOMAN FIGURE

Who also SCREAMS. The dual screams reaching a harmonic pitch somewhere above High C. Scully goes for her gun, though her hands are shaking so bad she can't get it out of her holster.

WOMAN FIGURE

It's okay. I won't hurt you.

SCULLY

F-F-Federal Agent! I'm... armed!

WOMAN FIGURE

You're what?

Scully's still unable to get her gun out, as the lights come on, revealing LILY. She's in a white bathrobe, under which we see the collar and hem of a white nightgown, clutching at the front of her robe.

LILY

You said you're what?

SCULLY

I'm armed!

Scully finally gets her gun out, points it at Lily.

(CONTINUED)

24 CONTINUED: (2)

24

LILY

You're a Federal Agent?

SCULLY

Please stay where you are -- I'm
a little on edge --

(then:)

My name is Special Agent Dana
Scully. I can show you my ID.

LILY

Oh, Lord... oh, goodness...

(somewhat relieved)

I thought you were a ghost.

SCULLY

I can assure you I'm not. I'm an
FBI agent. I got stuck in this
room, looking for my partner --

LILY

The gangly guy with the...

(points to her nose)

... distinguished profile.

SCULLY

(after deep breaths)

You've seen him?

LILY

With you. In the foyer. I
thought he was a ghost, too.

Scully lowers her gun a little, her chest still heaving with
adrenaline. Taking in breaths of relief now.

SCULLY

That was you?

LILY

I sleepwalk sometimes, and I
thought maybe I'd dreamed it.
But then here you were again...

SCULLY

I didn't mean to scare you --
it's just I -- we found bodies --

LILY

Bodies? Where?

(X)

(X)

25 SCULLY'S POV

25

The floor has been replaced. As have the wingback chairs. As if nothing had ever been found there.

RESUME

Scully's reacting to this. To the impossibility of it.

LILY
You look like you saw a ghost.

(X)
(X)

Scully takes a step backwards.

LILY
There are ghosts in this house,
you know?

SCULLY
Who are you?

LILY
I live here, thank you very much.

SCULLY
Where's my partner?!

LILY
Why are you pointing that gun?

SCULLY
There were corpses. Under the
floor. Right over there --

LILY
(understanding now)
Oh... I think the ghosts have
been playing tricks on you.

SCULLY
(shaking her head)
I don't believe in ghosts.

LILY
Then what are you doing here?

SCULLY
It's my partner --

(CONTINUED)

25 CONTINUED:

25

LILY

He believes in ghosts?

Scully done answering questions, answering this last one with a look. And she moves past Lily now, gun trained on her, heading for the door that Lily came in. Finding it LOCKED. Turning on:

LILY

Your life must be awful small.
Spending your Christmas Eve with
him, chasing around something
you don't even believe in.

Lily takes a step forward toward Scully.

SCULLY

Please don't come any closer.

LILY

I see it in your face. The fear.
The conflicted yearnings; a
subconscious desire to find
fulfillment through another.
Intimacy through co-dependency.

SCULLY

What?

LILY

Maybe you repress the truth
about why you're really here.
Pretending it's out of duty and
loyalty, unable to admit your
dirty little secret: your only
joy in life is proving him wrong.

SCULLY

You don't know me --

Scully keeps inching backward during this, Lily advancing.

SCULLY

You don't live here -- this
isn't your house --

LILY

You wouldn't think so -- the way
I'm being treated.

(CONTINUED)

25 CONTINUED: (2)

25

SCULLY

Why is all the furniture covered?

LILY

(quickly)

We're having the house painted.

SCULLY

Where's your Christmas tree?

LILY

(quickly)

We're Jewish.

Scully has backed all the way up to near the other door, the one she found locked a while back. Her gun still pointed at Lily, when -- THE DOOR BEHIND HER SUDDENLY OPENS --

Scully wheels, swinging her gun at the door, at the man who after a moment steps out of it and into the room. Ed.

SCULLY

Hold it right there! Don't make me shoot! Stay where you are --

Ed looks at her, at the gun. Then over her shoulder to Lily.

ED

We really attract them, don't we?

LILY

Like birds home for the winter.

SCULLY

Where's Mulder?

ED

Mulder? Is that his name?

SCULLY

Where is he?!

ED

He'll be along.

SCULLY

Both of you -- over there --

Scully wags her gun at Ed. Backing away.

(CONTINUED)

25 CONTINUED: (3)

25

ED

This violates our civil rights.
I have friends at the ACLU --

(X)

Ed moves to Lily, starts to put his arms around her.

SCULLY

Hands in the air!

Ed lets go of her and, slowly, both Ed and Lily raise their hands up above their shoulders. Which allows Lily's robe to fall open for the first time, so that Scully can see:

(SPFX) A GAPING BLOODY HOLE

Blown clear through Lily's body. Light penetrating the robe and nightgown behind it.

REVERSE ON SCULLY

Her gun still trained on them, but her jaw going slack. As she takes a cautious step forward, and then another.

ANGLE OVER ED AND LILY

As Scully approaches. Her hands shaking, as she reaches slowly out to Ed and removes his hat, so that we can see THE GUNSHOT HOLE IN HIS HEAD, through which light penetrates.

The reality of this hitting Scully so hard her eyes roll back in her head, and she passes out. Falling out of frame.

As Ed and Lily turn to one another, heavy hearted.

ED

See what we've resorted to --
gimmicks and cheap tricks. We
used to be so good at this.

LILY

We used to have years to drive
them mad. Now we get one night.

(X)

ED

This pop psychology approach is
crap. All it does is annoy them.
When was the last time we
actually haunted anyone?

(X)

(X)

(X)

(CONTINUED)

25 CONTINUED: (4)

25

LILY

When was the last time we had a
a good double murder? Not since
the house was condemned.

ED

(re: Scully)

This is embarrassing. This is
amateur kid stuff.

Ed shakes his head at his handiwork. Lily taking his hand.

LILY

We let our reputation slip
they're gonna take us off the
tourist literature. Last year no
one even showed up.

ED

Of all days, why'd we choose
Christmas? Why not Halloween?

LILY

Who's filled with hopelessness
and futility on Halloween?
Christmas comes but once a year.

ED

(brightening)

Yeah. You're right. These two do
seem pretty miserable.

Ed chuckles a little. Looking to Lily, who seizes the mood.

ED

Maybe we need to show them just
how lonely Christmas can be.

(X)

(X)

LILY

That's the Yule Tide spirit.

The lights go out suddenly, and off a FLASH OF LIGHTNING, we:

END OF ACT TWO

ACT THREE

FADE IN:

26 INT. 4TH HAUNTED LIBRARY - BALCONY - NIGHT - CONTINUOUS.

26

We are on the balcony landing, where Mulder and Scully first entered this room (or the one just like it.) CLOSE ON THE EDGE OF THE BALCONY where FINGERS ENTER FRAME, clasping on to the lip where the ladder went missing. Knuckles going white, straining under his weight, as he chins himself up from below.

As his reddened face appears (a nice RED BUMP on his forehead), CAMERA IS RISING. TILTING DOWN to the floor below where we see a wingback chair he's used as a booster. As Mulder struggles to get his elbows and torso up and onto the landing -- LILY appears below him. Looking up.

Mulder doesn't see her, however. Continuing to struggle, as Lily exits frame. Moving under the landing. As:

NEW ANGLE ON MULDER

Struggling to get a leg up, when... Lily enters onto the balcony through the door leading from the hallway.

LILY

Hello...? Are you Agent Mulder?

Mulder has one leg up, caught in this awkward position, looking up at this total stranger who's called him by name. Breathing hard from his climb.

MULDER

Who are you now?

(X)

Lily steps to the railing, looks down at the chair.

(X)

LILY

What are you doing using my chair for a ladder?

(X)

(X)

MULDER

Trying to get out of this room.

LILY

Trying to get out?

(X)

Mulder pulls his whole body onto the balcony now, regarding the stranger warily as he gets to his knees, then to his feet.

(CONTINUED)

26 CONTINUED:

26

MULDER

Excuse me.

LILY

You can't get out that way.

(X)

(X)

He steps up to Lily who blocks his way. He reaches out and pokes her shoulder, as if to see if she's a ghost. Hitting flesh and bone. Then, he takes her shoulders with both hands and moves her backwards. Lily, still in her bathrobe, takes mock offense.

LILY

Masher.

MULDER

Frump.

And with that, Mulder pulls the door open, eclipsing Lily as he does, finding himself face to face with ANOTHER BRICK WALL.

REVERSE ON MULDER

Reacting to this. Then to:

RESUME PREVIOUS SHOT

Mulder swings the door closed, only to find Lily isn't standing where she was only a moment before.

RESUME REVERSE ON MULDER

Reacting to this, then to:

LILY (O.S.)

I don't appreciate that. Being manhandled or called names.

(X)

Mulder turns around, but there's no one there.

LILY (O.S.)

Certainly not at this hour.

CAMERA PANS DOWN TO LILY

Descending the ladder which has magically appeared at the spot where Mulder just chinned himself onto the balcony.

27 ANGLE ON LILY

27

Coming off the ladder. CAMERA TILTING UP TO MULDER.

(CONTINUED)

27 CONTINUED:

27

MULDER
You're a ghost!

LILY
More names!

She pushes the wingback chair to its spot in front of the fireplace. As Mulder climbs down the ladder. Moving to her as she gets the chair back just the way she likes it.

MULDER
What happened to the two
starcrossed lovers?

LILY
Lemme tell you -- the romance is
the first thing to go.

Mulder's moving around to get in her face. Lily avoiding this.

MULDER
It's you -- Lyda. Isn't it? And
that was Maurice. But look at
you. You've... you've aged.

LILY
(mock offense) (X)
I hope your partner finds you a (X)
lot more charming than I do. (X)

And she exits frame in a huff. Heading for:

28 ANGLE ON BOOKCASE

28

Where Lily shuffles over, looking for:

LILY
Let's see. Where is it?

When suddenly books start sliding out from the shelves, high and low. Popping out but not falling out. Just long enough for Lily to get a look at each title, to see that with each book it's not the one she's after, sending each one back into its place with a:

(CONTINUED)

28 CONTINUED:

28

LILY

No... No... No... No... No...

(books coming faster)

No.. No.. No.. No.. No.. No..

(coming even faster)

No. No. No. No. No. No.

(until:)

There you are.

And she plucks the book she wants off the shelf. (During this, Mulder has walked over. Watching the antics with due amazement.)

LILY

I was young and beautiful once,
just like your partner.

And she sashays away again, heading toward:

29 ANGLE ON FIREPLACE

29

A FIRE lights magically, on the spent logs. ADJUSTING TO LILY, who sashays to one of the wingback chairs. Sitting with her book.

CLOSE ON BOOK -- its title: GHOSTS IN THE HOUSE. As Lily opens it, CAMERA ADJUSTING TO include Lily, and then Mulder, who wanders over. Still not sure what to make of this woman. This ghost. As, on cue, in the room AN ORGAN OR SPINET PIANO in the room starts to play a melancholy little tune.

LILY

(wistfully)

Look at us. Maurice was so
handsome. He didn't have a gut.

She holds out the book to Mulder.

INSERT BOOK - A young, fashionable Lily stands next to a young squirely Ed, dressed in the fashion of the times.

LILY

I hope you're aren't expecting
any great advantages to all this.

(X)

MULDER

To all what?

(CONTINUED)

29 CONTINUED:

29

LILY
(shrugs, coy) (X)
I'm assuming you came here with (X)
similar misconceptions. (X)

MULDER (X)
We came here looking for you. (X)

Lily is nodding, pretending to process this. Troubled. (X)

LILY (X)
You didn't come here to be (X)
together for eternity?

MULDER (X)
(amused) (X)
No. (X)

(CONTINUED)

29 CONTINUED: (2)

29

LILY

Because you're full of despair (X)
and woeful Christmas melancholy? (X)

Mulder stares at her strangely. Smiling, as if he's being put on. (X)

MULDER

Why? (X)

LILY

Maybe it's your partner, then? (X)

MULDER

What about her? (X)

LILY

You knew this house was haunted? (X)

(off Mulder)

Maybe you two should have (X)
discussed your real feelings (X)
before you came out here. I'm (X)
speaking from experience. (X)

MULDER

What experience? (X)

LILY

Lookit, I'm not going to get
into semantics. In a murder
suicide it's all about trust.

MULDER

(confused)

I thought you had a lover's pact. (X)

LILY

Poetic allusions aside... the
outcome is pretty much the same.

Her BACK TO CAMERA, she holds open her robe. Mulder recoiling. (X)

MULDER

Why are you showing me that? (X)

LILY

It's not like you're going to be (X)
eating any Christmas ham. (X)

(CONTINUED)

29 CONTINUED: (3)

29

MULDER
(realizing) (X)
You think Scully's going to (X)
shoot me? She's not going to (X)
shoot me. (X)

LILY
Suit yourself. But if you shoot (X)
first, for her the rest is an (X)
act of faith.

MULDER
I wouldn't shoot her either. (X)

LILY (X)
Maybe she shoots herself. (X)

MULDER (X)
I wouldn't let her. (X)

LILY (X)
(speculating) (X)
The bodies under the floor -- (X)
maybe that was some kind of (X)
Jungian symbolism? Maybe it's a (X)
secret lover's pact. (X)

(CONTINUED)

29 CONTINUED: (4)

29

MULDER
We're not lovers.

LILY
Well, this isn't a pure science.
But you're both attractive...
and there's going to be alot of
time to work that out.

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

Lily rise from her, holding A GUN.

(X)

LILY
Go on, take it. Take it.

Mulder pats for his gun, realizing it's his she's holding. He
rises now, taking a step backwards as she proffers it.

(X)
(X)

LILY
Think of it as the last
Christmas you'll spend alone.

(X)
(X)

And Lily DISAPPEARS, Mulder catching the gun in mid-air as she
does. As a FLASH OF LIGHTNING bleaches the room. Leaving Mulder
in shock and wonder.

CUT TO:

30 INT. 3RD HAUNTED LIBRARY - NIGHT - CONTINUOUS

30

LOW ANGLE ON SCULLY, lying on the floor, where she fainted and
collapsed. A FLASH OF LIGHTNING brings her awake with a start.
It takes her a moment to remember where she is, before she
scrabbles to find her gun which is lying not far away.

Getting the gun, she rises to her feet -- on red alert -- but as
she scans the room, she seems to be alone.

Moving to one of the doors, she finds it locked. Moving quickly
to the other door now, across the room -- but not reaching it
before she's startled by the sound of a VOICE.

ED (O.S.)
It's locked.

Scully wheeling with her gun, at:

(CONTINUED)

30 CONTINUED:

30

ED

Sitting in one of the wingback chairs. Previously hidden from view by its tall back. Getting up now.

ED

For your own protection.

SCULLY

Stay away from me!

Scully continues backing toward the door. Getting to it, and reaching behind herself to get hold of the knob, all the while keeping her gun on Ed. Turning the knob and finding A BRICK WALL.

(CONTINUED)

30 CONTINUED: (2)

30

SCULLY

Let me out of here. I'm very capable of pulling this trigger.

ED

Glad to hear it. You may have to defend yourself. Against that crazy partner of yours.

(X)

SCULLY

What have you done with him?

ED

Kept him from his own mad devices. At least for now.

(beat)

Did you have any idea why he brought you here? To this house.

SCULLY

All I know is this must all be a dream. This is all in my head.

ED

And there you are waving a gun at me. Just like your partner.

(beat)

I don't know if you have any idea how seriously disturbed the man is. How dark and lonely?

(beat)

What he's capable of.

Ed pulls Scully's car keys out of his pocket, dangles them.

SCULLY

Where did you get those?

(CONTINUED)

30 CONTINUED: (3)

30

ED

He's got nowhere to go this Christmas. No one to go with. Did he happen to tell you a story about a lover's pact?

SCULLY

Where did you get my keys?

ED

The man is acting out some kind of deep unconscious yearning. A deepseated terror of being alone.

(X)

Suddenly there's a LOUD, INSISTENT KNOCKING at the far door, drawing Scully's nervous attention. She wheels her gun toward:

MULDER (O.S.)

Scully?! Scully, are you there?!

SCULLY

I'm here, Mulder!!

MULDER (O.S.)

Scully -- open the door --

SCULLY

(to Ed)

Open the door.

ED

It's this house -- I've seen it happen too many times.

Scully's mind and heart are racing. Lowering her gun.

SCULLY

I don't believe you.

(Ed is shaking his head at her)

Open the door. Open it.

Ed does as he's told. Moving to the far door, removing a skeleton key, putting it in the lock. Giving Scully a last look.

MULDER (O.S.)

Scully...?

Scully nods to Ed, gun dangling at her side. As... Ed opens the door. Mulder steps in quickly, Ed's the first person he sees.

(CONTINUED)

30 CONTINUED: (4)

30

MULDER
Where's Scully?!

Ed says nothing. Mulder's eyes finding Scully. To whom he quickly raises a gun and FIRES. And off this:

(X)

END OF ACT THREE

ACT FOUR

31 INT. 2ND HAUNTED LIBRARY - NIGHT - CONTINUOUS

31

WE'RE ON MULDER, his gun still raised. Walking forward, TOWARD: (X)

DIRECT REVERSE ON SCULLY (X)

Backing up, as Mulder advances. Terror in her eyes. But with the gun in her hand lowered. As: (X)

SCULLY (X)

Mulder -- what are you doing?! (X)

The answer to which is ANOTHER GUN SHOT which squibs off the wall behind her. (X)

SCULLY (X)

Mulder -- (X)

REVERSE ON MULDER (X)

Advancing, gun raised and ready. Ed behind him at the door. (X)

MULDER (X)

There's no getting out of here,
Scully. No going home -- (X)

He FIRES AGAIN. At: (X)

DIRECT REVERSE ON SCULLY (X)

Where the shot breaks a vase or something nice and explosive behind her. Scully cowering from this action, raising her gun now, if only in self-defense. (X)

SCULLY (X)

Please don't come any closer,
Mulder -- please put your gun
down -- you're scaring me -- (X)

REVERSE ON MULDER (X)

Continuing to advance. Gun still raised. (X)

MULDER (X)

Go ahead and shoot, Scully. But
make sure you're prepared to
finish the job -- (X)

Mulder comes to a stop, having backed Scully into the wall. (X)

(CONTINUED)

31 CONTINUED:

31

MULDER

Make sure when you turn that gun
around you've got the nerve.

REVERSE ON SCULLY

Back into the wall. These words scaring her as much as the gun.

SCULLY

The nerve to what? I don't want
to shoot you. I'm not going to
shoot you, Mulder --

REVERSE ON MULDER

MULDER

It's either you or me. Me or
you. One of us has to do it.

REVERSE ON SCULLY

SCULLY

We can get out of here -- we
don't have to do this --

REVERSE ON MULDER

MULDER

Even if we could, what's out
there waiting for us --
loneliness. Then 365 shopping
days to even more loneliness.

(X)

REVERSE ON SCULLY

SCULLY

I don't believe you're saying
this -- I don't believe you mean
a word of it -- or --

REVERSE ON MULDER

He SHOTS. Firing at Scully from close range.

CLOSE ON SCULLY

Reacting to the shot. To the hit her body takes. Looking down at:

SCULLY'S POV OF HER STOMACH

(CONTINUED)

31 CONTINUED: (2)

31

Out of which BLOOD is pouring. PANNING BACK UP TO MULDER, who stands there with his smoking gun. CAMERA RACKING TO ED standing behind him, holding his hands up in futility. (X)
(X)
(X)

RESUME CLOSE ON SCULLY (X)

As she goes down, falling out of frame. (X)

ANGLE UP ON MULDER -- FROM SCULLY'S POV (X)

As he steps over her, the smoking gun still in hand. (X)

MULDER
Merry Christmas, Scully. (X)

And Mulder points the gun up toward his head. As we: (X)

MATCH CUT TO:

32 OBJECTIVE POV -- DOLLYING BEHIND LILY IN MULDER'S PLACE (X) 32

Matching in to her putting the gun to her head in f.g. While in background, at this HIGHISH ANGLE, we can see Scully lying on the floor holding her bloody stomach. (X)
(X)
(X)

CAMERA KEEPS DOLLYING BEHIND LILY, TO HER OPPOSITE PROFILE, for: (X)

LILY/MULDER (X)
And a Happy New Year -- (X)

Squeezing the trigger, as Ed lumbers into frame, grabbing her. (X)

MATCH CUT BACK TO:

SCULLY'S POV OF MULDER (X)

Squeezing the trigger, when... Ed bolts into frame, bear hugging MULDER with one arm. Wrestling the gun with the other. Pulling him out of frame, as ANOTHER SHOT GOES OFF INTO THE CEILING. (X)
(X)
(X)

MULDER (X)
Let me go! (X)

OBJECTIVE ANGLE (X)

Where we see not Ed and Mulder, but Ed and Lily (in Ed's arms, as Mulder). Mock struggling backwards toward the door.

(CONTINUED)

32 CONTINUED:

32

LILY

Let me go!

SCULLY

Mulder --

LILY

I don't want to be alone --

Scully -- Scully --

Ed and Lily sharing the private joke as he easily drags her out of frame, leaving Scully lying on the floor, gasping for air. Lily's "Scully" echoing off. A FLASH OF LIGHTNING, then:

CUT TO:

33 INT. 3RD HAUNTED LIBRARY - NIGHT - CONTINUOUS

33

A FLASH OF LIGHTNING. We are CLOSE ON THE DOOR as Mulder shoulders it open.

MULDER

Scully?

MULDER'S POV

Scully is lying on the ground in a pool of blood. Her eyes fluttering, her body limp. Her gun still clutched in her outstretched hand. She speaks weakly, with difficulty.

SCULLY

Mulder -- is that you?

MULDER

What did you do? Scully --

(X)

Mulder cradles her head.

34 OBJECTIVE ANGLE ON MULDER AND... LILY

34

Mulder holding Lily, not Scully.

LILY/SCULLY

You've come back.

MULDER

I'm here --

(CONTINUED)

34 CONTINUED:

34

LILY/SCULLY
I didn't believe it.

MULDER
Didn't believe what?

LILY/SCULLY
That you'd do it -- that I would.

Suddenly Mulder finds:

MULDER'S POV

there's a gun in his stomach. PANNING UP TO SCULLY.

(X)

SCULLY
Merry Christmas, Mulder.

(X)

(X)

RESUME MULDER

MULDER
Scully, what are you --

A moment of panic, before BLAM! The gun goes off, sending Mulder backwards. His hands going to a stomach wound that start immediately gushing blood. As his head falls back to the floor, his breaths becoming short gasping pants, we:

CUT TO:

A35 INT. 2ND HAUNTED LIBRARY - NIGHT - CONTINUOUS

A35

Where we find Scully where we left her, after being gunned down by Mulder. She looks quite dead, until she rolls over, her FACE TO CAMERA. Eyes lolling, maybe half alive. As she begins to crawl... we:

35 INT. HAUNTED HOUSE - NIGHT - GRAND STAIRWAY - CONTINUOUS

35

Mulder appears at the top of the stairs, wobbling from his gutshot. Covered in blood now. One hand compressing his wound, one still holding his gun. Using every drop of strength to get down the stairs. Collapsing at the bottom.

(X)

(X)

(X)

But only for a moment, before he drags himself on his stomach in an attempt to get to the front door, where he find BLOOD puddled and smeared in a place where he's not yet been. CAMERA REVEALS:

(CONTINUED)

35 CONTINUED: 35

MULDER'S POV SCULLY (X)

Crawling slowly, with great effort, on the floor in front of him. Toward the front door. (X)
(X)

RESUME MULDER (X)

MULDER
Scully!

As Mulder begins crawling toward her. (X)

LOW OVER MULDER (X)

As he crawls toward her on his bloody belly. Reaching her, just as she flops over and strains up into a sitting position, with both her bloody hands on her weapon. Pointing it right at Mulder. As if using her last strength to do so. (X)
(X)
(X)
(X)

SCULLY (X)
I'm not going to make it. (X)

HER POV OF MULDER (X)

As he crawls toward her, seeing now that he's at gunpoint. (X)

MULDER (X)
You gonna finish it...? You gonna finish what you started...? (X)

SCULLY (X)
I'm not going to make it. (X)

MULDER (X)
No -- you're not. (X)

And now Mulder drags his weapon forward, and from his position on his belly, points it at Scully with both hands. (X)
(X)

MULDER (X)
Not without me. (X)

But Mulder's out of steam, too. Barely able to keep his aim. (X)

SCULLY (X)
(taunting) (X)
You afraid, Mulder? You afraid of being alone? (X)
(X)

(CONTINUED)

35 CONTINUED: (2)

35

Scully lies back now, gasping for breath. Hands still on her gun. Is this it? But after a moment she pops back up.

SCULLY

I am.

And they stay like this for a few moments, both wavering.

MULDER

I am, too.

SCULLY

What if help comes...?

MULDER

Help's not coming.

SCULLY

What if only one of us makes it?

A few more moments of labored breathing, wavering.

MULDER

You gonna pull the trigger?

SCULLY

Are you?

They both appear to be resolute now, drawing down, when Mulder loses his nerve, lies his head down on the bloodied tile floor.

As does Scully, falling backwards again. They lie there motionless, for a moment. Until:

MULDER

(without looking up)

You shoulda thought of this.

SCULLY

(challenging)

You shoulda.

MULDER

You shot me first.

SCULLY

I didn't shoot you. You shot me.

(X)

A few more moments, then:

(CONTINUED)

35 CONTINUED: (3)

35

MULDER (X)
Scully... (X)

SCULLY (X)
What? (X)

MULDER (X)
Get up. (X)

Mulder slowly picks his head up. (X)

SCULLY (X)
I can't. (X)

MULDER (X)
You're not shot. (X)

SCULLY'S POV (X)
As Mulder appears above her, bloody as ever. (X)

MULDER (X)
Get up. (X)

REVERSE ON SCULLY (X)
Looking at him strangely, weakly. (X)

SCULLY (X)
What? (X)

MULDER (X)
It's a trick. It's all in your (X)
head. Look... (X)

He's feeling at his wound. It all seems real, looks real, but (X)
he's now improbably holding out his hand to her. Scully takes (X)
this in, then slowly stretches out her free hand. (X)

WIDE ON SCENE (X)
As Mulder pulls Scully up. They take a moment to orient (X)
themselves to this concept, as we: (X)

CUT TO:

A36 EXT. HAUNTED HOUSE - FRONT PORCH - NIGHT - CONTINUOUS

A36

LOW ANGLE, as the front door opens and Scully and Mulder's feet appear. Shuffling out the door. CAMERA RISING NOW, on the two Agents CLEAN BUT WRINKLED CLOTHES. Rising to their faces, which are still unsure of what to make of these goings-on. Blank traded looks, before they BOLT.

CAMERA PANNING THEM OFF THE PORCH, where we see them running for their cars as fast as they can go. And off this:

DISSOLVE TO:

36 INT. HAUNTED LIBRARY - NIGHT - CONTINUOUS

36

HIGH OVER ED AND LILY in the wingback chairs. There's a fire in the fireplace, playing off their contented gazes, as CAMERA SLOWLY DROPS DOWN. Somewhere else in the house we hear the grandfather clock start to play its chiming melody on the hour.

LILY (X)
(looking up) (X)
Hear that? It's Christmas. (X)

ED (X)
One for the books. (X)

LILY (X)
Almost had those two, didn't we? (X)

ED (X)
(small chuckle) (X)
Almost had 'em. (X)

LILY (X)
(wistfully) (X)
Two such lonely souls. (X)

ED (X)
Can't let our failures haunt us. (X)

LILY (X)
You wonder what they were really (X)
out here looking for.... (X)

ED (X)
Hard to say. People now.... This (X)
is just another joyless day of (X)
the year. (X)

(CONTINUED)

36 CONTINUED:

36

LILY

But not for us.

Ed and Lily both smile deliciously.

ED

No. We haven't forgotten the
meaning of Christmas.

During this, CAMERA has dropped into a TWO SHOT and has been slowly dollying around Ed and Lily, until at this point it CIRCLES AROUND the back of Ed's chair. Going behind it and then SLOWING TO A STOP as it reaches the space between the two chairs, where we see ED AND LILY'S HANDS CLASPED. Framed in the backdrop of the crackling fire.

CAMERA RISING NOW as the fire EXTINGUISHES. RISING, RISING until we're above the chair again. PANNING DOWN to see that Ed and Lily are no longer in the chairs. As we DISSOLVE TO:

CUT TO:

37 INT. MULDER'S APT.

37

CLOSE ON MULDER, sitting by himself on his sofa -- lost in some kind of deep, troubling thought. He's still in the same wardrobe we last saw him in, staring at, but not necessarily watching:

MULDER'S TV

A scene from the "Silent Night, Deadly Night" horror movie series plays on the tube, featuring one of many scenes of a knife-wielding Santa. Atop the TV, is ONE LONE CHRISTMAS PRESENT, slender and circular, ten inches long. No other signs of Christmas or the season are in evidence.

RESUME MULDER OVER TV

When he reacts to A KNOCK at the door. Getting up, turning off the TV, then heading for the door.

ANGLE AT MULDER'S DOOR

As it's opened, REVEALING SCULLY. Standing outside, still a little shellshocked. Over the wardrobe we last saw her in she wears a long winter coat.

(CONTINUED)

37 CONTINUED:

37

SCULLY (X)
I... uh, couldn't sleep. I was, (X)
uh... can I come in? (X)

Mulder opens the door wide. (X)

MULDER (X)
Aren't you supposed to be (X)
opening gifts with your family? (X)

Scully doesn't answer. Moving away from Mulder into the (X)
apartment, until she turns, and: (X)

SCULLY (X)
Mulder -- none of that really (X)
happened out there tonight... it (X)
was all in our heads. Right? (X)

MULDER (X)
(shrugs) (X)
It must've been. (X)

Scully nods, unsure. (X)

SCULLY (X)
Not that my only joy in life is (X)
proving you wrong. (X)

Mulder closes the door. Moves in to join Scully. (X)

MULDER (X)
When have you proved me wrong? (X)

She stares at Mulder. This isn't the answer she was looking for, (X)
but it's a good question. One that adds to her weary anxiety. (X)

SCULLY (X)
Why else would you want me out (X)
there with you? (X)

MULDER (X)
You didn't want to be out there? (X)

Scully continues to stare at Mulder. (X)

MULDER (X)
(then:) (X)
Okay, maybe that's a little (X)
self-righteous. Narcissistic. (X)

(CONTINUED)

37 CONTINUED: (2)

37

SCULLY

No. Maybe I did want to be there.

(X)

They both stare at each other. Haunted. Mulder moves to the TV, to the present. Holds it out to Scully.

(X)

(X)

MULDER

I know we'd decided not to exchange Christmas gifts, but... it's just a little something.

(X)

(X)

(X)

(X)

Scully comes back now, softened by the words, the gesture.

(X)

SCULLY

Mulder...

(X)

(X)

He holds up his hands to silence her. But Scully reaches into her winter coat pocket, removing a small, wrapped gift.

(X)

(X)

SCULLY

I got you something, too.

(X)

(X)

Mulder is touched. Taking the gift. They both sit down on the sofa together, and start opening their gifts, as:

(X)

(X)

CAMERA PULLS BACK... AND BACK... through the window, where it's snowing outside.

(X)

(X)

And off this image, we:

(X)

FADE OUT.

(X)