

T H E  F I L M S

Story No. E00937

Episode #8ABX01

"Within"



Written By
Chris Carter

Directed By
Kim Manners

2nd Blue Rev.

pgs. 15, 15A, 16, 41, 43, 43A, 43B-45

September 26, 2000

PLEASE NOTE: THESE PAGES ARE NOT COLLATABLE INTO YOUR SCRIPT.

Cover Only

October 25, 2000

CAST LIST

Agent Fox Mulder
Agent Dana Scully

John Doggett
Agent Danny Mosley
Figure (Mr. Coeben)
A.D. Skinner
Director Kersh
All-Business Agent/Agent Gene Crane
Frohike
Byers
Langly
The Teacher
Order Taker
Principal
Gibson Praise
Thea Sprecher

Omitted

1st Agent
Bud White
Dr. Beth Siegler
Roque Arellaga
Latino Agent
Dog Owner

(x)

SET LIST

EXTERIORS

HIGHWAY
SATELLITE DISH FARM
BURRO BEND CAFE
DESERT
SMALL PLANE
ROCK QUARRY PIT

INTERIORS

LIMBO
HOSPITAL ROOM
SCULLY'S APARTMENT
 /BATHROOM
 /LIVING ROOM
HALLWAY OUTSIDE SCULLY'S APARTMENT
SCULLY'S APARTMENT STAIRWELL
FBI HEADQUARTERS
 /BASEMENT OUTSIDE MULDER'S OFFICE
 /HALLWAY
 /SKINNER'S OFFICE
 /KERSH'S OFFICE
 /TASK FORCE BASE OF OPERATIONS
N.D. SEDAN
MULDER'S APARTMENT
 /BEDROOM
PLANE
SCHOOL FOR HEARING IMPAIRED
 /PRINCIPAL'S OFFICE
 /CLASSROOM
 /HALLWAY
BURRO BEND CAFE

OMITTED

EXT. STREET OUTSIDE SCULLY'S APARTMENT
EXT. CORRIDOR BETWEEN APARTMENT BUILDINGS
EXT. VACANT FIELD
EXT. SUBURBAN FLOWER SHOP
EXT. RALEIGH CEMETERY
EXT. SCULLY'S APARTMENT
EXT. J. EDGAR HOOVER BUILDING
INT. HOSPITAL
 /DR.'S READY ROOM
INT. ROOM OFF PRINCIPAL'S

(We begin with a RECAP of the season 7 finale, Requiem. In that story, Mulder and Scully are asked to justify their work on the X-files, sited as overly expensive and largely unsuccessful. In spite of this, the agents go back to Bellefleur, Oregon where Scully's first X-files case was investigated. On arrival, they find the original abductees afraid of being taken again. With good reason. The shape-shifting Alien Bounty Hunter, it turns out, is methodically taking abductees to a ship in the woods, where it's concealed by a cloaking field of energy. Finally, Mulder is lured out and abducted himself. The episode ends with Scully, affected by unexplained malaise during the episode, in the hospital. Where she tells Skinner she's pregnant. FADE OUT)

FADE IN:

1 BLURRY IMAGES OF A MAN (USING A SLANT-FOCUS LENS)

1

We can't tell his identity, due not just to the lack of focus, but for the fact that he's emerged in a honey-colored liquid. Also, SOFT LIGHT comes on and off. Obscuring the image in darkness for a moment. Like a car rolling under street lamps. Whoever this is, he's struggling, too. Rolling from side to side, like someone experiencing a horrific nightmare.

His naked body wracked by sporadic spasms. Head rolling side to side. Hands clenching, unclenching. If we couldn't tell it were a man, we might mistake the figure here for a baby in the womb. There's even an umbilical-cordlike thing that comes in and out of focus. Strangely, it winds around and attaches to his mouth.

Now the liquid the body's emerged in starts to drain off. Or is it that the body's rising? CAMERA TRAVELING THE LENGTH OF THE MAN'S BODY as it surfaces, FINDING ITS WAY UP TO HIS FACE.

Where AN OUT-OF-FOCUS HAND (are there three fingers or five? We can't tell due to the cropping) comes in and pulls the umbilical-cordlike thing from the man's mouth. The man GASPING FOR AIR NOW, EYES OPENING STRAIGHT INTO LENS -- at exactly the moment CAMERA FINDS FOCUS ON FOX MULDER. And in the next moment:

CUT TO:

DANA SCULLY

Her eyes OPEN STRAIGHT INTO LENS, too. Gasping for air, herself. A mirror image. Except Scully's head is on a pillow. And she is:

2 INT. HOSPITAL ROOM - NIGHT

2

Scully sits up quickly, out of breath from her nightmare.

WIDE ON SCULLY

But that's all it was. She's alone in her room. Alone in life.

END OF TEASER -- GO TO MAIN TITLES

ACT ONE

FADE IN:

3 DANA SCULLY - THE BATHROOM IN HER APARTMENT - MORNING 3

Staring in the mirror. Her hair wet-combed from a morning shower. She's dressed, though not yet buttoned up or tucked in. Wearing no makeup yet. Ready to get ready for work, as it were -- but right now paralyzed, unable to finish her ablutions. Staring at herself as if at an unfamiliar person. A new person.

Staring into her own eyes, her mind burdened by a welter of private thoughts. Until she breaks, begins to button up. To put on her makeup. To begin her work day. The first without Mulder.

4 OMITTED 4

A5 INT. FBI HALLWAY - DAY - LATER A5

ANGLE DOWN THE HALL (48 FRAMES) Scully rounds the corner, moving toward us. She's put together now, though we see she's lost in those same troubling thoughts. Though there is light foot traffic this morning, she is very much alone in her head. Looking at no one. Going through the motions.

CUT TO:

5 INT. BASEMENT OUTSIDE MULDER'S OFFICE - CONTINUOUS 5

CLOSE ON THE ELEVATOR DOORS (STILL 48 FRAMES). Opening to REVEAL SCULLY. CAMERA PULLING with her as she rounds into the hallway leading to Mulder's office. Still floating in time and space.

NEW ANGLE OVER SCULLY

As she turns into Mulder's office WE SLAM BACK TO REAL TIME (24 FPS). As Scully is stopped in her tracks by: MALE FBI AGENTS, unloading Mulder's file cabinets, putting the contents into boxes. Going through his desk, drawers, etc.

SCULLY

What is this? Excuse me. Hey --

This gets everyone's attention. The work stops all of a sudden.

SCULLY

Can I ask what is going on here?

AGENT MOSLEY

We're collecting material --

CONTINUED

5 CONTINUED:

5

SCULLY

For?

AGENT MOSLEY

For anything that might be
pertinent to the manhunt --

SCULLY

What manhunt? Manhunt for who?

AGENT MOSLEY

You're kidding. Right?

It takes her a beat to process this. As the men continue working.

SCULLY

There's nothing -- if you're
looking for Mulder you're
wasting your time here --

This agent carries a box of files. Which he aims toward Scully
on his way out the door. Scully incredulous at this.

SCULLY

Are you listening to me?

AGENT MOSLEY

-- I'm not the man to talk to.

He squeezes past her on his way to the door.

SCULLY

Well whose stupid idea is this?

But she gets no answer from the man, who exits and disappears.
Off Scully, standing rigid and angry in the middle of the others:

CUT TO:

CAMERA TIGHT PAST SCULLY'S EAR, OVER SCULLY'S SHOULDER

She's in an elevator, as the doors open and she exits into:

6 INT. FBI HALLWAY - DAY - SHORT TIME LATER

6

MOVING WITH SCULLY as she threads through some of her fellow FBI
employees in the hallway. Moving at a clip toward:

CUT TO:

7 INT. A.D. WALTER SKINNER'S OFFICE - DAY - CONTINUOUS

7

Scully enters. When her eyes find who she's looking for, CAMERA FINDS SKINNER. Standing behind his desk, on the phone. He's got his hand up in the air, anticipating Scully.

SKINNER (INTO PHONE)
Yeah well somebody might have
had the courtesy to tell me --

He slams down the phone, sharing Scully's frustration/alarm.

SCULLY
There are agents tearing apart
Mulder's office who say they're
part of an FBI manhunt --

SKINNER
I know. I heard. Believe me,
this is not my idea. I just
found out about it myself --

SCULLY
They don't understand! No one's
going to find Mulder this way.
You know it and I know it --

Scully is very upset. Skinner moving around to reassure her.

SKINNER
I told you last night -- I'll
find him. I'm going to do that.
(off Scully)
Okay? I want you to just cool
out. I don't want you doing
anything to upset your pregnancy.

It's said out of concern, but also as an admonishment.

SCULLY
But I don't understand. You're
the assistant director. Who's
going over your head on this?

SKINNER
Our brand new deputy director.

Skinner gives Scully a significant look, when The PHONE RINGS.
Skinner and Scully both look to Skinner's desk phone:

INSERT -- A. KERSH'S OFFICE on Skinner's call display.

CUT TO:

ALVIN KERSH

CONTINUED

7 CONTINUED:

7

We may remember him as the Assistant Director who enjoyed a brief supervisory roll over Mulder and Scully when the X-Files were shut down. He replaced Skinner as their boss. And who now stands with the bearing of a man who's reached for the top.

He's unloading his desk, when he hears A DOOR OPEN. We are:

8 INT. FBI DEPUTY DIRECTOR ALVIN KERSH'S OFFICE - DAY

8

Skinner has pushed in the door, along with Scully. They both look winded. As if they've rushed to get here. They also look somewhat subdued from the heated emotions we saw moments earlier. As if the power of Kersh's new position commands this.

DEPUTY DIRECTOR KERSH
A.D. Skinner. Agent Scully.
Thanks for getting right over.
I don't want to lose any time.
We have one of our own missing,
and the only acceptable outcome
is that we find him. Safe and
alive. I'm sure you two agree.

SKINNER
That goes without saying, sir.

DEPUTY DIRECTOR KERSH
Good.

They aren't invited to sit down. Even as Kersh himself takes a seat behind his desk. Moving around some stacks of papers that he's unloaded from his personal files. He's got boxes on and around his desk, too. Already well on his way out of this office.

DEPUTY DIRECTOR KERSH
This comes at a stressful time,
with my new appointment. But I'm
thankful for your cooperation in
the hunt for Agent Mulder.

SCULLY
Our cooperation? Sir?

Scully's spoken out of turn. It draws a SHARP LOOK from Kersh.

SCULLY
With due respect, there aren't
two people better qualified to
be directing this action --

CONTINUED

8 CONTINUED:

8

DEPUTY DIRECTOR KERSH
(rebutting her)
Right now you and A.D. Skinner
are the two primary witnesses to
Mulder's disappearance. I want
your statements taken ASAP.

SCULLY
You want our statements taken?
You make us out like suspects.

Skinner shoots Scully a look. She's out of line.

SKINNER
Taken by who?

DEPUTY DIRECTOR KERSH
My Task Force leader on this.
Special Agent John Doggett. He's
waiting to hear from you now.

Kersh's glaring silence is their cue to leave. And they turn,
heading to the door. But not without a last glare back at Kersh.

DEPUTY DIRECTOR KERSH
One more thing.

This stops both Scully and Skinner. Who look back to:

DEPUTY DIRECTOR KERSH
Anything leaves this building
about aliens, alien abductions
or any other nonsense that would
cast the Bureau in a ridiculous
light, you can forget about
looking for Agent Mulder. You'll
both be looking for new jobs.

The line's been drawn. Kersh's motives are all too obvious.

DEPUTY DIRECTOR KERSH
That's all.

Skinner turns to go again, but Scully has something else to say.

SCULLY
Sir. Let me say, congratulations
on your new appointment. Sir.

With the intended jab landed, she turns and exits. Off Kersh:

CUT TO:

9 INT. FBI HALLWAY - DAY - SHORT TIME LATER

9

RAKING STEADICAM on Scully and Skinner. As they march lockstep down the hall. Scully righteously pissed off. Skinner, too.

SCULLY

I don't believe this --

SKINNER

-- this isn't about finding Mulder. It's about Kersh covering the FBI's ass.

SCULLY

I get a feeling they'd be happy if we never found Mulder at all.

They've come to a set of double doors. Skinner grabs at the handle, but stops before he pushes in. Pinning Scully.

SKINNER

Look. I saw what I saw. I have to make a statement. I'm not telling them it didn't happen.

SCULLY

You heard Kersh. They don't want the truth. Give them the truth and they'll hang you with it.

SKINNER

They can hang me with a lie, too. I won't sell Mulder out.

Scully takes a beat, acknowledging this. Then directly:

SCULLY

What good are you to Mulder if you give them the power to ruin your career? We'll find him.

Sobered by this, Skinner pushes open the door. Opening on:

10 INT. TASK FORCE BASE OF OPERATIONS - DAY

10

The large provisional room BUSTLES with AGENTS. It's all folding tables, chairs; phones, fax machines, TVs, etc. Bulletin boards with MAPS. Two WORK STATION/CUBICLES in the rear of the room.

As Skinner and Scully enter they're approached by an all-business AGENT who treats them like strangers. And suspects.

CONTINUED

10 CONTINUED:

10

ALL-BUSINESS AGENT
Assistant Director, you can come
on back with me. Agent Scully,
I'll ask you to please wait on
the wall until we call you.

He's pointing to a line of chairs nearby, only one of which is occupied right now. By A MALE AGENT reading over a transcript.

Scully looks to Skinner, acknowledging the gestapo quality of this operation. Before Skinner turns and follows the All-Business Agent up the aisle that leads through the hubbub to the cubicles in the rear of the room. Skinner gives a nervous glance back to Scully as he goes. Scully looking from him, back to:

NEW ANGLE ON ROW OF CHAIRS

Where the MALE AGENT sits engrossed in his transcript. As Scully breaks frame, takes a seat in a chair one spot away. The Male Agent looks up briefly, then looks back to his paperwork.

Scully sits looking over the busy room from her seat in the corner. Every fiber in her body wants to be running this show.

As the Male Agent gets up now, without warning, and moves away. Scully notes this briefly, then turns her attention back to:

SCULLY'S POV TO SKINNER ACROSS THE ROOM

Where he's now seated in one of the cubicles, talking to someone whose back is to us. All we see is his NEATLY-GROOMED HEAD.

RESUME SCULLY - CLOSER

As a hand comes into frame, HOLDING A CUP OF WATER. Scully turns when she sees it peripherally, looking up at the man holding it:

It's the MALE AGENT. He holds two cups of water, actually. One for himself and the one he's offering Scully.

MALE AGENT

Water?

Scully's surprised, a little on her guard. Hesitating to answer.

MALE AGENT

It could be a wait.

She takes it, as the Male Agent moves back to his seat.

SCULLY

Thanks.

CONTINUED

10 CONTINUED: (2)

10

MALE AGENT

(nodding)

Aren't you his partner? Mulder?

SCULLY

(guarded)

Yes.

MALE AGENT

I guess nobody's beyond
suspicion on this thing.

Scully nods again, suspicious herself. Even though the man seems for all the world to be ingenuous. Scully looks down at the man's clip-on FBI ID, but it's turned over. Unreadable as such. The conversation might stop here, but Scully starts it up now.

SCULLY

Why are they talking to you?

MALE AGENT

Me? I knew Mulder. Back a bit.
They're developing a working
profile. Character background.

Scully smiles, knowing that it's all an exercise.

SCULLY

I'd say they know Mulder's
character profile all too well.

The Agent smiles back genially at the obvious truism.

MALE AGENT

Certainly his reputation. I
doubt we agents ever truly know
each other. Even our Partners.

Scully studies the man. His manner is friendly, conversational. He seems honest. Nothing provocative in his manner.

MALE AGENT

Not really. Not at the end of
the day. Their real lives...

(off Scully)

Their friends, girlfriends...
deeply personal things. Issues.

It's true. And it goads Scully.

SCULLY

I know Mulder as well as anyone.

CONTINUED

10 CONTINUED: (3)

10

MALE AGENT

Yeah? Probably so. I always took the rumors with a grain of salt.

Scully is staring at the Agent now, though he's looking off.

SCULLY

What rumors are those?

MALE AGENT

(reluctantly)

Y'know. That from the beginning he never felt a real trust with you. That you were ambitious...

SCULLY

(laughing it off)

Where did that come from?

MALE AGENT

(matter-of-fact)

There are a few women here at the Bureau he would confide in.

(off Scully)

Mulder made the rounds in the secretarial pool. I don't know if you ever knew that or not.

Scully feels a tightness in her throat, before she speaks.

SCULLY

No. When was this?

MALE AGENT

It's just talk. I don't know.

Scully is stung by this, in spite of herself.

MALE AGENT

So what do you think happened? To Mulder? What's your theory?

Scully is staring at the man now, more suspicious than ever. She doesn't answer. In the awkward silence something's communicated. There's something in the Male Agent's eye that tips Scully off.

SCULLY

My theory? That you don't know Mulder at all. You never did.

At which point Scully reaches out and presumptuously flips over the man's ID badge. He does not attempt to prevent this.

CONTINUED

10 CONTINUED: (4)

10

SCULLY
(reading)

John Doggett. Kersh's Task Force
Leader. You might've just
introduced yourself.

JOHN DOGGETT
I was getting around to it.

Scully rises and THROWS THE CUP OF WATER IN HIS FACE. It
surprises him, but he takes the deserving gesture deservedly.

SCULLY
Nice to meet you, Agent Doggett.

All work in the room has stopped. Everyone watching Scully turn
on a heel and exit the room. Skinner is looking from the rear of
the room. His INTERVIEWER turning to look, too.

As Special Agent Doggett rises from his chair, wiping his face.
Then, with nerved aplomb, he casts a look into the room that puts
everyone quickly back to work. Off Special Agent Doggett:

CUT TO:

CLOSE ON A COMPUTER SCREEN

The name JOHN DOGGETT is typed on, under a http command labeled
FBI_PERSONNEL_DATA_SEARCH/COMMENDATIONS/RECORDS/SEARCH_ALL.

And A WINDOW pops up, starts to load with data. We are:

11 INT. SCULLY'S APARTMENT - NIGHT

11

Scully sits in his dimly lit apartment. She's still holding onto
her anger from the earlier incident. Dressed now in casual
clothes. Wearing eyeglasses, in which the COMPUTER SCREEN is
REFLECTED. As the screen starts to fill with data and A PHOTO.

RESUME SCREEN

The photo is of John Doggett with his FBI status data, history.
FAVOR a brief military career: UNITED STATES MARINE CORPS. And
his record with the New York City Police Department, where he
finished his service as a DETECTIVE (dates tk) A career marked
with commendations, including one for being wounded in the line
of duty. There is nothing to cast anything but an exemplary
light on our man John Doggett.

REVERSE ON SCULLY

CONTINUED

11 CONTINUED:

11

Reading this information, when suddenly she gets a funny look on her face. Quickly removing her eyeglasses, she gets up from her chair now and throws the eyeglasses on the desk next to the computer. And makes a mad dash for:

CUT TO:

12 INT. SCULLY'S BATHROOM - NIGHT

12

Scully tears in the door and throws the toilet seat up. Dropping to her knees and into that loving embrace with the porcelain we know so well. CAMERA rises discreetly, sparing us the visuals.

DRIFTING to the mirror, where, after several expectant moments, Scully REAPPEARS. Looking at herself as she turns on the water and brings a cool washrag up to her face. Off this, PRELAP THE SOUNDS OF A TOUCH TONE TELEPHONE BEING DIALED. Before we:

CUT TO:

13 SCULLY'S LIVING ROOM TELEPHONE

13

CAMERA DRIFTS from the cradle/keypad up to Scully. As Scully begins to speak. Careful to measure the emotion she's feeling. Though it's not all that easy, or successful. We are:

SCULLY
(into the phone)
Mom, it's Dana. I'm sorry I haven't called you in awhile. I've been busy with work and with a situation that I should probably tell you about in person. What I'm saying is...

During this, Scully tries unsuccessfully to stave off tears.

SCULLY
... I don't know if you're even in town, but if you're checking your messages, I really need to see you and to talk to you because there's alot of stuff going on with me and... I just really need to talk --

Suddenly there is a CLICK on the line that halts Scully.

SCULLY
Hello -- Mom...?

CONTINUED

13 CONTINUED:

13

No answer. Only another CLICK. When something catches her eye:

SCULLY'S POV TO THE STREET

A SOLITARY FIGURE is standing across the street, as if watching her apartment. Standing in the shadows beyond some parked cars.

RESUME SCULLY

Backing away from her window, then quickly dialing the phone she's still holding. Waiting for an answer, then:

VOICE ON PHONE
Federal Bureau of Investigation.

INTERCUT WITH:

14 INT. TASK FORCE BASE OF OPERATIONS - NIGHT

14

The All-Business Agent we met earlier is at one of the long folding tables. Behind him there's a TV on, a news report plays. (Specifically, the NASA news conference from last June, where officials from that agency reported the Mars Global Surveyor finding new geological data to support water on Mars.)

ALL-BUSINESS AGENT
Agent Doggett. Phone --

Agent John Doggett swings into view, grabbing the receiver.

JOHN DOGGETT
John Doggett --

SCULLY
YOU KEEP OUT OF MY BUSINESS!

JOHN DOGGETT
What? Who is this?

SCULLY
You better have a court order --

JOHN DOGGETT
-- For what? Who is this?!

SCULLY
Why? How many other phones are you tapping? How many agents are you doing surveillance on --

JOHN DOGGETT
-- Is this Agent Scully?

CONTINUED

14 CONTINUED:

14

SCULLY

Thank you. You've just answered
all my questions --

JOHN DOGGETT

Agent Scully, I promise I don't
know what you're talking about --

SCULLY HANGS UP before he can finish.

JOHN DOGGETT

Hello? Agent Scully --

But she's not there. John Doggett puts down the phone, seeming honestly confused by the conversation he just had. As, behind him on the TV, a NASA Scientist is giving a quote to the effect of: water on Mars could be proof positive of extraterrestrial life in the universe. (Exact quote to come with NASA footage.)

Doggett gives the TV a desultory glance, then moves off. As we:

CUT TO:

SCULLY

Scully stands by the phone, staring at it. So angry she could scream. When she hears something, and now it catches her eye.

15 INT. SCULLY'S LIVING ROOM - NIGHT - CONTINUOUS

15

There a faint floor SQUEAK outside in Scully's hall. And a SHADOW cast under the door. It's not moving right now. As if someone's standing very still right outside her door, listening.

RESUME SCULLY

Perfectly still herself. Staring at the shadow. Looking to:

SCULLY'S POV TO HER WEAPON

Its hangs on a chair near the door.. CAMERA PANS TO THE DOOR, where the SHADOW remains. Then MOVES -- moving off and away.

RESUME SCULLY

Rushing to the weapon, grabbing it. Now to the door. And:

Scully yanks the door open, gun in hand. Bolting into the hallway, then coming to a quick stop.

A16 INT. HALLWAY OUTSIDE SCULLY'S APARTMENT - NIGHT

A16

SCULLY'S POV

Down one hallway, then whipping 180 degrees to the other hall.
No one's there -- in either direction.

RESUME SCULLY -- CLOSE

Her heart beating in her throat. Who was it? Where are they? She makes a split-second decision -- and sprints for the door at the other end of the hall. Grabbing it, yanking it open. (X)

MATCH CUT TO:

B16 INT. SCULLY'S APARTMENT STAIRWELL - NIGHT

B16

Scully hits the landing and whips down the descending flight of stairs. Fast on her way to the floor directly beneath hers. (X)
(X)

CUT TO:

C16 INT. HALLWAY ONE FLOOR BELOW SCULLY'S - CONTINUOUS

(X) C16

Scully bursts out another door at the end of a hallway similar to her own, seeing nothing and no one down the hall -- but then startles to a noise behind her. Spinning to see: (X)
(X)
(X)

ANGLE ON THE DOUBLE HUNG HALL WINDOW JUST BEHIND HER (X)

It's pushed open, allowing a view of the fire escape outside. On which there is NOISE, MOVEMENT -- SOMEONE coming down the metal stairs. Whose legs, feet appear now. Mens' shoes. (X)
(X)
(X)

SCULLY

STOP THERE!! RIGHT THERE!!

The man, whose torso is cropped by the height of the window, stops in his tracks. Scully has her weapon directed at the window, backing to a safe distance. (X)
(X)
(X)

SCULLY

Come on through the window, slow and easy. I'm armed and will use my weapon if necessary -- (X)
(X)
(X)

The feet don't move, however, just reposition themselves a bit. (X)

SCULLY

Whoever you are -- (X)
(X)

CONTINUED

C16 CONTINUED:

C16

MAN'S VOICE (X)
(interrupting her) (X)
Dana -- is that you? (X)
(after a tense beat) (X)
It's Marshall. Mr. Coeben. (X)

He bends now, looking into the hall where Scully stands. (X)

MR. COEBEN (X)
Your landlord. I was fixing the (X)
antenna on the roof. (X)

She lowers her weapon, feeling somewhat foolish. (X)

CONTINUED

C16 CONTINUED: (2)

C16

SCULLY

Mr. Coeben, I'm sorry. There was (X)
 a man -- someone in the (X)
 building -- did you see anyone? (X)

MR. COEBEN (X)

Yeah, but... you know him. He (X)
 works with you. Tall, brown hair. (X)

SCULLY

Who? You don't mean Mulder -- (X)

MR. COEBEN (X)

Yeah, Mulder. He was downstairs. (X)
 I let him in the building. (X)

Scully can't believe it. Whipping back into the door she came (X)
 through, disappearing. Leaving a very confused landlord. Off him: (X)

CUT TO:

16 OMITTED
 THRU
 18

16
 THRU
 18

19 INT. SCULLY'S APARTMENT - NIGHT

19

The door is slightly ajar, as Scully left it. When a shadow cuts
 across the light coming from the hallway. Then Scully enters.

SCULLY

Mulder... are you in here?

No answer. The place looks just as she left it: dimly lit. There
 is no sign of anyone else inside. As Scully stands listening.
 Then, she sees something -- which makes her move quickly.

ANGLE ON SCULLY'S DESK

Where her LAPTOP COMPUTER IS MISSING. All that's left is the
 PLUG-IN CORD AND TRANSFORMER. CAMERA FINDS SCULLY reaching for
 this -- freaked out. Knowing she's not paranoid now, but finding
 no solace or comfort in this. Only more fear. And aloneness.

END OF ACT ONE

ACT TWO

FADE IN:

A20 INT. MULDER'S APARTMENT - NIGHT

A20

It's quiet, empty. As Scully slips in. Moving into the doorway of the living room, she hesitates. Uncomfortable here.

ANGLE OVER MULDER'S DESK

Scully comes forward, turning on the desk lamp. CAMERA ADJUSTING TO THE DUST OUTLINE of Mulder's desktop computer. Where it once sat it sits no longer. ADJUSTING BACK UP TO SCULLY. Weirderd.

NEW ANGLE ON SCULLY

She stands very still, a wave of emotion coming over her. Is it fear? Futility? She turns, moves back a few steps into the living room, stops. Staring at something o.s. we don't yet see.

CUT TO:

B20 INT. MULDER'S APARTMENT - BEDROOM - NIGHT

B20

ANGLE ON SCULLY OUT THE DOOR. Scully stands looking for several moments, then steps forward into the doorway.

Looking around the room, making us wonder what secret narrative is running through her mind. Then she steps into the room and moves to the bed, to pick up one of Mulder's wrinkled shirts.

CLOSE ON SCULLY

Touching the shirt, as if making or trying to make a connection with Mulder himself. An uncharacteristic gesture for her. Her eyes going now to Mulder's unmade bed. Staring at it. Then:

CLOSE ON MULDER'S BED -- HIS PILLOWS

As Scully lies down into frame, on her stomach. Lying her head gently on one of the pillows, still holding the wrinkled shirt in her hands. Her face half-buried in the pillow. As:

CAMERA PUSHES IN SLOWLY ON SCULLY'S FACE

Wondering exactly what is the source of her clear melancholy. As CAMERA DRIFTS INTO her troubled eyes, they close. And we:

C20 GO TO BLACK

C20

THEN LIGHT FLASHES ON THE LIQUID-SLAKED FACE OF MULDER. His head is held in some kind of metal cage -- is it medieval, or is it alien technology? (We're seeing this through a SLANT-FOCUS LENS again, so that the images are distorted, difficult.)

When, suddenly A TWO-PRONGED METAL DEVICE TELESCOPES DOWN INTO FRAME and drives right into each of Mulder's nostrils.

Causing Mulder to scream out, his mouth wide open in pain. Providing a clear path for ANOTHER THIN METAL DEVICE.

This one a spinning, telescoping DRILL BIT which comes down at a 45 degree angle, piercing the roof of Mulder's upper palette. As Mulder's neck tenses, and he fights helplessly against this.

SCREAMING OUT AGAIN -- IN PAIN, which becomes:

THE AIR HORN OF AN EIGHTEEN-WHEELER, as we:

CUT TO:

THE TRUCK COMING RIGHT AT US, ITS HEADLIGHTS FLASHING. We are:

D20 EXT. HIGHWAY - NIGHT

D20

The truck veers off at the last moment, PASSING CAMERA. Its horn still BLARING. As CAMERA ADJUSTS to see what all the noise is about. An N.D. Sedan has pulled to an abrupt stop on the roadside, to pick up what looks like A HITCHIKER.

CUT TO:

E20 INT. N.D. SEDAN - CONTINUOUS

E20

ANGLE ON THE FOGGED UP PASSENGER WINDOW, behind which we can see the shadow of the HITCHIKER moving to the door. As the window auto-rolls down. REVEALING A FAMILIAR FACE: MELVIN FROHIKE.

FROHIKE

Going my way, Big Boy.

REVERSE ON SKINNER

Behind the wheel. Not humored. As Frohike opens the door.

SKINNER

Did you get it?

CONTINUED

E20 CONTINUED:

E20

FROHIKE

Not exactly. Our source suddenly got sorta testy. One little government espionage incident at Los Alamos and nobody's got the stones anymore, y'know?

SKINNER

I need that satellite data.

FROHIKE

It's not the weather channel. You don't just tune in and see who happens to be deploying their nuclear arsenal today.

(it's cool man)

We got your data. We just had to go and pull it down the hard way.

Off Skinner:

CUT TO:

A GIANT SATELLITE DISH

CAMERA PANNING THROUGH A NUMBER OF THESE DISHES, as:

BYERS (O.S.)

You're seeing real-time images. Right off the JPL Topex Poseiden.

We are:

F20 EXT. SATELLITE DISH FARM - NIGHT

F20

The Lone Gunman -- Langly, Byers and Frohike -- are at the base of one of these monsters with SEVERAL LAPTOP COMPUTERS, screens glowing in the dark. Illuminating their faces. And the face of:

SKINNER

Peering into the screen with the excited, proud Gunmen.

FROHIKE

We're wired right into the dish.

SKINNER

I can't see what I'm supposed to be looking at here exactly --

CONTINUED

F20 CONTINUED:

F20

LANGLY

This? Pea soup in San Francisco.

SKINNER

I wanted UFO data. Microburst activity. Whatever you called it.

BYERS

That's been harder to come by.

SKINNER

You got it before. C'mon --

LANGLY

You think we enjoy sitting here soaking up all these EMF rads? We're doing our best, man!

FROHIKE

Show him what we got, Byers.

Byers types commands into one of the keyboard. And all the screens go momentarily blank. The units working, under:

BYERS

We're not able to find any raw data with UFO activity on it --

FROHIKE

-- but Langly was able to hack into the data storage here and pull up something just as tasty.

The screens come back to life. With outer space satellite images of North America. (Like the satellite images from Requiem.)

BYERS

You're looking at UFO activity in the Pacific Northwest just PRIOR to Mulder's abduction.

The satellite image is filled with MARKERS, like pins on a map.

LANGLY

All these markers correspond with reported alien abductions. It's a regular shopping spree.

SKINNER

So Mulder's abduction --

CONTINUED

F20 CONTINUED: (2)

F20

FROHIKE

Was just a UFO whistle stop. On the way to the next pick up.

SKINNER

Where? Where's the UFO activity after Mulder's abduction?

BYERS

Like we said. We can't tell. Not from the data we're pulling down.

LANGLY

It could've just stopped. They could've possibly just vamoosed.

SKINNER

No. That's unacceptable.
(off the Gunmen)

If we figure where that ship was going, where it's going to be... we got a chance to find Mulder.

Off the Gunmen:

CUT TO:

20 OMITTED
THRU
25

20
THRU
25

JOHN DOGGETT

Leaning in and knocking on a partially opened door.

JOHN DOGGETT

You got a minute?

He is:

26 INT. FBI DIRECTOR ALVIN KERSH'S OFFICE - DAY

26

Kersh is facing away from Doggett, holding a framed photo that's been removed from the wall. Hearing Agent Doggett's voice, he turns. As do two FBI EMPLOYEES/MOVERS who are taking pictures down, labeling them for the move. The office looks in a stage of imminent transition, with file boxes stacked around.

DEPUTY DIRECTOR KERSH

Yeah. Sure...

CONTINUED

26 CONTINUED:

26

The movers take their cue, and exit past agent Doggett. Who approaches Kersh, still with the photo in his hand. A military Jet fighter (an A-6?), something used in Vietnam.

CONTINUED

26 CONTINUED: (2)

26

DEPUTY DIRECTOR KERSH
You fly, Agent Doggett?

JOHN DOGGETT
Flying's for birds and baseballs.
(smiling)
USMC, sir.

Kersh smiles back, if only to segue from the question's pretext.

DEPUTY DIRECTOR KERSH
Vietnam we used to fly night
sorties ten feet over the tree
tops. Before night vision,
before fly-by-wire. Six hundred
miles an hour and all you had
was an idiot gauge and your
wits. Guys used to say they only
knew their altitude by the
smell of VC rice pots.

John Doggett smiles, watching Kersh revel a bit. Playing the
part. There's a carefulness about the way Doggett deals with
Kersh. As if theirs isn't a relationship based exactly on trust.

JOHN DOGGETT
You've come a long way, sir.

DEPUTY DIRECTOR KERSH
Using all the same instincts. So
what can I do for you, Agent?

JOHN DOGGETT
This Task Force, the search for
Mulder... I'm running it, right?

DEPUTY DIRECTOR KERSH
You're the man in charge.

It's an evasive answer and Agent Doggett senses this.

JOHN DOGGETT
No one else is involved? Someone
out there acting under orders
from another office?

DEPUTY DIRECTOR KERSH
(flashing a little)
I think I'd know, Agent Doggett.
What prompts the question?

JOHN DOGGETT
Nothing. Just wanted to be sure.

CONTINUED

26 CONTINUED: (3)

26

Agent Doggett turns to go, Kersh watching him carefully.

DEPUTY DIRECTOR KERSH

You got a chance to shine here,
John. Stand in the spotlight.
Show them all you're an ace.

This comes unexpectedly. John Doggett nods, then slips out of the office. Off Kersh, staring after him, hackles a bit raised:

CUT TO:

A27 INT. MULDER'S APARTMENT - BEDROOM - DAY

A27

The morning sun is shining on Scully's face. As she sits up with a start. It takes a moment to realize where she is, and she's slept here all night. And then she realizes she's not alone.

ANGLE TO INCLUDE JOHN DOGGETT

Standing in the doorway to Mulder's bedroom. Just standing there.

27 OMITTED
THRU
29

27
THRU
29

SCULLY

What are you doing here?!

JOHN DOGGETT

I could ask you the same.

Scully gets up awkwardly, a combination of guilt and violation.

SCULLY

I came by to feed Mulder's fish.

JOHN DOGGETT

Then you got tired and decided
to take a nap.

Scully's barely time to get her wits about her, and it takes her a moment to take umbrage at the comment.

SCULLY

You've got a way about you,
Agent Doggett. Maybe it worked
with NYPD, but you're talking to
a fellow FBI agent. And I'd
appreciate some respect.

CONTINUED

A27 CONTINUED:

A27

JOHN DOGGETT

Respect like you showed me over the phone? Give a little, get a little, Agent Scully.

SCULLY

Who ambushed me with the phoney chit chat about Mulder? And put a wiretap on my phone --

JOHN DOGGETT

That's b.s. --

SCULLY

-- and now you're following me.

JOHN DOGGETT

I just came by to feed the fish.

It's said matter of fact. Scully glares, then moves to exit the room. Having to brush uncomfortably past John Doggett.

30 INT. MULDER'S APARTMENT - DAY

30

Scully comes out and moves to the fish tank, looking for the fish food. Which, embarrassingly, she can't seem to find.

SCULLY

What do you want to get on me?
What's it you hope to find?

Doggett lets it hang there. Until the air of disrespect clears. Making Scully look up from her thus-far futile fish food search.

JOHN DOGGETT

I'm only trying to find Mulder.

SCULLY

You wouldn't know where to look.

JOHN DOGGETT

(re: the fish food)

It's in the desk. Middle drawer.

Scully finds it there, without looking up. Who's the liar now? As she begins to lift the aquarium lid, to deposit the food:

JOHN DOGGETT

I know the answer, Agent Scully.

SCULLY

I don't even know the question.

CONTINUED

30 CONTINUED:

30

JOHN DOGGETT

What happened to Mulder. I know what you're gonna say. Or not, cause you think I'm the big bad wolf. Do you really believe it?

SCULLY

You think by talking in circles I'll get dizzy and just blurt it out? This so-called answer.

JOHN DOGGETT

That he was abducted by aliens?

Scully stops what she's doing, staring at John Doggett.

SCULLY

You said it, I didn't.

JOHN DOGGETT

I guess I just find it hard to swallow -- that a scientist, a serious person, could buy that.

SCULLY

Are we finished with tricks and moving on to insults now?

JOHN DOGGETT

Ever see an alien, Agent Scully?

Scully lets it hang there, too. A stinging silence. Then:

SCULLY

You want me to go on record? Let me go on record to say I have seen things I cannot explain. I've observed phenomena I can't deny. And that as a scientist and a serious person it's a badge of honor not to dismiss these things outright because others think they're b.s.

It's a moving speech. Heartfelt. But Doggett remains unmoved.

JOHN DOGGETT

So you think he was abducted.
(off Scully's anger)
I'm just trying to find him.

SCULLY

Then what are you doing here?

CONTINUED

30 CONTINUED: (2)

30

John Doggett reaches into his coat pocket, removing some papers.

JOHN DOGGETT

Trying to figure these out. I found them in his desk there.

(off Scully)

Car rental receipts on Agent Mulder's VISA. Four consecutive weekends in May. Same mileage each trip. 370 miles, 375 miles.

(off her surprise)

Where was he going?

SCULLY

I don't know.

JOHN DOGGETT

Like I said... maybe you really didn't know your partner.

The rising tension is interrupted by his RINGING CELL PHONE. Which Agent Doggett removes and answers. Scully looking on.

JOHN DOGGETT

John Doggett... yeah....

(listening, then:)

Agent Mulder at the FBI?

Off this unexpected turn:

HARD CUT TO:

31 INT. FBI HALLWAY - DAY - SHORT TIME LATER

31

STEADICAMMING QUICK DOWN THE HALL, through foot traffic. FBI PERSONNEL regard us with discreetly suspicious sidelong glances.

CAMERA PULLING WITH SKINNER, who's the object of this attention. He's wound tight, his jaw set. Wherever he's going, he's upset.

CUT TO:

A32 INT. TASK FORCE BASE OF OPERATIONS - DAY

A32

Skinner enters, turning heads. Agents looking up from their work. The All-Business Agent is among them, stepping out.

ALL-BUSINESS AGENT

Assistant Director. Follow me.

32 OMITTED

32

He turns, THROWING FOCUS to SCULLY, in the glass cubicle at the rear of the room. With their backs to us are Kersh and Doggett. Scully's in a chair, but getting up. Exiting the cubicle as Skinner approaches. Eyes communicating some kind of discomfort.

SKINNER

What's going on? What is this?

Scully won't say. Not in this company. Kersh eyeing Skinner with a measuring stare, as the All-Business Agent gestures him inside.

ALL-BUSINESS AGENT

Mr. Skinner, right this way, please. You can talk with Agent Scully after we're done.

Skinner's ushered into the cubicle. Still trading looks with Scully through the glass divider, as he takes his seat.

A33 INT. CUBICLE - CONTINUOUS

A33

The All-Business Agent takes a chair across from Skinner. Deputy Director Kersh remains standing, arms crossed. John Doggett is by the door. Where Scully stands on the other side of the glass.

ALL-BUSINESS AGENT

Assistant Director, someone came into this office afterhours and removed some material. Files. We don't know exactly what just yet.

Skinner looks from man to man. Why are they telling him this?

SKINNER

Who?

ALL-BUSINESS AGENT

The office here is secured by a passcard lock. And whoever came in last night used the passcard belonging to Agent Mulder.

SKINNER

You think Mulder took the files?!

ALL-BUSINESS AGENT

We're wondering about Agent Mulder's state-of-mind. In your statement, you said prior to his "disappearance" Agent Mulder had felt threatened by the FBI.

CONTINUED

A33 CONTINUED:

A33

SKINNER

I said he felt the X-files were threatened by budget-cutting --

ALL-BUSINESS AGENT

-- Is there anything you're not telling us? About Mulder or his attitude. Do you think he'd ever retaliate against the FBI?

SKINNER

Mulder was only after the truth.

DEPUTY DIRECTOR KERSH

As are we, Assistant Director.

Skinner tries not to stare at Kersh, to contain his disbelief.

ALL-BUSINESS AGENT

Agent Scully tells us she was home last night. We see from your phone log you were here. Until at least after ten --

SKINNER

-- you think I came in here? Using Agent Mulder's passcard?

ALL-BUSINESS AGENT

You were the last person to see Mulder. You and Agent Scully.

The moment is interrupted by A WELL-GROOMED AGENT (established earlier) who enters the cubicle and whispers something to Agent Doggett. Who leaves the cubicle abruptly and without explanation.

B33 INT. TASK FORCE BASE OF OPERATIONS - DAY

B33

Agent Doggett exits past Scully with the Well-Groomed Agent, moving toward the entrance where A FEW AGENTS are bringing in a crate, containing something that is clearly quite heavy.

Scully notes this curiously. Looking back to:

C33 RESUME A.D. SKINNER

C33

DEPUTY DIRECTOR KERSH

Are you seeking information or material in this investigation that the FBI is unaware of?

CONTINUED

C33 CONTINUED:

C33

SKINNER

No, sir. I'm cooperating fully.

Skinner, of course, is lying. Boldly. And he's not a liar. Kersh nods, studying Skinner. Looking for any way to nail him.

D33 INT. TASK FORCE BASE OF OPERATIONS - DAY - CONTINUOUS

D33

ANGLE OVER THE CRATE. The Agents have begun to unscrew it, as John Doggett watches over them expectantly. As Scully comes forward from the rear of the room where the cubicle is.

33 OMITTED

33

SCULLY

Skinner's telling the truth.

JOHN DOGGETT

I believe him.

(off Scully)

Doesn't tell us who used Agent Mulder's card to get in here.

It takes Scully a beat, but the inference is clear.

SCULLY

You think it was Mulder.

JOHN DOGGETT

Man moves in mysterious ways.

SCULLY

What is that supposed to mean?

JOHN DOGGETT

I showed you those car rental receipts. Well, now I find Agent Mulder's VISA was used two days ago in Raleigh, North Carolina.

This takes her aback. Particularly after her apartment incident.

SCULLY

Two days ago?! By who? For what?

JOHN DOGGETT

Flowers. Automatic debit. Through the mortuary there.

CONTINUED

D33 CONTINUED:

D33

SCULLY
(realizing)
Mulder's mother is buried in
Raleigh -- that's the reason.
Why he was going every weekend.

JOHN DOGGETT
It's one reason.

She doesn't know what he means, and Doggett doesn't elaborate.
As the Agents get the crate unscrewed now. Lifting off a piece
that exposes A FAMILY HEADSTONE. On which there are names:

34 OMITTED
THRU
36

34
THRU
36

Mulder's father's name, his birth and death years. Same for mom
Mulder. And for Mulder's sister, Samantha. Below this is the
name FOX WILLIAM MULDER. A birth year, and YEAR OF DEATH: 2000

RESUME SCULLY

Shaken. Completely stunned. Off this:

END OF ACT TWO

ACT THREE

FADE IN ON:

SCULLY

Seated. Staring with dull grief at the Mulder family headstone.

We are:

A37 INT. TASK FORCE BASE OF OPERATIONS - NIGHT

A37

The place is a tad dimmer. Some lamps or lights have been turned off. Time has passed and most of the Agents who we've seen working in here previously have long gone home.

In the b.g. we see JOHN DOGGETT talking on the phone. Far enough away that we cannot hear what he is talking about. But we see he is receiving pages on a fax machine as he speaks.

CLOSE ON SCULLY

It might as well be Mulder himself on the table before her. She doesn't seem to be breathing. Or blinking. As if she has shut down outside as well as in. Out of self-preservation. Until she knows for sure what this monument before her means.

CLOSE ON THE HEADSTONE

Favoring Mulder's name. And the death year: 2000

CLOSE ON JOHN DOGGETT

Looking over at Scully as he murmurs into the phone, as he pulls pages out of the fax.

ANGLE ON THE REMAINING AGENTS

Packing up their things in briefcases, satchels. Heading out now. Past Scully. Looking furtively to her, but Scully does not look up. As if she doesn't even know they're there.

ANGLE TO INCLUDE A.D. SKINNER

Coming into the office now, where the Agents are exiting. Moving into the room, finding Scully. Moving to her. But again, Scully does not look up. Maybe she's afraid she might break if she does.

Skinner's eyes go from Scully to the headstone. He, too, has had the stuffing taken out of him by this. Turned by Scully's voice.

SCULLY

I don't know what to think.

CONTINUED

A37 CONTINUED:

A37

Skinner nods. He doesn't know what to say. His look turning now to John Doggett, who's getting off the phone. Still collecting the pages from the fax machine. Stacking them in a pile.

Skinner looks back to Scully. Touches her on the shoulder.

SKINNER

I don't believe it, Dana. It doesn't make any sense to me.

He turns again, sensing:

JOHN DOGGETT

Approaching with the fax pages in hand.

JOHN DOGGETT

Alright, I've got some light on this. Maybe you can help me out here. Agent Scully...

Scully looks up now. He's thrown her a rope. Information.

SCULLY

What is it?

JOHN DOGGETT

Agent Mulder's medical records. Recent stuff. Over the last year.

He moves to her and she straightens. Taking the pages.

JOHN DOGGETT

Did you know about a medical condition? Either of you?

Scully reads the pages, fixed on them. Skinner shakes his head.

SKINNER

No.

JOHN DOGGETT

A year ago Agent Mulder was hospitalized. Ring a bell? Something with his brain --

SCULLY

(not looking up)

His temporal lobe.

JOHN DOGGETT

A un-diagnosable condition, it says. Irregular brain activity.

CONTINUED

A37 CONTINUED: (2)

A37

SKINNER

Right. But he recovered. There was a full recovery --

JOHN DOGGETT

-- was there?

Skinner doesn't like the question, looking to Scully. But she's deep in the medical records. Looking up now, intensely upset.

SKINNER

You know, Mulder -- he would've told us if there was anything --

JOHN DOGGETT

Would he? He tell you about this?

John Doggett is referring to the headstone. Looking to Scully.

SCULLY

Mulder was dying.

SKINNER

What?!

SCULLY

It's all right here. For a year, he was going to doctors. There's a clear record of decline.

Scully speaks with the dull tone of someone accepting an irrefutable fact. Closing her eyes in resignation.

JOHN DOGGETT

How well did you really know him?

Skinner stares at John Doggett.

JOHN DOGGETT

How far would Mulder go?

Scully looks up now. The questions are suddenly valid, not just provocative. And John Doggett's going somewhere with this.

SCULLY

How far would he go for what?

JOHN DOGGETT

The truth. His truth. Whatever it was he was trying to prove. How bad did he need to prove it?

CONTINUED

A37 CONTINUED: (3)

A37

SCULLY

It was his whole life.

John Doggett stands without comment. The point makes itself.

SKINNER

What are you trying to say --

JOHN DOGGETT

-- that Agent Mulder found himself in a place none of us want to go. Life threatened, work threatened. And all for naught. Nothing proven. The effort in vain. No mark left.

(off their looks)

Unless he rolled the dice. Took one big last chance to make it.

He's lost Skinner, but Scully's following him all too well.

SCULLY

You think he was here. That he broke in to steal those files --

JOHN DOGGETT

-- broke into your apartment to steal your computer. Took his own computer. Gathering it up.

SKINNER

(scoffing -- no way he believes it)

To what? To prove it?

JOHN DOGGETT

Or cover it up. Create doubt.

It's completely out of the blue. But it's certainly powerful.

JOHN DOGGETT

I get Mulder. I get him. I understand obsession, believe me. But the question is: how far would he go? I mean, so far as to stage his own disappearance?

Scully says nothing, looking to Skinner. He's shaking his head at her. He can't contain himself anymore. It's too much now.

SKINNER

I know what I saw.

CONTINUED

A37 CONTINUED: (4)

A37

Scully's staring at him. John Doggett's fashioned such a good argument, that it's Skinner she doubts now. Skinner looks to him.

SKINNER

I won't stand and listen to this. I watched it happen.

37 OMITTED

37

SKINNER'S FLASHBACK SEQUENCE

Of Skinner looking for Mulder, but not seeing him in the forest.

Of Mulder standing inside the "cloaking membrane," where he can see Skinner looking for him, but Skinner can't see Mulder.

Of Skinner reacting to the bright light as the spaceship begins to take off. And of Skinner watching it ascend into the sky.

CONTINUED

A37 CONTINUED: (5)

A37

Off the spaceship, disappearing into the star-filled heavens:

RESUME JOHN DOGGETT

Looking at Skinner, opposite him with a passionately intense expression. Having just told the flashback story we just saw. But it's Scully who speaks first now. Rising from her chair.

SCULLY

Please don't report that.

JOHN DOGGETT

Don't know what good it'd do me.
It doesn't help me find Mulder.

He turns, moving off. Leaving Scully and Skinner by themselves. Scully turning to Skinner, touching his shoulder. As if to tell him it's okay. She's comforting him now. But he shrugs her off.

SKINNER

No. It's not good enough.

Skinner brushes past her, exiting the room in a hurry. HOLD ON SCULLY, looking back at John Doggett. Then following Skinner.

CUT TO:

38 OMITTED
AND
39

38
AND
39

FROHIKE

Waving A DEBUGGER DEVICE over Scully's curtains, cabinets, walls.

LANGLY

With the telephone completely apart.

BYERS

Watching them, then turning TOWARD CAMERA. He's a nervous nelly.

BYERS

You scoff, but we've seen optic monitoring devices hidden in the fibers of high-low shag carpet.

He is speaking to:

40 INT. SCULLY'S APARTMENT - NIGHT

40

Skinner, watching the men impatiently.

BYERS

Considering where and what we
had to do to get this stuff --

SKINNER

I don't have time to consider it.

Frohike and Langly turn, look up. Byers gives an insecure shrug.

NEW ANGLE

Scully's here, too. Looking at PRINTED SATELLITE IMAGES spread
out on her dining room table. As the others move to join him.

CONTINUED

40 CONTINUED:

40

SCULLY

Where are these from?

BYERS

Let's just say, the satellite that took 'em has the capability to read the margin notes on the President's speech to the U.N. Delegates in the Rose Garden.

FROHIKE

And tell you if Madeleine Albright's having a bad hair day.

LANGLY

Not that that takes a satellite.

Scully is not humored. She's clearly pessimistic about all this. A stern look from Skinner turns the Gunmen sheepish, and silent.

SKINNER

These are records of microburst activity -- what we read as UFO activity -- over the past 24 hours. Since Mulder's abduction.

SCULLY

This is a waste of time.

SKINNER

It's not. Just look at them --

SCULLY

(flipping through)

I'm looking. At activity all over the Southwestern states.

SKINNER

-- that's right!

SCULLY

Mulder disappeared from the Pacific Northwest -- from the woods in the state of Oregon.

SKINNER

And if Mulder's aboard that ship, this is where he is now.

She shakes her head. Picking up -- holding up one of the images.

CONTINUED

40 CONTINUED: (2)

40

SCULLY

Here? In the Arizona desert?
(the absurdity!)

If it's even true -- where would
one even begin to start looking?

Skinner doesn't have an answer. Scully throws the satellite image back on the table. Atop the others lying there. Pacing away, staring out her window, her back to them.

LANGLY

(total guess)

Maybe with whoever it is they're
looking for to abduct next...?

Skinner shoots a look at Langly and Langly shrinks in the glare.

FROHIKE

We're only trying to help.

BYERS

We're only trying to find Mulder.

Suddenly Scully turns, moves back to the table and the satellite photos. Picking the last one up again. Studying it intently, and now looking to Skinner, the Gunmen. A light bulb going off.

SCULLY

That's it. It just came to me.

SKINNER

What?

SCULLY

What you saw. Why they took
Mulder. Why they're in Arizona
now. It all makes sense to me.

LANGLY

It does?

SCULLY

Why do people refuse to believe
in aliens and UFOs? With all the
sightings and eyewitness stories?

FROHIKE

Because there's no real proof.

SCULLY

Because, if there are aliens...
maybe they simply remove all
evidence before it becomes proof.

CONTINUED

40 CONTINUED: (3)

40

SKINNER

Then why are they in Arizona?

SCULLY

They're looking to find what
wasn't on my computer, or on
Mulder's. Or on those files that
were taken from the FBI. The
whereabouts of good hard proof.
Of a boy named Gibson Praise.

Off everyone's surprise at Scully's turnaround.

CONTINUED

40 CONTINUED: (4)

40

CUT TO:

SPECIAL AGENT JOHN DOGGETT

He's sitting alone. Going over records, papers. He's in:

A41 INT. TASK FORCE BASE OF OPERATIONS - NIGHT

A41

No one else here at this hour. He's surrounded by STACKS of paper. He's short on sleep, but this is John Doggett's m.o. Be thorough, be exact, know everything there is to know about a case, a subject, a witness. Exhaust the possibilities.

When a NOISE o.s. distracts him. PAPER BEING SLIPPED...

ANGLE ON THE DOOR

It's a distance away. And but a glimpse over a desk top from this angle. AN ENVELOPE being slipped under the entrance door.

After a beat, we see John Doggett enter frame, moving to the door. Opening it, looking into the hallway. Both ways. But it's clear from his body language that whoever was out there is gone.

CLOSE ON AGENT DOGGETT

Picking up the envelope, opening it. Slipping out A CASE FILE. On it is a name: GIBSON PRAISE. Inside, with all reports is a PHOTO of a bespectacled kid. John Doggett has never seen him before, but many of us have. And are about to see him again.

41 OMITTED

41

CUT TO:

42 EXT. BURRO BEND CAFE - EARLY MORNING

42

There are no cars on the road, except for an old school bus which pulls off the two-lane and stops at the burger stand. The hinged door opens and a woman gets out. She is THE TEACHER.

TIME CUT TO:

A43 INT. BURRO BEND CAFE - EARLY MORNING

A43

The Teacher writes a check to an ORDER TAKER, who pushes out boxes filled with BAGS OF FOOD. A giant order, more than one person can handle. Through the window we see the waiting bus.

CONTINUED

A43 CONTINUED:

A43

TEACHER

Big field trip today --

ORDER TAKER

34 breakfasts, 34 milks and I
put all the hash browns in one
big bag. You gonna need a hand?

TEACHER

Sure looks like I am.

The Teacher looks up from her check book when she hears the BELL on the front door chime. It's GIBSON PRAISE, the boy whose picture John Doggett was just slipped. Coming in with a smile on his face. Putting his hands out to help.

TEACHER

Gibson Praise, you are a wonder.

TEACHER

(to Order Taker)

Sometimes I think that kid can
just read my mind.

CONTINUED

A43 CONTINUED: (2)

A43

The Teacher hands a low box full of bagged fast food to Gibson, who smiles, turns, heads out to the school bus. On the side of which is FLEMINGTOWN SCHOOL FOR THE DEAF. Off this:

END OF ACT THREE

ACT FOUR

FADE IN:

CLOSE ON JOHN DOGGETT

Sitting in silence, looking off-camera, reading something. AS CAMERA CIRCLES HIM, we get a chance to study John Doggett up close for the first time. His steely, old-line masculinity. He has a gravity, a magnetism that makes good men want to do better. A no-bullshit intensity and intelligence that commands allegiance.

In the b.g. AGENTS wait for Doggett to speak. And in waiting, we read the respect in their regard of Agent White. We are:

43 INT. TASK FORCE BASE OF OPERATIONS - DAY

43

Doggett leans on a table at the head of the group, a photo of Gibson Praise in his hand. He begins speaking with calm command.

JOHN DOGGETT

The subject's name is Gibson Andrew Praise. A child prodigy; a pint-sized chess champion whom Mulder and Scully investigated in 1997 after a failed attempt on the boy's life. His files were the ones we now believe were stolen from this office.

During this, Bud White passes the photo around, picking up other reference materials which he uses to continue his briefing.

JOHN DOGGETT

In his investigation, Agent Mulder came to believe the boy was experiencing abnormal brain activity. Unexplained activity.

The word elicits low GRUMBLING from the group of agents.

JOHN DOGGETT

In his field notes here he says Gibson Praise could, and I quote, "read people's thoughts."

This elicits more grumbling, and now some CHUCKLING, and it's meant to. But Bud White does not join in with the group.

CONTINUED

43 CONTINUED:

43

JOHN DOGGETT

Agent Mulder went so far in one report to claim that the kid may have had "alien physiology."

(off the laughter)

The photo's a few years old, but take a good look because our objective in this case's been reframed. Agent Mulder may be looking for the boy, who was last seen in Arizona. So maybe to find Mulder, we're going to have to first find Gibson Praise.

ALL-BUSINESS AGENT

Let's go, people. Let's MOVE!

Everyone breaks and goes back to work. The All-Business Agent, who holding the photograph, is moving forward to Bud White.

ALL-BUSINESS AGENT

(re: the photo)

How do you want this handled?

JOHN DOGGETT

Put it on every TV station, post office and fax machine in Arizona and the Southwest. I want to make that face famous.

CUT TO:

BLACK -- THEN A BRIGHT LIGHT CHUNKS ON -- REVEALING FOX MULDER

Forced into a reclining posture on a dark metal rack/chair. In what looks like an operating theatre, but not one of this world.

Held hand and foot, head and pelvis, by eccentric devices coming off the rack. And also by lines that are fixed to the rack and stretching to points where they are imbedded in his skin.

There are bright lights coming not only from above, but from all sides. Where DARK FIGURES start to drift in, crossing lens.

They are cropped at the shoulders and we can't see their hands. We can't tell who or what they are. But as they approach, we can see Mulder's face through their passing -- and witness Mulder begin to scream in terror. As if it's starting all over again.

HARD CUT TO:

DANA SCULLY

CONTINUED

43 CONTINUED: (2)

43

Waking up WITH A START, from a badly needed sleep. She is:

44 INT. N.D. SEDAN - TRAVELING - DAY

44

Skinner drives, Scully beside him. Out the window is flat, sunwashed DESERT. A LEGEND appears: SOUTHWEST ARIZONA 2:56 PM

SKINNER

Better?

(Scully blinks,
doesn't answer)

I need some navigation.

Scully snaps back up into a sitting position. Sobered by the bright sun shining in on her. She has a MAP laid out on her lap. Obviously she must've dozed on Skinner during the search.

SCULLY

Right. Where do start looking
for a 12-year old kid in the
middle of the Arizona desert?

Scully's intent on a map, snapping it open in frustration, as she checks it against a satellite image the Gunmen provided.

CONTINUED

44 CONTINUED:

44

SCULLY

There aren't a lot of choices.

SKINNER

Got a turnoff coming up in five miles. I take it or go straight?

SCULLY

Gibson Praise was last seen here, at a power plant 60 miles outside Phoenix. But all the satellite data shows activity here, 100 miles to the north.

SKINNER

What's out there?

SCULLY

On this map? Whole lotta nothin.

They're both looking outside, into the endless landscape.

CUT TO:

45 EXT. DESERT - DAY - CONTINUOUS

45

VARIOUS SHOTS/ANGLES OF THEIR CAR

Their car rolling across the vast desert, no one else around.

CUT TO:

46 ANGLE HIGH ABOVE SKINNER/SCULLY CAR - DAY

46

Looking down on the car, as it rolls along the stretch of two-lane highway. When A SHADOW APPEARS, floating on the desert floor not far from it, from A HELICOPTER passing high overhead. BUT WE HEAR NOTHING BUT SILENCE OR LIGHT WIND, until...

The Helicopter passes RIGHT UNDERNEATH US.

And we're dropping now, to AN ANGLE LOOKING DIRECTLY INTO THE HELICOPTER, where we see Agent John Doggett riding shotgun.

CUT TO:

A47 INT. HELICOPTER - DAY - CONTINUOUS

A47

The silence is blasted by ENGINE NOISE, over which Agent Doggett is speaking into a radio. He's seated next to the PILOT.

CONTINUED

A47 CONTINUED:

A47

ALL-BUSINESS AGENT (O.S.)
(radio filter)
This is Special Agent Crane,
calling for Task Force leader --

CONTINUED

A47 CONTINUED: (2)

A47

John Doggett speaks into his radio headset.

JOHN DOGGETT
Yeah, this's John Doggett.

INTERCUT WITH:

47 EXT. DESERT - DAY - CONTINUOUS

47

The All-Business Agent (Crane) stands outside in the hot sun, where SEVERAL N.D. FBI SEDANS are pulling to fast, dusty stops at his position. He has a radio or cell phone to his face.

ALL-BUSINESS AGENT
(into the radio)
Yeah. We just confirmed a location on this kid. He's at a school for the deaf in a place called FLEMINGTOWN. F-l-e-m-i-n-g town. Little dot on the map, about 90 miles from where I am now. I just talked to the school principal there.

(X)

JOHN DOGGETT
The kid's at the school now?

ALL-BUSINESS AGENT
Yeah. He lives at the school.

JOHN DOGGETT
Alright, tell the principal to take the kid out of class or whatever and put him somewhere he can keep an eye on him until we arrive. Agent Crane?

ALL-BUSINESS AGENT
Got it. Gonna take me an hour, hour and fifteen to get there.

JOHN DOGGETT
I'm going to see if I can't cut some time off that.

Agent Doggett already has a map out, looking for a place to put the plane down in the same area Scully was looking at on her map.

INSERT MAP

CONTINUED

47 CONTINUED:

47

Scully's hand coming into frame, pointing to a spot on the ribbon of highway that cuts through the desert, not far from where we see the name FLEMINGTOWN. We are:

48 INT. N.D. SEDAN - DAY

48

Scully is sitting in the car by herself, looking at the map. Skinner is out of the car, moving to the counter of THE BURRO BEND CAFE. Where we saw Gibson's school bus at the end of Act 3.

NEW ANGLE ON SCULLY

Looking up and out the window. Staring at:

SCULLY'S POV OF DESERT (SPFX)

Flat and ruler-straight to the horizon, with HEAT WAVES coming off the desert floor. Except at one point, where there's a break, a disturbance in the otherwise uniform radiation. As if there's something there. But there's nothing there. Weird.

RESUME SCULLY, SKINNER IN B.G.

Scully is staring at the disturbance, curious. We can see Skinner in the b.g., showing the photo of Gibson to the workers inside, who are now pointing directions out the order window.

After a moment, Skinner hustles back to the car and throws the door open, jumping in beside Scully.

SKINNER

School. Twenty minutes from here.

Skinner slams the door shut and steps on the gas of the already running car. Burning rubber out of the parking lot as he goes.

NEW ANGLE ON N.D. SEDAN

As it speeds out onto the highway, and out of frame. CAMERA HOLDING ON THE HORIZON. On the SLIGHT, VIBRATING DISTURBANCE.

CUT TO:

A FACSIMILE PHOTO OF GIBSON

Sitting in the tray of a fax machine. Under:

PRINCIPAL'S VOICE

Yes, sir. In his math class.

We are:

49 INT. SCHOOL FOR HEARING IMPAIRED - PRINCIPAL'S OFFICE - DAY 49

The kindly PRINCIPAL stands on the phone in a spare office.
There's a SECRETARY at a counter, dealing with some KIDS over
some paperwork, speaking sign language to them. Who turns on: (X)
(X)

PRINCIPAL

Is it important enough to take
him away from his studies?

The Principal reacts to an earfull over the phone.

PRINCIPAL

I'll go get him now.

CUT TO:

A49 EXT. SCHOOL FOR HEARING IMPAIRED - DAY

A49

ANGLE ON THE LOW ROW OF UNIFORM BUILDINGS that make up the
school. CAMERA PANNING OFF when we hear the sound of A
HELICOPTER drifting in on the wind. PANNING TO THE SKY, where:

CAMERA FINDS THE AIRCRAFT, coming toward us in a steep descent.

CUT TO:

C50 INT. SCHOOL FOR HEARING IMPAIRED - PRINCIPAL'S OFFICE

C50

ANGLE ON THE SECRETARY, still with the Kids at the counter. (X)
REACTING to the CHOPPER NOISE out the window. Then turning back (X)
to something else o.s. The Kids turn to see what's caught her (X)
attention. Featuring a young girl. Her name is THEA SPRECHER and (X)
we'll come to know her later as Gibson's best friend. (X)

THEIR POV TO THE OFFICE ENTRANCE (X)

Gibson Praise is led in by the Principal. The young boy looks (X)
apprehensive as if he's already figured out what's going on. A (X)
significant look from Gibson communicates this with: (X)

ANGLE TO INCLUDE THEA (X)

As Gibson is led past her by the Principal. Into a corridor that (X)
leads from this outer office. Thea watches as Gibson is led off. (X)

D50 OMITTED

(X) D50

Off Gibson, as he looks over his shoulder nervously: (X)

CUT TO:

A50 EXT. THE CHOPPER - DAY - CONTINUOUS

A50

Agent Doggett ducks under the spinning blades, starts for the school, exiting frame. When something in the b.g. DRAWS FOCUS. Out past the chopper:

A PLUME OF DUST, coming at us, heading down the same road the Agent Doggett just landed on. As the car gets closer we can make out Skinner at the wheel, Scully beside him. Barreling along.

CUT TO:

B50 INT. SCHOOL FOR HEARING IMPAIRED - DAY

B50

Agent Doggett appears at the end of the long corridor where Gibson was lead by the Principal. Hustling down the hall to the office where Gibson was led in. Pulling open the door.

CUT TO:

C50 INT. SCHOOL FOR HEARING IMPAIRED - PRINCIPAL'S OFFICE - DAY

C50

Agent Doggett enters, finding the Principal, his secretary looking at him like he's come to rob them or something.

JOHN DOGGETT

Where's the boy?

PRINCIPAL

-- You're going to have to just slow down and explain a few things to us before we let you --

John Doggett turns and looks at the Secretary, ignoring the Principal. She's standing in the doorway of a hall that leads off the office. Withering in the piercing look from Doggett.

JOHN DOGGETT

Is he down there?

PRINCIPAL

He's in my office.

(X)

(X)

He doesn't wait for permission. He brushes past her. As:

(X)

SKINNER AND SCULLY

Burst in. Finding the already startled Principal and Secretary.

SCULLY

We're looking for Gibson Praise.

CONTINUED

C50 CONTINUED:

C50

PRINCIPAL

Now who are you?!

When, suddenly, John Doggett erupts out of the hallway. (X)

JOHN DOGGETT

Kid went out the window -- (X)

He turns now, on the looks of the Principal and Secretary. To see Scully, Skinner in the doorway. Surprised to say the least. (X)

JOHN DOGGETT

What are you doing here? (X)

SCULLY

What are YOU doing here?!

JOHN DOGGETT

Trying to find Mulder. (X)

Doggett isn't waiting around for small talk or explanations. He's bulling his way through Scully, Skinner, et al, and exiting.

CUT TO:

50 OMITTED
THRU
58

50
THRU
58

59 EXT. SCHOOL FOR HEARING IMPAIRED - DAY

59

Agent Doggett exits the school, as the All-Business Agent is pulling up in his car. Along with the other FBI agents and cars.

JOHN DOGGETT

Kid's on the move! Spread out --

And John Doggett takes off. As Skinner and Scully exit, into the scattering group of agents. Off this organized confusion:

CUT TO:

GIBSON PRAISE -- ON THE MOVE

Fast as his little legs will go. Alongside a building. We are:

60 EXT. SCHOOL FOR HEARING IMPAIRED - DAY

60

CAMERA FOLLOWING CLOSE BEHIND GIBSON AT SHOULDER LEVEL, as he skims along the wall, glancing back over his shoulder as he does.

CONTINUED

60 CONTINUED:

60

Coming to a corner now, where it looks like there's nothing but open desert beyond. But as Gibson makes the corner, rounds the turn, HE RUNS SMACK INTO A PAIR OF BLUE JEANS; PAIR OF MAN LEGS.

Gibson is startled, looking up in alarm and recognition.

REVERSE ANGLE ALONGSIDE BUILDING

Looking back the direction where we were just following Gibson. Where John Doggett appears. Moving quickly, following Gibson's footprints. Coming toward us now, then coming to a hard stop.

JOHN DOGGETT'S POV - ANGLE DOWN INTO THE DUSTY GROUND

Gibson's tennis shoe footprints intersect with a pair of adult-sized prints. Both pair of prints head off into the desert.

CUT TO:

61 EXT. ROCK QUARRY PIT - DAY - CONTINUOUS

61

ANGLE DOWN INTO THE ABANDONED PIT, the floor of which is a good eighty to one hundred feet below us. PANNING UP 180 DEGREES to find GIBSON PRAISE. Being dragged by the BLUE JEAN MAN.

CAMERA HOLDS LOW ON GIBSON, being pulled TOWARD CAMERA. He's being held roughly by the arm. We still, due to the discreet angles, have never seen his captor above the waist. But they are moving quickly, though not altogether gracefully, into f.g.

GIBSON

Let me go!! LET ME GO!!

But Blue Jeans won't. Continuing to drag Gibson. Until:

JOHN DOGGETT (O.S.)

Let the boy go!

This stops Blue Jeans in his tracks. Turning, as CAMERA ADJUSTS TO FIND JOHN DOGGETT. Coming at them at a pace, gun drawn.

JOHN DOGGETT

Let him go, Mulder --

REVERSE ON! FOX MULDER

Standing with Gibson, who he's still got by the arm. Off this:

GO TO BLACK

TO BE CONTINUED