

THE X FILES

"Beyond the Sea"

Written by

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11/23/93

THE X-FILES

"BEYOND THE SEA"

CAST

FOX MULDER  
DANA SCULLY

CPT. WILLIAM SCULLY  
MARGARET SCULLY  
LIZ HAWLEY  
JIM SUMMERS  
OFFICER/LUCAS HENRY  
LUTHER BOGGS  
NURSE  
PARAMEDIC  
DOCTOR  
AGENT THOMAS  
WARDEN JOSEPH CASH

(X)

11/23/93

THE X-FILES

"BEYOND THE SEA"

SETS

EXTERIORS

VIEWPOINT  
OCEANSIDE  
STREET  
BOATHOUSE  
DOCKS  
HARBOR MASTER'S OFFICE  
CENTRAL PRISON (STOCK)  
BLUE DEVIL BREWERY

INTERIORS

SCULLY'S APARTMENT  
MULDER'S OFFICE  
PRISON  
    /INTERVIEW ROOM  
    /HALLWAY/CORRIDOR  
    /DEATH WATCH CELL  
    /SECURITY MONITOR AREA  
    /DEATH WATCH AREA/DAYROOM  
    /GAS CHAMBER  
    /WARDEN'S OFFICE  
WAREHOUSE  
    /ROOM  
MOTEL ROOM  
BOATHOUSE  
HOSPITAL  
    /EMERGENCY ROOM  
    /ROOM  
    /CORRIDOR  
BLUE DEVIL BREWERY  
    /AREA  
    /STAIRWELL EXIT  
    /SECOND FLOOR  
    /ELEVATED PASSAGEWAY

(X)

TEASER

1 INT. SCULLY'S APARTMENT - NIGHT

An amber glow halos a being from another world - a beautiful Christian angel, sitting atop a three foot Christmas tree.

REMAINING CLOSE, a man's face ENTERS FRAME, examining the ornament. CPT. WILLIAM SCULLY, USN, RET, curiously eyes the top of his daughter's Christmas tree. Sixty-three years old, he is quite a handsome man. Although retired from the Navy for five years, he still holds himself as an officer. And yet, tonight, he carries the relaxed and familiar air of a father. (X)

WILLIAM (X)

(teasing)

Are you going to leave this up all year?

He turns and looks back to the kitchen.

WIDER

DANA SCULLY smiles and rolls her eyes as she and her mother wrap some slices of pie for the road. The sink is piled with plates from tonight's dinner.

Dana has received her looks from her mother's side of the family. MARGARET SCULLY, 58, is her daughter's height with clear and intelligent eyes. She fusses with some dishes. The tone of the conversation is teasingly affectionate.

SCULLY

Yes. All Year. Since you always made us take the tree down the day after Christmas, I'm making up for lost time.

Playing the role of "Scrooge," William scoffs. He pulls on his overcoat. (X)

WILLIAM (X)

If your idea of a good time is picking up dried pine needles... treat yourself.

MARGARET

(to her daughter)

As if he's an authority on having a good time.

SCULLY

(RE: dishes)

Mom, I'll get those. Thanks.

(CONTINUED)

1 CONTINUED:

WILLIAM  
Okay, Maggie, let's shove off.

Margaret gives her daughter a hug and a kiss.

MARGARET  
Thanks for having us over, honey.  
Dinner was delicious.

William moves to his daughter. They hug. As he pulls away, Dana looks to her father like an adoring little girl.

SCULLY  
Good sailing, Ahab.

WILLIAM  
Good night, Starbuck.

And yet, there's an uneasy tension. A sense of disappointment from Scully.

Margaret sends her husband a nonverbal reminder of something discussed before they ever arrived. William averts his eyes, then, halfheartedly, to his daughter...

WILLIAM  
How's work? Good?

Dana would love to gush about her career, however, she knows her father doesn't approve and settles for...

SCULLY  
Yeah... it's good.

An awkward beat before Margaret lets everyone off the hook.

MARGARET  
Thanks again, honey.

William gives Dana another kiss on the forehead before leaving. Margaret eyes Dana as if "I tried." Dana shrugs and gestures "it's okay."

The door closes. Her parents are gone.

Scully reflects at the door, then heads toward the kitchen and begins cleaning up in the quiet of her apartment. A silence swells, becoming somewhat eerie as CAMERA FINDS its way BACK and SETTLES on the glowing angel.

DISSOLVE TO:

2 INT. SCULLY'S APARTMENT - LIVING ROOM - LATER - CLOSE - T.V.

The clock on the VCR reads 1:33 A.M. A bizarre infommercial plays on the television as CAMERA CREEPS THROUGH the living room. Scully has crashed on the sofa, asleep. The cold light from the T.V. flashes upon her.

CAMERA PUSHES IN, CLOSE... pause... with her eyes still closed, her brows furrow. She seems to sense a presence.

Her eyes pop open, confused. She looks across from the couch...

HER FATHER

sits in a chair, arms on the arm rests. He seems surrounded by a subtle glow, creating an indentation in space, as if somehow set off from the physical surroundings.

His lips move, but we cannot hear him.

SCULLY

rises on the couch, groggy.

SCULLY

Dad? I thought you left.  
Where's Mom?

WILLIAM SCULLY

continues to talk. His message is unheard. (X)

SCULLY

Her confusion mounts. The phone RINGS, startling her. As she looks back to the chair...

CHAIR

William Scully is gone. (X)

SCULLY

clears her head, seeming to account for her father's presence as a waking dream. The phone RINGS again. She answers.

SCULLY

Hello.

There is a scary hesitation on the other end. A hint of crying...

SCULLY

Hello.

(CONTINUED)

2 CONTINUED:

MARGARET (V.O.)

Dana...

SCULLY

Mom? What's wrong?

MARGARET (V.O.)

We... we lost your father. He  
suffered a massive coronary... an  
hour ago... he's... gone...

Scully reacts as anyone does after receiving such a call.  
Stunned, pale, she looks to the empty chair.

Her eyes cannot move.

FADE OUT:

END TEASER

ACT ONE

3 EXT. VIEWPOINT - NIGHT

The lights of Durham, North Carolina twinkle in the distance. A lone car is parked on a bluff which serves as lovers' lane. A legend appears on SCREEN: JACKSON UNIVERSITY. RALEIGH, NORTH CAROLINA. CAMERA MOVES in the darkness, seeming to zero in on the small economy car.

(X)

4 INT. CAR - NIGHT

LIZ HAWLEY, 19, and JIM SUMMERS, 19, break away from a long kiss. They smile. She has a touch of a Southern accent.

LIZ

I swear, Christmas day... my whole family's opening presents and all, and I'm just sitting there in my own little world goin'... "oh, I wish Jim were here."

JIM

I know, I never thought a semester break could be too long.

She melts, then moves to kiss her boyfriend.

5 EXT. VIEWPOINT - NIGHT

CAMERA MOVES toward the driver's side door, from behind. As it REACHES the car, a flashlight BEAM hits the steamed window.

6 INT. CAR - NIGHT

The two kids are startled. They break their embrace. Outside, behind the steamed window, the hazy figure of a uniformed OFFICER, no jacket on a cold night, but with a hat. Shining the light into the car, he ominously TAPS on the window with the light.

JIM

(under his breath)  
Oh, man... busted.

Jim cracks the window, the Officer remains an obscured presence.

JIM

Yes, sir...?

(CONTINUED)



6 CONTINUED:

OFFICER

Step out of the vehicle, please.

Liz tenses as Jim tries to negotiate...

JIM

Sir... I'm sorry... we'll be on our way.

OFFICER

Step out... of the vehicle.

LIZ

(turns on the charm)  
We don't want trouble, officer.  
We just haven't seen each other...

OFFICER

I said, out of the car.

Jim sighs. He opens the door.

7 EXT. VIEWPOINT - NIGHT

The flashlight is aimed directly at Jim's eyes. He holds up his hand to block the beam.

OFFICER

Get your hand down.

Jim struggles to see through the light.

JIM'S POV - OFFICER

CAMERA TILTS DOWN, away from the light. Jim can see the officer wears a uniformed shirt, however, the shoes are black jogging shoes.

RETURN

Jim becomes suspicious.

OFFICER

Let's see some I.D.

JIM

No, not until I see yours.

The Officer quickly WHIPS the flashlight upon Jim's face. The light STREAKS ACROSS FRAME.

8 INT. CAR - NIGHT

Liz SCREAMS as Jim spins from the blow. His face falls against the frosted glass. A splattering of blood dots the window, intensely red against the beam's backlight.

CUT TO:

9 INT. MULDER'S OFFICE - DAY - CLOSE - CRIME SCENE PHOTOS

Black and white 8X10s of the vacant car atop lover's lane. No bodies are at the scene. CAMERA MOVES VERY CLOSE over several pictures. MATCHING THE MOVEMENT...

A MANILA ENVELOPE

Addressed to Special Agent Fox Mulder. The return address is from the State of North Carolina, Department of Corrections... Again, MATCHING THE MOVEMENT...

A REPORT

A profile of Luther Lee Boggs, prepared by Fox Mulder for the Violent Crimes Bureau. Dated August 10, 1985. The report is lowered, REVEALING a foreboding expression on MULDER. He is so absorbed in the report, he fails to notice Scully's entrance. Mulder doesn't hear Scully as she moves behind him, looking over the paperwork.

SCULLY

Last time you were so engrossed  
it turned out you were reading  
the Adult Video News.

Mulder pulls out of his trance, surprised to see her at work.

MULDER

I didn't think you'd be in.

Scully shrugs/nods as if trying to avoid the topic of her father's death.

MULDER

How are you, Dana?

Scully eyes him, incredulous.

SCULLY

"Dana?" I'm fine. Thank you.  
(RE: paperwork)  
What is this?

Mulder looks at her, realizing she doesn't want to talk, then opts to move along.

(CONTINUED)

9 CONTINUED:

MULDER

Two days ago a couple was  
kidnapped at Jackson University.  
Elizabeth Hawley and James  
Summers, both nineteen.

Scully looks at the reports.

MULDER (CONT'D)

Last year the same thing  
happened, to the day. Only that  
abduction occurred at Duke  
University. They found the  
students dead one week later.

SCULLY

(reading)  
But they had been kept alive...  
tortured... during that period.

MULDER

No arrests were ever made. The  
police believed it to be a one  
time offender. Now it appears to  
be a serial incident. If he  
keeps to form, they have five  
days to find the kids.

SCULLY

Grim deadline.

Mulder sighs, troubled.

MULDER

It's aligned with another grim  
deadline.

He slides a prison record and photos for Luther Lee Boggs.

MULDER

In one week, Luther Lee Boggs  
will have a seat in the North  
Carolina gas chamber.

Scully takes a closer look.

SCULLY

How is he related?

INSERT - MUG SHOTS

Boggs has the expressionless face of a pure killer. Dull,  
deadly, ignorant eyes. A deep black goatee.

(CONTINUED)

9 CONTINUED: (2)

MULDER (O.S.)

He claims to have information  
about the kidnapping.

WIDER

Scully looks to Mulder.

MULDER

He described Liz Hawley's charm  
bracelet down to the last detail.  
That information was unknown to  
anyone except family members.

SCULLY

And the kidnapper.

Mulder nods.

MULDER

He feels if his "talents" help  
save these kids, his sentence  
should be reduced to life in  
prison.

SCULLY

"Talents?"

MULDER

Boggs claims to have obtained the  
details through psychic  
transmissions.

SCULLY

Mulder, do I detect a hint of...  
skepticism?

(X)

Mulder considers.

MULDER

Boggs has been there before... in  
the chamber. My profile helped  
send him there. In November,  
'92, he was actually strapped to  
the chair before receiving an  
Executive stay. Boggs claims the  
experience has activated the  
ability to channel spirits... and  
demons.

SCULLY

That's a new one on me.

(CONTINUED)

9 CONTINUED: (3)

MULDER

I believe in psychic ability,  
without a doubt, but not in this  
case. Not Boggs.

SCULLY

You believe he's orchestrating  
the kidnapping from the inside,  
a scam to save his life.

Mulder nods.

MULDER

At six years old, Luther Lee  
Boggs slaughtered every pet  
animal in his housing project.  
At age thirty, he strangled five  
family members over Thanksgiving  
dinner. Then sat down to catch  
the fourth quarter of the Detroit -  
Green Bay game. Some killers are  
products of society. Some act  
out past abuses. Boggs kills  
because he likes it.

(X)  
(X)

SCULLY

And they've requested you speak  
with him?

MULDER

Boggs requested to speak with me.

SCULLY

Why you?

MULDER

Boggs read my profile on him. He  
feels I'm the only one that truly  
understands what he is.

Mulder gathers the paperwork and an airline ticket. He begins  
packing his briefcase.

MULDER

Anyway, I'm leaving tonight for  
Raleigh.

SCULLY

I'll go with you.

Mulder stops. He looks sadly at her. She averts her eyes.

(CONTINUED)

9 CONTINUED: (4)

SCULLY

The funeral is this afternoon.

MULDER

Dana, take some time...

SCULLY

I need to work.

She finally looks to him with eyes begging for him to understand. He does.

MULDER

I'm sorry about your father.

She nods. He begins to exit.

SCULLY

Mulder...

He stops.

SCULLY

In... in the X-Files... have you ever come across... people who have seen...

She is apprehensive. He moves to her.

MULDER

(softly)  
Seen what?

She can't face the confession.

SCULLY

... psychic transmissions, like Boggs claims.

He studies her, sensing this was not her real question.

MULDER

Sure. Check the files.

She nods.

MULDER

See you later.

Scully waits until he's gone. She moves to the X-Files and opens a drawer. She flips through, finding a file labeled...

(CONTINUED)

9 CONTINUED: (5)

INSERT - X-FILE

"VISIONARY ENCOUNTERS W/ THE DEAD"

SCULLY

She stares hard into the cabinet, unable to muster the courage to pull the file. With a swell of emotion, she SLAMS the drawer shut.

CUT TO:

10 EXT. OCEANSIDE - DAY - CLOSE - WATER - FROM THE SHORE

Brilliant white sunlight sparkles, reflecting off hypnotic blue water. Bobby Darin's "Beyond the Sea" PURRS O.S. on a small cassette player.

SONG

(cassette playing)  
Somewhere, Beyond the Sea  
Somewhere/Waiting for me...

A dinghy bobs in the Atlantic. A MAN scatters ashes into the sea.

ON THE SHORE

Scully and her family stand overlooking the ocean. Her two BROTHERS, 25 and 32, and their families shed tears. Scully, sad, but dry eyed, is near her mother.

SCULLY

As a Captain, he was entitled to  
burial in Arlington, with full  
ceremony.

MARGARET

He wanted it exactly like this...  
just with his family.

Scully looks out to the water. "Beyond the Sea" continues...

MARGARET

This was playing on the radio  
when his ship returned from the  
Cuban blockade. He marched off  
the boat, up to me, and proposed.

The Man in the boat continues to cast the ashes to sea. Scully looks down.

(CONTINUED)

10 CONTINUED:

SCULLY

Mom... I know you and Dad were disappointed that I chose the path I'm on instead of Medicine. But I need to know...

Scully works up the nerve.

SCULLY (CONT'D)

Was he at all proud of me?

Scully's mother keeps her eyes toward the sea.

MARGARET

He was your father.

Scully looks away, her question unanswered. Her eyes turn to the sea as if it could provide an answer.

CLOSE - THE WATER

Rippling, reflective, mesmeric. The song continues, giving way to a swelling, ominous SCORE...

A LONG SLOW DISSOLVE:

11 INT. INTERVIEW ROOM - PRISON - DAY - CLOSE - HANDS

A pair of handcuffed hands rest in the lap of a prisoner dressed in an orange jumpsuit.

Across the knuckles of the left hand is tattooed "KISS." Across the knuckles of the right hand is tattooed "KILL."

Legend appears: Central Prison, Death Row, Raleigh, N.C. The VOICE of Luther Boggs is flat and eerily dull, edged with the twang of a Southern inmate.

BOGGS (O.S.)

The soul of Luther Boggs drowns in Hell's sea of fire.

MULDER & SCULLY

sit across from the inmate, who is not yet revealed. Mulder's posture is skeptical.

BOGGS

his eyes stare into a personal abyss. A pair of small dice are tattooed on his neck. He's thin, cracked, and ugly.

(CONTINUED)



11 CONTINUED:

BOGGS

We have him now.

MULDER

"We?" You mean the souls of your victims?

Pause. There is an unsettling vacancy to Boggs.

BOGGS

The dead. The living... all souls are connected...

MULDER

I see. And you're the conduit...

Suddenly, Boggs' body slumps. It slightly convulses. His eyes roll up into his head.

Scully tenses, looks to Mulder who doesn't react. In fact, he seems prepared for this behavior. Boggs previous sense of vacancy now bubbles with charismatic energy and presence. His vocal tone and posture shift with each of the following exchanges.

BOGGS

(matronly)

Fox... Dana... please understand. From here we can return to the past, see the present... know the future.

MULDER

"From here?" Where exactly are you?

BOGGS

(authoritative)

Mister Boggs must be made redemptive for his transgressions.

MULDER

That's what the State of North Carolina intends to do next week.

BOGGS

Nuh huh. Let's deal. Boggs' life, for the kids, know what I'm sayin'?

MULDER

You have to prove you're telling the truth.

(CONTINUED)

11 CONTINUED: (2)

BOGGS

Je ne vous dois pas un sou.

SCULLY

Then we don't owe you any deal to keep Boggs out of the gas chamber.

She's stung him. Boggs eyes Scully. She must work to keep from looking away. His gaze at her is horrifyingly intense.

MULDER

Don't get me wrong, Luther...

Mulder reaches into his jacket pocket and teasingly pulls out a plastic evidence bag. Inside is a two inch square torn piece of blue cloth. It is labeled "Hawley/Summers kidnapping. Crime scene." (X)

MULDER (CONT'D)

I want to believe.

Mulder places the bag on the table. Boggs looks at the bag.

Scully subtly eyes Mulder. It appears Mulder's action is a surprise to her.

Boggs raises his cuffed hands. He slowly reaches for the bag and opens it. The prisoner takes the cloth in his fingers.

He appears to be overcome with psychic energy. His breathing becomes deep and rapid. Sweat beads on his forehead. He trembles as if SEVERAL ENTITIES were trying to SPEAK at once. Finally, a VOICE, similar to his own, but with a deeper even more coarse timbre. Boggs SCREAMS.

BOGGS

No... no... stop... pain.  
Horrible pain... the boy... Jim,  
he's tied with... twine...  
packing twine. His wrists. His  
feet...

Boggs SCREAMS, flinching from lashes by an unseen force. This is quite intense.

BOGGS (CONT'D)

He whips them, with a hanger. A  
wire... coat hanger... blood...

Boggs stiffens, receiving new information.

(CONTINUED)

11 CONTINUED: (3)

BOGGS

A dark place... cold... a  
cellar... warehouse, condemned.  
There's an angel... of stone...  
holding a soldier. Buildings...  
a waterfall... yes. Water  
falling, but not water. They are  
there.

(releasing)

Must go... must go... away...

Boggs slumps, drained, dropping the cloth. He tries to regain his breaths. He is drenched with sweat.

Scully looks to Mulder for a reaction. Mulder studies Boggs with an increasing detest. Mulder picks up the blue material and returns it to the evidence bag. After a moment...

MULDER

(RE: cloth)

I tore this off my New York  
Knicks T-shirt. It's got nothing  
to do with the crime.

Mulder eyes Scully, then gets up and walks out. She collects her notebook and begins to leave. Boggs sits slumped in the chair, his back to the door. Scully is about to exit.

Then...

BOGGS

(singing)

Somewhere, Beyond The Sea,  
Somewhere/Waiting for me...

CAMERA PUSHES IN on Scully as she reacts, pale. She turns...

SCULLY'S POV - BOGGS - A FLASH CUT

Slumped, his back to her. He wears the orange prison jumpsuit. He turns to look at her, however, rather than Boggs, it is her father, William Scully.

SCULLY

Startled, stumbles backward. Shaken, she looks again.

BOGGS

It is early Boggs this time. Then, in a tone like her father, yet with a taunting edge.

BOGGS

Did you get my message, Starbuck?

(CONTINUED)

11 CONTINUED: (4)

SCULLY

marches out of the room and into a hallway. A GUARD closes the door.

12 INT. PRISON HALLWAY - DAY - CONTINUOUS

CAMERA FOLLOWS HER - CLOSE, dizzy. She begins to cry. Scully bumps into Mulder talking with a Guard. Her appearance startles him.

MULDER

Scully, what's wrong?

She tries to re-orient herself. Scully looks to Mulder, on reflex, she wants to tell him everything. On a quick second thought, however, Scully regains her composure and just shakes her head.

MULDER

Did Boggs say something?

SCULLY

No... I... my father...

Mulder accepts this as the explanation. He puts a comforting arm around her. This helps, yet she doesn't want to appear unprofessional and pulls away.

SCULLY

I'm sorry. I'm sorry.

MULDER

It's okay...

He makes sure she's okay, then, softly...

MULDER

Why don't you go back to the motel? We've exposed Boggs as a fraud.

SCULLY

Mulder, it's not like you to dismiss something so quickly.

MULDER

It's a lie. He's not what he claims he is, but he may be orchestrating the kidnapping.

Scully's heart and mind are spinning.

(CONTINUED)

12. CONTINUED:

MULDER

Now he knows we're on to him, and that he doesn't have a chance with this charade. I'm going to wait here, interrogate him in a couple of hours. Hopefully, get him to tell us where the kids are.

She looks at him, wanting to... but can't quite bring herself to talk. He hands her the car keys.

MULDER

Go back to the motel. They'll give me a ride.

The interrogation room door opens. The Guards remove Luther under heavy escort. He sings, eerie.

BOGGS

We'll meet, Beyond the Shore,  
We'll kiss/Just as before...

Scully feels ready to crack, but maintains her composure as she quickly walks away. Mulder watches her go, then looks back to Boggs, sensing a connection between the two.

BOGGS

Happy we'll be Beyond the Sea,  
And never again/I'll go sailing...

13 INT. CAR - NIGHT

The wipers move at a frantic pace, reflecting Scully's state of mind. Her eyes are red from crying. She stares into space.

SCULLY'S POV - OUT THE WINDSHIELD

The wipers flash. Rain falls. The traffic light turns red.

SCULLY

proceeds until a HORN BLARES. She SLAMS the brakes to a stop, catches her breath. She looks about, gathering her bearings. Her face is lit from the side by a strobing blue light. It demands her attention. She looks.

SCULLY'S POV - A BAR

Called "The Niagara." A neon sign incorporating a two story waterfall hangs above the old building.

(CONTINUED)

13 CONTINUED:

SCULLY

harks back to Boggs' words. Her face reflects the green from the traffic light. Another HONK sends her along. Her eyes searches for...

SCULLY'S POV - A STATUE

of a man in the center of a small park.

14 EXT. STREET - NIGHT

She pulls over, excited. Scully scans the nearby buildings...

SCULLY'S POV - A WAREHOUSE

Old. Beaten up. A sign declares it condemned by the city of Raleigh.

15 INT. CAR - NIGHT

She pulls her gun and gets out of the car.

CUT TO:

16 INT. WAREHOUSE - NIGHT

Very dark. Water drips into puddles caused by leaks from the roof. The syncopated drips SOUND like a drum in the quiet of the warehouse.

CAMERA MOVES, DISCOVERING Scully, in the darkness. Her weapon is ready, her flashlight off, so as to not divulge her position. She steps out into the decrepit area. After a couple of steps, a shadow plays across her face.

Scully turns, gun aimed.

SCULLY'S POV - ANOTHER AREA OF THE WAREHOUSE

It appears to be what was a small room. Some fallen boards in the wall allows her to see haunting shadows dancing across the floor and ceiling.

SCULLY

heads toward the room. Her heart POUNDING...

## 17 INT. ROOM AT WAREHOUSE - NIGHT

Scully moves to the threshold, her back to the wall. She slowly turns into the doorway, gun poised.

No one is in the room. Empty food containers and some torn clothing, however, indicate someone had been living here. A couple candles are nearly burned to nothing, creating the shadows and eerie orange glow.

Scully carefully proceeds into the room, turning on her flashlight. A silver reflection catches the beam. Scully move to a heap of rags.

## INSERT - LIZ'S CHARM BRACELET

A piece of broken chain with a charm still attached. Scully picks it up with a handkerchief.

## RETURN

Scully guides the flashlight along the room. She freezes.

## SCULLY'S POV - IN THE FLASHLIGHT BEAM

Snippets of packing twine lay in a small pool of blood. Nearby are two bent and discarded wire coat hangers.

## SCULLY

in the orange light, framed by pitch blackness. She's never appeared so afraid.

FADE OUT:

END ACT ONE

ACT TWO

18 INT. MOTEL ROOM - NIGHT

Dark. Quiet. It is 11:30 in the evening. CAMERA MOVES about the room, so silent and still WE expect to find it vacant. CAMERA, however, discovers Scully sitting in a chair across from an empty chair. She is waiting... hoping... believing that her father will appear.

CAMERA PUSHES IN on her, she doesn't cry, but her eyes are red from recent tears. A KNOCK at the door.

She looks to the door, not really wanting to answer. Another KNOCK.

MULDER (O.S.)

It's Mulder.

Scully moves to the door and opens it. Mulder enters holding a newspaper. (X

MULDER

I just heard, Liz Hawley's family made a positive I.D. on that charm you found at the warehouse. The police are going over that place inch by inch, but so far they haven't found anything.

Mulder notices the bed is made, she's dressed, and the odd positions of the chairs. He looks to her. Scully nonchalantly moves the chairs.

MULDER

I expected to see you at the crime scene.

SCULLY

Did Boggs confess?

MULDER

No. It was five hours of Boggs' "channeling." After three hours I had him summon up the soul of Jimi Hendrix and requested "All Along the Watchtower."

Scully doesn't react to Mulder's attempt at levity.

MULDER

He's been dead twenty three years and still hasn't lost his edge.

Scully turns to Mulder. She takes a deep breath.

(CONTINUED)



18 CONTINUED:

SCULLY

I lied to the police about how I found the warehouse. I didn't notice any "suspicious activity."

MULDER

(beat)

Then how did you find it?

Scully knows what she's about to say betrays a basic tenet of her being.

SCULLY

It was where Boggs said it would be.

MULDER

(angry)

Scully don't you know...

SCULLY

(cuts him off)

I didn't go looking for it. I came across an area that had the landmarks he spoke of...

MULDER

(cuts her off)

It doesn't matter. That's exactly what he wanted! It could have been a set up. You could be dead right now!

She knows he's right and is just as confused by her actions. Scully tries to joke her way out.

SCULLY

Well, at least with Boggs around, we'd still be able to carry on a conversation.

Mulder gives her a scorching "it's not funny" look. She averts her eyes.

MULDER

Why did you feel you had to lie on the police report?

Mulder sits. She paces. Her tone is confessional and tense.

SCULLY

I thought it would be more... effective... than explaining the circumstances.

(CONTINUED)

18. CONTINUED: (2)

MULDER

What you're saying is you don't want to go on record admitting you believe Boggs. The Bureau would expect something like this from "Spooky" Mulder, not Dana Scully.

She's rattled, but hanging on. She looks to Mulder, almost pleading.

SCULLY

I thought you'd be pleased that for once I'd opened myself to "extreme possibilities."

MULDER

Why now? After all we've seen, why Boggs?

She still can't answer. Mulder eases...

MULDER

Dana... does this have to do with your father?

She looks to him... and shakes her head, "no."

MULDER

You said he didn't approve of you becoming an FBI agent. If being on the job right now makes you feel guilty, you have to back away.

She turns to him. These two are good friends.

SCULLY

I love this job.

MULDER

You love your father.

She moves from him, sits on the bed.

MULDER

Dana... open yourself to "extreme possibilities" only when they are the truth. That goes for Luther Boggs... or feelings toward your father.

She nods.

(CONTINUED)

18 CONTINUED: (3)

MULDER

Believe me... it will save you a lot of pain.

He places a comforting hand on her shoulder.

MULDER

As for Luther Boggs, he is the greatest of lies. I know he's working with someone on the outside. They planted the evidence.

Scully listens.

MULDER

We have to be careful plotting our next move, because he's already planned five steps ahead.

Mulder looks at his newspaper.

INSERT - NEWSPAPER

A headline on the lower corner of the front page reads, "GAS CHAMBER TESTED FOR BOGGS' EXECUTION."

MULDER

He studies the newspaper, considering...

MULDER

Our one advantage is time...

As he tosses the newspaper onto the table, WE...

CUT TO:

19 INT. OFFICE - PRISON - DAY - CLOSE - DESK

MATCHING THE ACTION from the previous scene, a newspaper falls INTO FRAME on a desk.

SCULLY

The paper having been thrown before her, Scully looks up from her paperwork to read the headlines.

INSERT - NEWSPAPER

"KIDNAPPED COLLEGE STUDENTS FOUND SAFE. POLICE SEEK SUSPECT."

(CONTINUED)

19 CONTINUED:

SCULLY

Looks up, happy and surprised.

SCULLY

That's incredible! They found them?!

WIDER

Mulder stands over the desk with a cup of coffee.

MULDER

That's exactly what I want Boggs to think.

Scully is puzzled.

SCULLY

What? Why didn't the police notify us? When were they found?

MULDER

They haven't been found. The article is bogus. The Carolinian made up this one just for us. Only six people know about it.

Scully studies the paper with approval.

MULDER

Later today Boggs has his weekly phone privileges. Hopefully, he'll call his accomplice to find out what happened.

SCULLY

I'd say that's working five steps ahead.

Mulder picks up the paper, smiles confidently.

20 INT. DEATH WATCH CELL - DAY - CLOSE - DOOR SLOT

Opens. A Guard places the paper in the slot. Boggs, seen through rectangular windows in the door, gets off his cot and takes the paper. He reads the front page... and freezes.

INSERT - CEILING VIDEO CAMERA

watches Boggs, transmitting to...

(X)  
(X)

21 INT. SECURITY MONITOR AREA - DAY - CLOSE - MONITOR

On the black and white monitor, Boggs reads the bogus headline, taking it hook, line, and sinker.

WIDER

Mulder looks to Scully, nods, "so far, so good." He checks his watch.

MULDER

Phone privilege is in two hours.

CUT TO:

22 INT. DEATH WATCH AREA - DAY

There are four cells in the watch area which is adjacent to the execution chamber. A day room with a table is outside the cells.

A CORRECTION OFFICER is stationed outside the cell.

A CORRECTION SERGEANT enters and moves to Boggs' cell. He opens the door, and produces some handcuffs. Boggs holds out his hands. The sergeant cuffs the prisoner.

23 INT. SECURITY MONITOR AREA - DAY

Mulder and Scully watch the monitor as Boggs is escorted out of the Death Watch area.

The monitor ENGINEER punches some buttons and picks up Boggs proceeding down another corridor. Boggs clears the FRAME.

Another CAMERA SWITCHES. The monitor picks up Boggs being escorted to a vacant office. Only a metal desk and a phone are in this room.

Mulder leans forward in his chair as Boggs, hands still cuffed, lifts the receiver off the cradle.

Scully nods to the Engineer who engages a reel to reel tape recorder. The TONES from Boggs' dialing BEEP over a small speaker in the monitor area.

Mulder, staring into Boggs' image on the monitor, cracks a smile as the inmate finishes dialing.

A phone in the monitor area PULSES.

MULDER

(snaps)

Turn off that phone!

(CONTINUED)

23 CONTINUED:

It RINGS again.

SCULLY

(beat)

Mulder... it's you.

Mulder reaches into his jacket and retrieves his PULSING cellular phone. They all look to one another, tense. Mulder straightens. The phone RINGS again, Mulder flips it open.

MULDER

Yeah.

BOGGS (V.O.)

Why don't you believe us, Mister Mulder?

MULDER

(to Scully)

How could he have this number?

BOGGS (V.O.)

Miss Scully does. She believes us.

The others in the room look to her out of the corner of their eyes. Scully tenses.

MULDER

Agent Scully believes what we all do. You've got the kids. Now where are they?

In the monitor, Boggs begins to convulse, "overtaken by spirits." (This should have that eerie quality of hidden cameras in a mental hospital.) He drops the phone, but he can still be HEARD over the reel to reel recorder's speaker.

Several panicked VOICES seem to emanate from Boggs at the same time, creating an eerie cacophony. Mulder seems to lose patience with what he feels is an overwrought performance. The horrifying "speaking in tongues" acts like a vice on Scully's psyche. She steps up to Mulder.

(CONTINUED)

23 CONTINUED: (2)

SCULLY

Mulder, even if he is setting us up, we have no choice but to follow, because in three days...

MULDER

Someone will kill Liz Hawley and Jim Summers.

SCULLY

And then a day later, our only connection to the case is pulling up a chair in the gas chamber. We have to deal.

Mulder considers. He looks to Scully, then back to the monitor.

CUT TO:

24 INT. INTERVIEW ROOM - DAY - CLOSE - BOGGS' EYES

(X)

Dark. The eyes of a demon, peering into a dark realm. Sweat beads around his eye sockets.

BOGGS

The "kidnapper" is aroused by the prospect of becoming "killer."

CAMERA PULLS BACK from Boggs to REVEAL Scully and Mulder in the room.

MULDER

What's the name?

BOGGS

Can't see. It's a male.

MULDER

Describe him.

Boggs peers deep into his internal darkness. His breaths become more intense as he receives information.

BOGGS

Tall... thin... late twenties... a skull... a human skull, black and silver...

25 INT. BOATHOUSE - NIGHT - CLOSE - EARRING

A silver and black skull dangles from an earlobe. The kidnapper, LUCAS HENRY, 28, turns toward CAMERA, looking off toward his captives. His eyes are steely gray, psychotically alive.

(CONTINUED)



25 CONTINUED:

BOGGS (V.O.) (CONT'D)  
His eyes... gray... cold, very  
cold. They're looking at  
Elizabeth...

26 INT. INTERVIEW ROOM - DAY

Boggs trembles with fear, assuming Elizabeth Hawley's  
personality.

BOGGS  
He wants to... take me... but...  
he can't... he can't bring  
himself... oh God, he's got the  
wire...

27 INT. BOATHOUSE - NIGHT - CLOSE - COAT HANGER

Henry's hands bends a wire coat hanger. Stretching it into a  
tool of torture. His perspiring arms trembles...

BOGGS (V.O.) (CONT'D)  
No, please, please no... why...?  
Why?!

Henry raises the hanger, his eyes horrifying. As he strikes  
with a heightened WHIP...

28 INT. INTERVIEW ROOM - DAY

Boggs' head jerks as if just having been stricken. He YELPS  
with pain. Buying it or not, the agents can't help flinch in  
reaction to his pain.

MULDER  
Where is he?

Boggs battles intense pain, struggling to see. His manner  
becomes like Jim Summers, crying with pain and fear.

BOGGS  
He's standing in front of a  
window... holding back...

29 INT. BOATHOUSE - NIGHT

Lucas Henry's silhouette stands before a curtainless window  
pane. The lights of the city shine in front of him, rippling  
in a body of water. Liz and Jim are heaped together like  
trash, scared, crying.

(CONTINUED)

29 CONTINUED:

BOGGS (V.O.) (CONT'D)  
Holding back his thoughts of  
killing us... waiting... there's  
water... the room is musty...  
sickening... a small boathouse on  
Lake Jordan...

30 INT. INTERVIEW ROOM - DAY

Boggs drips with sweat, drained. Mulder turns to Scully. (X)

MULDER  
You got that?

Scully nods. Mulder gestures to the Corrections Sergeant to  
take care of Boggs. Mulder and Scully begin to leave. Boggs'  
VOICE ECHOES with a timbre from the lowest level of Hell.

BOGGS  
Mulder...

The agents turn. Boggs, slumped and exhausted, slightly lifts  
his head, his eyes peering up from below his brow.

BOGGS  
Don't go near the white cross... (X)  
we see you down... your blood... (X)  
spills on the white cross...

Mulder looks into the prisoner's eyes, but Boggs stares through  
him. Scully is shaken. Mulder looks to her. If he is  
concerned, he's hiding it well. He turns and exits FRAME...

31 INT. BOATHOUSE - NIGHT

Henry stands before the window, the water's reflection plays  
across his face, heightening his insane presence.

Behind Henry, his victims cry. The kidnapper takes a deep  
breath. He turns away from the window and moves to a chair.  
Liz lies on her back, arms tied down. Her feet are tied to the  
back of an old tall stool. Henry places the hanger between his  
teeth, then removes Liz's right shoe. He slowly removes the  
sock.

Jim cries, looking at their captor with all the hate in his  
soul. Henry readies the hanger, preparing to strike.

JIM  
Don't. No. No. Let her go.  
Let her go, please!

(CONTINUED)

31 CONTINUED:

LUCAS

His head turns, he HEARS something, able to detect sounds below Jim's pleas. He freezes.

32 EXT. BOATHOUSE - NIGHT

Mulder and Scully silently direct a squad of windbreaker clad, armed FBI agents. They move off to their planned positions.

One AGENT starts out, he steps on a rotted plank that CREAKS.

The agents tense. Mulder nods, pumps his hand twice.

Scully reaches for the handle on the knob. She pauses, checking the color of the door. Mulder eyes her, in a hoarse whisper...

MULDER

Scully, get back.

Scully moves aside as Mulder, with all the frustration and emotion involved in this case, transfers that into his kick on the door. It BURSTS open. Backup agents flood behind him and into the room.

33 INT. BOATHOUSE - NIGHT

Scully and Mulder charge inside. Lucas Henry and Jim Summers are gone. Liz Hawley is still tied to the chair, SCREAMING anxiously.

MULDER

Where is he?

LIZ

I DON'T KNOW! I COULDN'T SEE!

Scully turns to the other agents.

SCULLY

Sweep the docks!

The other agents charge outside. Mulder, weapon raised, moves about the dark boathouse.

34 EXT. DOCKS - NIGHT

The agents, weapons ready, check the docks and the boats in the area.

35 EXT. HARBOR MASTER'S OFFICE - NIGHT

Flashlight beams play across the dark structure and along the water.

36 INT. BOATHOUSE - NIGHT

Scully works to untie Liz Hawley. Mulder moves deeper into the boathouse. At the side is an open doorway. He quickly moves to it, suspecting the point of escape.

MULDER'S POV - DOORWAY

As he approaches... the door itself is open and out of sight.

MULDER

A few steps away. He hears a RUSTLE. Mulder turns, looks down into the boat bays.

MULDER'S POV - BOAT BAY

A tarp covers a small motor boat. Beneath the tarp, movement...

MULDER

raises his weapon, adrenalin pumping...

MULDER  
FEDERAL AGENT...

THE BOAT

Below the tarp, a SHOTGUN BLAST...

MULDER

is thrown back against the door opening.

SCULLY

turns, CAMERA RACES INTO HER.

SCULLY  
MULDER!!

She stands, raises her weapon toward the boat bay.

BOAT BAY

A MOTOR ROARS to life. Henry hits full throttle. The boat RIPS out of the rotted boat bay, SPLINTERING the wood.

37 EXT. BOATHOUSE - NIGHT

The agents train their weapons on the motor boat. Scully races to the dock.

SCULLY  
DON'T FIRE! He has the boy with  
him! WE NEED AN AMBULANCE.  
OFFICER DOWN!! OFFICER DOWN!!

38 INT. BOATHOUSE - NIGHT

Scully gasps for breath as she runs to Mulder's side. He's a mess. Unconscious. Slightly convulsing.

Scully removes her jacket in order to place it over Mulder, to keep him warm from shock. (X)

As she stands, Scully comes face-to-face with a white boat mast. A white cross hanging on a pillar. (X)

Blood dots the mast. Her eyes swell with tears. She can barely look at... Mulder... on the dock... his blood spills. Boggs' vision exactly. (X)

FADE OUT:

END ACT TWO

ACT THREE

39 INT. EMERGENCY ROOM - NIGHT

The room is empty. The equipment still, but only for a heartbeat... O.S., the controlled CHAOS of an E.R. Trauma Team BUZZES.

The doors fly open. A gurney is wheeled into position, with Mulder supine and unconscious atop it. A nonrebreather mask is strapped to his face. I.V. tubes are inserted in his veins. (X)  
(X)

The Emergency Medical Team work rapidly around him. This should be terrifying and intense and real.

NURSE

He's gone hypovolemic.

PARAMEDIC

It's a through and through.  
Upper leg - iliac crest.

SCULLY

is pale, watching, as a doctor, she understands what is going on. As a friend, she feels helpless.

DOCTOR (O.S.)

Watch the mask, he's vomiting.

O.S., Mulder GAGS.

CAMERA PUSHES IN on Scully, numb. The VOICES and urgency seem as surreal as Boggs' channeling.

DOCTOR (O.S.)

Prepare O.R. Six. Notify Doctor Taylor. (X)  
(X)

Velcro TEARS. Mulder CHOKES. EMT members pass Scully as if she wasn't there.

NURSE

Systolic blood pressure 67.

DOCTOR

I want his torso immobilized in O.R. transfer!

Scully finally must SLAM her eyes shut. As she does, the SOUND of the E.R. ECHOES to SILENCE. HOLD on Scully as she takes a deep breath.

CUT TO:

40 INT. HOSPITAL ROOM - DAY

Liz Hawley sits reclined in her hospital bed. Only the florescent light above her is lit. Scully stands on one side of her bed. Another agent, THOMAS, stands on the other side. Thomas is showing her polaroid-sized mug shots.

Liz is bruised, her right eye is swollen nearly closed. Several cuts are about her face. She is depressed and still quite scared.

Thomas holds up a mug shot. Liz shakes her head, "no." He holds another. "No."

Scully suppresses a discouraged sigh.

CLOSE - MUG SHOTS

Held in Thomas's hands. He displays one. Beat. Another. Beat. The next photo is clearly Lucas Henry.

Thomas's hand is grabbed by Liz.

LIZ

Her eyes are locked on the photo, she slightly trembles.

SCULLY

knows they've found the right mug shot. She takes the photo from Thomas.

CUT TO:

41 INT. HOSPITAL CORRIDOR - DAY - CLOSE - HENRY'S PHOTO

Cold, with his enigmatic eyes.

THOMAS (V.O.)  
Lucas Jackson Henry, 28.

WIDER

REVEALING that WE'VE CUT TO the hospital corridor where Scully talks to Agent Thomas outside the Intensive Care Unit. A chart on the wall lists Mulder in "Critical but stable" condition. Thomas has a report on Henry.

THOMAS (CONT'D)  
Did some time at Angola in  
Louisiana for sexual assault,  
narcotics, nothing big, really.  
(more)

(CONTINUED)

41 CONTINUED:

THOMAS (CONT'D)

His personal history includes being witness to an auto accident in which his high school sweetheart was killed and his mother was decapitated.

Scully looks at the picture.

THOMAS (CONT'D)

The seven year anniversary of the accident will be... in three days.

SCULLY

He's reliving it... that could explain the "deadline."

Thomas nods, passing along some prison records to Scully.

SCULLY

Anyone else we could talk to? Wife? Brother? Father?

Agent Thomas studies the report. He shakes his head, "no."

THOMAS

His father used to beat him with wire coat hangers. He's long gone. The most important element we found is...

Scully looks up from the records.

THOMAS (CONT'D)

There was substantial suspicion that Luther Lee Boggs' last five murders were committed with a partner. Now, the police up in Durham say they could never prove it in court, but... they know that partner was Lucas Henry.

Scully reacts, furious. O.S., the CLANGING of prison doors OPENING, then SLAMMING, OVERLAP TO...

42 INT. DEATH WATCH DAYROOM - DAY

Scully marches past a prison door, heading toward the Death Watch cell. She wears her game face. A Corrections OFFICER unlocks the Death Watch cell.

(CONTINUED)



42 CONTINUED:

Boggs sits on the bed, his head slumped to his chest. The door slides open, Scully angrily starts inside as the Guard closes the door and remains outside.

SCULLY

You set us up. You're in on this with Lucas Henry. This was a trap for Mulder, because he helped put you away.

Boggs doesn't move.

SCULLY (CONT'D)

I came here to let you know, that if I lose him too because of what you've done... four days from now, nobody will stop me from being the one to throw the switch that'll gas you out of this life, you son of a bitch.

BOGGS

stirs, he lifts his head and looks at Scully. However, it is not Boggs. It is Mulder. (X

MULDER

You're the one that believed me.

SCULLY

Her knees buckle. Her fury is replaced by shock. She slams her eyes shut.

SCULLY

NO! NO! I DO NOT BELIEVE YOU!!

She opens her eyes.

BOGGS

It is indeed Boggs once again, sitting on the cot. (A jump cut from his previous reclining position is intentional.) His tone is flat and neutral.

BOGGS

If you don't believe me, then maybe you'd believe yourself.

The intent of Boggs' posture and tone is to become Scully at age fourteen. He motions as if curling his hair around his ear with his finger.

(CONTINUED)

42 CONTINUED: (2)

BOGGS

There was that one night, I was fourteen and... my parents had gone to bed... I snuck downstairs all alone and took one of my Mom's cigarettes.

The shock on Scully's face indicates this is a true incident.

BOGGS (CONT'D)

I went out on the porch in the dark. I was so scared, my heart was pounding. I mean, they would have killed me if they knew... but... I was so excited... I shook... not 'cause of the cigarette, it was gross... but because I wasn't supposed to...

Scully is stunned. No one could know. She tries to recover.

SCULLY

That could be a moment from any kid's life.

Boggs returns to a neutral posture, nonthreatening... blank.

BOGGS

I know what you want.

Scully's mind races, scared.

BOGGS

(taunting)

I know who you want to hear from.

Scully remains silent.

BOGGS

Ask me.

Scully struggles with herself, before, finally...

SCULLY

(a whisper)

I'll believe... if I can speak to... him.

Boggs cocks a smile as if "so you do believe." His smile fades quickly as his breathing becomes heavy and deep. He slips into a slight convulsion, perspiration beads on his forehead.

CAMERA PUSHES IN on Scully's pained expression.

(CONTINUED)

42 CONTINUED: (3)

Boggs body seems to be a battleground of two souls. He jerks violently, then goes limp. His head rises. His eyes are warm and loving. A slightly sad smile breaks across his lips. In a gentle voice...

BOGGS

Starbuck...

Scully's eyes well with tears.

Suddenly, Boggs' head jerks back, his body shakes, an UNEARTHLY MOAN escapes from deep below. As his head rolls back, the eyes are much different. Fiery. Homicidal.

BOGGS

Nobody talks to no one no more  
'til I get my deal.

(beat)

Don't underestimate my fear of  
dying. Don't down play my terror  
of going back to that chair.

Scully looks at the convict, being taken on an emotional roller coaster.

BOGGS

I know my Hell will be to go to  
that chair over and over again  
for all of time. But in this  
life... my one and only life...  
I don't ever want to go again.

He stares at Scully to stress the point.

CAMERA PUSHES EXTREMELY CLOSE into Boggs' eyes...

BOGGS

The last time... that last  
time... I went to Death's door...  
and I looked inside...

As his eyes look to the side of the cell...

42A INT. DEATH WATCH DAYROOM - BOGGS' POV - (FLASHBACK)

The WARDEN, a PHYSICIAN and a MINISTER approach the cell in SLOW MOTION. The Warden removes a set of keys.

BOGGS (V.O.)

I had never talked to a minister -  
ever...

(CONTINUED)

42 CONTINUED: (4)

CLOSE - KEYS

in SLOW MOTION, they RATTLE with a heightened SOUND, like a THUNDERSTORM.

BOGGS (V.O.) (CONT'D)  
Until that day... that moment.

BOGGS

CAMERA PUSHES IN, LOW ANGLE, he appears terrified as he listens to the Minister...

BOGGS (V.O.)  
He said that "He who does not love remains in death..."

CLOSE - BIBLE

held in the Minister's hand, opened to the First Letter of John. A brilliant surreal backlight rims the book, as CAMERA MOVES AWAY...

BOGGS (V.O.) (CONT'D)  
That "Anyone who hates his brother is a murderer, and that no murderer has eternal life abiding in him."

CLOSE - PLATE OF FOOD

Chicken, mashed potatoes, a piece of apple pie. CAMERA ADJUSTS, WIDENING...

BOGGS (V.O.)  
My family, who I had killed after their last meal, was there to watch me over mine...

... to INCLUDE six family MEMBERS, pale and ghostly. They stand against the cell wall, away from Boggs.

BOGGS (V.O.) (CONT'D)  
They were all there.

43 INT. PRISON CORRIDOR - NIGHT

The hallway is lined with pitch black shadows. An image that would make Fritz Lang proud.

Correction officers escort Boggs down the hallway, which is lined with all of his victims. They are not bloody, or scarred, but should be pale and spectral.

(CONTINUED)

43 CONTINUED:

BOGGS (V.O.)

Each of their fear... their  
horror... that I made them feel  
when I killed them was injected  
into me... that collective fear  
alone was a taste of Hell...

44 INT. GAS CHAMBER - NIGHT

CAMERA is placed below the chair, looking up on a dangling bag  
of Sodium Cyanide pellets beneath a perforated seat. FRAME  
goes BLACK as Boggs is placed in the chair.

CLOSE - THICK LEATHER STRAPS

are tightened and secured around the hands.

BOGGS (V.O.)

I felt myself leave my body. I  
thought they had already killed  
me...

OVERHEAD ANGLE

Boggs is strapped in the chamber. The Physician enters. He  
opens Boggs' jumpsuit.

CLOSE - BOGGS' CHEST

A stethoscope is taped over the heart, and a tattoo of a  
flaming Devil. A HEARTBEAT BEGINS, slowly growing LOUDER.

CAMERA RISES to Boggs' familiar blank expression...

OVERHEAD ANGLE

As the Physician exits and CLOSES the chamber door. BOOM.

BOGGS (V.O.)

Then... I could see the souls of  
thousands of people... dead...  
alive... racing into my body...  
while I drifted further away...

The souls (FX) appear as hazy bolts of light entering Boggs'  
restrained body - like lasers being shot into him from all  
angles.

The HEARTBEAT grows LOUDER... FASTER...

CUT TO:

45. INT. DEATH WATCH CELL - DAY - CLOSE - BOGGS

Perspiration beads his forehead. His breathing is heavy. His eyes turn to Scully.

SCULLY

Tenses. The tale has effected her.

WIDER

Boggs moves to her.

BOGGS

It's a cold... dark... place,  
Scully. Mulder is looking in on  
it... right now.

SCULLY

It may be a cold dark place for  
you... but not for Mulder... and  
not for my father.

Boggs settles back.

BOGGS

I know he'd like to tell you his  
own self... but I won't let him.  
I've regained control. No one  
speaks until you get me a deal.

She eyes him hard, challengingly.

SCULLY

I don't believe you.

BOGGS

There's plenty of room in that  
cold place for liars, Scully.

He moves nearer to her.

BOGGS (CONT'D)

Play it how you need to. I know  
you believe me, but if you need  
to convince a Judge that I'm in  
on it with Lucas... go 'head.  
'Cause either way... whether I'm  
runnin' the show with Lucas, or  
I'm channeling... no more  
information is coming until I  
have a deal. I got nothin' to  
lose.

Scully stands, moves to the cell door.

(CONTINUED)

. 45 CONTINUED:

SCULLY

Guard.

BOGGS

If I die... then that boy's gonna  
pay a visit to that cold dark  
place...

The Guard opens the door. Boggs lies down again in the  
position we found him.

SCULLY

steps out of the cell, drained. She pauses in the dayroom.  
Her state of mind is reflected by the closing of the cell's  
door. CLANG.

FADE OUT:

END ACT THREE

ACT FOUR

46 EXT. CENTRAL PRISON, RALEIGH N.C. - DAY - (STOCK)

Razor wire lines the chainlinked fences surrounding the prison.

47 INT. WARDEN'S OFFICE - DAY

A wood paneled office. Law enforcement trophies and plaques fill the walls of this room. A name plate sits on a large dark wood desk reading WARDEN - JOSEPH CASH. The warden, late 50's, glasses and a tie with a short sleeve shirt sits behind his desk, irritated.

WARDEN

I'm sure I don't have to remind you how many people died by the hands of Luther Lee Boggs.

Scully sits in a leather padded chair, uncomfortable.

SCULLY

No sir, of course not. But a stay of execution is our only hope to get Jim Summers back alive.

WARDEN

The Governor and the Supreme Court of North Carolina do not intend to make a deal with a mass murderer. Especially one who, I know, is orchestrating a capital offense two days before his capital punishment.

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

SCULLY

(quietly)

Yes, sir.

The Warden slightly shakes his head, determined.

WARDEN

The only thing Boggs'll get from me is a timely death. And it's an overdue one, at that.

The Warden looks at Scully.

WARDEN

But I'll grant you a favor, Agent Scully. I'll keep this "request" strictly between you and me.

(X)  
(X)

(CONTINUED)



47 CONTINUED:

As Scully sits with the sting of the Warden's words.

CUT TO:

48 INT. HOSPITAL ROOM - DAY - CLOSE - TWO HANDS

One with an I.V. is being comforted by another. PULLING BACK REVEALS Scully standing over Mulder as he lies in the hospital bed.

SCULLY

Mulder... I was so scared.

Mulder, wearing a nasal cannula, is pale, perspiring, and tired.

MULDER

So was I.

There is an awkward moment between the two friends who do not often display their emotions to, or toward, one another. She takes her hand away and pulls up a chair.

SCULLY

We're running out of time and there's still no trace of Lucas Henry or Jim Summers. The Raleigh police said...

MULDER

(cuts her off)

Scully...

Mulder pauses until certain he has her total attention.

MULDER

No matter what... don't believe him.

Scully averts her eyes.

MULDER

Boggs went through this whole charade to get me for putting him on Death Row. He didn't get what he wanted. You'll be the next best thing.

Scully looks to Mulder.

(CONTINUED)

48 CONTINUED:

SCULLY

I never thought I'd say this to you... but what if there's another explanation...

MULDER

Don't deal with him. He could be trying to claim you as his last victim.

As Scully considers...

CUT TO:

49 INT. INTERVIEW ROOM - DAY

(X)

Boggs sits on his bed. Scully sits in a chair across from him.

SCULLY

Alright, Mister Boggs... you've got your deal. Help us locate James Summers and Lucas Henry and the Governor's office will issue an executive pardon, reducing your sentence to life without parole.

Boggs eyes her, studying Scully. She holds firm with her lie. After a moment, Boggs nearly chokes up...

BOGGS

Thank you, ma'am. Thank you.

She nods, a beat of internal relief that he's bought it.

SCULLY

Now, where are they?

Boggs takes a deep breath. He closes his eyes. His body slumps and begins to convulse.

CAMERA PUSHES PAST this to FOCUS on Scully. She watches with conflicting emotions, primarily wishing this was all over.

A CLEAR FRAME

which Boggs RISES into. His eyes roll down from up in his head. Assuming the personality of a nervous street snitch, he gets up and paces in his cell.

(CONTINUED)

49 CONTINUED:

BOGGS

There's like these large  
circles... barrels... no...  
bigger... huge... like vats! A  
factory... condemned... the old  
Blue Devil Brewery... out by  
Morrisville...

Boggs freezes, scared.

BOGGS

He's preparing... getting  
ready... to kill Jim... soon...  
hurry.

Boggs' knees buckle as he sits back on his cot.

Scully eyes him, pathetically, angrily. She gets up and  
gestures to a Guard who opens the cell door.

It CLANGS open. Scully steps out. The door CLANGS shut. As  
she stands on the other side of the cell...

SCULLY

Luther... if you... if you really  
were a psychic...

BOGGS

(completes the  
sentence)

I would have known you lied.  
There never was a deal.

Scully is once again surprised, caught off guard.

BOGGS

I know you tried.

Boggs does a parody of Warden Cash, not channeling.

BOGGS

I'll grant you a favor and keep  
this between you and me.

SCULLY

Why did you tell me?

BOGGS

In the hope there'll be one less  
ghost when they walk me down that  
hallway.

She nods, unsure. Scully starts to walk away. Boggs moves to  
the cell door.

(CONTINUED)

49 CONTINUED: (2)

BOGGS

Scully... Avoid the Devil.  
Don't follow Henry to the Devil.

She eyes the prisoner, reliving Mulder's warning.

BOGGS (CONT'D)

Leave that to me.

Scully walks away. He can only watch her go.

CUT TO:

50 EXT. BLUE DEVIL BREWERY - DAY - ESTABLISHING

It appears factory-like. Vacant. "Stay Out" and "No Trespassing" signs are posted all around the premises. Featured is an enclosed, three storied, elevated walkway between buildings.

51 INT. BLUE DEVIL BREWERY - DAY

Although daytime, it is dark and eerie inside. The remains of pipes and vats provide a surreal landscape. Amid this vast condemned setting, Lucas Henry paces in the rear of the factory.

LUCAS HENRY

is long gone. He cries in total utter agony as he paces with a small machete.

CLOSE - FLOOR

CAMERA MOVES EXTREMELY CLOSE over an aged newspaper article. "MOTHER, GIRL, KILLED IN ACCIDENT."

JIM SUMMERS

is tied face down onto what once was a work bench. He's bruised and beaten and tired, but struggles to become free.

LUCAS HENRY

His rage builds. Sweating profusely, he marches to a snapshot that is taped to the wall.

SNAPSHOT

A younger Lucas Henry is posed with an older man, his father. They appear uncomfortable. WHAM. The machete blade drives into the photo. Again. Again.

(CONTINUED)

51 CONTINUED:

LUCAS HENRY

Unbelievable fury is unleashed as he HACKS at the photo, but the rage within him is not relieved. He turns toward Jim Summers... and moves toward the helpless boy. Henry's breaths are guttural, pained.

Jim Summers SCREAMS, DEEP, terrified.

LUCAS HENRY

grips the machete's handle. As he approaches his victim...

SCULLY (O.S.)  
FEDERAL AGENTS. WE'RE ARMED.

Lucas turns, CAMERA, LOW ANGLE, PUSHES IN on his shocked expression.

CAMERA MATCHES the PUSH IN on Scully. Behind cover, her gun is trained on Lucas. She wears the blue F.B.I. windbreaker. She's backed by other agents.

SCULLY  
DROP YOUR WEAPON!

LUCAS HENRY

stands within striking distance of Jim Summers. Henry appears ready to drop his knife, when SUDDENLY...

He turns, raises the weapon. Jim YELLS with fear.

SCULLY

FIRES her weapon.

HENRY

is shot. He stumbles back, drops the machete. Eyes wild, adrenalin racing, blood oozing from his shoulder, he turns and runs. His right arm limp.

SCULLY

takes off after Lucas. A couple AGENTS follow.

JIM SUMMERS

is attended to by two other F.B.I. agents. Jim is limp with relief, he breathes quick but deep.

52 INT. ANOTHER AREA - BREWERY - DAY

LOW ANGLE TRACKING as Scully runs full speed through the abandoned factory, dodging obstacles.

LUCAS HENRY - MATCHING ANGLE & MOVEMENT

runs like a wild animal, eyes searching for an escape. He turns quickly, dashing up enclosed metal stairs, GROANING with pain.

SCULLY & THE AGENTS

quickly cover the same ground. As they reach the opening to the stairs, Scully pauses, her back to the stairwell. Following procedure, she quickly turns into the doorway, gun readied. Finding it clear...

SCULLY

GO!

An Agent barrels up the stairs, Scully is right behind, followed by another Agent.

53 INT. STAIRWELL EXIT - BREWERY - DAY

As the first Agent appears in the doorway from racing up the steps, Lucas Henry ENTERS FRAME, swinging a thick metal pipe.

The Agent takes it in the ribs. He doubles over. Henry takes off again.

Scully and the other Agent continue the pursuit.

54 INT. SECOND FLOOR - BREWERY - DAY

Henry continues to run, blood flowing from his shoulder.

SCULLY & THE AGENT

close in on him.

WIDER

Henry checks over his shoulder. The Agent stops, takes position and FIRES. Blood sprays from Henry's back, yet he doesn't go down. He turns quickly... disappearing down a corridor. Scully follows.

55 INT. ELEVATED PASSAGEWAY - DAY

Henry charges into the darkness of the elevated passageway. Scully is about to continue pursuit, yet she hesitates.

(CONTINUED)



57 INT. DEATH WATCH CELL - DAY - CLOSE - LUTHER BOGGS

The Blue Devil dissolves over his face, staring into nothingness. O.S., a cell door CLANGS. His eyes remain straight ahead until a body ENTERS FRAME on the other side of the cell. Boggs eyes look to Scully.

BOGGS  
Came to say "goodbye?"

SCULLY

The meshed metal cage is before her. (X

Boggs stares at her. She lowers her voice.

SCULLY  
I... believe... that if you had  
orchestrated this kidnapping...  
Lucas Henry would have been aware  
of the danger you warned me  
about. He never would have gone  
in that tunnel.  
(pause)  
You not only saved Jim Summers  
life, but mine as well. (X

Boggs doesn't acknowledge this, he turns to her.

BOGGS  
You're here because of unfinished  
business.

Scully remains silent.

BOGGS  
You want your father's message.

Scully tenses. Boggs studies her.

BOGGS  
Not now. Be here tonight. My  
witness. When they got me in the  
chair and they open them  
blinds... you'll get your  
message.

Scully sighs as Boggs returns to his cot and sits. She exits,  
CLEARING FRAME. HOLD as Boggs awaits his hour of execution.

CUT TO:



58 INT. DEATH WATCH DAYROOM - NIGHT - CLOSE - CLOCK

It reads 11:30. PULLING BACK REVEALS a Corrections Officer with a plate of food entering Luther's cell. On the plate is chicken, mashed potatoes and a glass of beer.

He places it before Boggs, who stares at the plate. The Officer exits, CLANG.

Boggs struggles to look up. His eyes turn toward the wall.

BOGGS POV - CELL

His family, blank and ghostly, watch him.

BOGGS

looks away, terrified.

59 INT. PRISON CORRIDOR - NIGHT

Guards escort Boggs down the hallway. His eyes are closed tight, so he does not have to see the victims that line the hallway.

60 INT. GAS CHAMBER - NIGHT - CLOSE - LEATHER STRAPS

are pulled tight around Boggs' wrists.

BOGGS

sits in the chair. A stethoscope attached to his chest. The chamber door is closed. He looks to a window, covered by blinds.

THE WINDOW

The blinds open. In the witness room, the Warden, a Physician, and the Minister. Scully is not there.

BOGGS

reacts to this, sad, alone.

THE WINDOW

The Warden leans over, engaging an intercom microphone.

WARDEN

Would you like to make a statement?

(CONTINUED)

60 CONTINUED:

BOGGS

can only shake his head "no."

THE WINDOW

The Warden looks off and nods.

CLOSE - METAL BOWL

Below the chair, filled with sulfuric acid. The bag of sodium cyanide pellets drop into the bowl. Gas begins to angrily flow into the chamber.

BOGGS

takes deep long breaths, pulling Death into his lungs as quickly as possible.

METAL BOWL

As the gas continues to rise...

CUT TO:

61 INT. HOSPITAL ROOM - NIGHT - CLOSE - CLOCK

It reads 12:05. CAMERA MOVES from the clock to REVEAL Scully at Mulder's bedside. It is quiet.

Only the light over the bed is on. Scully looks up at the clock. Half of her expression is resolve. Half is regret. She looks to Mulder.

SCULLY

I was considering Boggs. If he was aware that I was your partner, he could have found out... all he knew about me... about my father.

MULDER

Scully...

SCULLY (CONT'D)

"Beyond the Sea" was played at my parents' wedding. Visions of deceased loved ones are a common psychological phenomenon. If he knew that my father had recently...

(CONTINUED)

61 CONTINUED:

MULDER  
(cuts her off)  
Scully... after all you've told  
me. After all the evidence...

She pauses, averts her eyes.

MULDER  
Dana... why can't you believe?

Scully pauses, then softly.

SCULLY  
Because I'm afraid... I'm afraid  
to believe.

MULDER  
You couldn't face that fear?  
Even if it meant never knowing  
what your father was trying to  
tell you?

She is defensive, but adamant.

SCULLY  
But I do know.

MULDER.  
How?

She looks to her friend.

SCULLY  
He was my father.

Mulder understands, he lies back on his bed.

CAMERA PULLS BACK into the darkened room, WIDE, until the clock  
is in FRAME, highlighted with a soft light.

As the two friends sit together, and the clock ticks...

FADE OUT:

THE END