

THE X-FILES

"all things"

Written by

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CAST LIST

Agent Fox Mulder
Agent Dana Scully

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

(X)

SET LIST

EXTERIORS

HOSPITAL

AIRPORT PARKING LOT PHONE BOOTH

COLLEEN'S HOUSE (WELL-MANICURED NEIGHBORHOOD)

HOSPITAL

/PARK

DOWNTOWN STREET (CHINATOWN)

CHINESE APOTHECARY

JAPANESE GARDEN

(X)

INTERIORS

MULDER'S APARTMENT

/BEDROOM

/BATHROOM

FBI HEADQUARTERS

/MULDER'S OFFICE

HOSPITAL

/NURSE'S STATION

/ICU CORRIDOR

/WATERSTON'S ROOM

/CAFETERIA

SCULLY'S APARTMENT

/KITCHEN

/BEDROOM

SCULLY'S CAR

COLLEEN'S HOUSE

/LIVING ROOM

/KITCHEN

CHINESE APOTHECARY

NARROW ROOM

(X)

(X)

TEASER

1 BLACKNESS

1

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

CUT TO:

2 CLOSE - SCULLY'S FACE

2

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

INT. BATHROOM - NIGHT

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

Scully buttons her shirt, straightens her skirt. Dressing.

SCULLY

TBW.

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

3 INT. ANOTHER ROOM - NIGHT

3

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

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

CUT TO BLACK:

END OF TEASER

ACT ONE

4 BLACKNESS

4

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

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

INT. MULDER'S OFFICE - DAY

Mulder is loading slides into the projector tray, grooving to the Moby song as the click-clacking fades into the b.g. A LEGEND reads: 63 HOURS EARLIER.

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

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

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

SCULLY

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

MULDER

I heard you, Scully.

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

SCULLY

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

MULDER

What did she drown in?

CONTINUED

4 CONTINUED:

4

SCULLY

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

MULDER

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

SCULLY

No, I don't.

Scully begins taking the food out of the bags.

MULDER

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

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

SCULLY

A bit P. O.'d., grabs her salad, perches wearily on a stool. As Mulder moves back to the projector, prompting the first slide up. We don't see what it is, only Scully's reaction to it.

MULDER

Is that beautiful or what?

SCULLY

A crop circle?

NEW ANGLE TO INCLUDE MULDER AND THE SCREEN

On it is a COMPUTER GENERATED IMAGE of an elaborate. Crop circle.

MULDER

Not a crop circle, Scully. A fractal image predicted by a computer program from data of every known occurrence of the phenomena in the last 40 years.

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

CONTINUED

4 CONTINUED: (2)

4

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

MULDER

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

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

MULDER

Perfect spheres appreciable only from an altitude of 500 feet.

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

MULDER

But that is merely prelude to what was to come.

(clicks slide)

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

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

MULDER

Then in 1997, three years later, there was yet another set...

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

MULDER

You're not listening.

SCULLY

I am.

CONTINUED

4 CONTINUED: (3)

4

She chews now, punctuating the pregnant silence. Then:

SCULLY

I just don't see the point.

MULDER

The point is, a computer program has shown us these aren't just happenstance, coincidental events. And it's just predicted there will be another series of circles laid down in a field near Avebury in just 72 hours.

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

MULDER

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

SCULLY

Getting where?

MULDER

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

SCULLY

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

MULDER

I'm not sure what you mean.

SCULLY

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

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

CONTINUED

4 CONTINUED: (4)

4

SCULLY

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

Mulder regards the judgement on Scully's face.

MULDER

I'll just cancel your ticket.

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

MULDER

Thanks for lunch.

SCULLY

Mulder --

(as he turns)

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

MULDER

I'd never know what I'm missing.

Mulder exits.

ANGLE ON MULDER'S "WRAP SANDWICH"

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

SCULLY

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

FADE OUT:

5 THE RHYTHM BECOMING A TAPPING SOUND

5

As we slowly FADE UP ON:

CLOSE - A HAND

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

CONTINUED

5 CONTINUED:

INT. HOSPITAL - NURSE'S STATION - DAY

Where a Nurse taps the pencil while speaking on the telephone.

SCULLY

Enters through sliding doors in the b.g. and approaches the counter. She looks restless, her thoughts still on Mulder, as she approaches a 2nd NURSE.

SCULLY

Hi. My name is Dana Scully. I'm here to amend the autopsy report on a Ms. Schezny. For the FBI.

The 2nd Nurse rifles through an "out" box, locating a manila ENVELOPE with the name SCEZNY printed in the corner.

NURSE #2

Here you go.

As she hands the envelope to Scully, for a moment all action RAMPS into SLOW MOTION. The sound drops out, save for the sound of the pencil tap-tap-tapping. The SLOW MOTION broken by:

NURSE #2

Could you sign here please?

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

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

CLOSE - THE ENVELOPE

It reads "J. SCEZNY."

SCULLY

Checks the name on the X-ray.

CLOSE - THE X-RAY

It says "D. WATERSTON."

CONTINUED

5 CONTINUED: (2)

RESUME SCULLY

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

ANGLE - NURSE'S STATION

Scully this time addresses the Nurse who was previously on the phone. We may also notice a flyer tacked to a bulletin board behind the counter that says "PAY ATTENTION" in big red letters. (What follows is a medical warning or some such. Not important.)

SCULLY

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

Scully hands over the transparency and then the envelope.

NURSE #1

I'm sorry.

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

NURSE

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

SCULLY

Thank you.

Scully takes the Scezny report, and then, as if an afterthought:

SCULLY

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

The Nurse looks at a patient ledger.

NURSE

Yes, it is. Admitted yesterday.

Scully appears unsettled, but intrigued. She considers.

SCULLY

Could you direct me to his room?

CONTINUED

5 CONTINUED: (3)

5

NURSE
Intensive care, room 306. But
it's past visiting hours.

SCULLY
Oh. Thank you, anyway.

Scully heads back toward the doors through which she came.

CUT TO:

6 CLOSE - ELEVATOR DOORS

6

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

INT. HOSPITAL - ICU CORRIDOR - DAY

She passes another nurse's station, the same "Pay Attention" flyer tacked to a bulletin board. Walking past a visitor's lounge, in which a WOMAN talks on a pay phone, her back to us.

WOMAN (INTO PHONE)
I never thought I'd react this
way. If my mom were here it
would break her heart...

Scully overhears this, but is not distracted from her search for room 306, which she spots up ahead now. Moving to it.

ANGLE FROM INSIDE THE ROOM TO SCULLY

A DOCTOR, partially obscured by a privacy curtain, talks to a nurse who we can't see because she's o.s. in f.g. Scully stands in the hallway, looking in, when the Doctor starts around the bed, moving to exit the room.

SCULLY

Quickly about-faces, moving back up the hall, not wanting to be seen. As:

The Doctor and (previously unseen) Nurse exit the room. Moving:

NEW ANGLE ON SCULLY

Standing a little conspicuously. One look at her and it'd be clear that she's avoiding them, but the Nurse doesn't look. As
the Nurse passes, Scully turns to see: (X)
(X)

CONTINUED

6 CONTINUED:

THE DOCTOR

Stopping at the lounge area. Approaching the Woman on the phone as she hangs up. We get a better look at her now: mid-30s, with short, scraggly hair, wearing clothes that've seen better days. She seems a bit strung out, possessing an immaturity younger than her years. Her name is MAGGIE.

SCULLY

Appears to recognize Maggie. She positions herself at the corner of the lounge so she can eavesdrop. Picking up a magazine for effect (a New Age weekly or something on Feng Shue)

The Doctor, whose name is KOPEIKAN, is cautious with Maggie.

KOPEIKAN

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

MAGGIE

I guess... OK.

They head in Scully's direction, still talking. Scully buries her nose in the magazine, avoiding eye contact.

MAGGIE

Is there a pay phone there?
There are some calls I have to
Make...

(X)

Scully looks after her, concerned. Thinking, before we:

CUT TO:

7 A PRIVACY SCREEN IS PULLED BACK

7

Revealing Scully. Her expression heavy with anticipation. We're:

INT. WATERSTON'S ROOM - DAY

CAMERA is on the far side of the room, having settled into an over. A heart MONITOR beeps steadily beside Scully. She moves closer to the bed.

CONTINUED

7 CONTINUED:

7

OVER WATERSTON TO SCULLY

She gazes down at him stoically -- it's fairly impossible to tell what's playing on her mind, as we now reveal...

DR. DANIEL WATERSTON

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

SCULLY

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

CLOSE - WATERSTON

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

SCULLY

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

 KOPEIKAN (O. S.)
 Can I help you with something?

Scully turns toward Kopeikan, guilty at having been caught.

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

 KOPEIKAN
 Can we step into the hallway?

CUT TO:

8 INT. HOSPITAL - CORRIDOR - DAY

8

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

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

 SCULLY
 Dana Scully --

CONTINUED

8 CONTINUED:

8

KOPEIKAN

Dr. Waterston mentioned you.

SCULLY

I'm sure you're mistaken.

KOPEIKAN

You were a student of his, right?

Scully is nodding her head, but how is it possible he knew?

SCULLY

He has a heart condition?

KOPEIKAN

Dr. Waterston came in with a severe migraine. Then he began having chest-pains and. ordered us to do an endomyocardial biopsy because he'd had symptoms of low-grade pneumonia the week before. Fortunately, it was the right call.

SCULLY

What did you find?

KOPEIKAN

Lymphocytic infiltrates with myocyte necrosis. Turned out he has viral myocarditis.

SCULLY

Is it serious?

KOPEIKAN

Serious, but treatable. He might be able to receive visitors sometime tomorrow, if you want.

Scully answers a little too quickly.

SCULLY

No, that's alright. But thanks.

She moves to leave when:

KOPEIKAN

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

CONTINUED

8 CONTINUED: (2)

8

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

Scully makes her escape as we FADE TO BLACK.

FADE IN ON:

9 CLOSE - A WOODEN TOGGLE

9

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

INT. SCULLY'S APARTMENT - DAY

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

MAGGIE
You came to see him.

SCULLY
I'm sorry who is this?

INTERCUT WITH:

10 INT. HOSPITAL - CORRIDOR - DAY

10

Maggie Waterston is at the pay phone where we saw her before.

MAGGIE
Margaret Waterston.

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

MAGGIE
Well, that depends, doesn't it?

SCULLY
Excuse me?

CONTINUED

10 CONTINUED: (2)

10

MAGGIE

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

SCULLY

About what?

MAGGIE

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

Scully doesn't feel at all comfortable with this.

SCULLY

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

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

SCULLY

Maggie, can you hang on a second?

MAGGIE

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

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

SCULLY

Hello.

INTERCUT WITH:

11 INT. MULDER'S APARTMENT - DAY

11

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

SCULLY (SPEAKERPHONE)

Hello?

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

MULDER

Hey you're there.

CONTINUED

11 CONTINUED:

11

SCULLY

Mulder? Aren't you on a plane?

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

MULDER

My flight's at 5:30, remember?

SCULLY

I... lost track of time.

MULDER

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

SCULLY

No. I just got in. Why?

MULDER

From the hospital?

SCULLY

Yes. Why?

MULDER

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

SCULLY

-- Mulder, I'm not going.

MULDER

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

ANGLE OVER TOGGLE TO SCULLY

Weighing her next move. All SOUND DROPS OUT, except the toggle,
tap-tapping against the window casing. The silence broken by:

MULDER

Scully? Are you there?

CONTINUED

11 CONTINUED: (2)

11

SCULLY
I'm out for the evening, Mulder.

MULDER
It's kind of important to me.

SCULLY
Something's come up.

MULDER
Oh. Why didn't you just say so?

SCULLY
I just found out about it, by
complete accident.

MULDER
Remember Jung said there are no
accidents.

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

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

CUT TO:

12 CLOSE - A MOVING GURNEY WHEEL

12

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

INT. HOSPITAL - CORRIDOR - LATE DAY

We take a corner in the hall with her as she approaches
Waterston's room. Opening the door, she starts in, stopping in
surprise when she sees:

HER POV - INSIDE THE ROOM

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

CONTINUED

12 CONTINUED:

12

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

SCULLY

Looks uncomfortable at having interrupted this scene.

SCULLY

I'm sorry. Wrong room.

RED-HEADED WOMAN

That's OK.

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

13 INT. WATERSTON'S ROOM - LATE DAY

13

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

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

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

(X)

(X)

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

SCULLY

Hi.

He speaks, somewhat labored from the effects of intubation.

WATERSTON

Hi.

(beat)

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

CONTINUED

13 CONTINUED:

13

SCULLY

(wry smile)

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

WATERSTON

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

SCULLY

Seriously.

WATERSTON

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

SCULLY

You're extremely lucky you called that diagnosis.

WATERSTON

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

SCULLY

(not amused, warning)

Daniel.

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

SCULLY

How did you happen to be here in Washington?

WATERSTON

That's a long story.

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

WATERSTON

(pointed)

How's the FBI?

CONTINUED

SCULLY

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

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

WATERSTON

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

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

SCULLY

You scare me, Daniel.

WATERSTON

I know.

Scully looks a little surprised to hear this from him.

WATERSTON

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

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

WATERSTON

You know I've never accepted your excuse for leaving.

SCULLY

It was a reason, Daniel, not an excuse. It was a difficult choice for me.

WATERSTON

I'm sure. You left behind two callings.

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

SCULLY

But you understood why.

CONTINUED

WATERSTON

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

SCULLY

My retreat, as much as anything, was to protect myself from you, Daniel.

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

WATERSTON

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

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

SCULLY

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

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

WATERSTON

It's no mistake we're here together again. Come home. It's time.

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

SMASH TO BLACK:

END OF ACT ONE

ACT TWO

14 EXT. HOSPITAL - LATE DAY

14

Scully exits, lost in deep thought. She heads toward her car, parked in a metered space in front. As she reaches the driver's door, her CELL PHONE begins ringing.

15 INT. SCULLY'S CAR - LATE DAY

15

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

SCULLY

Scully.

MULDER

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

SCULLY

I was. I mean, I am.

As Scully puts the car in gear, pulls out.

INTERCUT WITH:

16 EXT. AIRPORT PARKING LOT PHONE BOOTH - LATE DAY

16

Mulder holds one finger in his ear because of air traffic in close proximity. Behind him are rows of cars, maybe a shuttle.

MULDER

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

SCULLY

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

SCULLY

(rolling her eyes)
And she researches crop circles.

CONTINUED

16 CONTINUED:

16

MULDER

Don't roll your eyes, Scully.

SCULLY

Mulder -- you want me to --

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

A SEMI

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

HER POV - PEDESTRIANS

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

THE WOMAN

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

SCULLY

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

REVERSE WIDE - THE WOMAN (REAL TIME)

Turns and makes her way down the busy sidewalk.

SCULLY

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

MULDER

Scully? Hey are you there?

She bends down to pick it up, still shaken.

CONTINUED

16 CONTINUED:

16

SCULLY

Yeah.

MULDER

What just happened?

SCULLY

A woman just saved my life.

MULDER

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

Scully is dazed. Before she can start to explain, cars behind her start honking at her to move. Scully does her left turn now, pulling abruptly to the side of the road as she completes it. The cars behind her CONTINUE TO HONK in irritation at the lady on the cell phone as they pass.

MULDER

What are those horns? You just get married or something, Scully?

SCULLY

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

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

CUT TO:

17 A LAWN SPRINKLER - NIGHT

17

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

EXT. WELL-MANICURED NEIGHBORHOOD - NIGHT

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

CLOSER - SCULLY

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

CONTINUED

17 CONTINUED:

17

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

SCULLY

Hi. I'm sorry to bother you...

Scully stops short.

SCULLY

You were...

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

COLLEEN

...at the hospital yesterday.

Scully smiles briefly at this moment of recognition.

SCULLY

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

COLLEEN

-- about my research.

SCULLY

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

(X)

COLLEEN

Right... I'm Colleen Azar.

Colleen extends her hand with an accommodating smile.

COLLEEN

Would you like to come in?

SCULLY

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

Scully looks a little heady, taking a deep breath.

COLLEEN

Are you alright?

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

CONTINUED

SCULLY

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

COLLEEN

A car accident isn't nothing.

SCULLY

Excuse me?

COLLEEN

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

Scully doesn't know how to take this.

SCULLY

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

COLLEEN

Sure. Let me get it. It's just in the other room.

Colleen disappears from the doorway. Scully waits for a moment, wondering about this woman, when she reappears with PAPERS, which she goes through and pulls from as:

COLLEEN

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

SCULLY

(taken aback)

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

COLLEEN

But you've already formed a judgment about it.

SCULLY

(trying to stay civil)

I really should be going.

COLLEEN

Here we go. Almost done.

CONTINUED

17 CONTINUED: (3)

17

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

COLLEEN

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

(holding out the envelope to Scully).

You might want to slow down.

Scully is taken by surprise, galled a little by the presumption. She reaches impatiently for the envelope. And when she does...

...we RAMP into SLOW MOTION, the clanking sculpture behind Scully the only sound. We see Scully register Colleen's last comment before we switch BACK TO REAL TIME, on:

Scully regards her curiously for a moment, nods, and then leaves. We HOLD on Colleen, looking after her.

CUT TO:

18 INT. MULDER'S OFFICE - NIGHT

18

Scully enters, envelope in hand. She's on a mission to send this stuff off and be done with it. She clicks on the lights and one of the ceiling fluorescents FLICKERS annoyingly.

She removes a "Bureau pouch" from Mulder's desk drawer, then takes the papers from the envelope. She starts to square them off on the desktop when she loses her grip and the papers flutter to the floor around her. Great!

Scully bends down to gather the papers, when one in particular catches her eye. The heading reads "HEART CHAKRA" and below it is an aerial photo of a crop circle. Scully stares at it. She is, despite herself, surprised by its beauty. She stands, admiring it for a-moment. Then takes what feels like her first real breath in a long while.

Looking up from her paper, she finds her eyes resting on the bulletin board behind Mulder's desk. At first, a frown forms on her face. Then, after another deep breath, the slightest of

CONTINUED

18 CONTINUED:

138

smiles. She steps forward and proceeds to study, for what may be the first time, Mulder's CLIPPINGS. She continues looking at them, moving past the filing cabinet, reaching out to touch them in passing as if -- in doing so -- answers might suddenly form to all her questions.

She moves past Mulder's inner office and as she passes the glass partition, something catches her eye. She stops before the glass and turns to see... her REFLECTION, caught in the flickering strobe of the fluorescent light. But she sees not an image of herself today, but of...

Herself, SEVEN YEARS AGO. When she first joined the FBI. (Hopefully, film can be found from Season One to achieve this effect.) As the light flickers, the image is replaced with one of her present self. And then back again as if the spastic fluorescent bulb were dictating the projection before her.

Suddenly, her cell phone RINGS, diverting her. She lifts the phone to her ear, looking back to the glass -- her image remaining in the present. She's clearly unsettled as she speaks.

SCULLY

Mulder --

INTERCUT WITH:

19 INT. HOSPITAL - NURSE'S STATION - NIGHT - DR. KOPEIKAN

19

Stands at the nurse's station, talking into the phone.

KOPEIKAN

No, it's Dr. Kopeikan. I'm afraid there's a situation here that needs your assistance.

SCULLY

(concerned)

What? What is it?

KOPEIKAN

Dr. Waterston's developed a coronary arrhythmia. I mean no disrespect, but he's making decisions in his treatment I'm not entirely comfortable with.

SCULLY

Is it serious?

CONTINUED

19 CONTINUED:

19

KOPEIKAN

I'm afraid what he's prescribed for himself will create serious complications. He's asked for you to come and give an opinion.

(X)

Scully doesn't look pleased at having to play this role, but it appears it's one she is used to.

SCULLY

I'll get there as soon as I can.

CUT TO:

20 INT. WATERSTON'S ROOM - DAY

20

Kopeikan, another DOCTOR, and Maggie are around Waterston's bed, all looking to Waterston, who's slightly propped up. It's obvious from the tubing and machinery now attached to him that he's gotten worse, but he's fully alert, the power of his convictions overcome his physical restrictions.

KOPEIKAN

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

WATERSTON

I guarantee you, young man, that you are doing it right --

KOPEIKAN

But I can't be responsible for treatment that might exacerbate your illness. Prednisone is simply not regulation --

SCULLY (O.S.)

It may be in your interest to just listen for once, Daniel.

Scully enters, catching a sharp, glancing look from Maggie. But she has no time for family politics. Avoiding Maggie's eyes.

WATERSTON

Hurricane Scully has arrived.

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

SCULLY

I was summoned.

CONTINUED

20 CONTINUED:

20

WATERSTON

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

SCULLY

He's aware of who you are.

WATERSTON

Just because he's not familiar
with this treatment --

MAGGIE

He's familiar with it. He told
you there hasn't been a double
blind analysis of its effect --

SCULLY

For what? Prednisone?
(off their looks)
Prednisone won't complicate
coronary arrhythmia. If it's
just in the short term.

WATERSTON

There. An informed opinion.

Kopeikan looks at Scully, incredulous. Maggie glares at Scully.

MAGGIE

I want to have a word with you.

Maggie moves past Scully. Who shares a look with Waterston
before following Maggie out.

21 INT. HOSPITAL - CORRIDOR - DAY

21

Maggie turns on Scully before she clears the threshold.

MAGGIE

You're just like him. You come off
so rational and reasonable that
you can't even see that someone
might know more than you.

SCULLY

I'm a doctor, Maggie --

MAGGIE

The dutiful little student. You
tried to ruin our lives once,
Dana. Don't you dare try again.

CONTINUED

21 CONTINUED:

21

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

WATERSTON
(O.S.) Dana?

Scully turns toward the room self-consciously, hoping he hasn't heard this tirade. She takes a breath and re-enters, the room.

22 INT. WATERSTON'S ROOM - DAY

22

Scully hangs back by the door, not getting too close.

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

SCULLY
How did she ever find out?

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

SCULLY
What things?

WATERSTON
(gathering his energy)
I screwed up, Dana. It got bad at home, after ...

Scully comes closer, seeing Daniel's hurt.

SCULLY
Bad how?

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

Scully nods.

SCULLY
You divorced.

CONTINUED

WATERSTON

Only after an interminable
period of discomfort for us
both.

SCULLY

Where did you go?

WATERSTON

Here. Washington.

SCULLY

When?

WATERSTON

Almost seven years ago.

SCULLY

(realizing)

Daniel, you didn't come here for
me?

(X)

(X)

WATERSTON

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

SCULLY

Oh, god, Daniel.

(X)

(how to say this)

(X)

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

(X)

WATERSTON

I know you've got your life.

SCULLY

I don't know what I have.

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

(X)

(X)

SCULLY

Your X-rays were in the wrong
envelope. I never would've known
you were here if not for a mix
up. But maybe it was meant to
happen this way. I don't know.

WATERSTON

What do you want Dana?

CONTINUED

SCULLY

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

Waterston lets this hang in the air. After a moment he opens
his palm to her and waits for Scully to return the gesture. She
looks at his hand, as if by taking it she will somehow have
solidified her decision. Then she places her hand in his and
takes a deep breath. And with the breath come tears. And
tears. Scully laying her head down to Daniel's chest. He strokes
her hair, closing his eyes in perfect happiness. CAMERA PULLING (X)
BACK SLOWLY... when suddenly AN ALARM SOUNDS. (X)

CLOSE ON SCULLY

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

SCULLY

Nurse!! Nurse!!

And off this:

END OF ACT TWO

ACT THREE

THE MONITOR ALARMS ARE STILL GOING OFF as we:

FADE IN:

23 INT. WATERSTON'S ROOM - NIGHT 23

Scully pumps at his chest before A NURSE arrives at the door. (X)

SCULLY

He's in cardiac arrest -- get
the crash cart in here --

Scully continues to pump at Daniel's chest, giving him mouth to mouth before A NURSE arrives with the crash cart. Scully barks out orders to ready the defibs, etc., (details to come) as she continues what may seem a violent attempt to resuscitate him. She's controlled yet manic as if her life depended on saving him.

SCULLY

Daniel?! Daniel?!

She grabs the paddles, swings them to his chest.

SCULLY

All clear --

We see the arc and collapse of Waterston's body as Scully desperately tries to shock him back to life. She hits him again. (X)
(X)
(X)

NURSE

He's not responding --

SCULLY

10 CCs ephinephran -- who's
paying attention here?

She is handed a syringe and administers the liquid (details per medical research). Finally, she repositions, the paddles and yells, "Clear!" once again. Convulse.

NURSE

We got heart rate -- he's back.

All at once, a profound sense of relief spreads through the room. Scully stands, exhausted and overwhelmed. The nurses around her continue administering to Waterston. She stands looking at Daniel, somehow anything but relieved herself. As: (X)
(X)

CONTINUED

23 CONTINUED: 23

TIME SLOWS, SOUND DROPS OUT (SPFX)

All Scully hears is Daniel's heartbeat. The nurses are working (X)
in slowed motion, but the heartbeat is real time. ANGLE ON: (X)

SCULLY

This seems to have an opposite effect on her. We see fear in
Scully's eyes. A weight on her shoulders. As A STEADY BUZZER (X)
SOUNDS. As first we think it's Daniel going flatlined until we: (X)

CUT TO:

24 CLOSE - A DOORBELL 24

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

EXT. COLLEEN'S HOUSE - DAY

Scully waits, looking agitated and lost. She holds Colleen's
research papers in hand. The door opens, revealing a woman (X)
not Colleen -- who more than resembles CAROL BANKER. (X)

CAROL

Hi. Can I help you?

SCULLY

Yes. I'm looking for Colleen.

CAROL

Do you want to come in?

SCULLY

I just need to speak with her

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

25 INT. COLLEEN'S HOUSE - LATE DAY 25

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

CONTINUED

25 CONTINUED:

25

REVERSE ON ROOM

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

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

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

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

CAROL

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

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

CLOSE - SCULLY

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

COLLEEN

Bye.

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

COLLEEN

You returned my work. Thank you.

Scully hands over the papers Colleen had given her previously.

CONTINUED

25 CONTINUED: (2)

25

SCULLY

I'm sorry I was rude to you.

(Colleen smiles
disarmingly)

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

COLLEEN

About slowing down?

(X)

Scully reacts to Colleen's uncanny insight. She gathers herself. (X)

SCULLY

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

Colleen nods and then gestures for Scully to sit with her.

COLLEEN

You sensed something.

(Scully nods
awkwardly)

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

SCULLY

(cautiously)

Yes.

COLLEEN

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

Colleen refers to Scully's cross.

CONTINUED

SCULLY

What are you saying I saw?

COLLEEN

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

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

SCULLY

But he has a heart condition.

COLLEEN

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

SCULLY

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

COLLEEN

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

SCULLY

To illness.

Colleen smiles, knowing full well the impact of what she's saying. At this moment, a WHISTLE rings out from another room.

COLLEEN

Would you like some tea?

CONTINUED

25 CONTINUED: (4) 25

Scully breaks from her desperate attempt to make sense of it all, nods and gets up to follow Colleen into the kitchen.

26 INT. COLLEEN'S HOUSE - KITCHEN - DAY 26

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

COLLEEN

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

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

SCULLY

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

COLLEEN

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

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

COLLEEN

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

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

COLLEEN

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

CONTINUED

26 CONTINUED:

26

Scully looks at her, wide-eyed.

SCULLY
I'm sorry.

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

(X)

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

SCULLY
What do you mean?

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

SCULLY
But how?

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

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

COLLEEN
You still aren't sure. You came
looking for answers and want
something to take back with you.
(Scully looks up,
Colleen smiles)
Everything happens for a reason.

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

CUT TO:

27 INT. HOSPITAL - HALLWAY - DAY (X)27

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

MAGGIE
Are you happy?

Scully is surprised at being confronted like this. (X)

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

MAGGIE
You can't. He's in a coma.
Scully takes a beat, truly
shocked.

SCULLY
Since when?

MAGGIE
Since about two minutes after
you supposedly saved his life!

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

MAGGIE
Do you have any idea of the hell
you've created in our lives? (X)
(X)

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

SCULLY
Maggie, that was over seven
years ago and I ended it so
that it wouldn't be hell for you.

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

Maggie starts to cry in frustration.

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

Now Maggie takes off, MOVING AWAY FROM CAMERA. Deeper into the hallway. Scully going after Maggie now, and stopping her in b.g.

CONTINUED

27 CONTINUED: 27

And Maggie begins to have a sobbing conversation with Scully, the feelings pouring out. We cannot hear this. We only see Scully hearing her out, then comforting Maggie, though Maggie resists it, Then Scully breaks from her, heading TOWARD CAMERA.

CUT TO:

28 CLOSE - GLASS DOORS 28

As Scully pushes through them. We're:

EXT. HOSPITAL - LATE DAY

Scully heads straight toward us, still carrying the bouquet of flowers. The instrumental part of the Moby track kicks in as Scully just starts walking, heading somewhere and nowhere. As she does, the people around her BLUR IN FAST MOTION (SPFX)

CUT TO:

29 EXT. DOWNTOWN STREET - LATE DAY 29

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

CUT TO:

30 EXT. CHINATOWN STREET - LATE DAY 30

LOW ANGLE - TRACKING IN FRONT OF SCULLY

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

From this low angle, we see a SIGN swinging schizophrenically in the wind. It's a sign for a Chinese apothecary. As Scully turns back toward camera, we RACK FOCUS to her face. She's considering something, then decides. As the MUSIC FADES:

CUT TO:

31 INT. CHINESE APOTHECARY - LATE DAY

31

Bamboo CHIMES signal Scully's entry. She squints around curiously from the door, her eyes adjusting to the light.

HER POV - THE APOTHECARY

Mysterious and smoky, but not spooky. The only light comes through windows coated in a nicotine-colored glaze. Beams of amber light, giving the room a sense of warmth and safety. Shelves, racks and counters filled with intriguing and disturbing-looking herbs, roots, dried animal parts, and so on.

Scully wanders slowly around, peering into jars and bottles, looking in wonder at some, making faces at others. Noticing a beaded curtain in a doorway on the far side of the room. She heads toward it and we notice it is made of pseudo-ginseng roots strung together. She peers through them into the next room.

HER POV - THROUGH THE BEADED CURTAIN

An inner room has a red glow, emanating from a hanging Chinese lantern. A horizontal female form lies face down on a table so that only her midsection is visible. There are long needles protruding from her back. A female CHINESE DOCTOR faces away from us, in the process of removing the needles. The Doctor turns, sensing Scully. She is ancient. Scully slowly backs away, feeling uncomfortable with the attention. The older woman holds up one finger, indicating that she will be out in a minute.

Scully heads toward the door, moving to leave, when she hears the beads rattle. A voice stops her.

CHINESE DOCTOR (o.s.)
You need help?

Scully turns to see the doctor standing before the curtain.

SCULLY
No, thank you. I'm just
browsing.

CHINESE DOCTOR
Show me your tongue.

SCULLY
Excuse me?

CHINESE DOCTOR
Your tongue, your tongue!

Scully reluctantly sticks out her tongue. The Doctor nods her head in certainty, and raises an eyebrow.

CONTINUED

CHINESE DOCTOR

Mm hmm,...

Scully starts to speak with her tongue still out.

SCULLY

I'm not ...
(puts her tongue back)
Really, I'm just...

CHINESE DOCTOR

You have heavy heart.

SCULLY

Excuse me?

The doctor moves behind a counter.

CHINESE DOCTOR

Immune system weak. Weak immune
system make weak organs. Weak
organs make sick person. Lucky
now. Tomorrow not so lucky.

Something about her words hits home, and Scully softens.

SCULLY

I'm sorry. I don't mean to be
rude. It's just...

The woman starts emptying various herbs and what look like rocks
onto a white sheet of paper with red lettering. She folds the
paper around its contents, creating a square package.

CHINESE DOCTOR

Not rude. Closed mind.

Scully's heard this before. She's humbled.

CHINESE DOCTOR

You boil 15 minutes in three
cups water. Make tea. Taste bad,
but good for you.

She slides it across the counter toward Scully.

CHINESE DOCTOR

Seven dollar.

Scully tucks the bouquet under her arm, takes out some bills (X)
from her pocket and pays her.

CONTINUED

31 CONTINUED:

31

CHINESE DOCTOR
Your body be happy to you.

And the woman smiles, pleased that she's been of help. Scully smiles back, truly grateful for the woman's kindness.

SCULLY
Thank you.

And she leaves.

32 EXT. CHINESE APOTHECARY - LATE DAY

32

Scully exits onto the street, pausing to button up against the blustering cold. A BLIND MAN enters frame.

Amidst the colorful sounds of Chinatown, we hear the TAP-TAPPING of his cane against the pavement.

As Scully secures the final button on her coat, her cell phone RINGS. She retrieves it from her inside pocket. Before answering, she looks at the LCD readout. "Mulder" blinks on the screen. She considers for a moment, then decides not to answer. She pushes "Off" and puts the phone in her pocket, glancing around -- reminding herself how she got here when...

...something catches her eye. We spin around to see a Woman walking at a brisk pace on the opposite side of the street.

CLOSER - SCULLY

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

CLOSER - THE WOMAN (SPFX)

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

SCULLY (SPFX)

MOVING IN SLOW MOTION. Registering this recognition as SOUND (X) DROPS OUT, save for the distant TAP-TAPPING of the blind man's cane. A car HONKS LOUDLY, jarring everything BACK TO NORMAL. We see that, in her quest, Scully has stepped off the curb into the path of an ONCOMING CAR. Scully acknowledges her mistake and resumes her pursuit across the street, the Blind Man

CONTINUED

32 CONTINUED:

32

continuing on his way in the b.g. Scully catches sight of the Woman down the block, as she disappears behind a thin BLACK DOOR. (X)

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

33 EXT. JAPANESE GARDEN - CONTINUOUS

33

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

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

HER POV - INSIDE THE DOORS

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

As Scully enters carefully:

34 INT. NARROW ROOM - DAY

34

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

CONTINUED

34 CONTINUED:

34

SCULLY

Oh, God. What am I supposed to do? I'm trying to follow my heart but everything is so complicated.

(X)

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

SCULLY

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

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

35 INTERNAL POV - IMAGES

35

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

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

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

Moving still closer, we see the heart's blackness comes from a murky, swirling substance that seems to be constricting the otherwise-transparent organ. We RISE UP to Waterston's face, seeing his lips are moving. We can just barely make out what's being said:

WATERSTON

I am so sorry. I have caused
to much pain. If you only knew
the truth. Please forgive me.

(X)

(X)

CONTINUED

35 CONTINUED:

35

Whether or not we can make out the words, the sound of them begins to slow down and DISTORT. So does the sound of his heartbeat. We are now directly over his face, looking down at his closed eyes and moving mouth. Suddenly, his lips STOP MOVING -- as if the breath has been sucked from his body. His heartbeat also STOPS and his EYES SNAP OPEN.

SMASH CUT TO:

36 CLOSE - SCULLY

36

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

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

(X)

END OF ACT THREE

CONTINUED

ACT FOUR

FADE IN:

37 INT. HOSPITAL - CORRIDOR - DAY 37

A few hospital personnel and visitors are moving in the hallway (X)
when A NURSE enters in b.g., moving TO CAMERA. Under: (X)

MAN'S VOICE (V.O.) (X)

My job as a healer is to act (X)
essentially as a channel. I see (X)
where the body has gotten off (X)
track and help the soul remember (X)
who it is. To achieve "inner" (X)
healing I focus on the belief (X)
system the patient has formed, (X)
which is causing a block, and as (X)
a result, the disease. (X)

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

INT. WATERSTON'S ROOM - NIGHT 38

The room is dark, save for a warm glow coming from beside (X)
Waterston's bed, illuminating the figure of a MAN. He faces us
on the far side of the bed, his hands hovering above Waterston's
chest. (We may recognize him as the man in Room 304 back in Act
I.) The only sound is that of Waterston's heartbeat monitor.

HEALER

The physical symptoms cannot be
treated until the faulty belief
system is corrected.

We see the light comes from a bedside lamp, the Man in deep
concentration. We remain here a moment, then ANGLE AROUND to
find.. Colleen, watching patiently. After a moment, she looks
o.s. motivating CAMERA TO FIND... Scully, standing, arms
crossed, regarding the scene with reserved anticipation. As...

SCULLY

This man has serious blocks in (X)
his life and in his body. (X)

KOPEIKAN (O. S.)

What is going on here?! (X)

CONTINUED

38 CONTINUED:

38

ANGLE TO INCLUDE DR. KOPEIKAN AT THE DOOR (X)

He's angry, though he contains it well in this environment. The Healer stops his work, bringing his arms to his side. (X)
(X)

 KOPEIKAN (X)
 Dr. Scully -- (X)

Scully moves quickly from the room, trying to maneuver Kopeikan out into the hall, but he's not about to be pushed around. (X)
(X)

 KOPEIKAN (X)
 Who do you think you are? (X)

 SCULLY (X)
 Dr. Kopeikan, we have nothing (X)
 but Daniel's welfare in mind -- (X)

 KOPEIKAN (X)
 This hospital has regulations -- (X)

 SCULLY (X)
 What's taking place here is a (X)
 simply an alternative approach -- (X)

 KOPEIKAN (X)
 -- it's not the approach, Miss (X)
 Scully -- it's your audacity. (X)
 Dr. Waterston is my patient -- (X)

Scully knows it's true. She feels chastened, but emotional. (X)
Fighting this back as best she can. (X)

 SCULLY (X)
 I didn't want to alert his (X)
 daughter. I just wanted to help. (X)
 And from what I see, there's (X)
 little you or I can do now -- (X)

 KOPEIKAN (X)
 All due respect, Ms. Scully (X)
 that's not for you to assess. (X)

 HEALER (O.S.) (X)
 I think there's little any of us (X)
 can do at this time (X)

ANGLE TO INCLUDE THE HEALER (X)

Moving from where he stands over Waterson. Moving past Colleen, (X)
who stands beside him. Over to Scully and Kopeikan. (X)

CONTINUED

38 CONTINUED: (2)

38

HEALER

If I'd been called sooner I
might've been able to work with
the patient. But without his
participation, I'm afraid there
can be no inner healing.

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

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

(X)

KOPEIKAN

I wish my job were so easy.

(X)
(X)

Kopeikan brushes them into Waterston's room, as Colleen exits.
Kopeikan checking the monitors. As the Healer gives Scully a
comforting look. Colleen comforting Scully.

(X)
(X)
(X)

HEALER

This man is, quite frankly,
ready to move on, but something
seems to be holding him back.
Some kind of unfinished business
binding him to the physical
plane. Something he needs to
release before he can let go.

Scully lets this information hang in the air a moment before she
once again looks toward Colleen, who offers an understanding nod. (X)

Off this we:

CUT TO:

39 CLOSE - AN ANSWERING MACHINE

39

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

INT. SCULLY'S APARTMENT - NIGHT

(X)

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

(X)
(X)

MULDER (O.S.)

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

(X)
(X)

(more)

CONTINUED

39 CONTINUED:

39

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

(X)

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

TIME CUT TO:

40 INT. SCULLY'S APARTMENT - BEDROOM - NIGHT

40

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

TIME CUT TO:

41 INT. SCULLY'S APARTMENT - KITCHEN - NIGHT

41

The package of Chinese herbs lies on her counter, empty. Scully is in the process of pouring their boiled remains over a strainer into a cup. She sets down the pot, removes the strainer and takes a careful sip of the bizarre concoction as she walks back into her living room.

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

NEW ANGLE - SCULLY

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

42 INT. WATERSTON'S ROOM - DAY

42

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

HER POV - THE BED AND HERSELF

Entangled in the same medical gak we have seen Waterston endure. She looks pale, gaunt, her hair sweaty and stringy. Her head is positioned straight-on, but her eyes are on us as we make our

CONTINUED

42 CONTINUED:

42

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

SMASH CUT TO:

43 CLOSE - SCULLY

43

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

INT. SCULLY'S APARTMENT - BEDROOM - EARLY MORNING

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

SCULLY

Hello?

MAGGIE

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

(X)

(X)

(X)

SCULLY

Maggie, what's --

(X)

(X)

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

(X)

CUT TO:

44 INT. WATERSTON'S ROOM- EARLY MORNING

44

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

SCULLY

Daniel...

(X)

(X)

REVERSE ON WATERSTON

He turns his head to Scully, smiles at her.

SCULLY

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

WATERSTON

You think I'd give up so easily?

CONTINUED

44 CONTINUED:

44

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

(X)
(X)
(X)

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

(X)
(X)
(X)

SCULLY
I was afraid it didn't work.

(X)

WATERSTON
Well, of course it didn't work
Don't be absurd. Where did you
ever get these ideas?

(X)
(X)
(X)

SCULLY
I got them from..
(she hesitates,
considering)
from my partner at the FBI.

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

WATERSTON
Well, then your partner's had a
delusionary influence on you.

(X)
(X)
(X)

SCULLY
No. He's had a great impact.

(X)
(X)

WATERSTON
Dana..
(reaches to her)
it doesn't matter. I don't want
to talk about this now. Look at
me -- I'm going to get well, and
I want to talk about our plans
once I get out of here.

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

SCULLY
What you need to do, Daniel, is
To heal the wounds that you and
I created. I spoke at length to
Maggie. You need to be honest
with yourself about the hurt you
caused your family.
(off his look)
You got sick by running from the
truth, Daniel. For seven years...

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

CONTINUED

44 CONTINUED: (2)

44

WATERSTON (X)
...because all I wanted was you. (X)

SCULLY (X)
I'm not the same person, Daniel. (X)
I wouldn't have known that if I (X)
hadn't seen you again.. and (X)
maybe that's why this happened. (X)

WATERSTON (X)
What are you talking about? (X)

SCULLY (X)
I can't be in your life, Daniel. (X)
If we ever meet again, I hope (X)
you'll have gone back-and tried. (X)
That you'll start with Maggie. (X)

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

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

CUT TO BLACK:

45 MONTAGE SEQUENCE

45

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

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

...circling her again, we find she is seated in a pew in what must be the hospital chapel. It's a small, simple room with lit votive candles and depictions of Saints and holy ones. As we come around her side, we see Scully is seated with her legs crossed in a LOTUS POSITION. Her hands rest upon her thighs, and her eyes are open. We continue moving, ending up at the back of Scully's head again, then...

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

46 EXT. HOSPITAL PARK - DAY 46

Scully seated on a park bench on the hospital grounds. (X)

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

HER POV

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

SCULLY

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

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

MULDER
Hey!

SCULLY
Mulder?!

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

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

SCULLY
You're supposed to be in England.

MULDER
I'm back. (X)

SCULLY
What happened? (X)

MULDER
Nothing. There was no event. (X)
There were no crop circles. It (X)
was a total bust. Complete waste (X)
of time. I'm sorry I even went. (X)

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

CONTINUED

46 CONTINUED:

46

SCULLY

If you didn't go looking, you'd
never know what you're missing.

(X)

(X)

(X)

MULDER

I just told you, nothing --

(X)

(X)

SCULLY

-- I know. Nothing happened.
Maybe sometimes nothing happens
for a reason, Mulder.

(X)

(X)

(X)

(X)

off his amused confusion:

(X)

SCULLY

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

(X)

(X)

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

(X)

CUT TO:

47 INT. MULDER'S APARTMENT - NIGHT

47

Scully and Mulder have a long talk. TBW.

(X)

THE END