

THE  **FILES**

"E. B. E."

WRITTEN

By

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Hog



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DRAFT

1/20/94

THE X-FILES

"E.B.E."

CAST

FOX MULDER
DANA SCULLY

DEEP THROAT

SADOUN JANADI
MOHAMMED AL-HADITHI
AMERICAN SOLDIER
RANHEIM
POLICE CHIEF RIVERS
MOTHER
BYERS
LANGLY
FROHIKE
CLERK
FREDDIE
GUARD
MP

(X)

1/20/94

THE X-FILES

"E.B.E."

SETS

EXTERIORS

SKY (STOCK)
JET
WOODED AREA
FIELD (X)
BACK ROAD
MULDER'S APARTMENT
JEFFERSON MEMORIAL (STOCK)
PENNSYLVANIA AVE. (X)
HIGHWAY 243
ROAD
HILLTOP
POWERTECH

INTERIORS

COCKPIT
IRAQI RADAR INSTALLATION
QUONSET HUT
POLICE STATION
RENTAL CAR OFFICE
"LONE GUNMAN" OFFICE
MULDER'S OFFICE
MULDER'S APARTMENT
SCULLY'S APARTMENT
MULDER'S AND SCULLY'S OFFICE
AQUARIUM
AIRLINE TICKET BOOTH (X)
POWERTECH
/GUARD GATE
/3RD FLOOR HALLWAY
/ADJACENT HALLWAY
/STAIRWELL
/AREA
/HIGH VOLTAGE HALL

TEASER

1 EXT. SKY - NIGHT

The stars. Some nights, the mystery and awe are a summons. This evening, in a cold desert sky, they are a veil hiding the unknown.

A legend appears: THE SKIES OF IRAQ. 37 PARALLEL. PRESENT DAY.

Suddenly, a Tupelov-TV-22 "Blinder" attack jet SCREAMS ACROSS FRAME, obscuring the stars in the wake of its intense vapor trail.

2 INT. COCKPIT - NIGHT

An Iraqi pilot is on patrol. An air pressure mask is over his face. The eerie yellowish glow from the control panel spills onto the pilot, identified on his helmet as SADOON JANADI. His posture is relaxed, this is a routine patrol. Suddenly he pauses, spotting something out the window in the distance.

JANADI'S POV - SKY

Amongst the stars in the sky is an elongated cigar-shaped object, no bigger than a star, really, but the brightness makes it stand out.

The object doesn't move. It oddly strobes red, green and blue light.

COCKPIT

Janadi, puzzled, looks to his radar screen.

RADAR SCREEN

Nothing.

JANADI

Looks again.

JANADI'S POV - SKY

The object STREAKS ACROSS FRAME in a razor straight line, stopping on a dime before continuing the red, green and blue strobing.

COCKPIT

his brows furrowed, Janadi contacts his base. He speaks in Arabic with an Iraqi vernacular. His lines are subtitled.

(CONTINUED)

2 CONTINUED:

2

JANADI
 Base, this is Patrol Six.
 Request I.D. on object 25 miles
 from my position bearing three-
 forty.

(X)
(X)

3 INT. IRAQ RADAR INSTALLATION - NIGHT

3

A man in uniform, MOHAMMED AL-HADITHI, sits at a radar screen. He appears tired. He checks the screen and shrugs. His dialogue is also subtitled.

AL-HADITHI
 Negative on object. Are your
 bearings correct?

(X)
(X)

4 OMITTED

4

5 INT. COCKPIT - NIGHT

5

Janadi begins to search the sky, looking to the left, the right, and above his canopy. Nothing. He HUFFS his frustration, shrugs...

JANADI
 It was there a second ago.

Suddenly... an arc of intense light at dangerously close proximity BUZZES the canopy, accompanied by an earsplitting WHOOSH.

6 INT. IRAQ RADAR INSTALLATION - NIGHT

6

Over the radio, Janadi SCREAMS, the radio CRACKLES with severe static. Al-Hadithi jumps back. He checks the screen. Several objects race across the radar with incredible speed.

AL-HADITHI
 YOU'RE UNDER ATTACK!!

7 EXT. THE SKY - NIGHT

7

The jet peels off, OUT OF FRAME.

8 INT. COCKPIT - NIGHT

Janadi breathes deep and quick. In any language, this is pure fear. He engages some switches. Another BUZZ of magnificent strobing light reflects off his canopy. He engages his weapons. The radio CACKLES with STATIC and Al-Hadithi's amped VOICE.

JANADI
I'M LOCKED IN!

9 EXT. JET - NIGHT

Under a wing, a missile LAUNCHES into the sky.

10 INT. COCKPIT - NIGHT

The yellow and orange flame illuminates the cockpit as the pilot banks away...

JANADI
IT'S A HIT! I GOT HIM!

CUT TO:

11 OMITTED

12 EXT. WOODED AREA - NIGHT - ESTABLISHING

(X)

Silence. The mountains lie beyond a small military encampment.

13 INT. QUONSET HUT - NIGHT

Two American SOLDIERS are asleep. In the room, a military radio quietly transmits communications. A legend appears: HAKKARI, TURKEY, NATO SURVEILLANCE STATION. TURKEY/IRAQ BORDER.

A SONIC BOOM-like sound rattles the hut. The soldiers spring out of their cots, scared to death. They look out the window.

14 EXT. FIELD - NIGHT

(X)

A craft, what appears to be a jet, burns in the near distance.

15 INT. QUONSET HUT - NIGHT

1

A Soldier races to the radio, turns it on.

SOLDIER

This is Southern Crescent to Red Crescent, we got a downed plane at camp perimeter.

RADIO (V.O.)

Southern Crescent, that's a negative. We have nothing in the sky at this time.

SOLDIER

Well, we got something down here. Advise Medivac unit to be on standby, we're gonna check it out.

The two Soldiers grab a medical kit and a fire extinguisher and race out of the hut, CLEARING FRAME, leaving only the window...

CAMERA CREEPS INTO the window, where only the stars of the night sky can be seen, HOLDING... just as another oblong UFO appears in the night sky.

It strobos red, green and blue. It remains still... watching.

FADE OUT:

END TEASER

ACT ONE

16 EXT. BACK ROAD - NIGHT

1

The same stars hang in the sky of a different location. A quiet back road. A legend appears: REAGAN, TENNESSEE. ROUTE 100.

O.S., a heavy eighteen wheeler shifts GEARS as it approaches. Its headlights create eerie shadows as they hit the tree lines. The truck RUMBLES INTO FRAME.

17 INT. TRUCK - NIGHT

1

The man behind the wheel is RANHEIM. He appears truck driver tough, and yet, there is a suspicious G. Gordon Liddy quality about him. The C.B. radio is on low. At a higher volume is the Grand Ole Opry broadcast, APPLAUSE...

HOST (V.O.)
(from radio)
From Opryland, it's the Grand Ole
Opry on WSM radio 650. Brought
to you by Goody's Headache
Powder...

Ranheim checks his rearview mirrors, tense. He looks at the seat beside him. In the shotgun seat is literally that, a Mossberg 500 12-gauge pump shotgun with assault grip.

The radio gives way to STATIC. This is not ordinary AM CACKLE, but intense interference. The driver plays with the tuner. No luck. He turns off the radio. Doing so auditorily REVEALS hysteria on the C.B. radio. Ranheim listens intently.

CALLER #1 (V.O.)
(over C.B.)
It was... it was... cigar
shaped... red and green
lights... fast as hell...

CALLER #2 (V.O.)
I seen three of them flyin' over
Chester County!

CALLER #3 (V.O.)
Right! Right! Six troopers were
chasin' 'em down twenty-two!

Outside the cab, a Tennessee State Trooper TEARS past, SIRENS BLARING.

CALLER #1 (V.O.)
I SEE ONE NOW! IT'S OVER THE
WATER TOWER!

(CONTINUED)

17 CONTINUED:

Suddenly, the truck dies, coming to a stop. Ranheim tries the ignition. Nothing. He returns to the phone. Dead. He picks up the shotgun.

Suddenly, a low level HUM, like a hovering craft. He gets out of the truck with a flashlight and his weapon.

18 EXT. ROAD - NIGHT

The HUM is LOUD, but not enough to cover Ranheim's scared breaths. He looks up to the sky.

RANHEIM'S POV - UFO

It is stealth black, maddeningly hard to define, however, something massive is indeed present.

RANHEIM

pumps his weapon. Suddenly, the rear panel doors of the truck fly open. He spins, shining his flashlight toward the back of the truck.

IN THE FLASHLIGHT BEAM - (VERY QUICK CUT)

A pair of unearthly yellow eyes reflect the beam.

RANHEIM

drops the flashlight in favor of the weapon. He FIRES! AGAIN! AGAIN! Amongst this bizarre frenzy of the HUM and the shotgun BLAST, WE...

CUT TO:

19 EXT. ROAD - DAY - CLOSE - SPENT SHOTGUN SHELL CASING

The plastic jacket lies on the pavement. A latex covered hand picks it up.

SCULLY

stands in the empty road where the truck used to be. She studies the cartridge in her hand.

SCULLY

From the trucker's description, the "eyes" he fired upon were conceivably a mountain lion's.

(CONTINUED)

19 CONTINUED:

MULDER

is at their rental car. The driver's side door is open. He stands in the doorway, hunched over the front seat.

MULDER

Conceivably.

CLOSE - TWO STOPWATCHES

Mulder engages them at exactly the same time. He places one on the front seat.

WIDER

Mulder moves away from the car which is parked away from the encounter area. He slips the other stopwatch into his pocket. He carries a briefcase toward the scene.

Mulder begins recording the area by taking a series of photographs. Scully moves about the area, making her own notes.

SCULLY

The National Weather Service reported atmospheric conditions in this area last night that were possibly conducive to lightning.

MULDER

Possibly.

Mulder kneels down and collects a thin gray residue off the asphalt. He places it in a small metal container (35mm film canister size) and places the canister in a labeled plastic bag.

SCULLY

It is feasible the truck was struck by lightning, creating the electrical failure.

MULDER

Feasible.

Mulder moves off, excited by what he has found. Scully turns toward a marshy field nearby.

Meanwhile, Mulder produces a small general survey radiation detection meter and measures the area.

(CONTINUED)

19 CONTINUED: (2)

SCULLY

There's a marsh over there. The lights the driver saw may have been swamp gas.

Mulder's instrument reads 0.1 mR/h. He proceeds along the road.

MULDER

Swamp gas?

SCULLY

It's a natural phenomenon in which phosphine and methane rising from decaying organic matter ignite, creating globes of blue flame.

MULDER

That happens to me when I eat chili cheese Dogs.

(X)

Mulder is met with a blank stare. He looks to the meter. The needle is pegged to 0.5 mR/h. He straightens, convinced something has occurred here.

MULDER

How can a dozen witnesses, including a squad of police vehicles in three counties become hysterical over swamp gas?

Scully considers.

MULDER

I've investigated multiple sightings. Chesapeake Bay. The Okoboji Lakes. Area 51 in Nevada. None had as much supporting evidence. Anecdotal data. Exhaust residue. Radiation levels five times the norm.

SCULLY

None of that evidence is conclusive.

He sighs and begins collecting his investigative material. They return to the car.

MULDER

For me the only question is why was the truck driver singled out?

(CONTINUED)

19 CONTINUED: (3)

1

SCULLY

Mulder... isn't it more plausible that an exhausted truck driver became swept up in the hysteria and fired upon hallucinations?

They reach the car and get inside.

SCULLY

After all, the road can play tricks on you.

Mulder picks up the stopwatch on the front seat with his right hand and fishes out the other in his pocket with his left. He compares them.

MULDER

It can play tricks. But not like this.

He presents the two watches.

CLOSE - STOPWATCHES

The watch on the left is two minutes faster than the watch on the right.

20 INT. POLICE STATION - DAY - CLOSE - RANHEIM

2

He appears sick. A skin rash is evident over a portion of his face and hands. He holds his forehead, which perspires. When he talks, his voice is hoarse and short of breath.

A legend appears: POLICE STATION. LEXINGTON, TENNESSEE.

RANHEIM

I don't know why they're holding me. This "firing a weapon on a county road" charge is a lotta horse manure. I'm a vet and I know how to handle a gun.

WIDER

Mulder and Scully sit across from Ranheim in an old, dark and creepy police station. This room is lit very noire. Hiding secrets, truths and lies.

Mulder places an unsolicited cup of water before Ranheim. The trucker eyes it, suspicious and paranoid. He pushes it away.

(CONTINUED)

20 CONTINUED:

2

MULDER

Mister Ranheim, I'd appreciate it if you could elaborate on the report you filed last night regarding... your encounter.

Ranheim rubs his forehead, irritated.

RANHEIM

Ah... it was round. Like a saucer. And green and orange lights.

MULDER

Last night you stated it was cigar-shaped and black.

RANHEIM

I didn't ask for this to happen. I just want to deliver my shipment of auto parts and forget this...

Upset, he begins a hacking COUGH. Unsettling. His breaths are deep, and rattling.

SCULLY

Mister Ranheim, pardon me for asking, but how long have you had that cough?

Ranheim eyes them, suspicious.

RANHEIM

Why?

SCULLY

Just concerned. You said you were a veteran.

RANHEIM

What's that got to do with this?

SCULLY

The cough, fever, skin rash. Those are symptoms of Gulf War Syndrome.

RANHEIM

I was never in the Gulf War.

This was said a touch too quickly and too adamantly.

(CONTINUED)

20 CONTINUED: (2)

20

MULDER

So, how long have you... not been yourself?

The two men eye each other. The way the light falls, each man is partially in shadow. There is a suspicious tension between them.

RANHEIM

Since the thing last night.

Mulder seems puzzled by this. Before he can continue... The office door opens. Police Chief RIVERS, suit and tie, enters. He appears frazzled and a bit nervous. He approaches Ranheim.

(X)
(X)

RIVERS

Mister Ranheim, I'm Police Chief Rivers. Please forgive the misunderstanding. Your truck's been squared away. You may go.

(X)
(X)
(X)

Scully and Mulder eye one another. Ranheim is quick to get up.

MULDER

I'd like to examine the truck.

RIVERS

That won't be necessary.

(X)

MULDER

This man had an alleged close encounter. His vehicle undoubtedly has important trace evidence...

Ranheim has collected his gear and is out the door. Mulder is furious. He calls after Ranheim, following him out...

MULDER

Sir, if I may...

Rivers impedes Mulder's progress. He eyes him, hard, then firmly...

(X)

RIVERS

You've gotten all you're gonna get out of this county. We will no longer cooperate with your investigation.

(X)

Mulder is steaming. Scully stands.

SCULLY

Why?

(CONTINUED)

20 CONTINUED: (3)

Rivers has no answer. His response is almost apologetic.

RIVERS
Just... go away.

He exits. As Mulder looks to Scully, she's about to talk. He stops her, paranoid.

MULDER
Not here.

His paranoia infects her. As she gathers her briefcase...

CUT TO:

21 INT. RENTAL CAR OFFICE - DAY - CLOSE - PRINTOUT

The computer spits out a rental car form. It's ripped from the printer.

WIDER

Scully and Mulder are at the counter with their luggage. O.S., the ambiance of the Memphis airport can be HEARD. The rental car desk is busy. Two uniformed EMPLOYEES attend to the customers which include a BUSINESSMAN and a MOTHER with two rambunctious children. An Employee brings the form to Scully and indicates where to sign. Mulder hangs over her shoulder, whispers.

MULDER
It's obvious someone got to the police chief. Ranheim was hiding something.

Scully returns to the form and completes it.

SCULLY
He was sick.

MULDER
He said he became sick last night.

The Mother, completing her own form, shakes her pen. Nothing. She turns to Scully.

MOTHER
'Scuse me. May I borrow your pen?

Scully hands her the pen. No problem.

(CONTINUED)

21 CONTINUED:

2

SCULLY

What are you suggesting? That Gulf War Syndrome is caused by UFOs?

The mother hands back the pen.

MOTHER

Thank you.

Scully smiles. They pick up their bags and walk out to wait for the shuttle bus.

MULDER

UFO's are frequently witnessed by soldiers in wartime.

SCULLY

The only UFOs soldiers are likely to see are secret military aircraft.

Mulder pauses, considering a new theory.

MULDER

What if that's what made the soldiers in Iraq sick? The exhaust or fuel of a classified aircraft or its weapon.

Scully considers.

SCULLY

There's a base in Little Rock. Could the Air Force have been flying that plane last night?

MULDER

They'd deny it. But it could possibly explain how he developed the symptoms.

Scully pauses after finally hearing a theory that is easier to swallow than UFOs. Then, with intended irony...

SCULLY

Possibly.

MULDER

I'll talk to some people in Washington when we get back.

(CONTINUED)

21 CONTINUED: (2)

2

SCULLY

The military won't discuss a
classified aircraft.

MULDER

No, these guys are like an
extreme government watchdog
group. They publish a magazine
called "The Lone Gunman." Some
of their information is first
rate. Covert actions.
Classified weapons. Some of
their ideas are downright
bizarre.

CUT TO:

22 INT. OFFICE - NIGHT

2

Light hasn't seen this office in years. Stacks and stacks of
paper fill the room. High tech copiers, shredders and fax
machines intermingle with thrift store office furniture.
Posters dot the wall, World War II recreations: "The Walls have
Ears." "Adolf is Listening."

The occupants of this office are BYERS, clean-cut in a white
shirt and thin striped tie; LANGLEY, thick lenses in black
framed eyeglasses - he wears a Ramones T-shirt; FROHIKE, Marine
Corp issue watch, buzz cut, Doc Marten boots up on his desk.
Each of them has an unsettling nervous energy. They are wired
from either too much coffee, speed, or paranoia. Maybe a
little of each. They are earnest about anything they utter,
Mulder gets a kick out of them.

LANGLY

So, Mulder, last week I had
breakfast with the guy that shot
John F. Kennedy.

MULDER

That so?

LANGLY

Old dude now, but yeah, he was
dressed as a cop in the grassy
knoll.

BYERS

Grow up. Mulder, listen to this.
Vladimir Zhirinovsky, leader of
the Russian Social Democrats.

(MORE)

(CONTINUED)

22 CONTINUED:

BYERS (CONT'D)

He's being put into power by the most heinous and evil force of the Twentieth Century.

MULDER

Barney?

(X)

The three guys laugh, then quickly compose.

BYERS

The C.I.A.

Scully scoffs. The three men are quite offended. They look to Mulder.

LANGLY

Is this your "skeptical" partner?

Scully looks to Mulder, knowing this description came from him. He shrugs. Frohike looks her over.

FROHIKE

She's hot.

BYERS

You don't believe that the C.I.A., threatened by a loss of power and funding because of the collapse of the Cold War wouldn't dream of having the old enemy back?

SCULLY

You give the government too much credit.

The phone RINGS. Langly starts a reel to reel machine, and screws an attachment onto the mouthpiece of the phone.

LANGLY

(into phone)

"Lone Gunman."

SCULLY

The government can't control a deficit or manage crime, what makes you think they can plan and execute such an elaborate conspiracy?

FROHIKE

She's hot.

(CONTINUED)

22 CONTINUED: (2)

BYERS

We're not talking about a bunch of idiots up on the hill trying to bone the Capital Pages. We're talking about a dark network. A government within the government. Controlling our every move.

(X)

Langly hangs up.

SCULLY

How could they do that?

BYERS

How? I'll show you how. You got a twenty dollar bill?

(X)

Scully produces a twenty-dollar bill. Byers moves to Scully and tears off a piece on the left side of the bill. Scully reacts, pissed.

(X)

(X)

SCULLY

Hey.

(X)

Byers continues and removes a thin plastic magnetic strip hidden inside the twenty-dollar bill.

BYERS

That's just one method. This magnetic strip allows them to track you. When you pass through a metal detector at the airport, "they" know exactly how much you're carrying and where you're carrying it to.

He tosses the bill back to Scully.

(X)

MULDER

By the way, it's a Federal crime to deface money.

(X)

SCULLY

That strip is an anti-counterfeiting measure.

LANGLY

Then why's it on the inside? Other countries put it on the outside of the bill. What are they hiding?

Sensing an argument that moves far afield, Mulder steps up.

(CONTINUED)

22 CONTINUED: (3)

22

MULDER

What do you know about the Gulf War Syndrome?

LANGLY

Agent Orange of the Nineties.

(X)

BYERS

Artillery shells coated with depleted uranium.

MULDER

Are you familiar with the use of any classified planes in the Persian Gulf War?

BYERS

Why would you need to expose a secret plane to an Air Force that runs to Iran whenever you take to the air? No.

Mulder considers.

MULDER

Any reports of UFO activities during that period?

The three men break into laughter.

LANGLY

UFOs caused the Gulf War Syndrome, that's a good one!

BYERS

That's why we like you, Mulder. Your ideas are weirder than ours!

Mulder takes their reaction in stride, he's got his answers.

CUT TO:

23 INT. MULDER & SCULLY'S OFFICE - NIGHT - CLOSE - PHOTOGRAPHS

23

CAMERA MOVES EERILY over photographs of the road in Tennessee.

SCULLY (V.O.)

Those were the most paranoid people I have ever met.

(CONTINUED)

23 CONTINUED:

2

WIDER

Mulder moves from the photographs pinned on the wall to the desk, where Scully sits writing out a report with her pen, only to find it is out of ink.

SCULLY (CONT'D)

I don't see how you can believe anything they say.

(X)

MULDER

Even that you're hot?

Ignoring him, she unwraps a new ink cartridge and begins unscrewing the pen.

SCULLY

Mulder, did you see how they answered the telephone? Those guys probably think every call they get is monitored, and they're being followed everywhere they go. It's a form of self delusion. It makes them believe whatever they're doing is important enough for someone...

She freezes, rattled. Mulder looks at her curiously.

MULDER

What's the matter?

Scully gestures silently for Mulder to approach her. He hustles over. CAMERA PUSHES IN over Mulder's shoulder and down into a TIGHT MACRO to REVEAL the circuitry of a tiny listening device, concealed in her pen.

CAMERA MOVES BACK, away from the bug, WIDER and WIDER, REVEALING Scully and Mulder in a terrified silence. At the moment, all they can do is stand motionless; and not utter a word.

SLOW FADE OUT:

END ACT ONE

ACT TWO

24 INT. MULDER'S APARTMENT - NIGHT

It is dark and quiet. Mulder paces in the shadows. He stops.

CLOSE - MULDER

He looks to his desk, considers. There is a nervous air about him. Finally, he moves to the desk and opens a drawer. Mulder produces an ultraviolet lightbulb.

On the desk, by the window, is a drafter's lamp. He replaces the clear lightbulb with the black light. He turns the lamp on and swivels its arm toward the window, adjusting it so it shines outside.

Mulder opens the miniblinds. He sits back in the desk chair... and waits.

25 EXT. MULDER'S APARTMENT - NIGHT - WINDOW

From outside, the purple light glows... signaling.

TIME CUT TO:

26 INT. MULDER'S APARTMENT - NIGHT

Mulder is asleep on the couch. CAMERA SLOWLY ARCS AROUND the sofa... creepy... tense. The phone RINGS.

Mulder snaps awake, quickly answering the phone. On the other end is an eerie pattern of CLICKS. Before he hangs up...

CUT TO:

27 EXT. JEFFERSON MEMORIAL - NIGHT (STOCK)

The white-domed monument reflects into the banks of the Potomac tidal basin.

THE STATUE OF JEFFERSON (STOCK)

Stands in the Memorial.

CLOSE - MONUMENT WALLS (STOCK)

chiseled in the stone "... deriving their just powers from the consent of the governed;"

(CONTINUED)

27 CONTINUED:

2

IN THE DARKNESS

along the riverbank, stands Mulder. The collars of his long coat are up. His hands are in his pockets. His eyes search, coolly on guard. He moves to the water's edge. The monument is not in the b.g.

IN THE WATER

his image is reflected. After a beat, another reflected image appears. Mulder looks up to find...

DEEP THROAT

in three quarters shadows. Even the small talk should have a jeopardized tension.

DEEP THROAT

Pitchers and catchers report to spring training this week.

MULDER

Yeah... what are we doing here?

DEEP THROAT

(a forced laugh)

Missed your calling, did you, Mister Mulder? Maybe this year we can catch a game at Camden Yards.

(beat)

Of course, we wouldn't be able to sit together...

MULDER

Too bad, something tells me you have the connections to get great seats.

DEEP THROAT

At any park in the country.

A MAN appears, he begins taking pictures. Deep Throat turns away toward the water. Mulder tenses.

The Man SNAPS a few photos, not in the direction of Mulder and Deep Throat. He then moves away.

MULDER

It's just a tourist.

DEEP THROAT

In our line, nothing is "just" what it seems.

(CONTINUED)

27 CONTINUED: (2)

2

Mulder moves toward him, intensely whispers.

MULDER

What am I onto?

Deep Throat keeps his eyes toward the water. His tone is not as forthcoming, even with his usual enigmatic clues. After a moment of silence...

MULDER

We investigate a truck driver's encounter with a UFO and next thing we're discovering electronic surveillance equipment. Who is listening to us?

A tense beat of silence.

MULDER

Why won't you tell me?

Deep Throat reaches into his coat pocket and produces a folded manila envelope. He passes it covertly to Mulder. Deep Throat looks to Mulder, pointedly, as if about to issue a warning. Instead, he turns and walks away.

MULDER

What am I onto?

Deep Throat stops, pauses. He, however, does not turn around. Over his shoulder, he answers.

DEEP THROAT

A dangerous path.

He continues into the darkness. Mulder looks to the sealed envelope.

CUT TO:

28 INT. MULDER & SCULLY'S OFFICE - DAY

2

Completely engrossed, Mulder reads Deep Throat's material. It's a report stamped with a large mark "LEVEL 50 TOP SECRET. MAJESTIC -12-'94 EYES ONLY."

CLOSE - REPORT

CAMERA MOVES OVER the report's description "INTERCEPTED IRAQI TRANSMISSION - I.C.E. 4R16T"

(X)
(X)

(CONTINUED)

28 CONTINUED:

2

WIDER

Mulder is stunned and excited by what he reads.

Scully enters the office. She tosses another report before him, snapping him out of it, but his mind is still racing from the revelation of the report he's read.

SCULLY

The truck was bogus. And so was the truck driver, Ranheim.

She shows him her research.

SCULLY

First I checked his manifest. It listed a truck with 108 cartons of auto parts weighing thirty-one hundred pounds. I then checked three weigh stations along his route that recorded the truck at fifty-one hundred pounds. Something is in that truck and it's not auto parts. Of course, he was never reported.

Mulder nods, ideas forming.

SCULLY

Furthermore... Ranheim lied about being in the Gulf War. His real name is Frank Druce and... I worked hard for this... he was Special Operations, Black Beret in Mosul, Northern Iraq. Also, the other night's "encounter" didn't make him sick. He's been to the VA hospital for treatment three times this year.

Mulder can't sit still. He's mad at himself. He gestures to the transcript.

MULDER

We had it. We had it and we let it go!

He moves to Scully, extremely intense, building even more through this theory...

(CONTINUED)

28 CONTINUED: (2)

2

MULDER

Four days ago an Iraqi air force pilot shot down an Unidentified Flying Object. The wreckage... and possibly the occupants... were recovered by the Army. Ranheim, or Druce, would be a perfect escort for this wreckage and/or bodies out of Iraq and to a laboratory in the United States. That's why the truck weighs so much more than listed. The military has in the past transported dangerous materials and weapons in unmarked trucks across the country...

He hesitates, realizing he sounds like a conspiracy freak. Scully eyes him.

MULDER

I'm beginning to sound like those guys at "The Lone Gunman."

Scully picks up the Iraqi transcript. She looks through it quickly, then sets it down and looks hard at Mulder.

SCULLY

Where did you obtain this?

He averts his eyes.

MULDER

Let's just say it's a source with "deep background."

SCULLY

I want to know all about him.

MULDER

All I know is that... He's guided us away from harm.

(X)

SCULLY

You don't know that. We work for the Federal Bureau of Investigation and we're being bugged. What does that tell you?

(X)

MULDER

That maybe everything is not what it appears to be.

(X)

(CONTINUED)

28 CONTINUED: (3)

20

SCULLY
Exactly. For all we know, this
"deep background" is the one
responsible for the bug.

(X)

(CONTINUED)

28 CONTINUED: (4)

2

She throws the pen down.

MULDER

He's never lied to me. And I
won't break his confidence. I
trust him.

(X)

SCULLY

Mulder, you're the only one I
trust...

(X)

(X)

He looks to her, understanding her unease.

MULDER

Then you'll have to trust me.

She moves away, not happy with the agreement.

MULDER

Did you find out where the truck
is now?

She sighs, tense.

SCULLY

Generally. It's heading West
toward Colorado.

MULDER

We have to try to intercept it
and find out what's on board.
I'll go get some things. Meet
you here in an hour.

CUT TO:

29 INT. MULDER'S APARTMENT - NIGHT

2

The room is dark. Light from the apartment hallway spills
across the hardwood floors. The light is disrupted by the
arrival of a pair of feet outside the door. O.S., keys JINGLE.
CAMERA CREEPS across the room, behind the back of an easy chair -
it's occupied.

The door opens.

(CONTINUED)

29 CONTINUED:

CLOSE - MULDER

As he enters his apartment. He tries to turn on the light. It won't work.

DEEP THROAT (O.S.)
I cut the main breaker.

Mulder freezes. He looks into the dark room.

MULDER'S POV - DEEP THROAT

sitting in the easy chair, his outline created by cold blue spill light from outside. A manila envelope dangles from his hand.

WIDER

Mulder quickly closes the door.

MULDER
You risk exposure coming here.

DEEP THROAT
What I have is too important.

Deep Throat tosses the envelope onto the table.

DEEP THROAT
The photograph in that envelope was taken by an officer at Fort Benning, Georgia. Seventeen UFOs were reported in one hour.

Mulder considers.

MULDER
Is that where the Iraqi wreckage is being held? Are UFOs monitoring the area?

Deep Throat stands and starts out, as he passes Mulder...

DEEP THROAT
Nice place you have.

He opens the door, casting a strip of light on his face.

MULDER
Wait... I... I never get an opportunity just to thank you.

Deep Throat pauses, he appears troubled.

(CONTINUED)

29 CONTINUED: (2)

MULDER

You've helped my work so much...
without asking anything in
return...

Deep Throat averts his eyes.

MULDER

And I know you put yourself at
great risk to do so... thank you.

The man looks to Mulder, genuinely liking him. Without a smile
or any acknowledgment, Deep Throat exits.

Mulder is left in the dark... of his room. He picks up the
envelope. As he pulls it out...

CUT TO:

30 INT. SCULLY'S APARTMENT - NIGHT - CLOSE - PHOTOGRAPH

This is a startling photograph. It still has the rushed and
amateurish quality of UFO photos, however, the clarity is
striking.

The picture is color and shot in the evening. Two circular
craft, each with a smaller upper deck and three bulbs beneath,
in a triangular pattern hover over two soldiers near a military
issue station wagon on the grounds of Fort Benning. One
soldier stands outside of the vehicle pointing at the two UFOS.
A puddle of water from a recent downpour is at the edge of the
photo.

(X)
(X)

MULDER (O.S.)

It's the best photographic
evidence I've ever seen.

WIDER

Scully looks at the photograph, sitting at the kitchen table in
her evening robe. Mulder paces in the b.g., psyched. Scully
seems to be tuning out Mulder's excited babble, as he is
oblivious to her skepticism.

MULDER (CONT'D)

When I first saw the Gulf Breeze
photos, I knew they were a hoax,
but this...

She moves to a pencil holder near her phone. In it are pens,
a letter opener and a magnifying glass. She pulls out the
magnifier and moves to the photograph.

(CONTINUED)

30 CONTINUED:

3

MULDER (CONT'D)

This is the quality of evidence
the government has amassed for
decades at the highest classified
levels...

Scully looks at the photo through the magnifying glass.

CLOSE - PHOTOGRAPH

magnifying the area where the soldier stands next to the
station wagon featuring the shadow cast on the vehicle by the
soldier.

SCULLY

She pulls away, considering... suspecting...

MULDER (CONT'D)

The whole business with the truck
was a decoy... to lead anyone
looking closely away from Fort
Benning where they are keeping
the remains of the Iraqi UFO...

Scully looks closer at the photo.

PHOTO - UNDER MAGNIFYING GLASS

The enlargement begins over the UFO, then moves to the
windshield, which reflects the light from the UFO.

WIDER

Scully sits up and looks to Mulder, who is oblivious to her
actions.

MULDER (CONT'D)

We have to leave immediately for
Georgia...

SCULLY

(cuts him off)

This photograph is a fake.

Mulder stops cold. He looks at her with a touch of betrayal.
She holds the magnifying glass over the photo. He moves to the
table.

CLOSE - PHOTOGRAPH

Magnifying the area where the soldier stands next to the wagon,
featuring the shadow cast on the automobile by the soldier.

(CONTINUED)

30 CONTINUED: (2)

3

SCULLY (O.S.)

The soldier's shadow is allegedly created by the light of the UFO, however, it falls at a direction contradictory to the craft's position.

RETURN

Mulder looks at the photo.

MULDER

There may be an off camera light source creating the shadow.

SCULLY

Now look closely at the color of the reflected light in the windshield.

Mulder examines with the magnifying glass.

PHOTO - UNDER MAGNIFICATION

The windshield of the automobile reflects the light of the UFO.

SCULLY (O.S.)

This reflection is from the red lights of the UFO, but the color doesn't match the ship's lights.

The glass moves to the UFO. The color is indeed different.

WIDER

Mulder tosses the magnifying glass on the table.

MULDER

C'mon, Scully, there's probably a degree of tint in the windshield, or the gradation could be attributed to atmospheric conditions.

SCULLY

We should have it analyzed.

(X)

MULDER

Why don't you just say it, Scully? You're determined not to believe him.

(X)

(CONTINUED)

30 CONTINUED: (3)

SCULLY

Maybe you're too determined to believe him.

(X)
(X)

He moves to the photograph and picks it up, angry.

MULDER

I want to follow a lead that may result in the proof of the existence of extraterrestrial biological entities. I need to go.

(X)

He starts out. Scully stops him.

SCULLY

Mulder. Listen to me. Please... just hear me.

She waits until he settles.

SCULLY

I have never known anyone so dedicated and passionate to a belief as you. It is so intense, sometimes it's blinding.

Mulder can't match her eyes.

SCULLY (CONT'D)

And there are others... watching you... who know what I know. But I respect and admire your passion. Those others... will use it... against you.

He considers, confused...

SCULLY

The truth is out there, Mulder. But so are lies.

Mulder nods, however, he moves to the door and exits. Scully sighs, defeated and concerned. As the door CLOSES.

CUT TO:

31 INT. MULDER & SCULLY'S OFFICE - MORNING

Scully opens the door. She enters the dark office, the light spills inside from the hallway fluorescents. She places her briefcase, standing, on the desk and grabs her coffee mug without turning on the desk lamp. She exits.

32 INT. HALLWAY - MORNING

3

Scully rounds a corner, so that the office is not in view. She pours herself a cup of coffee. As she adds some sugar...

33 INT. MULDER & SCULLY'S OFFICE - MORNING

3

Scully enters the office, lost in thought about Mulder. She moves behind the desk, sets down her coffee and reaches for the desk lamp switch.

She freezes, realizing that it is already lit and that she was not the one to turn it on. CAMERA PUSHES IN on her reaction... She looks to her briefcase. It is on its side.

A figure ENTERS in the f.g., approaching her from behind. She turns, startled.

REVERSE

It's Mulder.

MULDER

I had the photo analyzed by the Bureau's computers...

WIDER

Scully catches her breath. He lays out some enlargements.

MULDER

Initially, it appears to be legitimate. The film grain matched in pattern and density. Color levels. Shading. Then I noticed this...

He shows her the original photograph.

MULDER

Here's the moon. Half full.

CLOSE - PHOTOGRAPH

Mulder indicates the position of the half moon in the sky. His finger points to a reflection in a puddle of water. (X) (X)

MULDER (O.S.)

I enlarged the reflection in this puddle by twenty-five. (X) (X)

An enlargement ENTERS FRAME over the original picture.

MULDER (O.S.)

It's the moon. One quarter full.

(CONTINUED)

33 CONTINUED:

33

WIDER

Mulder walks away from the desk.

MULDER

Not to mention the fact that the water couldn't catch the moon's image from that angle. You were right. It's a fake.

Scully nods.

MULDER

He tried to deceive us.

Pause. Mulder looks at his partner.

MULDER

We're alone on this. Now there is no one we can trust. They went to a lot of trouble to put us on the wrong track. There's something here that no one's supposed to find.

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

On their realization...

FADE OUT:

END ACT TWO

ACT THREE

34 INT. AQUARIUM - DAY - A SHARK

3

A hammerhead shark glides through the fish tank.

WIDER .

Mulder stands silhouetted against the aquarium glass. He wears a calf-length overcoat. His hands are in the pockets. The surrounding area is dark. No one else is around.

Deep Throat moves up to him, constantly watching the fish.

DEEP THROAT

Why didn't you leave for Fort Benning?

Pause. Tension.

MULDER

The photograph was a fake.

Deep Throat's expression doesn't alter one bit. Mulder studies him, then, angrily...

MULDER

At least you're not insulting me by overplaying "appalled surprise."

Deep Throat's eyes remain on the water.

DEEP THROAT

On the contrary... I'd say a compliment was in order. That photo was prepared by our very best.

Mulder builds steam.

MULDER

I thought you were an ally.

DEEP THROAT

(offended)

Oh, I am... I am.

MULDER

Hmm. Imagine if Eisenhower had told his allies that D-day was going to take place at Belgium.

(CONTINUED)

34 CONTINUED:

DEEP THROAT

Mister Mulder... I place my life in great jeopardy every time we speak.

Pause.. He breathes deep, an indication of a tortured soul.

DEEP THROAT

I have been a participant in some of the most insidious lies. I've been witness to deeds no crazed man could ever imagine.

(X
(X

He keeps his eyes forward.

DEEP THROAT

I spent years... watching you... from my...

(sarcastic)

... lofty position, to know you were the one I could trust...

(X

MULDER

(snapping)

Then why did you lie to me?

DEEP THROAT

I needed to divert you. You... and Scully are excellent investigators... and your motives are just, however, there still exist secrets that should remain... secrets. Truths that people are not ready to know.

(X
(X

MULDER

Who are you to decide that for me?

DEEP THROAT

The world's reaction to such knowledge would be too dangerous.

MULDER

Dangerous? You mean in the level of outrage? Like the reaction to the Kennedy Assassination, or M.I.A.'s, or radiation experiments on terminal patients, Iran-Contra, Watergate, Roswell, the Tuskegee Experiments. Where does it end?

Deep Throat is silent.

(CONTINUED)

34 CONTINUED: (2)

3

MULDER

As long as men like you decide
what is truth... it never will.

Deep Throat looks to the water, emotionless.

MULDER

The transcript you gave me, of
the Iraqi pilot. That is the
truth, isn't it?

Deep Throat nods.

MULDER

Why did you even bother to show
it to me?

DEEP THROAT

I was aware that you were onto
the truck. And so I knew, that
down the road, I would have to
steer you away. That... I would
have to lie to you. And a lie,
Mister Mulder, is most
convincingly hidden between two
truths.

Disgusted, Mulder turns to walk away.

DEEP THROAT

Mulder... if a shark stops
swimming, it will die... don't
stop swimming...

(X)

Mulder looks to him.

DEEP THROAT

I am not responsible for the
electronic surveillance... but I
do know... they can still hear
you.

Mulder considers the man's words. Deep Throat turns back to
the fish tank.

THE SHARK

continues to swim. If it stops, it will die.

CUT TO:

35 INT. MULDER'S APARTMENT - DAY

Mulder moves through his apartment as if he were behind enemy lines. Paranoid, forehead beaded with sweat, he scans the room. He moves to the kitchen counter, running his hand along underneath. He begins to methodically pull out and empty every drawer in his kitchen. His intensity growing as he proceeds.

LIVING ROOM

CAMERA QUICKLY MOVES over sofa cushions on the floor. The covers have been unzipped and removed. A throw rug has been upturned.

CAMERA FINDS Mulder as he pulls off the housing of his VCR.

DESK

He tears open the drawers, tossing them on the floor. The contents spill upon the hardwood. Mulder twists the drafting lamp, unscrews the bulb. He looks inside the lamp, then turns to the bulb. He SMASHES it and studies the remains.

TIME CUT:

APARTMENT

The place is trashed. CAMERA MOVES ALONG the floor DISCOVERING Mulder's legs behind a chair moved away from the wall. His shirt is untucked and soaked with perspiration. MOVING AROUND the chair finds Mulder unscrewing an electrical outlet. He pulls it from the wall.

CAMERA PUSHES IN RAPIDLY to REVEAL a RF transmitter attached to the wires. Mulder's satisfaction turns to fury as he studies the bug. O.S., the doorbell RINGS. Mulder turns with apprehension and suspicion.

FRONT DOOR

Mulder steps over the obstacles on his floor and opens the front door. Scully reacts to his wasted appearance until he gestures to be quiet and follow. She doesn't quite know what is going on.

MULDER

I'm glad you came by...

SCULLY

Mulder, what...?

He gestures adamantly, cutting her off, indicating "don't talk."

(CONTINUED)

35 CONTINUED:

MULDER

I've been doing a lot of thinking about this whole situation.

He hustles for a laptop computer. Scully looks about the room, apprehensive. He begins to type as he speaks.

MULDER

They won this one. Let's just move on.

She's puzzled until he gestures to the computer screen. She leans over and reads it.

CLOSE - COMPUTER SCREEN

"WE HAVE TO FIND THE TRUCK."

WIDER

As Scully looks to him and nods.

SCULLY

I think this time, you're right.

CUT TO:

36 OMITTED

36

36A EXT. PENNSYLVANIA AVE - DAY

(X) 36A

Mulder's car pulls over to the curb.

(X)

MULDER

Scully, if you don't want to go through with this, just get out and go right back to the office. I'll understand.

(X)

Scully nods and gets out of the car. Mulder drives away. Scully pauses, a moment of decision. She continues up the street.

(X)

A black sedan pulls up, a MAN gets out, following her. The sedan takes off after Mulder.

Suddenly, she checks over her shoulder, flags down a taxi and hustles into the cab. It quickly drives off.

(CONTINUED)

"E.B.E."

1X16

1/20/94

36A.

36A CONTINUED:

36

The man from the sedan hurriedly tries to flag down a cab.

CUT TO:

37 OMITTED

37

37A INT. AIRLINE TICKET BOOTH - DAY

(X) 37

A legend appears: DULLES AIRPORT, WASHINGTON D.C.

(X)

(CONTINUED)

37A CONTINUED:

37

Scully stands at the desk, in the midst of a purchase. The CLERK hands over a ticket and a credit card.

(X)

CLERK

There you are, Ms. Scully. A round trip ticket to Chicago. Here's your credit card. The plane departs at gate 35.

SCULLY

Thank you. I'd like to also purchase a one-way ticket to Los Angeles, with a stop in Las Vegas.

The Clerk seems puzzled by this, but accommodates.

SCULLY

And for this one I'll pay cash, please.

She pulls up her briefcase and has a quick check around.

CUT TO:

38 EXT. STREET - DAY

3

Mulder's car drives past. After a moment, the black sedan follows.

39 INT. MULDER'S CAR - DAY

3

Mulder eyes the rearview mirror.

MULDER'S POV - MIRROR

The black sedan, tailing.

MULDER

Looks ahead, searching for an opportunity. Then...

40 EXT. INTERSECTION - DAY

4

The light is red. Mulder pulls into the right lane, signaling for a right-hand turn. The sedan follows. As the light turns green, Mulder's car barrels to the left, across the intersection. The black sedan is blocked from following Mulder by the crossing traffic.

41 INT. MULDER'S CAR - DAY

41

Mulder CRANKS the wheel. O.S., cars HONK, angry. He guns the car.

42 EXT. ANOTHER STREET - DAY

42

Mulder's car TEARS off up the street. A road sign indicates "Baltimore Airport" with an arrow.

(X)
(X)

CUT TO:

43 EXT. MACARRON AIRPORT - DAY (STOCK)

43

The wheels of a passenger jet touch down with a SCREECH. A legend appears: MACARRON AIRPORT. LAS VEGAS, NEVADA.

44 INT. MACARRON AIRPORT - DAY - MAGAZINE RACKS

44

Scully waits by a magazine rack. O.S., the AMBIANCE of a busy airport, including the JANGLE of slot machines. As she scans the latest issues, Mulder approaches, checking out the paperbacks. They don't make eye contact.

MULDER

I called every weigh station and bureau office west of Colorado. I tied up an airphone for three hours. I don't speak Japanese, but I think a businessman gave me a tongue-lashing.

SCULLY

My ear is numb from spending hours on hold.

MULDER

At least we can be sure they didn't trace our call. I couldn't find the truck. Did you have any luck?

SCULLY

Yep. The truck is heading Northwest on I-90. We have to buy a ticket to Seattle.

45 EXT. HIGHWAY - LATE AFTERNOON

4

Cars WHIP PAST on the road. Behind them, lying in wait, are Scully and Mulder in a Washington State rental car. A legend appears: HIGHWAY 90 & 283, WASHINGTON STATE. As a car passes FRAME...

CLOSER. - MULDER & SCULLY

are in the car, hidden off the road like highway patrolmen. (X)
Scully looks back at the oncoming traffic through binoculars. (X)
Mulder looks at a map of the area. (X)

MULDER

Think about it. This truck drove across America, probably cursed out by some for going too slow up hills or totally ignored by others. No one on the road ever suspected it's hauling a craft from some other world.

She straightens. (X)

SCULLY

Here we go. (X)

She hands him the binoculars. (X)

(CONTINUED)

45 CONTINUED:

SCULLY'S POV - RANHEIM'S TRUCK

Their target approaches.

RETURN

The agents prepare, starting the car. The truck passes. After several beats. They take off in pursuit.

DISSOLVE TO:

46 EXT. HIGHWAY 243 - DUSK

The truck is now on a smaller highway. Scully and Mulder follow some distance away.

DISSOLVE TO:

47 EXT. HIGHWAY 243 - NIGHT

The truck continues on its route which has become a back road. Tree lines and deserted. The federal agents are a respectable distance behind.

48 INT. CAR - NIGHT

Scully is driving now. Mulder is slumped in the passenger seat. Even the pursuit of Aliens has its down time.

SCULLY

Mulder... we've been tailing this truck for hours. Maybe he knows we're following him and he's just taking an evasive route.

MULDER

I think if that were the case...

Suddenly... an intense beam of ultra white light BLASTS onto their car, accompanied by an ear throbbing low-end HUM.

Scully swerves to the side of the road. The light is blinding. Fierce wind blows leaves and debris against the automobile. The car rocks violently. The radio BLASTS, the stations flipping past on the dial create a chaotic SOUNDTRACK.

Then, as quickly as it began, the incident stops dead cold. The light is gone, as is the wind. The radio is silent.

Scully breathes rapidly, scared. Mulder is quickly out of the car.

49 EXT. HIGHWAY 243 - NIGHT

Mulder's eyes are to the skies. He sees nothing. He looks about. They are alone, except for the truck, which sits eerily askew along the side of the road.

Mulder returns to the car. Scully is getting out.

MULDER
Are you okay?!

She nods, rattled. He reaches into the car and grabs a flashlight.

TRUCK

The driver's door is open. Mulder shines a light inside. An obvious struggle has occurred. The radio plays low. Scully looks at the empty cab.

SCULLY
Ranheim!

Silence.

Mulder examines the truck. He discovers the back doors ajar. He pulls them open all the way REVEALING cartons of boxes marked "auto parts."

Mulder begins pulling these obvious decoys from the truck. His pace is frenzied, crazed. Suddenly a tube of red light bleeds through from behind the boxes. This increases his level of activity as he hurls boxes from the truck.

He pauses, face red from the light. His expression is stunned.

MULDER
(whispers)
Scully.

Dana climbs onto the truck bed. Her expression matches his.

SCULLY
Oh my God...

REVERSE

Behind a panel of glass, what appears to be a mobile laboratory/hospital. Medical instruments and life support machines are bathed in red light casting a macabre hue upon the scene. The "patient's" bed is small and netted, like a hammock supported by lines.

(CONTINUED)

49 CONTINUED:

MULDER & SCULLY

MULDER

It was an Extraterrestrial
Biological Entity... alive.

SCULLY

Where is it now? Where is
Ranheim?

He turns to her.

MULDER

I think we were just witness to
a rescue mission.

Scully looks back to the "hospital."

SCULLY'S POV - BED

Small. Tubes lie on it and upon the base. It is empty now.
Only the imagination can supply what it once held.

FADE OUT:

END ACT THREE

ACT FOUR

50 EXT. HIGHWAY 243 - NIGHT - CLOSE - A STOPWATCH

On the asphalt... ticking.

WIDER

Mulder and Scully investigate the scene. He seems troubled. Scully is still shaken.

SCULLY

My God, Mulder. I can't stop shaking.

He takes measurements with the general survey radiation detection meter. This flusters him deeper. He moves to the watch along the road.

SCULLY

Was... what happened... does it fit the profile?

MULDER

Are you trying to ask me if it was real? Have we just had a close encounter?

She looks to him. That's the question, but she can't bring herself to ask it. Mulder picks up the watch, checking it with one in his pocket.

CLOSE - TWO STOPWATCHES

Running at the exact same time.

WIDER

He stops the watches.

MULDER

No. It was another hoax.

SCULLY

But... how? How could anyone generate such force?

MULDER

Whatever they used, we've probably never heard of it. Sound weapons. Stealth helicopters equipped with ultra high intensity lights. It doesn't really matter.

(pause)

(more)

(CONTINUED)

50 CONTINUED:

5

MULDER (CONT'D)

There is no evidence it was a UFO.

SCULLY

So they... went through this elaborate show to deflect us again? Why wouldn't they just... just...

Mulder looks to her. He's scared.

MULDER

It would have been a lot easier to just kill us?

She nods. He shrugs.

MULDER

I wonder about that myself.

(X)

He picks up his briefcase and heads toward the car.

MULDER

Maybe they were just using me against myself, like you said. That I want to believe so much, I'd accept the obvious conclusions and walk away.

He gets into the car, as does she.

SCULLY

Now we have nothing to go on. No one to turn to.

MULDER

There is one player in all of this who hasn't lied, but it's not quite someone we can turn to.

Scully doesn't follow.

51 INT. MOTEL ROOM - DAY

51

Mulder's bed is a mass of paperwork and maps. A thick black personal phone book is open. Mulder is on the phone.

(CONTINUED)

51 CONTINUED:

51

MULDER
 Right... Leverling... and Priest
 Rapids East bank of the Columbia
 River... did you send a field
 investigator? And you can
 substantiate the sightings?

Mulder circles another area on the map with a red marker.

MULDER
 Okay... Nick... thank you.

Excited, Mulder takes the map over to Scully who sits at the desk with her laptop.

MULDER
 I contacted several organizations
 that have hotlines for UFO
 reports. Center for UFO studies
 in Chicago. MUFON. NICAP.
 They've never seen such activity
 in a one week period.

(X)
(X)

Mulder points to the red marks along the map.

MAP

CAMERA FOLLOWS the sightings through Virginia, Kentucky, Missouri, Kansas, Colorado, Wyoming, Montana, Idaho, and Washington.

MULDER (O.S.)
 It started in Tennessee, where
 Ranheim was encountered.

(X)

WIDER

Scully studies the map.

SCULLY
 These "sightings" follow the path
 of the truck.

MULDER
 And look... after last night's
 hoax... seven sightings in
 Mattawa, Washington. That's a
 hundred miles away. They want
 their colleague back.

SCULLY
 You believe... "they've" found
 the final destination?

(CONTINUED)

51 CONTINUED: (2)

MULDER
And so have we...

CUT TO:

52 EXT. ROAD - NIGHT

Mulder and Scully are searching. He scans 90 degrees to the left, she scans 90 degrees to the right. Both appear frustrated.

SCULLY
We've driven full circle through
Mattawa twice. There's nothing
here.

Mulder spots something out the window. He pulls over.

MULDER
What's going on up there?

Scully looks.

SCULLY'S POV - HILLTOP

A dozen or so people are gathered on the hill around some Coleman lanterns. It seems festive.

CUT TO:

53 EXT. HILLTOP - NIGHT

Mulder and Scully approach the top of the hill. "Flying Saucer Rock 'n Roll" fuels the party. These people have been hitting the grape. They are quite happy. Some wear Alien heads with large eyes. A couple have make-shift space suits. A sign is prominent "WELCOME SPACE BROTHERS!" The leader is FREDDIE. Mulder and Scully are warmly greeted.

FREDDIE
Ahh-doo-nay-vah-so-barahgahs.

Huh?

FREDDIE
That's an intergalactic greeting.
It means "Hello, space brothers."

SCULLY
What's going on here?

(CONTINUED)

53 CONTINUED:

FREDDIE
A UFO party.

MULDER
You've seen UFOs?

FREDDIE
Last two nights. They're drawn
to our electric power. They
hover over the power plant, down
there.

Mulder and Scully look down the hill.

MULDER & SCULLY'S POV - BUILDING

Seemingly in the middle of nowhere, hidden. It has a high tech
architecture.

MULDER & SCULLY

They look to each other. "That's it."

CUT TO:

54 EXT. POWERTECH - NIGHT

The building is quiet, very little activity.

MULDER & SCULLY

scope out the compound from their vantage point. Mulder raises
binoculars to his eyes.

MULDER'S POV - BINOCULAR MATTE

The binoculars PAN the area. Some men exit a building. The
binoculars settle on the men, talking covertly to one another.
One of the men is Ranheim, the truck driver.

RETURN

Mulder lowers the binoculars.

MULDER
This is it. There's Ranheim.

SCULLY
They must have the highest level
security in effect.

Mulder considers. He produces his cellular phone.

(CONTINUED)

(X
(X

54 CONTINUED:

MULDER
Just the type of challenge
they're looking for.

SCULLY
Who?

55 INT. LONE GUNMAN OFFICE - NIGHT

The reel to reel is rolling. The voice box is on. (INTERCUT)

LANGLY
"Lone Gunman."

MULDER
This is Mulder. Turn off the
tape recorder.

He doesn't move.

LANGLY
Okay. It's off.

MULDER
Turn it off!

He doesn't move.

LANGLY
It's off!

MULDER
How would you like to have on
your front page the first
substantiated photograph of an
Extraterrestrial Biological
Entity?

LANGLY
No way. An EBE? What do we have
to do?

MULDER
Hack us some identification
numbers.

(X
(X

CUT TO:

56 INT. GUARD GATE - NIGHT - CLOSE - COMPUTER PRINT OUT

Pecking away with great intensity.

(CONTINUED)

56 CONTINUED:

WIDER

The GUARD moves to the guard gate door as Mulder and Scully drive up. Mulder leans his head out the window, quite serious.

MULDER
Braidwood. Steffoff.

The Guard tears off the pass from the computer print out.

GUARD
Personal Identification Number?

MULDER
7593.

SCULLY
8247.

GUARD
Open the trunk, please.

Mulder pops the trunk. The Guard moves around and checks. The tension is high as Mulder and Scully wait. They can't look at each other. The Guard reappears.

GUARD
Park in lot four.

Mulder starts to leave.

GUARD
Hey, wait!

Scully tenses as Mulder stops. The Guard, curt, hands them two clip-on guest passes.

GUARD
Display these at all times.

Mulder takes the passes, nods. The Guard walks away. Mulder and Scully sigh as they head toward lot four.

57 INT. 3RD FLOOR HALLWAY - POWERTECH - NIGHT

Mulder and Scully proceed down an empty office hallway. They try to appear as though it's not out of the ordinary to be here, yet their hearts are pounding.

MULDER
(whispers)
Langly said they could not access
Level Six. So that's where we...

(CONTINUED)

57 CONTINUED:

5

They round a corner REVEALING an armed military MP standing guard at a door in the hallway. Mulder and Scully shut up, tense.

They pass the guard. Behind him, clearly marked, is a door labeled "Level 6 - Clearance AA Access Only." As Mulder and Scully pass the door, Scully gives her head the slightest turn. She looks at the door out of the corner of her eye.

THE MP

He detects her interest. His eyes follow her, suspicious. Especially as...

Mulder and Scully continue down the hallway. They turn the corner and disappear.

58 INT. ADJACENT HALLWAY - NIGHT

5

It is dark in this hall, unused by anyone. The stairwell door is locked. The office doors are locked. The two agents are cornered in this hallway. They speak in hushed and tense tones.

SCULLY

We'll look suspicious going back.

MULDER

We have to go back. Try to get through that door.

CAMERA NOW MOVES slowly away from them, and out into the hall where they just came from. Against that adjacent hallway wall, listening, unbeknownst to Mulder and Scully is the MP.

SCULLY (O.S.)

They'll never let us.

MULDER (O.S.)

Then maybe we can find another access.

The MP steps out into the hallway, anticipating their approach. The two agents freeze.

MP

You folks come with me.

MULDER

I'm sorry, we're just lost. If you could tell us...

(CONTINUED)

58 CONTINUED:

MP

Just proceed down the hallway,
please.

MULDER

But if you could only...

SCULLY

Mulder. Stop.

She looks to the Guard. Mulder doesn't like giving in.

SCULLY

We are agents of the Federal
Bureau of Investigation. I'm
reaching for my identification.

The MP nods. She shows him.

SCULLY

We're here conducting an
investigation.

The MP wonders why this had to happen on his shift. He
considers, then seems to tow the company line.

MP

Proceed down the hallway, please.

Mulder and Scully move down the hallway, the Guard is behind
them. The MP reaches for a radio mike clipped to his shoulder
strap.

MP

This is Level 2 to Level 6. I've
got a male and a female who've
identified themselves as...

Mulder makes a break for the door.

SCULLY

Mulder!

The MP goes for his handgun.

MP

Stop!

Mulder continues. Scully steps into the MP's path, obstructing
his aim. Mulder BANGS through the door marked "Level 6."

59 INT. STAIRWELL - NIGHT

Mulder bounds down the stairs. O.S., an alarm RINGS.

60 INT. ANOTHER AREA - NIGHT - LOW ANGLE

Several MPs hustle into action.

61 INT. HIGH VOLTAGE HALL - LEVEL 6 - NIGHT

A door marked "Level 6" opens. Mulder cautiously pokes his head out. The immense and high tech laboratory is dark now. The experimental equipment could pass for the workings of a UFO. Violet and blue lights create eerie high tech shadows.

Mulder moves into the lab. He quickly looks around. Suddenly, he freezes. Across the large laboratory, he sees...

MULDER'S POV - QUARANTINE CHAMBER

CAMERA SWEEPS ACROSS the floor to a metal housing with a window. Tubes and hoses enter the chamber. Inside, a creepy red light shines upon life support tubes and apparatus seen in the truck bed.

The chamber is marked E.B.E. From this distance and angle, however, the Being inside cannot be seen.

MULDER

His life's work lies ahead of him. He picks up speed, running.

A LARGE METAL DOOR

SLIDES open. CAMERA PUSHES IN as several MPs charge into the laboratory.

MULDER

runs, with all his focus on the chamber.

CHAMBER

CAMERA PUSHING IN, teasingly close.

CLOSE - MULDER

As he approaches... suddenly, the barrels of three shotguns are pointed at his head. The hammers COCK, LOUD. Mulder stops. CAMERA PULLS BACK to REVEAL six Military Policemen encircling him, weapons ready to fire if Mulder flinches. He is too far away to see inside the chamber.

(CONTINUED)

61 CONTINUED:

A VOICE (O.S.)

Let him go.

The soldiers do not move.

A VOICE (O.S.)

LET HIM GO!

The soldiers lower their weapons. Mulder, dripping with sweat, turns. Deep Throat stands in the large open doorway.

There is total silence in the room. So quiet, Deep Throat's approaching footsteps play like a skewed metronome. He reaches the soldiers and Mulder.

DEEP THROAT

You've done well. Dismissed.

Puzzled, the soldiers break up and head toward the door leaving Mulder and Deep Throat in the cavernous laboratory. The two men, friends, enemies, eye one another.

DEEP THROAT

I know how badly... how very badly you would like to look through that window.

Deep Throat looks at Mulder, almost a challenge. Mulder takes a step toward the chamber. Deep Throat steps before Mulder.

DEEP THROAT

But it would be pointless.

(pause)

It's dead.

Mulder looks to him. Deep Throat moves away, pacing slowly as he talks. Mulder doesn't move from his spot.

(X

DEEP THROAT

After the Roswell incident, in 1947, even at the brink of the Cold War... there was an ultra secret conference attended by the United States, the Soviet Union, the People's Republic of China, Britain, both Germanies and France.

(X

(X

Deep Throat maintains a matter-of-fact tone.

(CONTINUED)

61 CONTINUED: (2)

6

DEEP THROAT (CONT'D)

It was agreed upon that should any Extraterrestrial Biological Entity survive a crash, the country in which the Being was held... would be responsible for its extermination.

Deep Throat looks away.

DEEP THROAT

It was all a question of control.

Mulder is sickened by this knowledge.

DEEP THROAT

I, Mister Mulder...

His voice cracks. He battles to not show the tearing emotion inside.

DEEP THROAT (CONT'D)

I have the distinction of being one of three men to have... exterminated such a creature.

Mulder looks to the man.

DEEP THROAT (CONT'D)

I was with the C.I.A in Vietnam. A UFO had been seen over Hanoi for five nights. The Marines shot it down and brought it to us.

(X)
(X)

Deep Throat closes his eyes, hating the memory.

DEEP THROAT (CONT'D)

Maybe it didn't know what a gun was. Or perhaps they don't show emotion, but that innocent and blank expression as I pulled the trigger has haunted me... until I found you.

Mulder keeps his eyes down.

DEEP THROAT

That is why I come to you, Mister Mulder... and will continue to come to you, to atone for what I have done.

Deep Throat moves toward him.

(CONTINUED)

61 CONTINUED: (3)

6

DEEP THROAT (CONT'D)
And maybe one day, through you...
the truth will be known.

The two men look to each other without a hint of commitment. Mulder keeps his eyes on Deep Throat as he begins to move toward the quarantine chamber.

OVER MULDER'S SHOULDER

As he looks into the window. WE SEE what Mulder sees.
Nothing.

MULDER

His heart breaks. It's as if he's going back to square one.

WIDE

An earsplitting silence permeates the laboratory as the two men walk out.

62 EXT. POWERTECH - NIGHT

6

It would be ideal if it were raining. Mulder is numb to the cold and rain. Deep Throat pulls his collar around his neck.

DEEP THROAT
You're awfully quiet, Mister
Mulder.

A long pause as Mulder studies Deep Throat.

MULDER
I'm wondering which lie to
believe.

Deep Throat has no initial reaction. Then, he looks to Mulder and cracks an ironic smile as if "lesson well learned." He turns into the inclement weather and walks off.

Mulder watches him go.

Behind Mulder, a door opens. Scully, escorted by two MPs, is released. She eyes him, then looks to the total focus of Mulder's attention.

Deep Throat - as he disappears into the watery darkness.

FADE OUT:

THE END