

THE X-FILES

"The Jersey Devil"

Written By

Chris Carter

Episode #4
(1X04)

August 11, 1993

August 18, 1993 (Blue)

August 19, 1993 (Pink)

#1X04

8/18/93

THE X-FILES

"THE JERSEY DEVIL"

CAST

MULDER
SCULLY

ELLEN
JACK
DET. TOMSON
DR. ROGER DIAMOND
DR. SCHNABLEGGER
ROB

MOM
DAD
TWO KIDS
SON

(X)

1ST OFFICER
2ND OFFICER
ANOTHER OFFICER
YOUNG OFFICER
CLERK
COOK
RANGER
WAITER
DOCTOR

(X)

#1X04

8/18/93

THE X-FILES

"THE JERSEY DEVIL"

SETS

INTERIORS

ADJACENT BUILDING
AGENT FOX MULDER'S OFFICE
ATLANTIC CITY MORQUE
ATLANTIC CITY POLICE STATION
VACANT BUILDING *
 /VARIOUS ROOMS
 /STAIRWAY
BULLPEN - FBI HEADQUARTERS, WASH. D.C.
CASINO - ATLANTIC CITY
GEORGETOWN TOWNHOUSE
 /DINING ROOM
 /BATHROOM
 /HALLWAY
HOSPITAL EMERGENCY ROOM
MERCY MISSION
PERIOD STATION WAGON
RANGER'S TRUCK
RESTAURANT
ROB'S OFFICE
U of M SCIENCE LAB

EXTERIORS

ATLANTIC CITY ALLEY
ATLANTIC CITY PD PARKING LOT
ATLANTIC CITY STREET
NEW JERSEY COUNTRY ROAD - 1947
FBI HEADQUARTERS, WASHINGTON D.C. - DAY
JERSEY WOODS
MERCY MISSION
OPPOSITE SIDE OF THE GORGE
UNIVERSITY OF MARYLAND
VACANT LOT

"Jersey Devil" =1X04 8/19/93 (pink) 1.

THE JERSEY DEVIL

FADE IN:

1 EXT. NEW JERSEY COUNTRY ROAD - 1947 - NIGHT .1

A quiet two-lane highway. A legend appears over: Paquette, New Jersey. 1947. As headlights appear and a period station wagon moves towards us, exiting frame. As it does, we hear singing from:

2 INT. PERIOD STATION WAGON - NIGHT - CONTINUOUS 2

DAD, MOM and the TWO KIDS. It might as well be Ozzie, Harriet and the Nelson boys. As American as apple pie. They are singing "Bingo" when - BLAMMO - a tire blows. Dad steers the car heroically to the shoulder.

3 EXT. COUNTRY ROAD - NIGHT - SHORT TIME LATER 3

A jack holds up the rear of the car as Dad labors with a tire iron. A chorus of crickets cheers him on. (X)

A small flashlight propped on a stone illuminates the work area. When the flashlight rolls off its mark and down the embankment, Dad heaves a sigh and gives chase.

NEW ANGLE

Dad ambles down to retrieve the fugitive flashlight. As he bends to pick it up he hears something stir in the bushes nearby. Dad trains the light in the direction of the noise but the beam of light finds nothing but dense foliage. Dad starts back up toward the car.

ANGLE ON CAR

Dad opens the driver's door and ducks his head inside. His loving wife and kids look at him sleepily and smile. Their hero and protector.

DAD
Honey, would you mind holding the
light for -
AAAAAAAAAAAAHHHHHHHHHHHHHHHHH!

Suddenly SOMETHING LARGE AND POWERFUL yanks Dad out of frame with inhuman force and speed.

MOM
Paul!!!!!

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2.

4 EXT. COUNTRY ROAD - NIGHT - CONTINUOUS

WIDE as Mom exits the car and runs around to the spot where her husband just stood moments ago.

MOM
(her voice breaking)
Paul!!!!

But there's no answer and no sign of Dad. The small, dim beam of the flashlight lying on the ground is the only indication Dad had been standing here only moments before. Mom picks up the flashlight and points it into the darkness.

MOM
Paul!!!!

ANGLE ON BUSHES

as the flashlight illuminates movement in the thicket of foliage. Something moving - A PAIR OF LEGS wearing shiny black wingtips, being pulled into the woods. And finally disappearing into the dense underbrush. As we:

CUT TO:

5 EXT. NEW JERSEY WOODS - EARLY MORNING -

A PHALANX of UNIFORMED LAW ENFORCEMENT OFFICERS moves through the woods; a human dragnet, each man with his rifle at the ready. The men's faces are determined, hardened. Their feet moving rhythmically through the carpet of leaves; their breathing short and expectant.

NEW ANGLE

as the line of men moves toward us, but stopping and breaking formation when SHOUTS sound somewhere o.s. Men are yelling. Suddenly everyone is running in the direction of:

A CIRCLE OF OFFICERS

standing over something lying on the ground. HAND HELD POV as we move in and get a glimpse of what appears to be a human torso nestled in the thick blanket of leaves. There is quiet commotion, hushed orders being given and passed on. The sound of one of the officers getting sick.

The scene is a swirl of vertiginous activity, the CAMERA being jostled, never quite letting us see or get the full impact of the body on the ground. When -

MORE SHOUTS o.s. Men are running again. HAND HELD CAMERA FOLLOWS, moving with the men.

(CONTINUED)

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3.

5 CONTINUED:

5

ANGLE ON

an outcropping of rocks. TWO YOUNG OFFICERS are at the mouth of an opening, a cave. They have their weapons drawn, held with trembling intensity and pointed at the opening.

YOUNG OFFICER

It's in here!!!

The other officers run in and join the two young men, raising their rifles, chambering shells. A small, tight crescent; an impromptu firing squad forming en garde at the mouth of the cave.

YOUNG OFFICER

It's as tall as a house!

(X)

ANOTHER OFFICER

We can smoke him out.

YOUNG OFFICER

(fearful)

And then what?!

(X)

When, suddenly, SOMEONE FIRES. Causing a chain reaction. A hail of bullets is unleashed on the cave opening. A panicked offensive at an unseen monster in the dark.

CAMERA PUSHES IN on the fearful faces of the officers as they fire wildly, unceasingly. Taking us to:

MAIN TITLES

ACT ONE

6 INT. BULLPEN - FBI HEADQUARTERS, WASH. D.C. - DAY 6

LEGEND over Agent Dana Scully moving through the large, busy room.

7 INT. AGENT FOX MULDER'S OFFICE - DAY 7

Scully enters in a hurry, finding Mulder holding up a girlie magazine, studying its centerfold.

SCULLY
Working hard, Mulder?

MULDER
This girl claims she was taken aboard a spaceship and held in an anti-gravity chamber without food or water for three days.

Scully moves over, takes a look at the photo which we can't see.

SCULLY
Anti-gravity is right.

She looks at Mulder who smiles appreciatively.

SCULLY
I hate to interrupt a serious investigation but I just heard one of those stories that about takes your knees out.

MULDER
What?

Scully sits down, takes a breath.

SCULLY
They found a body in the New Jersey woods yesterday. Missing its right arm and shoulder.
(with dread)
They think they may have been eaten off. By a human.

Mulder doesn't flinch.

MULDER
Where in New Jersey?

(CONTINUED)

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5.

7 CONTINUED:

7

SCULLY
Just outside Atlantic City.

MULDER
Not an uncommon place to lose a
body part. They think it's the
mob?

SCULLY
It was a homeless man. There
doesn't seem to be a motive.

Mulder thinks for a moment, then grabs his jacket.

MULDER
Feeling lucky, Scully?

SCULLY
Relative to whom? It's not our
case, Mulder. The local police
are handling it.

(X)

(X)

Mulder moves to a file cabinet, digs around and removes a file
folder. He holds it out to Scully.

SCULLY
An X-file?

MULDER
Ever hear of something called the
Jersey Devil?

SCULLY
Yeah. It's a beast that's
supposed to run out of the woods
and attack cars. An East Coast
Bigfoot --

MULDER
Read the file about the case in
1947.

Mulder heads out. Scully opens the file, looks at it, then
exits quickly to follow Mulder.

8 INT. BULLPEN - DAY - CONTINUOUS

8

Scully catches up to Mulder as he walks.

SCULLY
Save me the trouble.

(CONTINUED)

8 CONTINUED:

8

MULDER

1947. Family watches Dad get dragged into the woods. Cops find Dad with a few appendages gnawed off. Cops corner a large naked man in the woods and gun him down. Autopsy shows the man has animal fur and bones in his large intestine. A beast man.

SCULLY

Is the autopsy report in here?

MULDER

No. The original disappeared from the Paterson PD's files a couple years after the incident. But there's a statement from an attending pathologist.

SCULLY

Mulder - I've heard that same story since I was a kid. It's a folk tale. A myth.

They've arrived at the desk where A WOMAN CLERK sits.

MULDER

Requisition for a car.

The Woman goes into her desk for a file form, while:

MULDER

I heard that story when I was a kid, too. Funny thing is... I always believed it.

The woman hands Mulder a requisition form. He takes it, feels Scully's doubting eyes on him.

MULDER

The fact is we've got a cannibalized body in New Jersey, Scully. Someone or something out there is hungry.

Off her look, we:

CUT TO:

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9 INT. ATLANTIC CITY MORGUE - DAY - LATER 9

Mulder and Scully are standing with county pathologist DR. GLENN A SCHNABLEGGER. Standing over a sheet draped body lying on a stainless steel gurney. In the b.g. other dead bodies lie awaiting autopsies or examinations. (X)

DR. SCHNABLEGGER
(opening the cover)
They say animals can develop an
appetite for human flesh, but
this is no animal.

She gets the sheet off and pulls it open so Scully and Mulder can see inside. Scully swallows hard at what she sees, has to clear her throat. Even Mulder shows the effects of the smell which bites at his nose.

DR. SCHNABLEGGER
See the teethmarks just below the
clavicle. They're human.

MULDER
Who found the body?

DR. SCHNABLEGGER
A park ranger.

SCULLY
Was he alive when it happened?

Mulder reads the body tag. The deceased's name: ROGER CROCKETT.

DR. SCHNABLEGGER
Hard to tell. There's a skull
fracture, but no sign of a
struggle. His blood alcohol was
up. Probably never knew what hit
him.

MULDER
You have any ideas about that?

DR. SCHNABLEGGER
From the size of the bite mark
I'd say it's a large adult male. (X)

Mulder and Scully turn when: (X)

ANGLE TO INCLUDE ENTRANCE

Detective MIKE TOMSON enters with the COUNTY CORONER, engaged in conversation and not expecting to find two strangers standing over his murder victim.

(CONTINUED)

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8.

(9 CONTINUED:

9

DR. SCHNABLEGGER
Detective Tomson's handling the
case.

Tomson, nobody's fool, shifts his glance from the two agents to
Dr. Schnablegger and back.

DET. TOMSON
Glenna...

SCULLY
Hi. I'm Special Agent Scully,
this is Special Agent Mulder --

DET. TOMSON
I don't remember anybody calling
the FBI in on this.

MULDER
We're not here in an official
capacity. We heard about your
victim and -- Agent Scully is a
medical doctor. She wanted to
take a look.

(Scully shoots Mulder a quick, sharp glance. Tomson doesn't
miss the trick.

DET. TOMSON
I'm sorry, but I'm going to ask
you to leave. We've got an
investigation to --

DR. SCHNABLEGGER
For God's sake, Tommy. This is
no time to get pissy.

DET. TOMSON
We have jurisdiction here.

(X)

MULDER
Any suspects yet, Detective?

Tomson takes a step at Mulder.

DET. TOMSON
I don't work for you, sir. And
unless you hear different from
the Attorney General this case is
a local matter.

SCULLY
Let's go, Mulder.

Agent Mulder ignores her, stands his ground.

(CONTINUED)

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9 CONTINUED: (2)

9

MULDER
There's no need to get bent --

DET. TOMSON
On the contrary. I think I've
been exceedingly polite.

Mulder considers pushing this but backs down, moves to exit.
Off Detective Tomson's hard stare we:

CUT TO:

10 EXT. ATLANTIC CITY PD PARKING LOT - DAY

10

Mulder and Scully move through the long rows of car to their ND
bureau issue sedan.

MULDER
So what's eating THAT guy?

Scully frowns at the bad joke.

SCULLY
He was perfectly in his rights.
The FBI has no overriding
jurisdiction in a murder case.
And you'd feel the same way if
someone was horning in on your
work.

(X)
(X)

MULDER
Yeah.... Chances are he's without
a clue. He'll still be
scratching his head when they
bring in the next body.

SCULLY
You missed your opening, Mulder.
You could have really humiliated
him and just told him who his
perpetrator is.

(beat)
The Jersey Devil.

Scully zings him but Mulder shakes it off. They've arrived at
their car now. Mulder hesitates before opening the door.

MULDER
Scully. What do you say we grab
a hotel, take in a floor show,
throw a few quarters in the slot
machines... and do a little
digging on this case...?

(CONTINUED)

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10.

10 CONTINUED:

10

SCULLY
You're kidding, right?

MULDER
Okay, we skip the floor show.

SCULLY
Mulder... I've got to be back in
D.C.

MULDER
Why? You got a date?

SCULLY
(why do I have to
answer that?)
No. I've got my god son's
birthday party at six thirty.

Mulder slides the keys across the top of the car.

SCULLY
What are you doing?

MULDER
Little poking around. Maybe I'll
make a weekend out of it.

SCULLY
Mulder --

He's already backpedaling, moving away.

SCULLY
(not humored)
It's a three hour drive back by
myself. In Friday night traffic.

But Mulder's history, Scully's words falling on deaf ears.
Scully breathes a deep, aggravated sigh. How did she get stuck
with this joker. As we:

DISSOLVE TO:

11 INT. CASINO - ATLANTIC CITY - DAY - LATER

11

CAMERA MOVES through the slot machines, finding Mulder. Not
gambling but at a payphone. He's leafing backwards through a
phone book. He flips through several pages of escort/outcall
ads, finally making it to the white pages.

(CONTINUED)

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11 CONTINUED:

11

ECU of his fingers running down a list of names until he stops on the one he's looking for: NEW JERSEY STATE PARK SERVICE.

DISSOLVING TO:

A SHIELD BEARING THE SAME NAME. Moving close into frame. CAMERA PULLS BACK, REVEALING we are:

12 EXT. JERSEY WOODS - MAGIC HOUR - LATER

12

The shield is on a park service ranger's truck. The door opens and RANGER PETER BROUILLET (50s) exits. CAMERA ADJUSTS to reveal Agent Mulder exiting the passenger side.

RANGER

Found the body just over here.

Mulder follows him down a small declivity into a forest clearing.

RANGER

Lying face down in the leaves.

(beat)

Thirty two years with the park service, you come across some weird stuff. Never anything like this.

MULDER

The victim was a homeless man. You get many of them wandering out here?

RANGER

Occasionally I'll see them. Most are scared of the woods.

MULDER

Scared? Of what?

RANGER

(with hesitation)

I don't know. The devil.

The ranger's eyes meet Mulder's then he looks at the ground. He's a simple man; rangy, proud and circumspect.

MULDER

People say it's just a myth.

The ranger looks up at Mulder, navigating the straits of his own reluctance with the subject.

(CONTINUED)

12 CONTINUED:

12

RANGER

Depends on who you talk to.

MULDER

What do you think?

RANGER

Like I said... thirty two years, you see a lot of weird stuff.

(deep breath)

Little over four years ago I saw what I thought was a large man come out of a copse of birch trees. Not a stitch of clothes. I stood watching him, he's about sixty yards away. He starts sniffing the air like a dog. Then he looks straight at me. I swear he smelled me. Took off into the trees so fast you'd swear he wasn't human.

MULDER

Really. And you never saw him again?

RANGER

No. But I feel him. And I've found... things. Scat, half buried like a cat's, but more human. I found a half-eaten rabbit with what looked like a human cuspid tooth in it. And deer bones that looked like they've been sharpened into tools.

(X)
(X)
(X)

Mulder nods, giving the man a moment before asking the question he's got to ask.

MULDER

You think it could be what's responsible for the body you found?

RANGER

I've got a pension coming in a few years. Say the wrong thing...

(a beat)

I'll tell you this. I never come out here without my weapon anymore.

A beat. It hangs there. Mulder looks off into the distance.

(CONTINUED)

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(12 CONTINUED: (2) 12

MULDER
How far into town from here?

RANGER
Mile. Mile and a half.

Mulder reaches for his wallet, removes a business card.

MULDER
I'm staying at the Galaxy Gateway
hotel for the next few days.
Call me if you think of
anything...

And Mulder takes off walking. Off the Ranger watching him go,
we:

DISSOLVE TO:

13 AGENT MULDER (EXT. WOODS -- SAME DAY -- LATE AFTERNOON) (X) 13

moving through the woods, curious and alert. His imagination
and ours fueled by the Ranger's stories.

(Suddenly now, it seems that lurking behind every tree is a
potential predator. Behind every rock, down every culvert and
over every swale. And Agent Mulder would like nothing more
than to have his imaginings realized. To see the thing, the
beast man that the Ranger described. But as he moves alone
through the woods, we:

CUT TO:

14 EXT. ATLANTIC CITY STREET - LATE AFTERNOON 14

CAMERA PANS DOWN off a long row of vacant buildings in what
probably used to be a thriving manufacturing or business
district, finding Agent Mulder exiting a woody area adjacent to
the location. NOTE: This is true to Atlantic City geography.

15 EXT. ATLANTIC CITY STREET - NEW ANGLE - LATE AFTERNOON 15

Mulder walks along the row of buildings, surveying the broken
windows, the boarded up entrances. Some of the structures are
still inhabited, but the street is pretty much desolate save
for the occasional car driving past. And for a few lonesome
HOMELESS PEOPLE loitering or crossing the street into alleys.

Mulder wanders to the entrance of a building. The hanging (X)
shingle reads: MERCY MISSION. (X)

16 EXT. MERCY MISSION - LATE AFTERNOON - CONTINUOUS (X) 16

A soup kitchen. Numerous HOMELESS FOLK sit against the wall outside; others stand around talking quietly or staring into space. A Homeless Man passes Mulder, moving down the street.

MULDER

Excuse me -- did you know Roger
Crockett?

But the Homeless Man ignores him. Mulder stands looking at this sad lot of humanity.

MULDER

(to the group)

Did anyone here know Roger
Crockett? He was murdered two
days ago?

Heads turn on the sound of his voice but no one responds. They all lower their heads again or look away. Mulder frowns, about to turn and exit when --

NEW ANGLE

A younger transient (JACK, early 30s) steps out from the group. He gestures to Mulder to follow him.

17 EXT. MERCY MISSION - LATE AFTERNOON - CONTINUOUS

17

Mulder exits, catches up with Jack as he moves down the street. Jack has an abstracted quality, but a sweet face. Michael J. Pollard if he were a junkie.

JACK

What do you want to know?

MULDER

Did you know Roger Crockett?

JACK

Uh huh.

MULDER

Did you hear how he died?

JACK

Yep.

Jack chuckles nervously.

MULDER

Any idea who might have done it?

(CONTINUED)

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17 CONTINUED:

17

JACK
You a cop?

MULDER
FBI.

Jack seems to roll this around in his mind for a moment before, without warning, he stops at a rickety wooden fence.. (X)
(X)

JACK
I'll show you something.

17A EXT. ALLEYWAY -- CONTINUOUS

(X) 17

Jack pushes a board aside and enters the alleyway through the rickety fence. Mulder follows him through. (X)
(X)

JACK
I need some money.

Mulder doesn't hesitate. He reaches for his wallet, removes a twenty and hands it to Jack. Jack pockets it, then leads Mulder behind a cement staircase which leads to the rear entrance of a building. Jack removes an old upended wooden pallet revealing a crevice under the stairs. In it is a cache of clothing, blankets, scavenged ephemera. (X)
(X)
(X)
(X)

Mulder watches curiously as Jack rummages through his "closet" and pulls out several pieces of folded paper. He hands one of them to Agent Mulder.

Mulder unfolds the piece of notebook paper, revealing a crude though not unrecognizable drawing of a Neanderthal looking man. A kind of long-haired cave man.

MULDER
What's this?

JACK
Stuck in the pocket of a jacket
I found.

MULDER
Does it mean anything to you?

JACK
It's a possibility.

Jack smiles, the glint of street wisdom in that smile. Mulder takes a beat, realizing soon enough that the cost of information is rising. Mulder takes out another bill.

JACK
I've seen it.

(CONTINUED)

17A CONTINUED: (2)

(X) 17A

MULDER

Where?

JACK

Right here. Digging in the trash.

(X)

MULDER

Here?

Jack nods. Mulder studies him, the way he has his arms crossed now, nodding his head, rocking from one foot to the other.

MULDER

You hustling me?

JACK

Swear to god.

MULDER

What do you think it is?

JACK

I don't know. Scared the hell out of me.

MULDER

Has anybody else seen it?

JACK

Yeah. Everybody's pretty freaked.

MULDER

Anybody told the cops?

Jack laughs nervously again.

JACK

You think they don't know?

Mulder wonders.

MULDER

Where're you sleeping tonight?

JACK

You're standing in my bedroom.

Mulder takes a key out of his pocket, hands it to Jack.

MULDER

Room 756 at the Galaxy Gateway.

(CONTINUED)

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17A CONTINUED: (3)

(X) 17A

Jack takes the key, looks at Mulder curiously.

JACK
They got HBO?

MULDER
You bet.

Jack pockets the key, takes off without another word, though he keeps looking back at Mulder as if he's going to change his mind. As he slips away, Mulder looks back at the crude drawing Jack gave him.

CAMERA PUSHES IN on this image: this long-haired "cave man," as we:

DISSOLVE TO:

A GORILLA MASK FILLING FRAME. Accompanied by a loud but childish growl. CAMERA ADJUSTS to reveal we are:

18 INT. GEORGETOWN TOWNHOUSE - LATE AFTERNOON

18

The gorilla mask is being worn by a SIX-YEAR-OLD BOY who is chasing another six-year-old boy with a Nerf club. But before he can land a blow he runs smack into a wall and bounces off, crumpling to the floor.

As Scully, dressed casually, appears, coming to the rescue. She takes the mask off the little boy, TRENT, who is crying his eyes out. While numerous other six-year-old boys run around, yelling with raucous exuberance, oblivious to Trent's collision.

SCULLY
Are you okay? Did you hit your
head, Trent?

Trent nods through the tears as A CHORUS OF EXCITEMENT emanates from somewhere else in the house.

ANGLE ON A GOLDEN RETRIEVER (CRUISER)

its paws up on a dining table, helping itself to a corner of a flat cake that says: HAPPY BIRTHDAY TRENT.

Eight six-year-old boys, wearing capes, party masks, hats, etc, (X)
all with Nerf weapons of some sort, are howling with delight.
As:

ELLEN, Scully's best friend, enters.

(CONTINUED)

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18 CONTINUED:

18

ELLEN
Cruiser! Down!

Busted, Cruiser bolts, followed by the merry band of four year old marauders, all ready to slay the dog with their weapons.
As:

Scully enters with a still dizzy birthday boy.

ELLEN
What happened?

SCULLY
Jungle warfare.

Ellen picks Trent up, checks his forehead. While Scully is already wiping up the cake mess Cruiser left.

ELLEN
I'm going to kill that dog.

As, on cue, CRUISER BARKS WILDLY IN THE B.G. (X)

SCULLY
If the hit squad doesn't beat you to it.

ELLEN
(heading toward the noise)
Thank god you're here, Dana.

19 INT. TOWNHOUSE - DINING ROOM - LATE AFTERNOON - LATER (X) 19

Eight six year-old boys are trying their best to sit still and eat what is left of the birthday cake while:

CRUISER patrols the perimeter sniffing out errant crumbs.

CAMERA FOLLOWS SCULLY, who has been overseeing this action, as she exits room into - (X)
(X)

19A INT. KITCHEN - LATE AFTERNOON (X) 19A

Ellen is at the sink doing dishes, mashing trash, cleaning up, as Scully enters. (X)

SCULLY
You're amazing.

ELLEN
What?

(CONTINUED)

19A CONTINUED:

19A

SCULLY

You're just a natural at all this stuff. I don't know how you keep it all together.

ELLEN

Mommy radar.

SCULLY

I don't think I'm cut out for it, El.

ELLEN

Dana, you went through the FBI academy. What better training could there be for motherhood?

(off Scully's look)

You're great with kids. What are you talking about?

SCULLY

When am I ever going to find the time?

ELLEN

First you've got to get a life. And, of course, it always helps to find a man.

SCULLY

Know any?

ELLEN

(obvious sarcasm)

Yeah. They're disappearing faster than the Brazilian rainforest. What about the guy you work with?

SCULLY

Mulder?!

ELLEN

I thought you said he's cute.

SCULLY

He's a jerk. He's not a jerk, he's... I don't know. He's obsessed with his work.

The phone rings. Ellen wipes her hands before moving to answer.

(CONTINUED)

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19A CONTINUED: (2)

19A

ELLEN
Sounds like the man I married.
This is probably him now calling
from his conference in
California.
(picks up the phone)
You're probably calling to wish
your son a happy birthday.

She looks at Scully and rolls her eyes. As the DOORBELL RINGS.
Ellen waves to her and Scully moves off to answer it.

WITH SCULLY

as she answers the front door. Standing outside is an
attractive man, ROB (30s).

ROB
Hi.

SCULLY
Hi.

ROB
I'm Rob. Scott's Dad.

SCULLY
Oh. Come in.

(X)

RESUME DINING ROOM

as Rob enters, moving over to his son at the dining table.
Scully turns, sees Ellen leaning out of the kitchen doorway,
still on the phone but with her hand over the receiver.

ELLEN
(sotto voce, re: Rob)
Divorced.

Scully turns to look at Rob in the dining room - to find he is
looking at her. She turns around and mock scolds Ellen as we:

CUT TO:

20 EXT. ALLEY - NIGHT

20

Agent Mulder is sitting against the cement staircase where we
left him. He has his knees up with an old blanket pulled up
for warmth. His only company is the sound of distant sirens,
a garbage truck somewhere not far off.

(CONTINUED)

"Jersey Devil" #1X04 8/18/93 (blue)

21.

20 CONTINUED:

20

CLOSE ON MULDER

still in his suit, looking tired and cold and doubting his own good sense in giving up a warm bed to a stranger. He closes his eyes, adjusting his body in an attempt to get comfortable when -- A NOISE alerts him. His eyes pop open, seeing -- (X)

MULDER'S POV

at the far end of the alley a TALL SILHOUETTED FORM crosses into the open, disappearing as it moves behind a row of garbage dumpsters. (X)

Mulder lifts the blanket off himself, slowly moving to his feet. He takes one small, quiet step so that he can sight down a long cement walkway. Then, there, at the end of the walk, the SILHOUETTED FORM moves into view again. (X)

Off, Mulder, frozen in his steps, we: (X)

END ACT ONE

"Jersey Devil" =1X04 8/19/93 (pink) 22.

ACT TWO

RESUME MULDER

standing, his body frozen and alert. Watching:

THE SILHOUETTED FORM

appearing in and out of the shadows at the far end of the alley. Then the SOUND OF METAL ON METAL as the figure lifts the lid on a dumpster. And, in half shadow, seems to be tall enough to bend in and fish around with its feet on the ground.

MULDER

remains transfixed.

He slowly, cautiously attempts to move to a better vantage point, his foot SCRAPING THE GROUND slightly as he does. (X)
Causing: (X)

THE SILHOUETTED FIGURE

to pull itself quickly from its exploration of the trash dumpster into a rigid posture of hyper alertedness. Then it tilts its head back and sniffs at the air. Just as the park ranger had described its actions.

MULDER

half-standing, caught between action and inaction, not wanting to spook the figure.

CLOSER ANGLE ON SILHOUETTED FIGURE

continuing to sniff the air. Though still nearly featureless in this dim backlight, the detail of long matted hair falling past the tall figure's shoulders comes into resolution.

MULDER

slowly tries to take another step when --

THE SILHOUETTED FIGURE

bolts. Moving away with animal quickness, disappearing at the far end of the alleyway, over a tall chain link fence.

MULDER

takes off at a run after it. CAMERA FOLLOWS as he makes the end of the alley, looking through the chain link into an area that is surrounded by buildings on all four sides. Whatever he is chasing in nowhere in sight. Until -

(CONTINUED)

"Jersey Devil" =1X04 8/19/93 (pink) 23.

20 CONTINUED:

20

MULDER'S POV

flashing from the ground to a two-story rooftop where the Silhouetted Figure appears, moving fast along a shadowy catwalk obscured by pipes and ductwork. Doubling back in Mulder's direction.

NEW ANGLE ON BUILDING

as Mulder moves along the alleyway, his eyes glued on the top of the building, as he runs to:

(X)

CUT TO:

20A EXT. STREET -- NIGHT -- CONTINUOUS

(X) 20A

MULDER'S POV

the DARK SHAPE of a figure appears, moving across the rooftop. THE SOUND OF MULDER WHISTLING LOUDLY stops the figure in its tracks. It stares down at:

MULDER

standing in the street. Watching the figure above him - when, suddenly, in the b.g., car lights appear. Moving towards his position. RACK FOCUS on a police cruiser coming at Mulder.

Followed momentarily by a PADDY WAGON which turns onto the street, following the squad car.

RACK BACK TO MULDER. Seeing the cars bearing down on him. Then turning his gaze back up to the rooftop where:

RESUME MULDER'S POV

the Silhouetted Figure slips back from the edge of the roof and disappears from sight.

ANGLE ON STREET

TWO UNIFORMED OFFICERS have exited the squad car, heading for Mulder.

1ST OFFICER

Sir.

MULDER

You've got a man up on the rooftop.

1ST OFFICER

Nothing to be afraid of. We're going to give you a warm place to sleep.

The Officer tries to take Mulder by the shoulder but Mulder resists, trying to maintain his POV on the rooftop above.

(CONTINUED)

"Jersey Devil" #1X04 8/18/93 (blue)

24.

20 CONTINUED: (2)

20

MULDER

Back off.

When Mulder pulls away his suit jacket gets caught up over his waist holster. Spinning into the sight of:

2ND OFFICER

GUN!

The 2nd Officer pulls his weapon, tensing into a crouched ready position, arms rigid and extended with his gun pointed at Mulder.

1ST OFFICER

HANDS BEHIND YOUR HEAD!

Mulder slowly puts his hands up.

MULDER

I'm FBI --

1ST OFFICER

BEHIND YOUR HEAD!

As Mulder grudgingly complies we:

CUT TO:

21 OMITTED

21

22 INT. ATLANTIC CITY POLICE STATION - NIGHT - LATER

22

Detective Tomson bursts into an interrogation room where Mulder sits with the 1st Officer.

TOMSON

What the hell do you think you're doing?!

MULDER

Enjoying the nightlife in Atlantic City.

TOMSON

I'll go right to the D.A.'s office if I have to. Obstructing an investigation, misconduct --

MULDER

Why don't we go see her together? While we're at it why don't we add withholding evidence to the list.

(CONTINUED)

22 CONTINUED:

22

TOMSON

What are you talking about?

MULDER

Statements given to you
describing something stalking the
back streets of Atlantic City.

The minute Mulder sees Tomson's body language on hearing this
he knows that Tomson is lying.

TOMSON

This is the fishing trip they
wake me up at three in the
morning for? Unbelievable.

MULDER

Why else would you be sweeping
the streets tonight? You know
it's out there.

TOMSON

I've got a perpetrator out there.
Whether he's Hannibal the
Cannibal or Elmer Fudd I've got
a job to protect people --

(X)

MULDER

Is that your job? Or to keep the
dice rolling? To keep all those
tour busses rolling in. You can't
fill those casinos this town
would disappear like a quarter
down a slot.

Tomson stares down at Mulder with grim malevolence.

MULDER

I've seen it.

TOMSON

Seen what?

Mulder pulls out the crude drawing the transient sold him,
hands it Tomson. The Detective looks at it, chuckles.

TOMSON

You've been spending too much
time in supermarket checkout
lines. This story's as old as
the hills.

Tomson wads up the drawing, stuffs it in his pocket. He moves
to exit.

(CONTINUED)

22 CONTINUED: (2)

22

MULDER

Who's going to be responsible
when you lose your first tourist?
You are, Detective.

TOMSON

No, you are, sir. Because you're
wasting my time and impeding the
solution of this case.

Tomson opens the door, turning to deliver one final volley
before he exits.

TOMSON

You want to go on a safari, go to
Africa. In the meantime, enjoy
the rest of your weekend.

Tomson slams the door. Mulder sits and burns as we:

CUT TO:

23 INT. FBI BULLPEN - DAY

23

Agent Scully walks through the bustling room when A FEMALE
CLERK calls to Scully to get her attention.

(X)

CLERK

Agent Scully. Agent Mulder's on
line three.

Scully moves to an unoccupied desk, picks up the phone.

SCULLY

Where are you?

MULDER (FILTER)

Not far from where you left me.

SCULLY

You're still up in Atlantic City?

MULDER (FILTER)

Uh, Scully. You got anything
happening this morning?

SCULLY

What's that noise in the
background?

MULDER (FILTER)

Uh, that's a guy getting sick.

(CONTINUED)

"Jersey Devil" =1X04 8/19/93 (pink) 27.

(23 CONTINUED: 23

NEW ANGLE ON SCULLY

as an OLDER AGENT moves up the aisle behind her, reacting to:

SCULLY
The drunk tank?!

Off Scully and the Older Agent's eye contact we:

CUT TO:

24 EXT. ATLANTIC CITY POLICE STATION PARKING LOT - DAY 24

Mulder, still dressed in his soiled suit, walks with Scully who (X)
is staring at him with a look mixed of annoyance and concern.

SCULLY
Well it's not hard to see where
they mistook you for a vagrant.

MULDER
(in no mood)
You going to rag on me or are you
going to take me to get something
to eat?

SCULLY
Am I buying? Or did you manage
to panhandle any spare change
while you were at it?

Off Mulder's look we:

CUT TO:

25 INT. RESTAURANT - DAY - LATER 25

Scully watches Mulder eat, talking between bites.

MULDER
... it moved like a cat. Quick
and graceful. There's no way a
man could have gotten up on that
roof that fast...

Scully watches him wolf down a few more bites. She is not
eating, though she seems to be chewing on her own incredulity.

SCULLY
Mulder -

(CONTINUED)

(25 CONTINUED:

25

MULDER

What?

SCULLY

(searching for the
words)

What's going to happen when word
of this gets back to the bureau?

MULDER

They dropped the charges. That
guy Tomson ran me through the
system just to spite me.

SCULLY

I'm talking about... this Jersey
Devil thing.

MULDER

I saw it, Scully! It's exactly
what the ranger described. The
way it moved, the way it sniffed
the air --

SCULLY

(wearied)

Okay.

MULDER

It's come out of the woods,
probably in search of food.

SCULLY

(pointedly)

I'll say.

MULDER

It was digging in the garbage,
Scully. If it was a man-eater why
didn't it come after me? Maybe
it felt threatened --

SCULLY

Listen to yourself. You're
already ascribing it a motive and
an alibi. It chewed a man's arm
off, Mulder. It's not what I
would call a defensive posture --

MULDER

But you do believe me -- you
believe that I saw something?

(CONTINUED)

25 CONTINUED: (2)

25

SCULLY
You saw something. I'll give you that. But I'm not ready to go in and sell it. Not without any more evidence than a sighting in a dark alley.

MULDER
I've still got a hotel room I'm paying for.

Scully frowns, looks at her watch.

SCULLY
I've got to be back in Washington by seven-thirty.

MULDER
Another birthday party?

SCULLY
(why do I have to answer this again?)
No. I have a date.

Mulder smiles, raises his eyebrows. Scully stares him down.

MULDER
Can you cancel?

SCULLY
Unlike you, Mulder, I'd like to have a life --

MULDER
I have a life.

Scully looks at him, his ripped jacket, unkempt appearance. She has to laugh. As does he.

SCULLY
C'mon. I have somebody I want you to meet on the way home.

As she gets up from the table we:

CUT TO:

26 EXT. UNIVERSITY OF MARYLAND - DAY - LATER

26

Stock shot. LEGEND OVER.

27 INT. U OF M SCIENCE LAB - DAY

27

Mulder stands looking at a LARGE FOSSILIZED DINOSAUR BONE.
Over:

DR. ROGER DIAMOND

Just about every culture has one.
Yeti, Sasquatch, the Russian
Almas. The Dsonoqua.

Mulder turns. CAMERA ADJUSTS to reveal the anthropology professor standing with Scully. The classroom is full of bones, models, charts, etc.

MULDER

Why is that?

DR. DIAMOND

It's a kind of universal Wild Man myth. A symbolic fear of our dual natures as humans. As creators of life and destroyers of it.

Mulder nods, catching Scully's eyes. That she is positioned next to Dr. Diamond is symbolic, too. As if Scully and Diamond are the side of reason and science. Mulder the heretic.

MULDER

What's this chart?

NEW ANGLE

Mulder is referring to an illustrated poster on the wall. Dr. Diamond and Scully move up behind him.

DR. DIAMOND

It shows the historic entry of man onto each continent and the effect it had on other animal species. Which, as you see, has been disastrous.

MULDER

Why?

DR. DIAMOND

We humans have retained hereditary traits through evolution that have proven to be extremely destructive.
(more)

(CONTINUED)

27 CONTINUED:

27

DR. DIAMOND (Cont'd)
We tend to be tribal and
aggressively territorial,
oriented by selfish sexual and
reproductive drives that make
cooperation beyond the family and
tribe extremely hard for us.

MULDER
So we kill off other species to
survive?

SCULLY
Humans are top carnivores. We
sit at the top of the food chain.
As our population grows we reduce
other species' chances of
survival.

Diamond smiles at Scully's retention of the work.

DR. DIAMOND
It's nice to know Dana left here
with more than a degree.

MULDER
What if something entered the
food chain above us --

DR. DIAMOND
It won't happen. Our
intelligence virtually ensures
that, barring the introduction of
some alien life form, we'll live
out our days as rulers of the
world.

MULDER
But what if through some fluke of
nature a human was born who
reverted to its most animal
instincts? A kind of carnivorous
Neanderthal. Wouldn't he occupy
a space above us in the food
chain?

DR. DIAMOND
Sure. All he'd have to do is
stand outside any fast food
restaurant and eat us on the way
in.

(CONTINUED)

27 CONTINUED: (2)

27

MULDER

And haven't there been cases where men have been raised by animals in the wilderness, who have no language and hunt like predators?

DR. DIAMOND

Yes, several. But cannibalism is rare, even among the lower mammals.

MULDER

Even when faced with extinction?

DR. DIAMOND

Maybe in the jungles of New Guinea. It's just highly unlikely that what you're suggesting could have survived evolution or civilization out in the woods of New Jersey.

(X)

MULDER

Unlikely, but not outside the realm of extreme possibility.

Dr. Diamond shrugs, smiles. Entertaining the notion.

DR. DIAMOND

It would be an amazing discovery.

Mulder looks to Scully and smiles with satisfaction. Scully allows an acknowledging smirk, then looks at her watch.

CUT TO:

28 INT. MULDER'S OFFICE - NIGHT

28

Mulder sits alone at his desk. Going through pictures and drawings: the famous Patterson Bigfoot photos, pictures of giant footprints of apes. Of the 1947 file with a portrait of the husband and wife we saw in the teaser. Then he takes a drawing of A FEMALE BIGFOOT, with breasts, as in the Patterson photos, and studies it very carefully.

(X)

Mulder puts the photo back in the file, removes his glasses and rubs his eyes. Then he looks up at the clock.

The clock reads 7:55.

CUT TO:

29 INT. UPSCALE RESTAURANT - NIGHT

29

Scully, dressed in a pretty cocktail dress, seated across from Rob, the man she met at her friend Ellen's. Dinner has not yet been served.

ROB

... the hard thing was when my wife remarried. Suddenly I felt very competitive for my son's attention. Which was weird.

SCULLY

I'm sure.

ROB

I became superdad on the weekends with Scott. I had some unconscious fear of being replaced. I actually had dreams where I was running over his stepfather in my car.

Rob laughs. Scully smiles, takes a drink of her water, nodding. This guy is sweet and amusing. Attractive. And it's got her completely discombobulated.

ROB

You'll understand when you have kids. Having kids changes everything.

SCULLY

That's what they say.

ROB

Maybe some weekend, if you're up for it, we can take the kids out to the beach for the day.

SCULLY

Yeah.

Scully smiles and nods, as a WAITER brings their food.

ROB

So, can I ask what kind of case you're working on? Or can't you say?

SCULLY

It's not exactly a case to discuss over dinner.

As she says this, Scully watches Rob cutting into the first bite of his STEAK.

(CONTINUED)

29 CONTINUED:

29

ROB

Well, I don't suppose you'd want
to hear about the finer points of
estate planning and taxation?

Scully manufactures a smile.

CUT BACK TO:

30 INT. MULDER'S OFFICE - NIGHT

30

The clock now reads: 8:30. Mulder is still at his desk when
THE PHONE RINGS. He answers it.

MULDER

Mulder.

RANGER'S VOICE

Agent Mulder. This is Peter
Brouillet with the Jersey Parks
Department.

MULDER

Oh, yeah. Hi.

31 INT. RANGER'S TRUCK - NIGHT - INTERCUT

31

RANGER

Found a body out in the woods
today. Looks like it's been dead
for six, eight months. Long-
haired male, missing the same
tooth I found in that rabbit a
while back. Could be your Devil.

MULDER

(excitedly)
Where is the body now?

RANGER

Turned it over to the coroner's
office.

MULDER

Are you sure it was a male?

RANGER

Had all the plumbing.

CUT TO:

"Jersey Devil" =1X04 8/19/93 (pink)

35.

32 INT. UPSCALE RESTAURANT - NIGHT - LATER

32

Coffee is being served and Scully sneaks a look at her watch. As her BEEPER goes off.

SCULLY
I'm sorry. Excuse me.

ANGLE ON HOUSE PHONE

Scully holding the handset.

SCULLY
Hello. Mulder?

MULDER (FILTER)
Sorry to interrupt your evening.

SCULLY
It's okay. Where are you?

32A INT. MULDER'S OFFICE - NIGHT

32A

He has the drawing of the female Bigfoot in his hand.

MULDER
Work. I just had an amazing thought. Maybe it isn't a beast man we're looking for after all.

SMASH CUT TO:

33 EXT. ATLANTIC CITY ALLEYWAY - NIGHT

33

A LATINO MAN has exited a door onto the alley, throwing several green plastic garbage bags into a dumpster. (X)
(X)

NEW ANGLE ON ANOTHER DUMPSTER

across the alley. As A HEAD POPS INTO FRAME - FILLING THE FRAME - it is the face not of a man but of a woman. An animal face, a beautiful pre-Colombian face with flat, dark planes and wide eyes, searching and alert. A young face but with ancient beauty. Her hair twisted and matted. Watching the Latino Man at the opposite end of the alley. Hyper alert. Off this image we:

END ACT TWO

ACT THREE

34 INT. ATLANTIC CITY MORGUE - DAY

34

Mulder and Scully are with the Ranger and Dr. Glenna Schrablegger. She is leafing through her charts and files. (X)

DR. SCHNABLEGGER

If they picked it up, nobody logged the body on the chart. I sure haven't seen it.

RANGER

I don't understand. What else would they have done with it?

As all heads turn to see Dr. Diamond entering.

SCULLY

I may have called you down here for nothing.

Scully shoots Mulder a quick look.

MULDER

They're going to try and sweep this whole thing under the carpet.

DR. DIAMOND

Why?

MULDER

Any publicity and you've got streets crawling with the kind of people who aren't here to play the crap tables. Word gets out there's something still on the loose... (X)

Everybody gets the picture.

DR. DIAMOND

(to Scully)

You said it might be a female.

MULDER

The body they found was a male. It's a fifty fifty chance it could have a mate. We may never know unless we find it ourselves. (X)
(X)

(CONTINUED)

"Jersey Devil" =1X04 8/19/93 (pink) 37.

34 CONTINUED:

34

DR. DIAMOND
If it's true... what are the
chances of capturing it alive?

CUT TO:

35 EXT. ATLANTIC CITY ALLEY - DAY - LATER

(X) 35

CLOSE ON MULDER snipping the ties on a section of chain link fence. It's the same bombed-out block that he patrolled in Act One. With him are Scully, Dr. Diamond and the Ranger who has a rifle.

CLOSE ON A TRANQUILIZER DART being loaded carefully into the chamber of a rifle.

The Ranger slides the bolt of the rifle up and in. Mulder, Scully and Dr. Diamond stand next to him.

DR. DIAMOND
If it's a primate it would have
a natural fear of heights. It'd
want to stay close to its food
source.

MULDER
This thing has no fear of
heights. We'll stay together
and start with the lower floors.
(to the Ranger)
How much time will that dart give
us?

RANGER
It'll knock down a 500 pound bear
for an hour.
(beat)
If I hit it.

Mulder instinctively reaches to feel his gun. As does Scully.

36 OMITTED

36

37 INT. BUILDING - DAY

37

SERIES OF SHOTS

Of the foursome moving in and out of rooms.

Pushing open doors.

(CONTINUED)

37 CONTINUED:

37

Looking out windows across rooftops.

Passing by doorways. Climbing stairs.

ANGLE ON DR. DIAMOND

sifting through the debris, pulling a piece of cloth from a pile.

DR. DIAMOND
Something here.

The others move to join him. He holds up the piece of cloth which is spotted with red.

DR. DIAMOND
Blood.

Scully takes the cloth, inspects it.

DR. DIAMOND
If it's a female it could mean she's in estrous. It could explain the aggressive behavior.

(X)

As this is contemplated, no male eyes daring to meet Scully's, we:

CUT TO:

38 EXT. STREET - DAY - CONTINUOUS

38

As TWO POLICE CRUISERS roll up the block, slowly patrolling the neighborhood. Stopping when they see the Ranger's car, the FBI sedan pulled off into a vacant lot.

CUT TO:

39 INT. VACANT BUILDING - DAY - RESUME

39

Looking down on Dr. Diamond and the Ranger as they open doors, exploring the rooms off a large vestibule. Sifting through the debris and detritus.

CAMERA ADJUSTS to reveal this is MULDER'S POV, standing on the second floor balcony. He is joined momentarily by Scully who moves up beside him, watching the men below.

(CONTINUED)

39 CONTINUED:

39

MULDER

What if it is a female, Scully?
How close is she to you, or to
me? Does she feel emotion? Or
are her days spent just looking
for food?

SCULLY

Maybe she spends her day
shopping.

Mulder has to laugh.

MULDER

Eight million years out of
Africa. We're probably not all
that different.

SCULLY

We've put men in space, built
computers that work faster than
the human mind --

MULDER

While we overpopulate the world
and create new technology to kill
each other with. Maybe we're
just beasts with big brains.

Scully chuckles, enjoying some private thought.

MULDER

What?

SCULLY

Oh, I was just thinking about my
god son's birthday party. Eight
little six year-old boys running
around. Talk about primitive
behavior.

(X)

As, suddenly, their attentions go down below where -

SCULLY AND MULDER'S POV

Detective Tomson and SEVERAL UNIFORMED OFFICERS are entering
the building, spotting the Ranger and Dr. Diamond.

ANGLE ON SCULLY AND MULDER

creeping back from the edge of the balcony, so as not to be
detected. Mulder motions to her silently to follow him.

(CONTINUED)

"Jersey Devil" #1X04 8/18/93 (blue) 40.

39 CONTINUED: (2)

39

NEW ANGLE

Scully and Mulder enter a room just off the hallway, listening as Detective Tomson grills the Ranger and Dr. Diamond below.

HIGH ANGLE ON DET. TOMSON

Motioning to the Uniformed Officers.

DET. TOMSON
I know he's here. Check
upstairs.

RESUME MULDER AND SCULLY

listening to this when - Mulder sees something run past the door on the opposite side of the room. Something that moved very quickly - something that appeared to have no clothes on.

Suddenly Mulder takes off like a shot after it. Leaving Scully wondering what the hell he's doing.

CUT TO:

40 INT. HALLWAY - DAY - CONTINUOUS

40

Mulder leaps out into the hallway. It's empty. He begins to creep slowly along, listening for movement. Behind him, Scully appears in the hallway now.

SCULLY
(sotto voce)
Mulder?!

He turns and puts his finger to his lips, stopping to get a bearing on his quarry. Then, down the hallway he hears THE CREAKING OF A FLOOR. Mulder runs as quietly as he can in the direction of the sound.

CUT TO:

41 INT. ROOM - DAY - CONTINUOUS

41

Mulder enters. The room is empty. Light glares through a blown out window. Mulder moves to the window, looks out, sees - (X)
(X)

MULDER'S POV

a flash of a female form crossing the rooftop below, on the adjoining building. Crossing under wooden catwalks. (X)
(X)

CUT BACK TO:

(CONTINUED)

"Jersey Devil" =1X04 8/19/93 (pink) 41.

41 CONTINUED: 41

SCULLY

moving carefully down the hall where she stood with Mulder, turning into the room where Mulder was just at the window. But Mulder isn't at the window anymore.

CUT TO:

CLOSE ON MULDER

landing full force the gravel covered rooftop, rolling to cushion his fall.

CUT BACK TO:

41A EXT. BUILDING -- DAY -- CONTINUOUS (X) 41A

Scully appears at the second story window.

42 INT. SAME ROOM - DAY - CONTINUOUS 42

where Scully is at the second story window, watching Mulder down below as he runs across the alley, tracing the path that the female figure ran earlier. Entering the adjacent building.

Scully turns when she hears VOICES.

CUT TO:

43 INT. HALLWAY - DAY - CONTINUOUS 43

where the Uniformed Officers are moving, checking from room to room. Moving in Scully's direction. CAMERA FOLLOWS as they enter the room where Scully was standing just seconds earlier. Except Scully isn't there.

CUT TO:

SCULLY

landing hard on the same rooftop as Mulder, rolling to cushion her fall. Stumbling to her feet and running across the alley, tracing Mulder's path.

CUT TO:

44 EXT. ADJOINING BUILDING ROOF - DAY - CONTINUOUS (X) 44

CAMERA FINDS MULDER moving across the roof, ducking under catwalks, stalking. A NOISE turns him, forces his eyes to a stairway where another flash of matted hair and bare shoulder streak by, descending into the building.

Mulder takes off in pursuit.

44A INT. ADJOINING BUILDING - CONTINUOUS DAY

44A

A flash of flesh, obscured by architecture, moving fast down the stairs. Momentarily, Mulder appears, in chase.

(X)

45 INT. BOILER ROOM - DAY - CONTINUOUS

45

Mulder pokes his head in. There is one small window in the room. A high transom window. The room is very dark, its size and shape indistinguishable. The only illumination is from the small transom, a sharp beam of swirling dust motes.

Mulder enters slowly, moving into the darkness. He stops, listens. All he hears is the sound of his own breathing - when SUDDENLY HE IS ATTACKED FROM BEHIND. Mulder goes crashing to the floor, sliding some distance. Hit with surprising force by something leaping out of the dark.

CLOSE ON MULDER

the wind knocked out of him. He rolls over, trying to see what or who his assailant is. THE SOUND OF PIGEONS TAKING FLIGHT outside the small window is the only sound.

MULDER'S POV

Trying to focus, but there is only the hard shaft of light and darkness. Until - A FACE APPEARS, not more than a foot from his. It's the primitive face of the woman we saw in the dumpster. Her dark and matted hair framing her face like a wild bramble. We presume she is naked, but her hair covers her breasts.

Mulder lies motionless as the beast woman stares him straight in the eyes, then begins to sniff the air around him.

SHOT - as Mulder's hand slowly moves to touch his weapon, nestled in its waist holster, we -

END ACT THREE

ACT FOUR

46 INT. ROOM - DAY - RESUME

46

Mulder is still face to face with the beast woman. She continues to sniff the air around him. Hyper alert to his breathing, even his blinking.

Mulder maintains perfect contact with the beast woman's eyes, even as she backs her head slowly away from his. Seemingly, Mulder interprets this as a removal of the threat of another attack. He starts to pull himself up into a full sitting position when -

THE BEAST WOMAN attacks. Slashing Mulder's chest with a savage, lightning quick strike. The action happening in a blur. Suddenly there is blood everywhere on Mulder.

ANGLE ON THE BEAST WOMAN

standing over Mulder now, in a rigid, offensive posture. Ready to strike again if he even flinches. When she hears SOUNDS DOWN THE HALL - A VOICE.

SCULLY (O.S.)

Mulder?

Suddenly the beast woman backs away, slipping into the darkness of the room. Disappearing from sight.

47 INT. STAIRWAY - DAY - CONTINUOUS

47

Scully is creeping up the stairs Mulder ascended in his pursuit of the beast woman when she hears:

MULDER (O.S.)

Scully.

48 INT. ROOM - DAY - CONTINUOUS

48

Where Mulder sits in the sharp shaft of light, blood on his hands and chest, trying to rise to his feet. We hear Scully enter, moving to him, entering the shaft of light.

SCULLY

Lay back.

Mulder resists, trying to rise.

SCULLY

Mulder. You're hurt.

(CONTINUED)

(48 CONTINUED:

48

MULDER
(through his pain)
You should have seen her, Scully.
She was beautiful.

SCULLY
Yeah, well it looks like she
tried to rip your lungs out.

CUT TO:

49 INT. PARAMEDIC VAN - DAY - LATER

49

Mulder is being stitched up by a PARAMEDIC. Scully is on a cellular phone. Dr. Diamond is bedside, listening to Mulder who, to the annoyance of the Doctor, is a little too animated. (The following plays in overlapping, parallel conversations.)

(X)

MULDER
She could have torn my head off,
but she didn't. She could sense
I wasn't a threat --

PARAMEDIC
You're going to have to hold
still --

(X)

SCULLY
(into phone)
I need to talk to someone who can
get me Federal jurisdiction on
this case. Mulder --

DR. DIAMOND
How old would you say she was?

MULDER
(to Scully)
What?

PARAMEDIC
I'm trying to finish up here --

(X)

SCULLY
The U.S. Assistant D.A. is on the
phone with the bureau right now.
He wants to know what the hell's
going on up here in Atlantic City --

MULDER
Tell him they've got a real live
Neanderthal running loose.
(more)

(CONTINUED)

49 CONTINUED:

49

MULDER (Cont'd)
(to Diamond)
She was young. I don't know.
It's hard to tell.

SCULLY
Atlantic City Major Crime Unit
has filed a complaint that we're
endangering a murder
investigation.

The Ranger enters the emergency ward.

RANGER
They've got her cornered in a
building.

CUT TO:

50 EXT. ATLANTIC CITY STREET - LATE DAY

50

The street in front of one of the vacant buildings has been cordoned off. Several Squad cars and a SWAT VAN help to form a net around the front of the building. Numerous Uniformed Officers form a loose sentry line, waiting for -

DETECTIVE TOMSON

to call them to action, holding a walkie talkie in his hand. (X)
He is pacing with his head down, coordinating the action inside the building.

DET. TOMSON
(into the walkie)
Can you see it?

WALKIE VOICE (FUTZ)
It crawled into the wall. (X)

DET. TOMSON
Can you get a man in there? (X)

WALKIE VOICE (FUTZ)
That's affirmative.

Tomson's attention is redirected to:

(CONTINUED)

50 CONTINUED:

50

(X)

DET. TOMSON
(yelling to his men)
Keep those people out of here!

NEW ANGLE

Uniformed Officers close in, keeping Our Team boxed outside the
cordon as Tomson moves toward them.

MULDER
(at Tomson)
You can take her alive!

When SUDDENLY SHOTS ARE FIRED. From inside the building we
hear SPORADIC GUNFIRE. Everyone turns and focuses on it.

DET. TOMSON
(into walkie)
What's going on in there?!

ANGLE TO INCLUDE

Mulder (wearing a dressing under a bloodied white t-shirt),
Scully, the Ranger and the anthropologist. All holding their
breath, their eyes and ears trained on the building.

(X)

A BURST OF STATIC on Tomson's walkie talkie.

WALKIE VOICE (FUTZ)
I've got a man down!
(more static)
It's loose in the building again.

(X)

A few tense beats. Then another BURST OF STATIC. A
transmission comes over the walkie but it is nothing more than
a jumble of voices, SHOUTING, some kind of confusion.

WALKIE VOICE (FUTZ)
We got a naked woman just jumped
from a two story window.

(X)

(X)

51 INT. SECOND STORY ROOM - DAY - CONTINUOUS

51

Where there is much commotion, SEVERAL SWAT TEAMERS pulling a
LIMP AND BLOODIED SWAT TEAMER from a ventilation grate.

CAMERA PANS to the OFFICER holding the walkie talkie, standing
at the window looking out into a wooded area in the b.g.

(CONTINUED)

"Jersey Devil" #1X04 8/18/93 (blue) 47.

51 CONTINUED: 51

OFFICER
(into walkie)
Suspect is headed south into the
woods on foot.

CUT TO:

52 INT. RANGER'S TRUCK - DAY - SHORT TIME LATER 52

HAND HELD to emphasize the rough and rocky ride over a
washboard road bisecting the woods. The Ranger, Scully, Dr.
Diamond and Mulder sit four abreast in the front seat of the
King Cab model.

CUT TO:

53 EXT. WOODS - DAY - MOMENTS LATER 53

as the truck slides to a dusty stop. Our team exits, the
Ranger taking time to remove his rifle from the gun rack,
before coming around the front of the truck to join the others.

RANGER
I know these woods. If she's
going for cover it'll be down
here in the rocks.

The team starts off into the woods. While:

CUT TO:

54 EXT. FOREST - DAY - CONTINUOUS 54

As in the teaser, A PHALANX of Uniformed Officers is moving
through the woods, six feet between them, their weapons low and
at the ready.

TWO OFFICERS have DOGS straining at their leashes.

CUT TO:

55 EXT. FOREST - DAY - CONTINUOUS 55

ANGLE ON a rocky outcropping. A still frame until the beast
woman's appears above the top of the ridge, she is moving
quickly and nimbly across the terrain. Disappearing from sight
again.

CUT TO:

56 EXT. FOREST - DAY - CONTINUOUS

56

Mulder, moving with obvious pain, trails behind the others as they move down a rocky declivity into a small canyon.

The others wait for him to catch up, standing on a rocky ledge above a gorge where, far below, a river cascades. As Mulder moves to their position, the Ranger sees something which catches his attention.

RANGER

Look.

He points toward, and all eyes look to see:

THEIR POV

across the gorge, obscured in the trees, is the beast woman.

RESUME OUR TEAM

watching.

MULDER

(to Ranger)

Can you reach her from here?

RANGER

(drawing his rifle up)

I can try.

FX POV

through the Ranger's scope. TIGHT ON the beast woman, the back of her shoulder and head visible, moving in and out of the crosshairs when - THWIT! - A TRANQUILIZER DART punctures her fleshy shoulder. She reacts to it, quickly pulling it out and taking off into the trees.

RESUME OUR TEAM - MOMENTS LATER

Moving quickly along the rocky ledge above the gorge, coming to a suspension bridge which they climb onto and begin to cross.

CUT TO:

57 EXT. OPPOSITE SIDE OF THE GORGE - DAY - CONTINUOUS

57

LONG SHOT of our Team crossing the suspension bridge. RACKING FOCUS on Detective Tomson, standing in the foreground, watching them moving purposefully across the bridge.

Before quickly exiting frame.

CUT TO:

58 EXT. FOREST - DAY - CONTINUOUS

58

As our Team steps off the bridge, HEARING GUNSHOTS RING OUT in the distance. Everyone freezes. Listening to the reports echo through the forest. Then there are MORE GUNSHOTS.

Our Team takes off running.

ANGLE ON A ROCK FORMATION

CAMERA FOLLOWING as our team scrambles up the boulders, revealing, as CAMERA CLEARS THE TOP OF THE FORMATION, a CIRCLE OF UNIFORMED OFFICER standing 100 yards away in the forest. Staring at something we cannot see.

CUT TO:

CLOSE ON AN OFFICER on his knees in the forest. Another officer is tending to HIS BROKEN ARM, blood spilling out from his back and shoulder onto his uniform. While, just a few yard away, the Circle of Officers is still focused on:

OUT TEAM'S POV

as they move through the trees and approach the Circle. Lying face down in the leaves is the beast woman (her bare buttocks obscured in the frame, of course.) She has several bullet wounds in her back. She lies motionless. She is dead.

CLOSE ON THE BEAST WOMAN'S FACE

its simple animal beauty frozen in an innocent, lifeless stare. The eyes still open as Agent Mulder kneels down to gently lift her head and close them. He looks up, with calm disdain, at:

ANGLE TO INCLUDE

Detective Tomson, standing with the circle of men.

MULDER

Why'd you have to kill her?

A beat. The question hangs there. The sound of the man with the broken arm in pain in the b.g.

TOMSON

Same reason you kill a rabid animal.

Scully moves through the ring of men, takes Mulder by the arm, drawing him up and out of the circle, past Dr. Diamond who kneels down to take his place next to the woman. And past the Ranger who watches Mulder and Scully move off alone away from the circle. Off his face we:

DISSOLVE TO:

"Jersey Devil" =1X04 8/19/93 (pink) 50.

59 EXT. FBI HEADQUARTERS, WASHINGTON D.C. - DAY 59
To establish, with LEGEND over. A week later.

60 INT. MULDER'S OFFICE - DAY 60
Mulder looks at a b&w photo of the slain beast woman. She lies on the forest floor just as we last saw her. Then he puts the photo in the X-file, along with the pictures from 1947 and the material he first handed Scully. As:

Scully enters, carrying TWO FILE FOLDERS.

SCULLY
Hi. This just came through.
It's the posthumous medical exam
of the woman's body.

She hands it to Mulder. He takes it, then looks at her blankly. He knows she's already read it.

SCULLY
They found fragments of human
bone still in her digestive
tract.

Mulder sits down, his eyes still on Scully.

SCULLY
They estimated her age at 25 to
30 years old. Dr. Diamond was
allowed to examine the body and
found nothing that suggested
prehistoric bone structure or
physiology. The A.C.P.D. has
listed her as Jane Doe and a
search for her identity in state
psychiatric records has begun in
earnest. (X)
(X)

Scully hands him the second file.

SCULLY
They also released the medical
exam of the male body they found.
His age was estimated to be 40
years.

She knows what Mulder is thinking.

MULDER
There would have been offspring.

(CONTINUED)

60 CONTINUED:

60

SCULLY

The examination of the woman's uterus seems to indicate that she may have given birth.

MULDER

She was just protecting her children, Scully!

(X)

She sees Mulder start to get worked up. Watching him as he leaps up, grabbing his coat.

(X)

MULDER

It all makes sense. The male dies - she comes out of the woods in search of food -

(X)

SCULLY

Mulder -- do me a favor. Go out and have a beer, take the rest of the day off. I'll cover for you. Just take some time for yourself.

Mulder shakes his head.

MULDER

Thanks for the offer, but I've got an appointment with an ethnobiologist over at the Smithsonian. I can't wait to tell him -

(X)

(X)

He's on his way out as the PHONE RINGS. He answers it.

(X)

MULDER

Hello? Yeah, just a second.
(hands her the phone)
It's for you.

As Scully takes the phone Mulder exits the room.

SCULLY

Hello.

SPLIT SCREEN WITH ROB, HER DATE MATE, SITTING IN HIS OFFICE

61 (INT. ROB'S OFFICE -- CONTINUOUS)

61

ROB

Hi, Dana. It's Rob.

SCULLY

Oh, hi.

(CONTINUED)

61 CONTINUED:

61

ROB
Sorry to call you at work -- it's
just I have Scott for the night.
We have two extra tickets for the
Cirque Du Soleil. We thought
maybe you'd like to ask Ellen if
you could take Trent and join us.

Off Scully's hesitation we:

CUT TO:

62 INT. FBI BULLPEN - DAY - MOMENTS LATER

62

Mulder is moving through the busy room to a desk where A WOMAN
CLERK sits (we saw her in Act One.)

MULDER
Requisition for a car

As Scully appears in the b.g. moving to catch up with him.

MULDER
(turning to her)
Who was on the phone?

SCULLY
A guy.

MULDER
A guy. Same guy as the guy you
had dinner with the other night.

SCULLY
(avoiding his eyes)
Same guy.

Mulder bends to sign the requisition form.

MULDER
You having dinner with him again?

SCULLY
I don't think so.

Mulder puts the pen down, starts moving through the bullpen.
Scully moves with him, still not wanting to catch his eyes.

MULDER
No interest.

SCULLY
Not at this time.

(CONTINUED)

"Jersey Devil" =1X04 8/19/93 (pink) 53.

62 CONTINUED:

62

MULDER
So what are you doing?

SCULLY
Going with you to the
Smithsonian.

MULDER
(ironically)
Don't you have a life, Scully?

SCULLY
Keep it up, Mulder, and I'll hurt
you like that beast woman.

Mulder smiles. Scully gives him a mock tough look as she stops
and opens a door for him.

MULDER
Eight million years out of Africa -

SCULLY
- and look who's holding the
door.

Mulder smiles again and moves through the door. Scully follows
him. And as the door swings closed we:

DISSOLVE TO:

63 EXT. WOODS - DAY OR NIGHT

63

A FATHER AND YOUNG SON wearing backpacks are moving up a trail. (X)
When the kid's eyes focus on something o.s.

SON
Dad. Did you see something down
there? (X)

Dad looks off in that direction. (X)

DAD
Where?

SON
Over there.

THEIR POV

the river through the trees. Still and beautiful. (X)

(CONTINUED)

"Jersey Devil" =1X04 8/19/93 (pink)

54.

63 CONTINUED:

63

RESUME DAD AND SON

DAD

I'm sure it was nothing.

SON

No, I saw something.

Dad smiles. Kids and their imaginations.

(X)

DAD

Did you ever hear the story of
the Jersey Devil? When I was a
kid, my dad...

(X)

(X)

*

As Dad is telling him the story. The myth. CAMERA PANS DOWN
to a small hollow just beneath the trail where MATTED HAIR
comes into frame. In the hollow is a small feral child.
Dirty, its animal eyes darting. It crouches low watching the
backpackers as they pass. The myth lives on.

(X)

(X)

(X)

(X)

(X)

THE END