

THE X FILES

"Conduit"

Written by

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Episode 3

#1X03

July 23, 1993

July 26, 1993 Blue

August 2, 1993 Pink

August 5, 1993 Green

August 6, 1993 Yellow

August 9, 1993 Goldenrod

August 10, 1993 Salmon

August 17, 1993 White

August 19, 1993 Blue

#1X03

8/2/93

THE X-FILES

"Conduit"

CAST

MULDER  
SCULLY  
BLEVINS

DARLENE MORRIS  
KEVIN MORRIS  
RUBY MORRIS  
JACK WITHERS  
KIP  
VICTOR HOLTZMAN  
LEZA ATSUMI  
TESSA BEARS

FOURTH MAN  
ME WORKER  
WERBER'S VOICE

THE X-FILES

"Conduit"

EXTERIORS

CAMPSITE/CAMPGROUND  
FBI HEADQUARTERS - WASHINGTON D.C.  
HOUSING TRACT  
EXT. MORRIS HOUSE  
COUNTY SHERIFF'S OFFICE  
    /PARKING LOT  
MAIN STREET  
    /SIOUX CITY PUBLIC LIBRARY  
BOAR'S HEAD  
EXT. MOTEL ROOM  
STATE HIGHWAY  
THE FOREST  
    /TRAIL  
    /MEADOW

INTERIORS

CAMPER  
FBI HEADQUARTERS - WASHINGTON D.C.  
    /CHIEF BLEVINS' OFFICE  
    /CONFERENCE ROOM  
MULDER'S OFFICE  
MORRIS HOUSE  
    /LIVING ROOM  
    /KITCHEN  
    /ENTRY HALL  
    /KEVIN'S ROOM  
    /2ND FLOOR BALCONY  
COUNTY SHERIFF'S OFFICE  
    /DEPUTY SHERIFF JACK WITHERS' OFFICE  
    /HALLWAY  
    /INTERROGATION ROOM  
LIBRARY  
BOAR'S HEAD  
SCULLY'S MOTEL ROOM  
MULDER'S MOTEL ROOM  
FBI REGIONAL HEADQUARTERS  
    /HOLDING AREA  
    /FRONT LOBBY INFO DESK  
RENTAL CAR  
ST. VINCENT'S HOSPITAL  
    /HALLWAY  
    /HOSPITAL ROOM  
ST. MARY'S CATHEDRAL

TEASER

1 (EXT. LAKE OKOBOGEE -- NIGHT)

1

A FULL MOON

reflected in the still water of a lake. PANNING off this... up the gentle, sandy slope of the shore... the forested perimeter, until we HOLD on a campsite, where two figures sleep in sleeping bags beside the faint embers of a dying campfire.

CAMERA PUSHES IN - TWO SLEEPING FACES.

An angelic eight year old boy, KEVIN MORRIS, and his pretty blond sister, RUBY MORRIS, 16.

NEW ANGLE - PAST KEVIN AND RUBY

A cabover camper is parked in the near distance. The only sound, a chorus of CRICKETS.

2 INSIDE THE CAMPER (INT. CAMPER -- CONTINUOUS)

2

Moonlight filters through the smoked plexiglass sun roof, casting everything in an eerie blue glow:

THE DINETTE COUNTERTOP

sprinkled with graham cracker crumbs, a few remaining marshmallows spilled from a bag.

A LEAKY FAUCET

the steady drip, drip, drip playing in syncopated rhythm with the crickets outside.

A CUP AND SAUCER

quarter-filled with cold coffee. Then, an almost imperceptible tremor causes the cup to rattle the saucer. The vibration slowly intensifies, coffee now spilling over the lip -- until the motorhome is rocking violently.

CLOSE - A WOMAN (DARLENE MORRIS, 42)

rises from her bunk, startled from sleep, wearing only a nightshirt. She tries to steady herself, but the rocking has become even more violent, and knocks her hard against the cupboard.

(CONTINUED)

2 CONTINUED:

2

ANOTHER ANGLE

She is thrown to the floor among crashing dishes and utensils and tools -- when a SUDDEN and BRILLIANT LIGHT bursts through the ports, slicing through the seams, followed by a LOUD, CYCLING HUM. Darlene curls, covers herself, cowering against this awesome, unseen force.

Then, just as suddenly as it appeared, the light is gone. The cycling hum fades. And in the strangely still, silent aftermath, Darlene hears a little boy's cry from outside:

LITTLE BOY (O.S.)

Mom!

She pushes herself up, and moves to the door -- where she BURNS HER HAND on the metal handle, crying out in pain.

LITTLE BOY (O.S.)

Mom!

As the boy continues calling, Darlene kneels, rummages frantically through the fallen debris, and finds an oven mitt -- which she uses to open the door. Kevin is standing outside, his eyes filled with panic.

KEVIN

Ruby's gone!

3 EXT. CAMPGROUND - MOVING FAST WITH DARLENE - NIGHT

3

Grabbing Kevin's hand, half-dragging him toward the edge of the clearing.

HER POV - SLEEPING BAGS

Blown into the thicket, luffing like sails in the strong residual wind.

REVERSE - DARLENE

Fear rising... as she holds Kevin close. Her eyes scanning the heavens.

END TEASER

ACT ONE

4 EXT. FBI HEADQUARTERS - WASHINGTON D.C. - DAY 4

A LEGEND APPEARS ONSCREEN to establish:

CHIEF BLEVINS (O.S.)  
Agent Mulder's latest 302...

5 INT. CHIEF BLEVINS' OFFICE - CONTINUOUS 5

Section Chief BLEVINS slides a stapled document to Agent DANA SCULLY across the wide expanse of desk.

CHIEF BLEVINS  
Requesting assignment, and travel expenses for the both of you.

Scully picks up the document, glances at it.

SCULLY  
(reading)  
"Sioux City, Iowa." This is the first I've heard of it.

CHIEF BLEVINS  
Came up through channels. From Mulder's ASAC, to the District GS-14. And onto my desk...

Scully flips to the second page of the 302. Attached is a newspaper clipping from "The National Comet."

INSERT TABLOID - "TEEN TAKEN FROM TENT BY ALIENS"

The lead line begins: "While her eight year old brother slept peacefully beside her, Ruby Morris was abducted by extraterrestrials from a campground near Lake Okobogee, Iowa."

SCULLY

is baffled.

SCULLY  
I don't understand.

CHIEF BLEVINS  
In essence, Agent Mulder is petitioning the Bureau to assign a case number to a tabloid headline.

(CONTINUED)

5 CONTINUED:

5

SCULLY  
Surely he must have more evidence  
than just --

CHIEF BLEVINS  
Not according to his 302, he  
doesn't.

Scully scrambles to make sense of this.

SCULLY  
I admit, this is strange... even  
for Mulder.

Blevins gestures to a legal file box at the corner of his desk.

BLEVINS  
Perhaps it has something to do  
with this. Take a look.

Scully reaches for the file box. She unwinds the string,  
undoes the flap, and extracts an imposing black binder.

SCULLY  
An X-file?

As she opens it:

CAMERA PANS DOWN THE COVER SHEET

File number: X-40253; Date Opened: January 14, 1989;  
Division: Violent Crime; Status: Unexplained; Agent of  
Record: Fox Mulder; Subject: Samantha T. Mulder. HOLD ON  
the name.

SCULLY

looks up from the file, containing her surprise.

CHIEF BLEVINS  
Has he shared any of this with  
you?

SCULLY  
-- I wasn't aware he was pursuing  
the case in an official capacity.

CHIEF BLEVINS  
But he's told you about it?

Scully hesitates.

(CONTINUED)

5 CONTINUED: (2)

5

CHIEF BLEVINS

There's no need to protect him.  
He's the Agent of Record, he  
initiated the file himself.

Scully glances back down at the open binder in her lap. Peels  
back the cover sheet. Paper-clipped to the second page is a  
color SNAPSHOT of an adorable eight year old girl, front teeth  
missing, smiling up over the lip of a swimming pool.

SCULLY

-- She was his sister. She  
disappeared twenty-one years ago.  
He was twelve, she was eight. He  
claims he was there when it  
happened. He recalls a bright  
light outside the window, and a  
presence in the room.

CHIEF BLEVINS

Agent Scully, do you see a  
parallel between this X-file and  
the tabloid article Agent Mulder  
proposes to investigate?

SCULLY

Of course. A young boy. A  
missing sister. An Alien  
abduction scenario.

CHIEF BLEVINS

In your opinion, is Agent Mulder's  
personal agenda clouding his  
professional judgement?

SCULLY

In my opinion, no.

CHIEF BLEVINS

But you can see how it might  
appear that way?

Scully neither confirms nor denies this.

CHIEF BLEVINS

As you know, Mulder's  
preoccupation with these fringe  
matters has been a big source of  
friction in the bureau. This is  
another case in point. I'm going  
to disallow the 302.

SCULLY

With respect, sir, I think that  
might be premature.

(CONTINUED)

5 CONTINUED: (3)

5

Blevins' look challenges her to explain.

SCULLY

You've given me an assignment to assess the validity of Agent Mulder's work. If you're concerned about his objectivity in this matter... at least let me talk to him and make a recommendation.

CUT TO:

6 INT. MULDER'S OFFICE - DAY

6

Mulder at his work station, clipping out the tabloid article with an exacto knife. Scully plies him, genuinely concerned.

SCULLY

It just doesn't seem... substantial enough to warrant an investigation.

MULDER

Okay, so we disagree. It's not the first time, it won't be the last.

SCULLY

At least if you had a legitimate source...

MULDER

This is the essence of science, Scully -- ask an impertinent question, and you're on the way to the pertinent answer.

SCULLY

Why is this story any more credible than...  
(scans tabloid)  
The hundred year old mother with the lizard baby?

MULDER

Because the lizard baby wasn't born near Lake Okobogee.

Mulder stands and crosses to the slide projector.

SCULLY

Okobogee?

(CONTINUED)

6 CONTINUED:

6

MULDER

Okobogee.

SCULLY

Is that supposed to mean something to me?

MULDER

If you know anything about trout fishing -- or UFO hotspots.

Scully lets out a breath.

SCULLY

Define "hotspot."

A BRIGHT WHITE LIGHT

then the CLICK of a slide projector: as the FRAME FILLS with a poorly composed photograph of a lake, with a stand of trees on the far shore. Suspended just above the treeline is a blurred object, metallic and oblong-shaped.

MULDER (O.S.)

Four sightings in August of 1967 -- one by a National Weather Service plane.

MULDER

pinches some more popcorn into his mouth, as he flashes another slide up onto the screen.

MULDER

Here's a light-blasted enlargement... digitally enhanced.

SCULLY

The pilot took this photograph?

MULDER

Try a Girl Scout with an Instamatic. Four of nine girls in the troop claimed to have seen something -- five, if you include the Den Mother.

(then)

The Air Force said it was a weather balloon caught in a windshear.

Mulder smiles like the cat that ate the bird.

(CONTINUED)

6 CONTINUED: (2)

6

MULDER

But there wasn't a weather balloon launched that day within seven hundred miles.

Mulder shuts off the slide show. He tosses Scully a file folder, and flips on an adjacent overhead projector.

MULDER

Now read me the names of those girls...

Reluctantly, Scully flips some pages, finds the names, reads:

SCULLY

"Lisa Terrel, Bonnie Winstor, Doreen McCallister, Darlene Morris..."

(a flash of recognition)

Wait a second...

She looks up from the folder, to the magnified image on the screen. Her interest piqued by what she sees.

CU - SCREEN

The second line of the tabloid article: "Iowa mother Darlene Morris reported the tragic close encounter to Sioux City police, when..." PUSH IN on the name, circled over and over in red pen.

CUT TO:

6A EXT. MAIN STREET - DAY

6A

Mulder and Scully drive down the main street: a monument to the American franchise phenomenon. One of everything -- from McDonalds to K-Mart to 7-11. A LEGEND APPEARS: SIOUX CITY, IOWA.

(X)  
(X)  
(X)

7 EXT. MORRIS HOUSE - DAY

7

One among a block of tract homes built circa 1970. Mulder and Scully exit their rental car, and start up the walk, past an enormous SATELLITE DISH that sits in the overgrown front yard beside the cabover camper (from the teaser).

(X)  
(X)  
(X)

(CONTINUED)

7 CONTINUED:

7

AT THE FRONT DOOR

Scully rings the bell. After a beat, the door opens, and Darlene Morris appears in the frame. The light of day reveals a face stubbornly holding onto its beauty, eyes alive with nervous energy. Wearing her best J.C. Penney dress, lipstick, and painted nails, she's clearly dolled herself up for the visit.

SCULLY  
Ms. Darlene Morris?

(CONTINUED)

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(salmon)

9.

7 CONTINUED: (2)

Darlene nods.

SCULLY  
I'm Agent Scully, and this is Agent Mulder. We spoke to you on the phone last night.

DARLENE  
Come in.

8 INT. HOUSE -- CONTINUOUS

Veneer wood panelling, cottage cheese ceilings, worn carpet. We see now that Darlene's right hand is BANDAGED.

DARLENE  
Well, I knew if I screamed long and loud enough, somebody would hear me... but I never thought it would be the F.B.I.

She gestures into the dining room, where Kevin sits hunched at the table, scribbling something.

DARLENE  
That's Kevin in there. Say hi, Kevin.

But the boy doesn't say anything, doesn't even turn around. Darlene shrugs, used to this behavior.

DARLENE  
I made some coffee... (X)

She veers off toward the kitchen. Scully begins to follow, when she checks back over her shoulder.

HER POV - MULDER

lingering in the entry hall... where he is drawn to a gallery of framed photographs on the wall, celebrating the life of Ruby Morris.

CAMERA MOVES ACROSS the photos:

- An infant girl lies in her crib, smiling, tiny arms reaching upward as if waiting to be swooped up.

- A six year old Ruby, with a knapsack, a lunchbox, and a worried expression, stands in front of a yellow school bus.

- A fifteen year old Ruby poses in a sexy prom dress, permed blond hair, gold necklaces, a restless mischief in her eye.

(CONTINUED)

8 CONTINUED:

8

CAMERA HOLDS ON a photo of Ruby, age eight, in a one piece bathing suit, legs dangling over the edge of a diving board.

MULDER

lost in the photo. He reaches out to touch it.

SCULLY

watching him, sensing his strong connection.

CUT TO:

8A A COFFEE CUP

(X) 8A

is being worried by a bandaged hand, turned and tapped.

DARLENE (O.S.)

Some days, I can't even get myself up out of bed.

WIDER - DARLENE

overcome with emotion at the breakfast table. Scully and Mulder sit nearby, coffee cups in front of them.

DARLENE

And Kevin's been acting so strange... I don't know what to do anymore... I just want her back again...

SCULLY

Ms. Morris... during your divorce, was there a custody battle of any kind?

DARLENE

I know what you're thinking -- but Ruby's father had nothing to do with this.

SCULLY

How can you be so sure?

DARLENE

Because I know what happened. It was just like before.

MULDER

The summer of 1967, the Girl Scout troop?

(CONTINUED)

8A CONTINUED:

(X)

8A

DARLENE

How did you know about -- ?

MULDER

Your name's on record at the  
Center for UFO Studies in  
Evanston, Illinios.

DARLENE

Really?

MULDER

A pilot for the National Weather  
Service made a similar sighting  
over the same area on the same  
date.

This serves to reassure Darlene; she begins to see Mulder as an ally. Exactly his intention.

DARLENE

They took her, didn't they, Mr.  
Mulder? They took Ruby.

MULDER

fighting his own impulse to agree with her.

MULDER

You said Kevin was there when it  
happened...

Scully watches him carefully.

DARLENE

But he didn't see anything. He  
was asleep.

MULDER

I'd still like to talk with him,  
if you don't mind.

Darlene nods. Mulder stands and moves back through the kitchen. STAY with Scully and Darlene. After a beat:

DARLENE

You know, I've told the story so  
many times now... To the police,  
to the newspapers. And every  
time I do, people get that look  
in their eye --

She studies Scully for a moment.

(CONTINUED)

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(salmon)

12.

8A CONTINUED: (2)

8A

DARLENE  
Just the same look you've got  
right now...

(X)

Guilty, Scully tries to erase the obvious skepticism from her face.

DARLENE

But let me ask you something:  
what would you do? What would  
you do if you saw what I saw, and  
your little girl was gone? Would  
you shut up about it? Or would  
you stand up and shout until  
someone listened to you?

On Scully, considering the woman's words:

9 INT. LIVING ROOM -- CONTINUOUS

9

Mulder approaches Kevin, who is hunched in front of the  
flashing TV, drawing intently in a spiral notebook.

ANGLE TELEVISION

Under the muted WHITE NOISE, the screen is filled with STATIC.

RESUME

MULDER

Mind if I sit down?

Kevin doesn't look up at Mulder, only shrugs and keeps drawing.  
Mulder sits. His manner with the boy is very straightforward,  
unaffected.

MULDER

Your mom tells me you've been  
having nightmares.

KEVIN

I guess so --

Still no eye contact.

MULDER

You want to tell me about them?

KEVIN

(downcast)  
-- No.

MULDER

Fair enough.

He gazes down at Kevin's spiral notebook.

(CONTINUED)

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(salmon)

13.

9 CONTINUED: (2)

9

HIS POV - ONES AND ZEROS

The unlined page is crammed with them, scrawled in a tiny childish hand. Rows and rows of 1's and 0's, almost like a computer matrix.

RESUME SCENE

Mulder is confounded by the strange doodling.

MULDER

What're you doing?

Kevin glances up for the first time. There is a haunted quality to his expression, eyes deep circled, fear tugging at the corners of his mouth.

MULDER

Are you making something?

Kevin shakes his head.

MULDER

Can I take a look? (X)

Kevin shrugs his okay. Mulder picks the paper up, inspects it more closely. (X)  
(X)

KEVIN

-- It's coming from there.

MULDER

What do you mean?

Kevin points at the television.

MULDER

The television?

Kevin nods. Mulder is intrigued.

ANGLE - TELEVISION

As it continues to play nothing but STATIC.

CUT TO:

10 OMITTED

(X) 10

10 OMITTED

(X) 10

... was ...  
... supposed ...

MURDER

... government ...

... about ...

... kind of ...

... get ...

... if ...

... what ...

... about ...

... about ...

... about ...

... about ...

... about ...

... about ...

... about ...

... about ...

"CONDUIT"

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(salmon)

15.

10 OMMITED

(X) 10

11 A COVERSHEET

(X) 11

addressed to "Daniel Bernstein, Cryptography Section, FBI, Washington" is swallowed by a fax machine. Directly behind it, the page of ones and zeros.

MULDER (O.S.)

I don't know what it is, maybe some kind of binary sequence.

(X)

INT. COUNTY SHERIFF'S OFFICE - DAY (LEGEND APPEARS)

(X)

Mulder is on the phone. Through the window in b.g., Scully is visible, talking to Deputy Sneriff JACK WITHERS, 40's.

MULDER

(into phone)

It could be anything. Could be nothing.

Mulder looks into Withers' office, and:

MULDER

(into phone)

I know you're busy.

(then)

Look, I got Redskins season tickets. Pick a game.

(winces)

The Giants? You're killing me here, Danny.

(then)

Okay, okay, you got it. You know where to find me.

CUT TO:

12 INT. DEPUTY SHERIFF JACK WITHERS' OFFICE - MINUTES LATER

12

Deputy Sheriff JACK WITHERS, 40's, sits behind his desk, Scully sitting before him. Mulder is leaning against the wall beside a Rotary Club plaque.

WITHERS

As I was telling your partner, we found no evidence of kidnap. No phone call, no ransom note. And since we didn't turn up a body...

MULDER

You assumed she ran away.

WITHERS

It wouldn't be the first time Ruby Morris ran away from home.

(X)

MULDER

Then how do you explain what her mother saw?

A thin grin curls up on Withers' lips.

WITHERS

I think Darlene's got an active imagination. I've been listening to her stories since the first grade...

(X)

(X)

MULDER

So basically, you ignored her statement.

Withers' smile withers. Scully shoots Mulder a what-are-you-doing? look.

WITHERS

I included it in my report.

MULDER

But you didn't bother to check it out.

WITHERS

We took a look around the campsite... and didn't find a thing.

Mulder nods, backs off a bit.

(CONTINUED)

12 CONTINUED:

12

WITHERS

(X)

But let me tell you a local secret: Darlene's little girl was no prom queen. I can't count the number of times I pulled her out of parked cars, or found her puking her guts out on the side of the road. It was only a matter of time before --

He breaks off suddenly, shakes his head.

MULDER

(X)

Before what?

WITHERS

(X)

Before something bad happened to that girl. If Darlene needs to make up crazy stories to get past that, fine. But don't tell me to treat it as the truth. I won't waste my time.

CUT TO:

13 EXT. COUNTY SHERIFF'S OFFICE - DAY

13

Mulder and Scully approach their parked car.

SCULLY

I just think it might help not to antagonize local law enforcement.

(X)  
(X)

MULDER

(mock-innocent)

Who, me? I'm Mr. Congeniality.

SCULLY

You never know, we might need his help one of these days.

MULDER

I'll send him a bundt cake.

They've reached their car, where Mulder notices a square of paper stuck under the windshield wiper. He plucks it out, shows it to Scully:

INSERT NOTE - nervous handwriting: "I'm across the street. Follow me."

RESUME

Scully and Mulder look up and see a YOUNG GIRL staring at them from the far sidewalk. Even from this distance, she seems frightened... and she looks a lot like Ruby -- though it's impossible to tell, because she turns away and starts quickly down the sidewalk.

FOLLOW MULDER AND SCULLY

angling across the street, moving after the girl.

(CONTINUED)

13 CONTINUED: 13

The girl turns into a squat, bunker-like building. Mulder and Scully enter: (X)

14 INT. LIBRARY - DAY 14

In the grim fluorescence, a few SENIOR CITIZENS sit quietly at tables, leafing through magazines. But there is no sign of the Girl. Then Scully points:

HER POV - THE GIRL

at the end of a long aisle, half-eclipsed by shadow. Then she turns, disappearing into the stacks.

RESUME

Scully and Mulder set off down the narrow aisle, books rising up on either side of them.

GIRL'S VOICE

You're looking for Ruby, right?

They stop at the low, urgent voice. The Girl is in the parallel aisle, only her mouth and part of her face visible through the stacks. Almost like a confessional.

SCULLY

That's right. Who are you?

GIRL

It doesn't matter.

SCULLY

Are you a friend of hers?

GIRL

Ruby didn't have friends. Just who she liked to hang with.

SCULLY

And she liked hanging with you...

Even through the aisles, we can make out a crooked smile, a CHIPPED TOOTH.

GIRL

I guess we had some times.

MULDER

Like the night she disappeared?

(CONTINUED)

14 CONTINUED:

14

GIRL

-- It was Greg... she was supposed to see him that night.

MULDER

Greg?

GIRL

Her boyfriend, Greg Randall. They were gonna meet up at the lake and...

(she breaks off, then:)

They had stuff to talk about.

MULDER

What kind of stuff?

GIRL

Greg got Ruby pregnant. Or, you know, whatever -- she got herself pregnant...

Scully looks at Mulder significantly.

SCULLY

Do you know what they were planning to do about it?

GIRL

Leave town. At least, that's what Ruby told me...

SCULLY

Was Greg in school with you?

GIRL

(ironic laugh)

Greg in school? I don't think so. All he ever did since we knew him was pour beer over at the Boar's Head.

A SQUEAKING sound draws the Agent's attention to the OLD LIBRARIAN pushing a book cart past them. But when they turn back to the Girl -- she is gone. Only the sound of RECEDING FOOTSTEPS. Scully and Mulder move quickly past the Librarian, down the aisle:

ANOTHER ANGLE

Scully and Mulder round the corner in time to see:

(CONTINUED)

14 CONTINUED: (2)

14

THEIR POV (LONG FOCAL LENGTH) - THE GIRL

As she disappears through an emergency exit at the far end of the stacks. And as the heavy steel door slams shut behind her:

RESUME

Mulder and Scully stop in their tracks, too far to pursue.

CUT TO:

15 EXT. BOAR'S HEAD - NIGHT

15

Scully and Mulder's rental car is way out of place, parked beside a rack of Harleys. Scully glances up distastefully at the NEON BOAR'S HEAD that flickers over the door, as they enter:

16 INT. BOAR'S HEAD - NIGHT

16

Through the thick cigarette smoke, Scully and Mulder can discern a pool table, tattoos, and lots of black leather.

Scully is instantly uncomfortable, pretends to ignore the unabashed stares -- as she and Mulder move through the crowd toward:

THE BAR

where they find two empty stools before KIP, the bartender. He wipes the bar with a dirty rag, ignores them. Mulder leans closer, so he can be heard over the din.

(X)  
(X)  
(X)

MULDER

You know where we can find Greg Randall?

(X)

Kip still does not look up at them.

(X)

KIP

Who's asking?

Mulder shows his ID to Kip, who glances at the badge, then regards Mulder for the first time -- though he remains impassive.

(X)

KIP

What kind of trouble's he in this time?

(CONTINUED)

16 . CONTINUED:

16

MULDER  
Maybe you can tell us.

KIP  
-- Greg called in sick three weeks ago... I haven't seen or heard from him since.

MULDER  
Any ideas where he might've gone?

After a beat, Kip shakes his head:

(X)

KIP  
No, but if you find him, you can tell him he's fired.

(X)

Mulder nods, knows they won't be getting anything more from this guy. Scully fishes out her card, writes on the back:

SCULLY  
Here's our number in town. In case you hear anything...

Kip nods, slips the card into the breast pocket of his vest -- and as he does so, Scully and Mulder both notice an elaborate TATTOO on his bicep: unmistakably A FLYING SAUCER.

MULDER  
Nice tattoo. What is it?

KIP  
What's it look like?

MULDER  
(point blank)  
A flying saucer.

Kip offers a thin, dry smile.

MULDER  
Don't tell me you really believe in those things?

KIP  
I take it you don't.

MULDER  
Are you kidding? It's all a bunch of crazy people howling at the moon...

Scully regards Mulder: what's he up to?

(CONTINUED)

16 CONTINUED: (2)

16

KIP

Then I guess you've never been  
out to Lake Okobogee...

MULDER

No, I haven't. Why?

KIP

Ride with us sometime, you might  
see some things that'll change  
your mind.

Kip casually flips up his long gray hair, revealing a gruesome  
weltsed burn from his scalp to his neck. A twisted, lumpy scar  
is all that remains of his ear.

\*KIP

Get yourself a killer sunburn in  
the middle of the night.

Kip's smile widens, delighting in the shock value of his little  
show and tell. DISSOLVE TO:

17 INT. SCULLY'S MOTEL ROOM - CLOSE ON SCULLY - NIGHT

17

Stirs in her asleep -- then her eyes blink open at the muffled  
sound of FOOTSTEPS moving past her window. She follows the  
footsteps... until they stop before her door. She strains to  
listen -- hears only a brief, barely audible exchange of  
VOICES. Scully scans the room.

HER GUN IN ITS HOLSTER

thrown over a chair back. Then, a small, metallic CLICK, and:

SCULLY

tenses, sees:

THE DOOR KNOB

jiggles ever so slightly.

SCULLY

Swings her legs out from under the covers, standing, as:

THE DOOR KNOB

slowly turns.

(CONTINUED)

17 CONTINUED:

17

SCULLY

pads quickly across the room, toward the chair. And just as she reaches for her weapon, the door opens fast, and FOUR MEN flood into the room. Three HIGH BEAM LIGHTS illuminate her tense face. The FOURTH MAN speaks, his voice low and urgent:

FOURTH MAN  
Where's Mulder?

Scully squints hard against the light, as we:

END ACT ONE

ACT TWO

18 INT. MULDER'S MOTEL ROOM - NIGHT

18

NSA Agent VICTOR HOLTZMAN, 40's, questions Mulder, who sits at the edge of the bed wearing only a pair of jeans. Holtzman's quiet familiarity is somehow menacing. (X) (X)

HOLTZMAN

Where did you get the document?

MULDER

If you'd tell me what you're talking about, maybe I could help you.

Holtzman gestures to the Fourth Man, who passes Mulder a third-generation copy of the ones and zeros.

MULDER

This is a document? All I see here are a bunch of ones and zeros...

HOLTZMAN

Tell me where you got it.

MULDER

Tell me what it is.

HOLTZMAN

Keep playing games, Mulder, and I'll haul your ass up in front of the D-6. You can explain to them what you're doing obstructing justice.

Mulder rises and hands the pages back to Holtzman.

MULDER

Your call, Holtzman. Because until they tell me otherwise, I'm not accountable to anyone outside my subcommittee. I don't care if you're NSA or the Vatican Police.

He moves to the chair back, shrugs into a shirt. Holtzman looks at the Fourth Man then back at Mulder.

HOLTZMAN

It's a defense satellite transmission.

Mulder is extremely excited, despite his cool exterior.

(CONTINUED)

MULDER

No kidding...?

HOLTZMAN

Just a fragment, but highly classified. We need to know where it came from.

(X)  
(X)

MULDER

Sure. When I find out, I'll let you know.

HOLTZMAN

(losing it)

That's it, Mulder. You just bought yourself a one-way back to Washington --

When he is interrupted by the tight-lipped RING of a cellular phone. The Fourth Man picks it up. Listens. Then, to Holtzman:

FOURTH MAN

-- We got it.

Holtzman fires a look at Mulder. And the NSA Agents leave without another word. If Mulder could say "shit" on television, he would. He stares at the empty doorway -- in which Scully now appears. WE HEAR O.C: CAR DOOR SLAM - ENGINES START - CARS DRIVE AWAY. Mulder regards her; he knows she's the one who told them. Off his disappointed look.

(X)  
(X)  
(X)

SCULLY

(defensively)

What?

(X)  
(X)

MULDER

You didn't have to tell them. They have no jurisdiction...

(X)

SCULLY

Mulder, they're NSA.

Mulder obviously doesn't feel that means much, as he moves to put on his Timberlands.

(X)  
(X)

SCULLY

They think the boy may be a threat to national security.

(CONTINUED)

18 CONTINUED:

(X) 18

MULDER

Come on, Scully. How can an eight-year old who barely knows how to multiply threaten national security? And people call me paranoid...

As Mulder throws on a sweater over his t-shirt:

(X)

SCULLY

Then how did Kevin obtain top secret information? Where do you think he got it?

But Mulder says nothing as he grabs his jacket and exits the room. Scully stands for a moment, frustrated by his reticence, but also beginning to doubt if she did the right thing.

(X)

(X)

CUT TO:

19 OMITTED

(X) 19

20 OMITTED

20

21 EXT. MORRIS HOUSE - DAY

21

The rental car pulls up past RUBBERNECKING NEIGHBORS peering over the crime scene cordon. A dog BARKS. Scully and Mulder emerge in time to see Kevin being escorted into an IDLING SEDAN, Darlene into another.

KEVIN

Mom!

DARLENE

Don't worry, baby --

But the SLAMMING DOORS punctuate Darlene's sentence. As the sedans file past, Mulder GLIMPSES his own helpless guilt in the dark glass of the reflecting windows.

22 INT. MORRIS HOUSE - SCULLY AND MULDER

22

show their ID to enter. They navigate around the swarming NSA Agents to climb the stairs:

23 INT. KEVIN'S ROOM - DAY

23

The NSA Agents are tearing the place apart with relentless efficiency. Everything tagged and recorded. Drawers upended, sifted through. The carpet lifted and rolled, sections of the subfloor pried open.

Scully and Mulder enter to find Holtzman flipping through a stack of papers. All ones and zeros. Pages and pages of them. Mulder gently replaces the cracked head of a ceramic PIGGY BANK.

MULDER

You guys do real delicate work.

Holtzman ignores Mulder, hands the papers to the Fourth Man.

HOLTZMAN

Let's get this to cryptography.

Holtzman greets Scully with a curt nod.

HOLTZMAN

I think we got what we needed.  
Thank you.

(X)

Scully nods, though she suddenly doesn't feel so good about having cooperated.

FOLLOW MULDER

as he moves past them, to the window. He stares out for the longest moment.

MULDER'S POV - PANNING

The gathering neighbors... the satellite dish... HOLD on the camper roof. Its color is different from the rest of the camper. A matte black mottling.

SCULLY (O.S.)

Mulder?

(CONTINUED)

23 CONTINUED:

23

RESUME MULDER

His interest piqued. Scully steps up to his side, tries to see what he's looking at:

SCULLY

What is it?

MULDER

I'm not sure.

As he moves past Scully, and out the door.

24 EXT. HOUSE - MULDER 24

crosses the lawn quickly, to the camper.

CLIMBING WITH MULDER

up the attached ladder. As he peers over the edge of the roof, he sees the paint blistered, charred black, as if from an intense heat. He touches the roof with his fingers, causing a bubble to CRACK.

25 INT. KEVIN'S ROOM - SCULLY'S POV 25

Mulder rubbing his blackened fingertips together.

SCULLY

Wondering.

CUT TO:

26 INT. FBI REGIONAL HEADQUARTERS - DAY - COMPUTER MONITOR 26

filled with ones and zeros. (X)

LEZA (O.S.)

We scanned all seventy-seven pages through the mainframe in Washington...

WIDER

Mulder and Scully are at the work station of Special Agent LEZA ATSUMI.

SCULLY

And none of the information was actionable?

LEZA

Other than the satellite transmission, nothing could be construed in any way as a national security risk. As far as I know, the boy's being released this afternoon.

(CONTINUED)

26 CONTINUED:

26

SCULLY

Then it was just a random set of ones and zeros?

LEZA

On the contrary, there was nothing random about it.

SCULLY

I don't understand.

As Leza types in some commands:

LEZA

All information can be rendered digitally, as a series of ones and zeroes. When we downloaded the data, we found an amazing range of...

(indicating monitor)

Well, see for yourself.

MONITOR

An incomplete, but high definition image of da Vinci's UNIVERSAL MAN... then, the CLICK of the computer keys, as:

MULDER

cranes closer, intrigued, and:

MONITOR

An animated DNA helix rotates on its axis:

(X)

WIDER

(X)

Leza types at the keyboard:

LEZA

There's lots more...

A digital PING, and we HEAR a few bars of computerized music... then it stops abruptly, mid-phrase.

SCULLY

Isn't that from the Brandenburg Concertos?

(CONTINUED)

26 CONTINUED: (2)

26

LEZA

But they're all fragments. A few notes here, a few notes there, some lines from the Koran, a Shakespeare sonnet...

MULDER

Almost like someone's switching channels, huh?

Off Mulder's growing excitement, one step closer to understanding, we:

CUT TO:

27 A DOOR (INT. GOVERNMENT BLDG. - DAY)

27

upon which is stencilled in block letters "HOLDING AREA." A loud BUZZ, a heavy CLICK, and the door is opened by a DARK-SUITED MAN wearing NSA ID. Darlene and Kevin emerge -- and the door closes quickly behind them.

ANOTHER ANGLE

Darlene ushers Kevin past Mulder and Scully without acknowledging them. FOLLOW as Mulder and Scully keep pace:

MULDER

Ms. Morris --

DARLENE

I have nothing to say to you.

MULDER

Please, just give me a minute to explain.

Darlene stops to face them. She doesn't want to lose it in front of Kevin, who is regarding the adults with a quizzical look, so:

DARLENE

(to Kevin)

Go on ahead, Sweetie. I'll be right there.

Kevin reluctantly walks ahead. And Darlene watches, waits for him to get out of earshot, before addressing the Agents in a hushed tone full of anger and betrayal:

DARLENE

I thought you were here to help us.

(CONTINUED)

27 CONTINUED:

27

SCULLY

This was a terrible mistake. And I assure you, the Government will pay for all repairs and damages --

DARLENE

I don't want your money. I just want my daughter back. And I want you to leave us alone.

MULDER

Your son has seen something extraordinary --

DARLENE

Stay away from me and stay away from my child.

She turns and walks off to:

THE FRONT LOBBY INFORMATION DESK

Where Kevin is moving along a BANK OF SECURITY MONITORS with rapt attention, practically pressing his nose against each screen -- which seems to amuse the hell out of the SECURITY GUARD.

MULDER

watching this with keen interest, as:

RESUME SCENE

Darlene takes Kevin's hand, and walks him out the front doors.

CUT TO:

28 EXT. STATE HIGHWAY - DAY

28

The rental car flashes past an exit ramp.

29 INT. RENTAL CAR - DAY - MOVING

29

Mulder behind the wheel, driving fast. Scully glances back at the missed turn-off.

SCULLY

I thought we were headed back to town.

(off Mulder's silence)

Where are we going?

(X)

(X)

(CONTINUED)

29 CONTINUED:

29

MULDER

The boy is the key, Scully. I know it.

(X)

SCULLY

The key to what?

MULDER

Finding Ruby.  
(off her rising incredulity)

Consider it for a minute: an eight-year-old kid getting all kinds of digitized data from a TV screen...

SCULLY

Agent Atsumi said it was a statistical aberration.

Mulder shoots Scully a look: even she doesn't buy it.

SCULLY

Okay, I admit, it's not much of an explanation, but...

Scully shakes her head, at a loss. After a beat:

MULDER

(evenly)  
I think Kevin is a conduit of some kind.

SCULLY

A conduit?

MULDER

A link, a connection to whoever, or whatever, took Ruby that night.

SCULLY

But how -- ?

MULDER

If there was an abduction, it's likely Kevin was touched in some way.

As Mulder's excitement grows, so does Scully's concern for him.

(CONTINUED)

29 CONTINUED: (2)

29

SCULLY  
Mulder, I know what you're thinking. I know why this so important to you.

(X)  
(X)

As Mulder stares straight ahead.

SCULLY  
(gently)  
But there's no evidence indicating an abduction.

MULDER  
That's why we're going to Lake Okobogee.

Scully eyes Mulder warily. And off his intense determination, we:

CUT TO:

30 EXT. LAKE OKOBOGEE WILDERNESS AREA, CAMPSITE 53 - DAY  
(LEGEND APPEARS)

30

A remnant of yellow police tape flutters in the wind. Scully is listening to the distant HOWL of WOLVES, not at all happy to be here. Mulder ENTERS FRAME, indicating the perimeter of the clearing.

MULDER  
According to the police photos, Kevin and Ruby were sleeping right here.

SCULLY  
-- Just a stone's throw from the forest wall.

MULDER  
Meaning what?

SCULLY  
Meaning anybody could have come out of the woods and grabbed her.

Mulder half-smiles with secret knowledge.

MULDER  
Have you noticed the tree line, Scully?

She glances up.

(CONTINUED)

30 CONTINUED: (2)

30

A WOLF

eyes wild, staring in at them from the edge of the campsite. A suspended moment... Then there's a renewed HOWLING (O.S.) -- this time much closer and more fierce. The Wolf leaps back into the woods.

RESUME SCULLY

SCULLY  
What's going on?

CUT TO:

31 EXT. FOREST - DAY - RUNNING FEET

31

Negotiate the forest floor, leaping over fallen trees, skirting shrubbery. The wolves' SNARLS AND YAPPING plays over.

MULDER

arrives in the clearing first, where a pack of THREE WOLVES dig and paw at a low mound of stones. They back off when Mulder appears, but don't scatter -- growling, baring their teeth. Mulder draws his weapon and FIRES into the air. The animals disperse. (X)

SCULLY

crashes out of the woods, breathing hard.

MULDER

His back to her, kneeling in front of the mound of stones. He holds a handkerchief over his mouth and nose.

SCULLY  
What is it?

MULDER  
A grave. Shallow by the smell of things...

With his free hand, Mulder begins to remove the stones.

SCULLY  
Mulder, what are you doing?

She moves towards him.

SCULLY  
Mulder... you're disturbing a crime scene.

Mulder casts another stone aside.

(CONTINUED)

31 CONTINUED: (2)

31

SCULLY  
You hear me?

Mulder freezes, but doesn't look back at her.

SCULLY  
Let's do this by the book.

(X)

Mulder seems to concur... but after a beat, he reaches forward.  
Scully grips him by the upper arms, hard.

SCULLY  
Stop!

Mulder twists to look at her.

MULDER  
What if it's her?  
(then: low, intense)  
I need to know.

ON the gleam of panic in his eyes.

FADE OUT

END OF ACT TWO

ACT THREE

32 EXT. LAKE OKOBOGEE - DAY

32

Forensic Specialists and Deputies cordon and comb over the scene. CME WORKERS are carefully excavating the shallow grave, while Mulder, Scully, and Deputy Sheriff Withers look on.

SCULLY  
(to Mulder)  
You okay?

MULDER  
I'm fine.

Scully nods, only half-believes him, when:

ME WORKER (O.S.)  
Sir!

CU - A YOUNG MAN'S FACE

appears among the detritus of twigs and leaves -- shrunken and bloodless.

MULDER

remains impassive -- though his eyes betray relief -- as an ME WORKER searches the corpse. He finds a wallet, hands it to Withers. Withers extracts the license, reads:

(X)  
(X)  
(X)

WITHERS  
Victim's name is Greg Randall.

Which triggers a look between Mulder and Scully.

(X)

SCULLY  
Ruby's boyfriend.

WITHERS  
Ruby had lots of boyfriends.

(X)

And just as he's about to drop it into an evidence bag:

(X)

MULDER  
Before you do that, can I take a look?

(X)  
(X)

Mulder SNAPS on latex gloves. Grudgingly, Withers nods -- hands Mulder the wallet.

(X)

WITHERS  
Go right ahead.

(X)

(CONTINUED)

32 CONTINUED:

32

ANGLE - ME WORKER

continuing his preliminary examination of the corpse, as a FORENSIC PHOTOGRAPHER FLASHES off several shots.

ME WORKER

Looks like two distinct wounds.  
Rear entry. Close range.

ANGLE MULDER

as he ferrets through the wallet. Pulls out twenty-three dollars... a ticket stub... Then he finds something else -- a folded scrap of paper. Mulder opens it. What he sees kindles his interest: (X)

INSERT PAPER - written in black marker:

DR JACK FOWLER AUG 7 -- 2:30

A FLASH serves as the CUT TO:

33 INT. COUNTY SHERIFF'S OFFICE - DAY (LEGEND APPEARS)

33

AN ENLARGED COPY OF THE MATCHBOOK is spit out onto the XEROX TRAY, then:

WIDER

Mulder places the copy on a desk, while Scully swings the lamp directly overhead, brightening the work space. Withers looks on, impressed despite himself.

CLOSE ON DESK

upon which lies an already-enlarged copy of the note Scully and Mulder found on their windshield ("I'm across the street. Follow me."). With a red marker, Mulder boxes certain letter combinations from the two notes: the "ac" from "Jack" and "across"; the "Fo" from "Follow" and "Fowler". He folds one of the notes so the line is flush against the edge, and now slides the pages to their corresponding letter combinations -- confirming what is already quite apparent.

SCULLY (O.S.)

It is her...

(CONTINUED)

33 CONTINUED:

33

SHERIFF'S OFFICE

Scully looks at Mulder excitedly.

SCULLY

The girl from the library.

But Mulder just nods.

WITHERS

Who?

SCULLY

We didn't get her name. She claimed that Ruby and Greg had run off together.

WITHERS

Well Doc Fowler's a buddy of mine. Delivered both my kids. I can find out who had that appointment.

CUT TO:

34 INT. HALLWAY - SHERIFF'S OFFICE - DAY

34

Withers and a DEPUTY lead TESSA SEARS down a long corridor, their footsteps echoing louder and louder... until they PASS CAMERA, leaving an EMPTY FRAME -- and the fading sound of footsteps.

REVERSE ANGLE - THROUGH A DOORWAY

Tessa enters, followed by Withers and the Deputy, who step into the room O.S. Only Tessa remains visible, standing in profile before a table, framed by the open doorway.

SCULLY (O.S.)

Have a seat, Tessa.

Then the Deputy closes the door, upon which is stencilled in block letters: INTERROGATION ROOM. Hold.

35 INT. INTERROGATION ROOM - DAY - ON A TAPE RECORDER

35

recording Scully's calm, measured voice.

(X)

SCULLY (O.S.)

We know you lied to us the other day...

(CONTINUED)

35 CONTINUED:

35

TILT UP

(X)

to include Scully, as:

(X)

SCULLY

We know you had the appointment with Doctor Fowler on August 7.

(X)

(X)

REVERSE - ON TESSA SEARS

From the telltale chipped tooth, we recognize her as the young woman who led Scully and Mulder into the library.

SCULLY (O.S.)

We know you're the one who's pregnant, not Ruby...

TESSA

You don't know nothing.

(X)

(X)

MULDER

watches from the shadows, his face a mask of intensity.

SCULLY (O.S.)

We can prove it, Tessa. And we can prove that Greg was the father.

(X)

RESUME

TESSA

So what if he was?

SCULLY

This is very serious, Tessa. Do you understand how serious this is?

Tessa blinks, a first crack in the armor.

SCULLY

You've waived the right to an attorney. If you lie to us now, you can be charged with perjury.

(X)

(X)

(X)

After a long moment:

TESSA

He promised we'd be in L.A. by Christmas. He had a friend there, and I... I'd never seen the ocean.

SCULLY

What happened?

(CONTINUED)

35 CONTINUED: (2)

35

TESSA  
Things...

SCULLY  
You said he and Ruby were seeing  
each other?

(CONTINUED)

35 CONTINUED: (2)

35

Tessa shrugs.

(X)

SCULLY

You said, they were planning to meet up at the lake. Is that true?

TESSA

(haltingly)

I didn't -- I wasn't at the lake that night.

(X)

MULDER (O.S.)

Sure you were.

MULDER

steps into the light and leans forward on the table, pinning Tessa with a point blank look.

MULDER

You knew they were meeting, so you sat there and waited for them... You were angry and you were jealous.

(X)  
(X)

TESSA

I wasn't --

MULDER

You waited for them, and when they showed... you shot him first. Isn't that how it went?

TESSA

No.

MULDER

You snuck up from behind and shot him in the back. BAM!

Mulder SLAMS the table with his open palm.

CU - TESSA

Swallows hard.

MULDER (O.S.)

And then you killed Ruby.

CU - MULDER

MULDER

What was she doing before she died? Was she pleading for her life?

(CONTINUED)

35 CONTINUED: (4)

35

TESSA

shakes her head, her cool exterior crumbling.

MULDER

Was she running away?

TESSA

I didn't kill her.

MULDER

Where's she buried, Tessa?

TESSA

I don't know.

MULDER

You don't know where you buried her?

TESSA

I didn't kill her.

MULDER

You didn't?

TESSA

She wasn't even there that night!

In the subsequent silence, Tessa realizes what she's just said. So does Scully.

MULDER

How would you know that, Tessa, if you weren't there yourself?

(X)  
(X)  
(X)

And off Tessa's silence, Mulder nods. He got what he wanted. As we:

CUT TO:

36 INT. COUNTY SHERIFF'S OFFICE - MOVING

36

fast with Mulder and Scully down the corridor.

SCULLY

Mulder... you're not seeing the whole picture here.

MULDER

Which is?

SCULLY

(gently)  
That in all likelihood, Ruby is dead.

(X)

(CONTINUED)

36 CONTINUED:

36

MULDER

Is that your conclusion, or the conclusion of the Sioux City Sheriff Department?

SCULLY

They're searching the National Park, and a Rescue Dive Team is on its way from Des Moines to drag the lake.

MULDER

They're wasting their time.

SCULLY

You really think Tessa Sears is telling the truth?

MULDER

Why not? What if Ruby never did show up that night?

SCULLY

Tessa lied to us in the library. She lied to us about her pregnancy. What makes you think she isn't lying to us about killing Ruby?

MULDER

Because something else was out there in those woods.

They arrive at the glass doors, leading to the street. Mulder (X) puts his hand on the door latch.

SCULLY

We have a suspect in custody. We have a confession to one murder. We have a statement that speaks to the intent to commit another.

(beat; softly)

It's over, Mulder. It's time to go home... turn this over to local law enforcement.

(CONTINUED)

36 CONTINUED: (2)

36

MULDER  
I can't do that.

He's out the door. Scully follows him:

37 ,EXT. COUNTY SHERIFF'S OFFICE - DAY

37

Mulder moves across, the parking lot, Scully a step behind.

SCULLY  
Where are you going?

MULDER  
To talk to the boy.

SCULLY  
Darlene won't even let you in the door --

MULDER  
I have to see him.

SCULLY  
She doesn't want anything to do with us --

But Mulder pushes ahead, ignores Scully's words.

SCULLY  
Mulder, stop it! Stop running after your sister!

Mulder freezes in his tracks. Turns to face her. Scully lowers her voice, which fairly trembles:

SCULLY  
This won't bring her back...

MULDER  
Come with me, or don't come with me. But until they find a body, I'm not giving up on that girl.

And he's gone. After a moment, Scully goes after him.

CUT TO:

38 EXT. MORRIS HOUSE - DAY

(X) 38

Mulder and Scully at the front door which is ajar, CREAKING gently in the breeze. Mulder knocks, then pushes the door all the way open.

(CONTINUED)

38 CONTINUED: 38

MULDER  
(calling)  
Hello?

39 INT. MORRIS HOUSE - ENTRY HALL - CONTINUOUS - DAY (X) 39

Eerie in here, the sense of a life interrupted.

SCULLY  
Ms. Morris? Kevin?

No answer. No sound at all. Mulder indicates 'the kitchen' with a tilt of his head. Scully goes that way. STAY WITH Mulder as he enters:

39A LIVING ROOM 39A

where the muted TV is playing the familiar static channel. When Mulder comes around the couch, he stops dead in his tracks, eyes narrowing in puzzlement. As he bends down to examine something, we:

CUT TO:

39B A BLACKENED KETTLE 39B

empty, hissing on a glowing red electric coil.

WIDER - SCULLY

in the kitchen, uses a heat mitt to remove the scalded kettle. It smokes and HISSES. She turns off the stove. The coil begins to cool. She pivots, scanning the room.

40 INT. LIVING ROOM -- CONTINUOUS - DAY (X) 40

Scully enters to find Mulder sitting on the couch, staring down at the floor.

SCULLY  
Mulder...?

She comes around to see:

(CONTINUED)

40 CONTINUED:

40

CAMERA MOVES ACROSS THE ONES AND ZEROS

Pages and pages of them, arranged on the rug in a giant rectangular pattern.

SCULLY (O.S.)  
What does it mean?

RESUME SCENE

MULDER  
I don't know. I found them like this.

SCULLY  
-- I'll check upstairs.

Mulder nods. FOLLOW Scully as she climbs the stairs. From the second floor balcony, she looks down, and:

SCULLY  
(sotto)  
Oh my God...  
(then)  
Mulder?

MULDER

looks up at her.

MULDER  
What is it?

RESUME SCULLY

SCULLY  
Just come up here.

We HEAR Mulder, as the steps GROAN under his weight. He joins Scully on the landing. She points down to the living room.

SCULLY  
Look.

HIS POV - THE ONES AND ZEROES

Viewed from this height, the rectangular pattern functions as a giant PUZZLE -- the 1's and 0's serving as pixels, forming the STRANGE yet unmistakable IMAGE OF A YOUNG WOMAN.

SCULLY  
It's her. It's Ruby.

END ACT THREE

ACT FOUR

THE BROKEN LINES

of the STATE HIGHWAY blur one into the next at 85 mph, under the HI-BEAM WASH OF LIGHT.

41 EXT. STATE HIGHWAY - NIGHT

41

The Car FLASHES PAST FRAME, leaving only the empty highway. CAMERA HOLDS ON SIGN: "You are entering Lake Okobogee National Park."

42 INT. RENTAL CAR - NIGHT - MOVING

42

Mulder is denting the floor with his foot. Scully breaks the tense silence.

SCULLY

This is a longshot, Mulder. They could be anywhere.

MULDER

(beat)

You know... when I was a kid, I had this ritual. I'd always close my eyes before I went into my room. Because I thought that one day, when I opened them, my sister would be there, lying in bed, like nothing had ever happened...

Scully regards him carefully. Mulder keeps his eyes on the road.

MULDER

I'm still walking into that room, Scully. Every day of my life.

CUT TO:

43 EXT. LAKE OKOBOGEE - FULL MOON - NIGHT

43

As it begins to ripple on the windblown water. PANNING OFF THE REFLECTED MOON to a single car in the distance, racing along the perimeter of the lake.

44 INT. RENTAL CAR - NIGHT - MOVING

44

MULDER

Scully...

(CONTINUED)

44 CONTINUED:

44

THEIR POV THROUGH THE WINDSHIELD - THE CAMPER  
parked up ahead, askew, on the shoulder of the road.

45 EXT. LAKE OKOBOGEE - NIGHT

45

The rental car pulls up beside the camper. Scully and Mulder  
emerge, Mulder moving quickly to the camper door, which is  
ajar.

MULDER

Darlene?

No answer. He opens the door and steps up into:

46 INT. CAMPER - NIGHT

46

Dark and empty inside.

47 EXT. CAMPER - NIGHT

47

Mulder exits the camper, shakes his head to Scully even as he  
hits the ground.

SCULLY

(points)

There's a trailhead over there.

48 ANGLE - TRAILHEAD (EXT. TRAILHEAD - CONTINUOUS)

48

A slender opening into the surrounding woods.

MULDER'S POV - MOVING

fast down the narrow trail, his flashlight BEAM slicing through  
the darkness.

REVERSE ON MULDER - MOVING

scraping past the cloying brambles. HOLD -- then PICK UP  
SCULLY, a few feet behind, also carrying a flashlight, until  
she EXITS FRAME.

MULDER'S POV - HIS FLASHLIGHT BEAM

sweeps jerkily across the wooded path -- then flashes on a  
FIGURE thirty yards ahead, lumbering awkwardly, almost  
staggering forward.

(CONTINUED)

48 CONTINUED:

48

MULDER

picks up the pace, until he is upon the figure.

ANOTHER ANGLE

Mulder's flashlight illuminates Darlene, hunched over, struggling to catch her breath.

MULDER

Are you okay?

(X)

DARLENE

(excited, breathless)

It's here... I saw it...

MULDER

Where's Kevin?

DARLENE

I couldn't keep up with him.

SCULLY

(nods to Mulder)

Go ahead.

And Mulder is off, leaving behind Scully and Darlene.

MULDER - MOVING

further down the trail, when he hears a LOW, RUMBLING SOUND, like distant thunder. Mulder stops, tries to place the sound, but it seems omnidirectional. He notices, too, that he has somehow lost the trail -- and now, all that stands before him is the pathless woods. He picks a direction and forges onward --

48A ANGLE - A MEADOW

(X) 48A

The rumbling noise grows even louder, as Mulder emerges from the woods into this wide clearing. A low fog has crept landward off the lake, and now hovers just above the ground. Mulder scans the area, then:

HIS POV

There, in the middle distance, a small figure becomes visible; rather, his head and shoulders floating ghostlike above the nightfog.

MULDER

MULDER

Kevin!

(CONTINUED)

48A CONTINUED:

(X) 48A

KEVIN

glances back toward Mulder, but then turns and continues toward a rise -- the crest of which begins to glow with an eerie light.

MULDER

running toward:

KEVIN

who continues toward the rise. The ground seems to shake from the noise, which has become almost deafening. And now the light brightens, grows more and more intense -- distinguishing itself in a series of BEAMS cutting through the fog.

MULDER

racing in a balls out sprint, reaching Kevin just as:

TWO DOZEN HARLEYS

blast over the rise, followed right away by a second wave. A full throttle stampede bearing down fast on Kevin and Mulder -- two hundred yards... one-fifty... before Mulder grabs Kevin, runs, and dives to the side, covering the boy with his own body.

CLOSE ON MULDER AND KEVIN

as the Harleys SCREAM PAST, kicking up rocks and dirt and anything they can churn up. As the ROAR begins to fade...

ANOTHER ANGLE

Kevin and Mulder sit up, facing one another in the echoing silence.

MULDER

You okay?

KEVIN

She's back...

MULDER

Kevin, I'm sorry, but --

KEVIN

She's here. I know it.

Mulder lets out a deep breath. He feels sorry for Kevin -- but also for himself, when:

(CONTINUED)

48A CONTINUED: (2)

(X) 48A

MULDER  
Kevin... I don't think she is.  
I know how much you wanted it to  
be her. I did, too.

SCULLY (O.S.)  
Mulder!

Scully's distant cry carries through the night. Mulder is up  
and running with Kevin.

(X)

48B MULDER AND KEVIN - MOVING FAST

(X) 48B

through the woods, Mulder swinging his flashlight in wide arcs.

MULDER  
(calling out)  
Scully!

He walks some more, then sees through the trees:

A CLEARING IN THE WOODS

where Scully is pumping the chest of a PRONE FIGURE. Darlene  
combs some hair from the figure's face.

MULDER AND KEVIN

approach.

CLOSER

From here we can see that it is RUBY MORRIS, her naked figure  
covered by Scully's jacket. Kevin drops to his knees beside  
Darlene:

KEVIN  
Ruby!

Scully addresses Mulder with controlled urgency, counting each  
chest pump.

SCULLY  
She's unconscious... but she's  
alive.

MULDER  
I'll get help.

(X)

As he moves off.

(X)

DISSOLVE TO:

49 INT. ST. VINCENT'S HOSPITAL - DAY (LEGEND APPEARS) - MOVING  
with Scully and Mulder down a corridor.

49

MULDER  
How long has she been awake?

SCULLY  
The nurse said almost an hour.

MULDER  
Any ideas what caused the coma?

SCULLY  
(shakes her head)  
There was no sign of head trauma,  
no narcotic traces or electrolyte  
abnormalities -- except her white  
blood count was sky high.

MULDER  
By any chance, was there an  
attendant reduction in the  
lymphocyte population or a  
release of glucocorticoids?

Scully checks the chart she is holding, flips some pages.  
Surprised by what she sees.

SCULLY  
Actually, both. How did you  
know?

MULDER  
They're symptoms of prolonged  
weightlessness. Shuttle  
astronauts have reported similar  
imbalances.

They've reached Room 218. Scully regards Mulder warily before  
she KNOCKS. Kevin answers the door.

KEVIN  
Hi.

Mulder and Scully enter:

50 INT. HOSPITAL ROOM - DAY

50

Where Ruby lies in bed -- parched and pale -- but very much  
conscious. Mulder and Scully approach her bedside.

(CONTINUED)

50 CONTINUED:

50

SCULLY

Hi, Ruby.

RUBY

Who're you?

SCULLY

We're with the FBI. I'm Special Agent Dana Scully... and this is Agent Mulder.

She nods with weak recognition.

RUBY

My mom said you might be coming by.

SCULLY

How're you feeling?

RUBY

Fine, I guess.

Mulder sits down on the bed beside her.

MULDER

Where were you, Ruby? Can you tell us?

But she only looks down, fearful and tentative.

KEVIN

It's okay, Ruby. He knows.

RUBY

-- I'm not supposed to tell. They told me not to...

Mulder leans closer, excited by the promise of new answers.

MULDER

Who told you?  
(off her silence,  
Mulder pushes)  
Ruby, who told you?

Suddenly, Ruby casts a nervous look past Mulder:

DARLENE (O.S.)

You don't have to say anything, sweetheart...

(CONTINUED)

50 CONTINUED: (2)

50

ANGLE TO INCLUDE DARLENE

standing at the door, clearly upset at Mulder's presence.

SCULLY

You're right. We should continue this when Ruby's feeling a little stronger.

DARLENE

-- Can we speak outside for a moment?

Scully and Mulder exchange a look, then file out the door, past Darlene.

51 INT. HALLWAY - CONTINUOUS

51

Darlene closes the door, regards the Agents squarely.

DARLENE

I think it's best to put this all behind us. I mean, hasn't Ruby been through enough already?

MULDER

Look, I know how disoriented she must be right now. But in a few days, maybe even a few weeks --

DARLENE

(overriding)

I don't want her talking to you or anyone.

MULDER

She should be encouraged to tell her story, not to keep it inside. It's important that you let her.

DARLENE

Important to who?

Mulder lets the question hang there. Then:

DARLENE

I have my daughter back. I don't want any more trouble.

Mulder turns away, frustrated.

(CONTINUED)

51 CONTINUED:

51

DARLENE  
Besides, she hardly remembers anything...

MULDER  
She will remember, one way or another -- even if only in her dreams. And when she does, she'll want to talk about it. She'll need to talk about it.

DARLENE  
Like I did?  
(she regards Mulder sadly -- then:)  
Too much of my life, I've been ridiculed for speaking my mind...

MULDER  
But it was the truth.

DARLENE  
The truth's only caused me heartache. I don't want the same for Ruby.

(X)  
(X)

MULDER  
It doesn't have to be.

This is difficult for Darlene, but she is firm in her resolve.

DARLENE  
As far as I'm concerned, she spent the last month on the back of a Harley Davidson.

MULDER  
Is that what you'll tell Kevin?

DARLENE  
I'm sorry.

With that, she moves off. Mulder starts after her, but Scully places a heavy hand on his shoulder to keep him from following. And as Darlene re-enters Room 218, Kevin is standing in the doorway, peering out at them. He raises his hand in a small wave to Mulder -- before Darlene ushers him back inside, and closes the door.

PUSH IN on Mulder's frustration, closer and closer. Then:

DISSOLVE TO:

52 INT. FBI CONFERENCE ROOM - DAY - CLOSE ON TAPE RECORDER

52

As a cassette tape pops up.

WIDER

Scully turns the tape over. Hits play. Spread out before her (X) are the voluminous contents of Samantha Mulder's file: photos; transcripts, police reports, and a set of eight cassette tapes housed in transparent plastic, the second one missing... After a WASH of static, we begin to hear two voices in mid-conversation.

WERBER'S VOICE

But your eyes are open?

MULDER'S VOICE

Yeah, they're open, but it's like nothing's happening.

WERBER'S VOICE

Try turning your head...

MULDER'S VOICE

I can't...

WERBER'S VOICE

Why not?

MULDER'S VOICE

I don't know... I can't move --

CLOSE ON TAPE RECORDER

Wheels turning. Through the plastic window we can make out the cassette label: "Hypnotic Regression Therapy. Session Number 2B; June 16, 1989."

MULDER'S VOICE

So I don't. I just lie there in bed.

BACK TO SCULLY

listening intently.

WERBER'S VOICE

Can you see your sister?

MULDER'S VOICE

No. But I can hear her...

WERBER'S VOICE

What's she saying?

(CONTINUED)

52 CONTINUED:

52

MULDER'S VOICE  
She's calling my name, over and  
over again...

Scully reaches for a photo.

MULDER'S VOICE  
She's crying out for help... but  
I can't help her. I can't move.

INSERT - PHOTO

A boy and a girl in winter coats stand arm-in-arm in front of  
a red swing set. CAMERA PULLS BACK. We think we're still with  
Scully, but we are:

53 INT. ST. MARY'S CATHEDRAL - DAY

53

Where Mulder sits on a pew, gazing at the photo. MUSIC UP, as (X)  
the hypno-regression session continues to play over.

WERBER'S VOICE  
Are you scared?

MULDER'S VOICE  
I know I should be... but I'm  
not.

WERBER'S VOICE  
Do you know why?

MULDER'S VOICE (X)  
Because of the voice.

WERBER'S VOICE  
The voice?

MULDER'S VOICE  
The voice in my head.

WERBER'S VOICE (X)  
What's it telling you?

(CONTINUED)

53 CONTINUED:

53

MULDER'S VOICE  
Not to be afraid. It's telling  
me that no harm will come to  
her... and that one day she'll  
return.

WERBER'S VOICE  
Do you believe the voice?

(X)

CLOSER ON MULDER

MULDER'S VOICE  
I want to believe...

His eyes, keeping the faith.

FADE OUT:

THE END