



T H E **X** F I L E S

"JOSE' CHUNG'S FROM OUTER SPACE"

Episode 20 (#3X20)

TV Calling - For educational purposes only

THE X-FILES

"Jose Chung's From Outer Space"

Written by
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Directed by
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Episode #3X20
Story No. 4550
February 26, 1996 (White)
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TV Calling - For educational purposes only

March 5, 1996

"Jose Chung's From Outer Space"

CAST

Agent Fox Mulder
Agent Dana Scully
Roky Crikenson
Harold Lamb
Chrissy Giorgio
Grey Alien #1/Colonel Robert Vallee
Grey Alien #2/Lieutenant Jack Sheaffer
Behemoth/Lord Kinbote
Jose Chung
Nurse (Non-Speaking)
Detective Manners
Dr. Fingers
Leader (Non-Speaking)
Believer (Non-Speaking)
Skeptical (Non-Speaking)
Liquid (Non-Speaking)
Man in Black #1
Man in Black #2/Alex Trebek
Dr. Hand
Air Force
CIA
Army
Blaine Faulkner
The Stupendous Yappi
Sgt. Hynek
Diner Cook (Non-Speaking)

(X)

February 26, 1996

"Jose Chung's From Outer Space"

SET LIST

EXTERIORS:

COUNTRY ROAD
BACKYARD
ROKY'S DRIVEWAY
FIELD
FOREST

INTERIORS:

HAROLD'S CAR
MULDER'S OFFICE
MEDICAL EXAMINATION ROOM
GIRL'S BEDROOM
INTERROGATION ROOM
GREY ALIEN SPACESHIP
THIRD ALIEN'S SHIP
ROKY'S GARAGE
MOTEL ROOM
MILITARY ROOM
BACHELOR APARTMENT
AUTOPSY ROOM
 /HOSPITAL CORRIDOR
ROADSIDE DINER
CHUNG'S OFFICE
COMMUNITY CENTER

TEASER

1 EXT. COUNTRY ROAD - NIGHT

1

THE STARRY SKY... again. A LEGEND: "KLASS COUNTY, WASHINGTON," before a MECHANICAL HUMMING announces the entrance of an unidentifiable metallic object descending from the heavens. Triangular pointed, the object continues dropping, filling out the entire frame (in short, we are aping the opening shot of STAR WARS).

But as the object lowers, it eventually REVEALS itself to be not of an alien nature, since it is occupied by a blue-collar utility worker named ROKY CRIKENSON (50s). While a tiny radio plays Johnny Cash's "Ring of Fire," Roky speaks into a portable phone.

ROKY

Yeah, this is Roky. I've checked all the connections. I can't figure out why the power's down out here.

WIDE TO REVEAL

An electric company truck parked next to a utility pole. Roky rides in the basket of a hook-and-ladder arm, which is descending. (The underside of the basket is rigged with electrical adaptors and components, causing its resemblance to the underbelly of a spaceship.)

IT IS RAINING SLIGHTLY, as a car drives past Roky and his truck, cueing --

CUT TO:

2 INT. BOY'S CAR - NIGHT

2

Social Distortion's cover of "Ring of Fire" emits from the car radio. Driving is HAROLD LAMB, an overly-earnest teenage boy. In the passenger seat is CHRISSY GIORGIO, a beautiful teenage girl.

HAROLD

Uhm... I don't want to scare you, but I think I'm madly in love with you.

The girl smiles half-shyly/half-slyly.

HAROLD

I mean, you're all I think about. You're my whole world.

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2 CONTINUED:

2

CHRISSEY

Harold, I like you a lot, too,
but it's our first date. We need
more time to get to know one
another.

HAROLD

I feel like I know you already.

The car's engine suddenly dies. As the car coasts to a stop,
Harold regards his dashboard with dismay.

CHRISSEY

What happened?

Before he can answer, a white strobing light, cast from above,
engulfs the car. Shielding their eyes, the kids stare up at
its source.

CUT TO:

3 EXT. COUNTRY ROAD - NIGHT

3

A FLYING SAUCER, just like the one in "Duane Barry" (2X05),
hovers above the road, before the kids's car. A slight,
stereotypical HUMMING emits from the spacecraft.

Harold desperately tries re-starting the ignition, but Chrissy
grabs his arm, prompting him to look out at --

TWO GREY ALIENS (you all know what they look like, except these
two are taller than usual) approaching the car.

CHRISSEY

Harold, what are those things?!

HAROLD

How the hell should I know?

As the aliens near the car, the kids begin to lose
consciousness. Harold struggles to keep his eyes open long
enough to see an alien peering in his side window. As the kids
conk out, the car doors are opened. The aliens reach in for
their human prey.

Cradling the kids in their skinny arms, the aliens head back
towards their flying saucer. Suddenly, a SONIC BOOM booms
o.s., as a red light, cast from above, engulfs the aliens.
They look up towards the source.

ANOTHER UFO hovers in mid-air next to the Grey Alien UFO.
Larger, and very differently designed, the other UFO emits a
loud REVVING, like Steve McQueen's car in BULLITT.

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(CONTINUED)

3 CONTINUED:

3

Mesmerized by this other UFO, the Grey Aliens let go of the kids, who slump to the ground.

From out of the bright red light approaches a third alien. Though obscured by the light, this Being appears to be a BEHEMOTH FROM THE PLANET HARRYHAUSEN. Cyclopean, hulkishly muscled, a dinosaurish tail, the Behemoth STOMPS forward, belting out a ROAR that puts Godzilla to shame.

The first Grey Alien turns to the second Grey Alien and says:

GREY ALIEN #1
Jack, what is that thing?

GREY ALIEN #2
How the hell should I know?

CUT TO BLACK.

END TEASER

ACT ONE

4 INT. MULDER'S OFFICE - DAY - UFO POSTER 4

that reads: "I WANT TO BELIEVE." Moving into view -- appraising the saucer image -- appears a smartly-dressed, effeminate, flamboyant, Capote-esque man in his fifties, named -- believe it or not -- JOSE CHUNG.

CHUNG

I had never given it much thought before, I guess because I've always felt like such an alien myself, that to be concerned about aliens from other planets just seemed so... redundant!

He lets out an impish CHUCKLE, more to himself than to AGENT SCULLY, to whom we have WIDENED TO REVEAL.

SCULLY

I hadn't considered it much, either, before starting this job.

CHUNG

Yes, if I understand it correctly, your partner is the actual expert?

SCULLY

I feel I should apologize for his refusal to talk with you, but I must admit, Mr. Chung, I probably wouldn't, either, except I'm a great admirer of your work. The Lonely Buddha is one of my favorite novels.

CHUNG

Oh, and here I was thinking you were just some brainy beauty -- now I find out you also have good taste!

The two take seats, Scully behind the desk. As Chung opens a small leather folio, and readies his notepad --

SCULLY

Well, what made you decide to write a book on an alien abduction, if you're not that interested in the subject?

(CONTINUED)

4 CONTINUED:

4

CHUNG

Actually, it was my publisher's idea, and at first I was reluctant, until I realized I had an opportunity here to create an entirely new literary genre -- "non-fiction science fiction." That gimmick alone should guarantee its landing on the best seller list. In short -- to answer your question -- MONEY!

SCULLY

Well, as long as you're attempting to record the truth.

CHUNG

Oh, dear God, no -- how could I possibly do that?

SCULLY

What do you mean?

CHUNG

I've just spent three months in Klass County, and everybody there has a different version of what truly happened. Truth is as subjective as reality, which might help explain why people, when talking about UFO experiences, always start off with: "I know how crazy this is going to sound, but ..."

SCULLY

So, you're here to get my version of the truth.

CHUNG

Exactly. Now, when were you first made aware of the case?

(X)

SCULLY

Well, not right away, of course. Not even enough time had elapsed for it to be considered a missing person's case, before the girl was found the following morning....

(X)

CUT TO:

5
thru OMITTED
6

5
thru
6

7 EXT. COUNTRY ROAD - DAY

7

The boy's car is parked off on the shoulder of the road. The falling rain obscures the view inside.

SCULLY (O.S.)
Suffering from what my partner calls "missing time," she recalled nothing of the previous night, nor how she had arrived at her present whereabouts.

8 INT. BOY'S CAR - DAY

8

Bruised and bloodied, the girl sits huddled in the passenger seat, looking confused and anxious.

SCULLY (O.S.)
Her body exhibited signs of physical abuse, and all her clothes were on inside-out or backwards.

The girl nervously fingers a button on her blouse, which is indeed inside-out.

CUT TO:

9 INT. MULDER'S OFFICE - DAY

9

CHUNG
Oh, have I had my share of mornings like that! But these are all characteristics of someone who has been an --
(checks notes)
Do you prefer the term "abductee" or "experiencer"?

SCULLY
I prefer neither, but my partner uses "abductee." (X)

CHUNG
My preference is for the other.
(whispering)
"I've just had a little alien... experience,"
(talking)
as opposed to "I've just been ab-
duc-ted!!"

9 CONTINUED:

9

SCULLY

Regardless, the girl was considered neither at the time. She appeared more to be a victim of date rape than anything else.

CUT TO:

10 OMITTED

10

11 INT. GIRL'S BEDROOM - NIGHT

11

SCULLY (O.S.)

Her statement was taken and she was released. Later that night, she received her... visitation.

A teenage girl's suburban bedroom. In her bed, the girl sleeps restlessly. She touches her face, where blood has exuded out her nose and onto the bedding. The moisture awakens her, and seeing her bloody hand, she sits up. Suddenly, she freezes in terror.

At the foot of the bed, a GREY ALIEN peers at her over the edge of the mattress, and reaches for her blanketed legs. GASPING, the girl turns on the bedside lamp, and looks back, only to find not an alien, but a stuffed animal -- a grey cat with adorable, oversized eyes. From under the covers, the girl kicks the stuffed kitty -- sending it flying across the room.

A PINGING noise suddenly comes from the window. A scared pause, before the girl quickly turns the light off. The noise sounds again. Terrified, she crawls out from under the covers to the window. As she apprehensively looks out,

CUT TO:

12 EXT. BACKYARD - NIGHT - GIRL'S POV 12

Looking down from the second storey, a thin elongated shadow stretches across the lawn. As something suddenly hits the window --

INTERCUT WITH:

13 INT. GIRL'S BEDROOM - NIGHT 13

She leaps back. Pausing, she re-approaches the window.

GIRL'S POV - BACKYARD - PAN DOWN TO REVEAL

the elongated shadow is being cast by Harold, who tosses another pebble up to the window. The boy is bruised and bloodied, and his shirt is torn like Stanley Kowalski's. As the girl opens her window, the boy whispers/shouts:

HAROLD

Oh, Chrissy, thank god you're all right!

CHRISSY

How dare you come here!

HAROLD

Chrissy, I did everything I could!

CHRISSY

Don't I know it, you bastard!

HAROLD

Wh--... Chrissy, don't... don't you remember?

An interior house light comes on, as does a FATHER'S GRUMBLING VOICE. Harold nervously looks up to his love.

HAROLD

Chrissy... I love you!

Then, like all would-be elopers, he turns and hightails it out of there. The girl watches him, a look of half-confusion/half-recognition crosses her face, as Harold dashes away, disappearing into the far shadows --

SCULLY (O.S.)

The girl's father informed the police, who apprehended the boy back at his own home.

CUT TO:

14 INT. INTERROGATION ROOM - NIGHT

14

Harold sits nervously at a table, while DETECTIVE MANNERS (50s), who's heard and seen it all, paces the room.

HAROLD

We... we were abducted by aliens.

MANNERS

You don't sound so sure of it.

HAROLD

It all seems so crazy, and... I don't know why Chrissy doesn't remember it.

MANNERS

Are you willing to take a lie detector test to prove you were abducted by creatures from outer space?

HAROLD

Yes. I am.

MANNERS

Too bad, 'cause I don't need no lie detector to tell me the only thing you were abducted by were your rampaging hormones, you punk!

HAROLD

hangs his head in shame.

(X)

CHUNG (O.S.)

But he did take a test, and passed it?

SCULLY (O.S.)

And he stuck to his story... until we got there.

HAROLD

If she says I raped her, then... I guess I raped her.

(X)

WIDE TO REVEAL - LATER INTERROGATION

(X)

Across from Harold now sits Scully, with her arms crossed. Mulder paces the room.

(X)

MULDER

You don't sound so sure of it.

14 CONTINUED:

14

HAROLD

It all seems so crazy. I don't know why Chrissy remembers it that way.

MULDER

Are you willing to take a lie detector test to prove you raped her?

HAROLD

No. I'm not.

MULDER

Too bad, because the next rape you experience will probably be your own -- in prison.

CUT TO:

15
thru OMITTED
16

15
thru
16

17 LATER THAT DAY

17

Chrissy now sits where Harold had been. Mulder assumes Scully's position across the table, while Scully herself stands against a far wall, her arms still crossed. The girl's FATHER and MOTHER sit off to the side, concerned.

SCULLY (O.S.)

That should have ended our interrogation, but Mulder brought the girl in for questioning --

(X)

As Mulder talks, the girl nods -- with increasing affirmation -- to each question.

MULDER

Are you having trouble sleeping? Are you experiencing muscle pains? Vision problems? Nose bleeds? When you look at particular objects, do you receive a sudden flash that you're actually looking at something else... something like... an alien's face?

CHRISSY

Yes!

Mulder nods, then continues talking to the girl, and then her parents, as Scully rolls her eyes, while we hear:

(CONTINUED)

17 CONTINUED:

17

SCULLY (O.S.)

My partner became convinced she was suffering from what he calls "Post Abduction Syndrome."

CHUNG (O.S.)

You don't believe in the disorder?

SCULLY (O.S.)

Stress of any kind can cause all those physical ailments, including hallucinations. In any case, Mulder convinced the girl and her parents to let her be hypnotized.

CUT TO:

18 INT. MULDER'S OFFICE - DAY

18

CHUNG

What's your opinion of hypnosis?

SCULLY

I know it has its therapeutic value, but it's never been proven to enhance memory. In fact, it can actually worsen it, since people in that state are prone to confabulation.

CHUNG

When I was doing research for my book The Caligarian Candidate --

SCULLY

One of the greatest thrillers ever written --

CHUNG

Please -- I was interested how the CIA, when conducting their MKULTRA (pronounced M-K-ULTRA) mind control experiments back in the Fifties, had no idea how hypnosis works, or even what it is.

(X)

SCULLY

No one still knows.

(X)

(CONTINUED)

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18 CONTINUED:

18

CHUNG

Still, as a storyteller, I'm fascinated how a person's sense of consciousness can be so transformed by nothing more magical than listening to words. Mere words.

CUT TO:

19 INT. INTERROGATION ROOM - DAY - GIRL'S POV

19

The hypnotist, DR. FINGERS, sits in the f.g. On his left, standing behind him, is Mulder. Behind Mulder, in the back, stands Scully with arms crossed. On the hypnotist's right, Detective Manners stands, holding a mug of coffee. Off to the far right side sits the girl's parents.

FINGERS

You are feeling very sleepy... very relaxed...

(pause)

As your body calmly drifts... deeper and deeper... into a state of peaceful relaxation... you will respond only to the sound of my voice....

(X)

(X)

(X)

(X)

(X)

(X)

(X)

GIRL

Sitting in a reclining chair, she slowly closes her eyes. Then slowly opens them.

GIRL'S POV - ROOM

The same image that began the scene, which BLACKS OUT as if the girl has just closed her eyes, then RE-APPEARS, as if she's re-opened them. The image BLACKS OUT again, but when an image re-appears, it is of --

CUT TO:

20 INT. GREY ALIEN SPACESHIP - NIGHT - GIRL'S POV

20

The interior is the same as in "Duane Barry" (2X05). Six GREY ALIENS are aboard, in the same positions as the humans in the interrogation room. In the f.g. sits the LEADER. On his left stands BELIEVER, and behind him is SKEPTICAL. On the Leader's right stands LIQUID (the alien holds a test tube of orange liquid), and off to the far right are the two NON-SPEAKERS. As the Leader tilts his head --

20 CONTINUED:

20

FINGERS (O.S.)
Chrissy, can you recall where you
are?

GIRL

lying naked (straps cover her breasts) on a grid-like table.

(CONTINUED)

20 CONTINUED:

20

CHRISSEY (O.S.)
I'm in a room... on a spaceship.
I'm surrounded by aliens.

WIDE

FINGERS (O.S.)
What do the aliens look like?

CHRISSEY (O.S.)
They're small, but their heads
and eyes are big. They're grey.

FINGERS (O.S.)
Are you alone?

CHRISSEY (O.S.)
(looking to side)
No. Harold's on another table --

Lying on another table, Harold's eyes are open, but he seems (X)
unconscious. He is naked, but his pelvis and belly button are (X)
covered by vacuum-like hoses, which is connected to a nearby (X)
machine.

CUT TO:

21
thru OMITTED
22

21
thru
22

23 INT. INTERROGATION ROOM - DAY

23

The corresponding position in the room contains a small table
on which lies an open box of donuts.

CHRISSEY (O.S.) (CONT.)
-- but he seems out of it, like
he's not really there.

FINGERS
What are the aliens doing now?

CHRISSEY
They seem to be... arguing.

CUT TO:

24 INT. GREY ALIEN SPACESHIP - NIGHT

24

Only INCOMPREHENSIBLE, SLITHERY WHISPERS are heard as the
aliens seem to address each other. (They "speak" in the
following sequence: Liquid speaks, Skeptical responds.
Believer speaks, Skeptical responds, Liquid speaks, Believer
responds. Skeptical moves forward, speaks to Leader, then
recedes back.) Over this:

(CONTINUED)

24 CONTINUED:

24

 CHRISSY (O.S.)
I can sort of hear them, but I
can't understand what they're
saying. Except the Leader. I
can understand him.

The leader leans in closer to Chrissy.

 FINGERS (O.S.)
When the Leader speaks to you,
does his mouth move?

 CHRISSY (O.S.)
No. I just hear him in my head.

 FINGERS (O.S.)
What is he saying to you?

 CHRISSY (O.S.)
He's telling me this is for the
good of my planet. But...

The Leader leans in inches from her face.

 FINGERS (O.S.)
But what?

 CHRISSY (O.S.)
But I don't like what he's doing.
It feels like he's in my mind.
Like...

CUT TO:

25
thru OMITTED
26

25
thru
26

27 INT. INTERROGATION ROOM - NIGHT

27

 CHRISSY
...like he's stealing my
memories.

The girl closes her eyes, and continues to shut them tighter.
Mulder turns and looks at Scully.

TIMECUT TO:

28 OMITTED

28

29 AFTER HYPNOSIS SESSION

29

The girl is being led out by her parents. Manners shakes Fingers's hand. Mulder and Scully are off by themselves, in hushed disagreement.

MULDER

The description of the aliens, the physical exam, the mindscan, the presence of another human who appears "switched off" -- it's all characteristic of a typical abduction.

(X)

SCULLY

That's my problem with it Mulder, it's a little too typical. Abduction lore has become so prevalent in our society that if you simply asked someone to imagine what would happen if they were abducted, they would concoct an identical scenario.

MULDER

If it was just one person, Scully, but we have two individuals here, each verifying the other's story.

Detective Manners approaches.

MANNERS

Well, thanks a lot -- you've really bleeped up this case.

(X)

CUT TO:

30 INT. MULDER'S OFFICE -DAY

30

SCULLY

Of course, he didn't actually say "bleeped," he said...

(X)

CHUNG

-- I'm familiar with Detective Manners's colorful phraseology.

CUT TO:

31 INT. INTERROGATION ROOM - DAY

31

MULDER

Are you still going to hold the
boy?

MANNERS

You bet yer blankety-blank bleep
I am.

(X)

MULDER

The "victim" seems to have
confirmed his alibi.

MANNERS

Like hell she did -- the two
kids's stories couldn't be more
bleepin' different.

(X)

(X)

As Manners walks off, Mulder and Scully regard each other's
confusion.

FADE OUT.

END ACT ONE

ACT TWO

From out of the serene darkness of the commercial break erupts --

32 INT. THIRD ALIEN'S SHIP - NIGHT

32

-- instantaneous mayhem! A thunderously loud ENGINE revving in hyperspace gear is heard, along with the SCREAMS OF A MAN IN PAIN. Seen through heat vapors, Harold -- drenched in sweat -- lies unconscious, despite the fact that the entire interior is bucking like a bronco on a rocket booster.

Harold suddenly opens his eyes, and confusingly finds himself in a medieval cage so cramped, one could not stand upright on one's knees. The top (ceiling) is enclosed. Outside the cage is nothing but a messy menagerie of electronic components which recurringly shoot out sparks.

Harold grabs a cage bar with his hand, but yanks it away after a burning SIZZLE. He now notices that in the cage with him is his unconscious beloved Chrissy. Taking her in his arms --

HAROLD

Chrissy? Are you all right?

No response. Sensing another presence, Harold turns, and sees another cage next to his, containing Grey Alien #2, who stares back at Harold.

HAROLD

What do you want with us?

(shouting)

What do you want with us?!

CUT TO:

33 INT. INTERROGATION ROOM - DAY

33

HAROLD

(as if shouting)

"What do you want with us?!"

The room is occupied by Harold, Mulder, and Scully.

MULDER

And how did the alien respond?

HAROLD

Well... all he did was --

CUT TO:

34 INT. THIRD ALIEN'S SHIP - NIGHT

34

The Grey Alien brings a cigarette up to his mouth, and takes a weary drag. As smoke emits from the alien's mouth, the girl regains consciousness.

CHRISSEY

What... what's happening?

HAROLD

Chrissy, don't worry -- it'll be okay. I'm here to protect you. I'd never let anything happen to you --

(X)
(X)
(X)

(The following should happen very, very quickly:) A hatch door on the cage ceiling flies open, light blasts in, and a monstrous ROAR roars.

BEHEMOTH'S POV - KIDS

The kids are looking up through the hatch. As the Behemoth (CAMERA) lunges down at Chrissy, Harold jumps away.

CAGE

Chrissy is yanked up out of sight through the hatch, which SLAMS shut. As the girl begins SCREAMING IN PAIN, O.S., Harold cowers in the corner.

CUT TO:

35
thru OMITTED
37

35
thru
37

38 INT. INTERROGATION ROOM - DAY

38

Harold cowers in remembrance.

MULDER

What was the other alien -- the grey -- what was it doing during this?

HAROLD

He was just... talking.

MULDER

Telepathically?

HAROLD

No. In English. He just kept saying the same thing over and over again.

39 INT. THIRD ALIEN'S SHIP - NIGHT

39

The now cigarette-less Grey Alien cups his forehead in his hands, and rocks back and forth.

GREY ALIEN #2
This is not happening. This is not happening. This is not happening. This is not happening. This is not --

(X)

HAROLD
Would you shut up ahead --

The ceiling hatch flies open again. Light and a ROAR.

(X)

BEHEMOTH'S POV - HAROLD

lunging down through the hatch at the lad.

CAGE

Harold is yanked up through the hatch, which SLAMS shut. The Grey Alien is motionless as Harold SCREAMS, o.s. A beat, then --

GREY ALIEN #2
This is not happening...

CUT TO:

40
thru OMITTED
41

40
thru
41

42 INT. INTERROGATION ROOM - DAY

42

HAROLD
I don't know where I was taken,
'cause the whole time I was like
this --
(covers up like boxer)
-- in pain.

(X)

MULDER
This other alien was conducting
torturous experiments on you?

(X)

HAROLD
No, it was more like...you know
when you were a kid, and you tore
the legs off a bug for no reason?
(shrugs)

(X)

I guess I was the bug. Anyways,
next thing I remember, I was
suddenly outside, like I was
flying through the air, or
something.

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(CONTINUED)

42 CONTINUED:

42

MULDER

Then what?

HAROLD

Then I think I hit the ground.
When I came to, I immediately ran
to Chrissy's to see if she was
there and if she was okay.

Mulder mulls over another question. Before he can think of one --
and to his surprise -- Scully leans forward.

SCULLY

Harold... did you and Chrissy
engage in consensual sexual
intercourse that night?

A long pause.

HAROLD

(under breath)

If her father finds out -- I'm a
dead man.

FIVE MINUTES LATER

Harold is gone. It's just Mulder and Scully sitting across the
table from each other.

MULDER

He claims it occurred before the
abduction. And so what if they
had sex?

SCULLY

So we know it wasn't aliens that
probed that girl. Mulder, you've
got two kids having sex before
they're mature enough to handle
it --

MULDER

You're suggesting this is all
just a case of "sexual trauma"?

SCULLY

It's more plausible than alien
abduction, especially in light of
their contradictory stories.

(X)

Detective Manners sticks his head in the door.

(X)

(CONTINUED)

42 CONTINUED: (2)

42

MANNERS

Hey, we just got a call from some crazy bleep-head claiming he's an eyewitness to this alien abduction. You feel like talking to this blank-hole?

CUT TO:

43 OMITTED

43

44 INT. ROKY'S GARAGE - NIGHT

44

A two-car garage void of car. Workbench, table saw, miscellaneous tools, as well as a probably self-made desk, covered with various writing utensils. Roky stands beside the desk, talking to the Agents.

ROKY

I know how crazy this is all going to sound, but I don't care -- what I have to say has to be said.

SCULLY

Why'd you wait 'til now to say it? Two kids' lives may be affected by your information.

(X)
(X)

ROKY

This is bigger than any two kids. This has to do with the entire planet, the universe, and who knows what all.

MULDER

What did you see that night?

Roky puts his hand on a manuscript (120 pages long).

ROKY

This. It's all here. Immediately after seeing what I saw that night, I rushed home and wrote it all down -- 48 hours straight. I didn't want to forget one detail.

Roky is about to hand the manuscript to Mulder, but stops.

(CONTINUED)

44 CONTINUED:

44

ROKY
I feel I should warn you -- I
don't want to be overly dramatic --
but by looking at this, you're
putting your lives in danger.

MULDER
Why is that?

ROKY
Because last night... the
weirdest thing happened --

CUT TO:

45 THE PREVIOUS NIGHT

45

Roky sits at the work bench, drafting construction plans of the
grey alien spaceship. The mechanical garage door suddenly
opens, startling Roky.

CUT TO:

46 EXT. ROKY'S DRIVEWAY - NIGHT - FROM WITHIN GARAGE

46

The garage door raises, revealing the quiet street outside.
Suddenly, a black, early-model Cadillac (preferably from the
50s) with tinted windows and no license plate skids into view,
races up the driveway, and brakes to a halt inside the garage.
(While the tires SKID, and the brakes SCREECH, no trace of an
engine is heard.) The garage door immediately re-closes.

(X)

CUT TO:

47 INT. ROKY'S GARAGE - NIGHT

47

The driver's window rolls down, but the car's interior is so
dark, one can barely make out the TWO MEN IN BLACK. On the
passenger side, the man wears a poncho-type raincoat, a wide-
brimmed cowboy hat (which always obscures his face), and black
leather gloves. The driver, wearing an out-of-fashion three-
piece suit and Fedora hat, turns toward Roky, and speaking in
a monotone that manages to be grandiosely threatening --

(X)

(X)

(X)

MAN IN BLACK
No other object has been
misidentified as a flying saucer
more often than the planet Venus.

ROKY
Really?

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CUT TO:

48 PRESENT TIME

48

ROKY

That's when I realized something was weird.

SCULLY

At which point?

ROKY

Normally, if two strangers drive into my garage, I tell them to get the hell off my property, but this time... I didn't. It was like I was in a trance, or something.

MULDER

What did these men look like?

ROKY

Usually I'm really good with faces, but all I can remember is the way they were dressed.

MULDER

All in black?

ROKY

How'd you know?

MULDER

Since the Fifties, people who have a close encounter often report of subsequent visitations by these "unearthly" Men in Black.

As Scully rolls her eyes --

CUT TO:

49 INT. MULDER'S OFFICE - DAY

49

CHUNG

But you know, myths about men in black garments have been recorded throughout history, in many different cultures. The Celtic legends are filled with trickster men in black, and how anyone who encounters them becomes "enchanted."

(CONTINUED)

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49 CONTINUED:

49

SCULLY

Unfortunately, I'm not sure the modern re-construction of ancient fairy tales lends any more credence to Roky's testimony.

CUT TO:

50 INT. ROKY'S GARAGE - NIGHT

50

The M.I.B. get out of the car. The driver moves to the desk, inspecting Roky's manuscript pages.

M.I.B.

Even the former leader of your United States of America, James Earl Carter, Jr., thought he saw a UFO once, but it's been proven he only saw the planet Venus.

Roky puts down his hand, covering the manuscript.

ROKY

I'm a Republican.

The M.I.B. grabs a handful of metal brads and pops one into his mouth as if it were a peanut.

M.I.B.

Venus was at its peak brilliance last night. You probably thought you saw something in the sky other than Venus, but I'm assuring you -- it was Venus.

ROKY

I know what I saw.

M.I.B.

(sudden annoyance)

Your scientists have yet to discover how neural networks create self-consciousness, let alone how the human brain processes two-dimensional retinal images into the three-dimensional phenomenon known as perception, yet you somehow feel brazen enough to declare: "seeing is believing"?!

The other Man In Black places a hand gently on Roky's shoulder. Roky turns, and a look of confused recognition crosses his face. The M.I.B. then heads back into their car.

(CONTINUED)

50 CONTINUED:

50

M.I.B.
Your scientific illiteracy makes
me shudder, and I wouldn't flaunt
your ignorance by telling people
you saw anything last night
besides the planet Venus.
Because if you do -- you're a
dead man.

The garage door automatically re-opens.

(X)

ROKY
You... you can't threaten me.

M.I.B.
I just did.

Without taking the precaution to look backwards, the M.I.B.
floors the car out of the garage. It zooms down the driveway,
turns into the street, and disappears out of view -- still
driving in reverse.

CUT TO:

51 PRESENT TIME

51

Roky hands Mulder the manuscript, as if giving his only child.

ROKY
This is what they wanted me not
to show anyone. Now, if you'll
excuse me, I have to pack.

MULDER
If we have any questions, where
can we find you?

ROKY
You won't find me.

Roky exits through the house door. As Mulder looks down at the
manuscript --

CUT TO:

52 INT. MOTEL ROOM - NIGHT - MANUSCRIPT TITLE PAGE

52

handwritten, it reads: "The Truth About Aliens by Roky
Crikenson." WIDEN TO REVEAL Mulder reading from the open
manuscript, while sitting at a table. Scully lies on the bed
listening.

52 CONTINUED:

52

MULDER

"... I sat in my stalled truck,
frozen in terror, watching as
this third (!) alien attacked the
other two grey aliens. And
then... it happened. The thing
that forever changed my life."

CUT TO:

53 EXT. COUNTRY ROAD - NIGHT

53

Sitting in his stalled truck, Roky watches in frozen terror.

ROKY'S POV - ALIENS

As colored lights beam down from the o.s. UFOs, Harold and
Chrissy lie unconscious in front of Harold's car. Standing
beside the humans are the two Grey Aliens, cowering in fear, as
the Behemoth from the Planet Harryhausen swats at them with his
paws. Suddenly, the Behemoth stops, and turns -- looking
straight at Roky (camera)!

ROKY

ducks down below his dashboard. BOOMING FOOTSTEPS are heard
approaching, as the truck becomes imbued in a dark red light.
A voice, bass-drenched with significance like James Earl
Jones's, bellows --

BEHEMOTH (O.S.)

Roky! Rok-ky!

TRUCK - OVER BEHEMOTH'S SHOULDER

Roky cautiously peeks his head up into view.

BEHEMOTH

Be thou not afraid. No harm will
come unto thee.

ROKY

What do you want with me?

BEHEMOTH

Your efforts are needed for the
survival of all Earthlings.

ROKY

But... how can I do that?

BEHEMOTH

53 CONTINUED:

53

BEHEMOTH
Come! I shall showeth thee.

CUT TO:

54 INT. MOTEL ROOM - NIGHT

54

Mulder pauses in reading. Sheepishly, he glances at Scully, who doesn't have to look too skeptical here -- the audience will do it for her. Mulder turns the page.

MULDER
"Before I knew it, I was aboard the... hover vessel... and was heading not into outer space, but into Inner Space, toward the Earth's molten core, for that is the domain of the third alien, whose name, he soon told me, was... Lord Kinbote."

CUT TO:

55 INT. MULDER'S OFFICE - DAY

55

SCULLY
In short, Roky showed signs of being what's known as a "fantasy-prone personality."

CHUNG
Oh, Agent Scully, you're much too kind-hearted -- he's a nut! I've read his manifesto.

From his briefcase, Chung withdraws Roky's manuscript.

SCULLY
How did you get a copy?

CHUNG
One was sent to my publisher. I don't know what was most disturbing -- his description of the Inner Core-reincarnated souls-sex orgy, or just the fact that the whole thing was written in screenplay format.

SCULLY
It definitely was peculiar.

55 CONTINUED:

55

CHUNG

Surely your partner didn't believe any of it?

SCULLY

Well, he's had his share of peculiar notions, so he's not inclined to dismiss anything outright.

CUT TO:

56 INT. MOTEL ROOM - NIGHT

56

MULDER

I'm not saying he isn't delusional, I'm suggesting his delusional state was triggered by what he actually witnessed that night.

SCULLY

Mulder, you're nuts!

MULDER

And the first part of his story verifies the boy's version. In fact, the only account that doesn't add up is the girl's.

Mulder grabs the phone, and starts dialing.

SCULLY

Who are you calling?

MULDER

I'm arranging to have the girl re-hypnotized.

SCULLY

Re-hypnotized? What for? (X)

MULDER

To see if what she remembers is really what she remembers. (X)

CUT TO:

57 INT. INTERROGATION ROOM - NIGHT

57

Chrissy is back in the chair, and Mulder, Scully, Dr. Fingers, Detective Manners, and the Mother and Father assume their identical positions from Act I. TV Calling - For educational purposes only

(CONTINUED)

57 CONTINUED:

57

FINGERS
You are feeling very sleepy...
very relaxed...
(pause)
As your body calmly drifts...
deeper and deeper... into a state
of peaceful relaxation... you
will respond only to the sound of
my voice....

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

SCULLY (O.S.)
So the girl was put under again
to see if she could confirm any
of the boy's story. And, as I
suspected she might under such
conditions, she did --

DISSOLVE TO:

58 LATER IN HYPNOSIS SESSION

58

Chrissy covers up like a boxer.

CHRISSY
... and the whole time it's
beating me, I'm like this. Then,
I'm... flying through the air.

FINGERS
Now what's happening?

CHRISSY
Some men are lifting me up off
the ground. Men in... Air Force
uniforms.

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

MULDER
Air Force?

FINGERS
Where are you now, Chrissy?

CHRISSY
I'm in a room. In an... office.
I'm surrounded by men.

DISSOLVE TO:

59 INT. MILITARY ROOM - NIGHT

59

In a barren, somber room, Chrissy lies on a reclining medical chair. Six men surround her, in the same position as the humans in the interrogation room. TV Calling - For educational purposes only

(CONTINUED)

59 CONTINUED:

59

Closest to Chrissy sits DR. HAND, who motions like he's talking to the girl, but he can not be heard. On his left stands a uniformed AIR FORCE, and behind him is an arms-crossed CIA. On Dr. Hand's right stands a uniformed ARMY, holding a Starbucks paper cup, and off to the far right are TWO suit-wearing LACKEYS.

(CONTINUED)

59 CONTINUED: (2)

59

CHRISSEY (O.S.)

Some are in uniform, some in suits. The one closest to me looks like a doctor. He's talking to me.

FINGERS (O.S.)

What is he saying?

HAND

You are feeling very sleepy.
Very relaxed....

(X)

CHRISSEY (O.S.)

I... I can't remember.

FINGERS (O.S.)

What are the other men doing?

CHRISSEY (O.S.)

They seem to be arguing.

ARMY

Ask her if this third alien had a Russian accent.

CIA

This is way beyond their capabilities. This is way beyond our capabilities.

AIR FORCE

Ask if she knows where the Grey Aliens's saucer went to.

CIA

How is she going to know that?

ARMY

Have we located any of the others?

AIR FORCE

We're combing the area, but this weather makes it tough.

CIA moves up to Dr. Hand.

CIA

All right -- rinse her out, then give her the usual abduction rigamarole.

CUT TO:
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60 INT. INTERROGATION ROOM - NIGHT

60

FINGERS

What's the doctor doing now?

CHRISSY

He's telling me this is for the good of my country, but I don't like what he's doing. He's... he's stealing my memories.

TIMECUT TO:

61 AFTER HYPNOSIS SESSION

61

Mulder and Scully are left alone in the room again.

SCULLY

I think you and the hypnotherapist were leading her. I think there was even more confabulation in her second version than in the first.

MULDER

Well, I think you're wrong about that, but I do think you were right... that this case might not have anything to do with aliens.

The door opens and Detective Manners pops his head in.

MANNERS

Hey, I just got a call from some crazy blankety-blank claiming he just found a real live dead body.

(X)

(X)

As Mulder and Scully regard each other, not knowing what to think anymore --

FADE OUT.

END ACT TWO

ACT THREE

62 INT. BACHELOR APARTMENT - DAY - BLAINE FAULKNER

62

in his late 20s, an overweight, goatee-stubbled Sci-Fi buff (the poor slob wears a SPACE: ABOVE AND BEYOND t-shirt).

BLAINE

I know how crazy this is going to sound, but I want to be abducted by aliens.

WIDE TO REVEAL ROOM

Cluttered with used Sci-Fi books, comic books, Star Trek memorabilia, Mulder's UFO poster hangs on the wall, with one alteration -- it reads: "I BELIEVE." A TV and VCR sit on milk crates. Blaine sits on an unmade mattress on the floor, while Jose Chung sits in a second-hand chair, taking notes.

CHUNG

Why, whatever for?

BLAINE

I hate this town. I hate people. I just want to be taken away to some place where I... I don't have to worry about finding a job.

CHUNG

So you were out in that field that night --

BLAINE

Looking for UFOs.

CUT TO:

63 EXT. FIELD - NIGHT

63

Blaine walks through an empty field, with a flashlight pointed towards the heavens, blinking it on and off.

BLAINE (O.S.)

There had been some recent sightings in that area, so I was just hoping to stumble across one.

Looking upwards, Blaine stumbles over something, falling to the ground. Rolling over to see what tripped him, he reacts with astonished terror. As he struggles to crawl backwards away from the object--

(X)

(X)

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(CONTINUED)

63 CONTINUED:

63

BLAINE (O.S.)

Now, I've read every book ever written about UFOs and aliens -- not because I had to, but because I wanted to -- and I should've known to just go get my video camera then, instead of "notifying the proper authorities."

CUT TO:

64 OMITTED

64

65 AGENTS & MANNERS

65

Parking their cars next to a police squad car by the field.

CHUNG (O.S.)

What was wrong with doing that?

BLAINE (O.S.)

Because the proper authorities showed up with a couple Men In Black!

Scully and Mulder, dressed in black, get out of their black rental car, and march into the field, eventually being joined by Detective Manners.

BLAINE (O.S.)

One of them was disguised as a woman, but wasn't pulling it off. Like, her hair was red, but it was a little too red, you know? And the other one -- the tall, lanky one -- his face was so blank and expressionless, he didn't even seem human. I think he was a mandroid. The only time he reacted was when he saw the dead body, which was probably his brother, or something.

The threesome has reached TWO POLICE OFFICERS standing beside Blaine. Everyone looks down to see a dead Grey Alien, with an open wound on its belly. Mulder eeks out a little YELP.

MANNERS

Yup -- that's a bleepin' dead alien body if ever I bleepin' saw one.

(X)

(X)

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(CONTINUED)

65 CONTINUED:

65

Scully whispers to Manners, who orders the Officers to remove the body. The Agents turn back toward the car, but as they pass Blaine, Scully stops, grabbing him by the collar and pulling him close.

SCULLY

You never saw this. This didn't happen. You tell anyone -- you're a dead man.

CUT TO:

66 INT. MULDER'S OFFICE - DAY

66

SCULLY

He said I said what?!

CHUNG

When I interviewed him, he claimed you threatened him.

SCULLY

Well, that's just... that's ridiculous. And... besides -- we allowed him to view the autopsy.

CUT TO:

67 INT. AUTOPSY ROOM - NIGHT

67

Scully, in medical garb, Mulder, and Manners stand over the alien body lying on the table. Just as Scully is about to make the first incision, Blaine bursts through the door with his video camera. Seeing he's in the right room, he begins shooting, but Manners immediately starts to bounce him out.

BLAINE

You can't suppress the truth!
The people have a right to know!
Ros-well! Ros-well!

MULDER

Wait!

Manners and Blaine freeze in mid-struggle. Mulder points at the camera.

MULDER

Does that thing work?

Still frozen in mid-struggle, Blaine nods.

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CUT TO:

68 SERIES OF VIDEO IMAGES

68

tight, sometimes out of focus, poorly photographed images of the alien's body being poked and probed by Scully, who's hidden behind her mask. Mulder occasionally appears in the b.g., but only from the neck down. (Note: During this sequence, whenever the alien's genital area is in view, it is video-digitized even though the alien -- in actuality -- has no genitalia to censor.) In the midst of these images appears --

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

THE STUPENDOUS YAPPI (FROM 3X04)

YAPPI

Is this actual footage of an alien autopsy, or simply a well-made hoax? In the next sixty minutes, we will talk to experts from various fields to try to determine --

Yappi's dialogue mutes off as his image speeds up, as we WIDEN TO REVEAL --

69 INT. MULDER'S OFFICE - DAY

69

Scully and Chung watching the fast-forwarding video on the television monitor. Chung controls the remote, while Scully holds a video box.

CHUNG

So this is footage of the actual autopsy you performed?

Nodding, Scully looks at the box, entitled "Dead Alien -- Truth or Humbug?" and displaying a picture of the dead alien, as well as a corner photo of Yappi bannered with: "Hosted by The Stupendous Yappi."

SCULLY

It's so embarrassing.

Chung stops fast-forwarding once the video returns to the autopsy footage.

YAPPI (O.S.)

Who is that mysterious man, who seems to be overseeing the proceedings? And what secret government agency does this autopsy doctor work for?

SCULLY

But see -- whoever got a hold of this footage edited it so as to delete all the significant findings.

70 INT. AUTOPSY ROOM - NIGHT

70

Scully inspects the skin around the belly wound.

SCULLY

There appears to be two layers of epidermis. The top looks grafted, or... there's a metal strip just under the top layer that runs down the length of --

Scully suddenly stops, then looks up at Mulder.

SCULLY

It's a zipper.

Mulder and the others move in for a closer look. Under a flap of the Alien's skin, there is a zipper (most of the teeth have melted together, but just enough remain intact to identify). Mulder and Scully share a similar look -- Truth or Humbug?

TIME CUT TO:

71 ALIEN HEAD

71

Scully finishes sawing the top of the cranium. Instead of pulling out the subject's brain, she lifts up, pulling off the alien's intact face -- REVEALING a human face underneath. Scully displays for Mulder the inside of the alien face -- clearly some type of helmet.

TIME CUT TO:

The "alien" lies fully-revealed -- it is a naked human male (ROBERT VALLEE), with a stomach wound and burn marks. A tray next to the table contains the various phony alien parts: jump suit, gloves, boots, head helmet. Blaine lowers his video camera.

BLAINE

You mean it's just a dead human being?

After Scully nods, Blaine re-examines the body. He holds back from vomiting. Grabbing his stomach, he dashes out of the room. The others turn their attention back to the alien body.

MANNERS

Well, then--who is this bleep?

(X)

MULDER

I don't know, but I bet we find his I.D. from the military data bank

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CUT TO:

72 OMITTED

72

73 INT. HOSPITAL CORRIDOR - NIGHT

73

A data sheet print out, featuring a photo image of Vallee and his fingerprints, is being read by Scully as she walks down the corridor. Looking up, she sees Mulder coming from the opposite direction. The two meet in front of the autopsy room's closed doors.

MULDER

Have you seen our video cameraman?

SCULLY

No, but I got our alien's I.D.
You were right--Air Force Major
Robert Vallee.

(X)

MULDER

That was fast.

Scully nods, holding out the data sheet. When Mulder ignores it, she realizes he wasn't referring to the I.D. Following his gaze, she turns and sees --

Three uniformed Air Force personnel, SGT. PHILLIP HYNEK and TWO SPS, march down the hallway toward the Agents.

(X)

(X)

HYNEK

Agent Mulder? We were notified
one of our officers was confined
here under your custody?

MULDER

Who notified you?

HYNEK

Major Vallee is AWOL. His
orders are to escort him out of
the base.

(X)

SCULLY

The major is dead and his body is
being detained for further
investigation.

(X)

HYNEK

Investigation into what, ma'am?

MULDER

Possible kidnapping.

HYNEK

May we at least view the body for
verification?

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(CONTINUED)

73 CONTINUED:

73

SCULLY

I don't see why n --

MULDER

-- No. But we will let you talk to the other AWOL pilot we brought in with him.

Scully shoots Mulder a look of slight confusion, while Hynek shoots one of slight surprise.

HYNEK

Lieutenant Jack Sheaffer is also in your custody?

MULDER

(points down hall)
Yeah, he's right over -- hey, where'd he go? He was there a second ago. Hmmph... guess he's still AWOL.

Hynek knows Mulder just bamboozled him, but he's not sure how. As recompense --

MULDER

You can take a look at Vallee.

As the Air Force contingency marches through the autopsy doors, followed by the Agents --

CUT TO:

74 INT. AUTOPSY ROOM - NIGHT

74

The table is bare. The body is gone. The alien apparel is missing. Mystified, the Agents approach the table. Mulder turns to Hynek.

HYNEK

Hmmph... guess he's still AWOL.

The Air Force contingency retreats out of the room. Mulder turns to Scully, who shrugs despondently.

SCULLY

So what else is new?

MULDER

I've got to find that guy with the video.

As Mulder races out of the room --

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CUT TO:

75 INT. BACHELOR APARTMENT - NIGHT

75

Blaine watches the video playback of the autopsy on his television. A KNOCK on the door. Blaine crosses to it, and while leaning toward the peephole --

BLAINE
Who is -- ?

The door is KICKED open, SLAMMING into Blaine's face, knocking him back to the floor. The Men In Black enter. As the Fedora M.I.B. heads for the VCR, Blaine gets up.

BLAINE
Hey, you can't --

The other M.I.B. places his hand on Blaine's shoulder. Turning to face him, a moment of recognition/confusion sweeps through Blaine. He is only pulled out of his trance by the sound of a television SMASHING.

Rather than pushing the eject button, the Fedora M.I.B. is ripping apart the top of the VCR. Once done, he yanks the videotape from the machine's innards.

BLAINE
You have no right to suppress the truth --

The Fedora M.I.B. picks Blaine up, holding him upside down around the waist. (X)

BLAINE (X)
Ros-well! Ros-well! Ros--

The M.I.B falls down backwards, thus slamming Blaine's head into the floor (a wrestling maneuver known as a "Piledriver"). As Blaine crumples to the floor, the M.I.B. gets up, and joined by his comrade, exits. (X)

CLOSE - BLAINE

lying on the floor unconscious.

CHUNG (O.S.)
He "piledrived" you?!

BLAINE (O.S.)
Yeah. I was unconscious for I don't know how long, and the only reason I came to was --

A hand suddenly SLAPS Blaine's face. Snapping awake, he finds the mandroid Mulder grabbing him by the shirt collar.

MULDER
Where's the tape?

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(CONTINUED)

75 CONTINUED:

75

 BLAINE
 They took it.

Mulder SLAPS Blaine again.

(CONTINUED)

75 CONTINUED:

75

MULDER

Who?!

BLAINE

The other Men In Black.

Mulder ponders this for a moment.

MULDER

If I find out you lied to me --
you're a dead man!

CUT TO:

76
thru OMITTED
77

76
thru
77

78 INT. BACHELOR APARTMENT

(X) 78

BLAINE

And then he left. I never saw
any of them again.

CHUNG

Are you nervous about telling me
all this, after receiving all
those death threats?

BLAINE

Well, hey -- I didn't spend all
those years playing "Dungeons and
Dragons" and not learn a little
something about courage.

CUT TO:

79 OMITTED

79

80 EXT. COUNTRY ROAD - NIGHT

80

Punching the dash in frustration, Mulder drives along in the
rain.

(X)

SCULLY (O.S.)

(X)

After not recovering the tape,
Mulder was heading back to the
motel, and that's when... well,
that's when his account of things
gets a little... odd.

(CONTINUED)

80 CONTINUED:

80

TOWARDS MULDER'S ONCOMING CAR

Suddenly walking diagonally across the beam of Mulder's headlights appears a naked man (seen from behind).

MULDER

turns his steering wheel, trying to avoid the potential road kill. As his car drives by, Mulder gets a brief glimpse of the man (his upper body). Walking in a zombified state, his body is bruised, bloodied, sporting several burn marks, and sopping wet from the rain. Mulder brakes, skidding the car around. He drives up alongside the naked man.

MULDER
Lieutenant Sheaffer?

The naked man stops walking. He turns to look at Mulder.

MULDER
Lieutenant Jack Sheaffer?

The naked man bends down. Suddenly, he reaches through the window, grabbing Mulder by the shoulders.

SHEAFFER
This is not happening.

As LIEUTENANT JACK SHEAFFER lowers his weary head, he continues his even more wearied mantra --

SHEAFFER
This is not happening. This is
not happening...

FADE OUT.

END ACT THREE

ACT FOUR

81 INT. ROADSIDE DINER - NIGHT

81

Besides the COOK, the place is empty except for Mulder and Sheaffer (now dressed in FBI sweats), who sit at the end of the counter. Absently carving a Devil's Tower out of his mashed potatoes, Sheaffer speaks in a bitter, broken voice (with a hint of Chuck Yeager twang).

SHEAFFER

The Germans used to project the image of the Virgin Mary over the French trenches in World War I. The enemy is always willing to fire upon an invading force, but on a holy miracle...?

MULDER

Or on visitors from outer space?

SHEAFFER

The enemy sees an American recon plane, they start shooting; they see a flying saucer from another galaxy... they hesitate. You know what happens to most people after seeing a UFO?

MULDER

They experience "missing time."

Sheaffer lights up a cigarette.

(X)

SHEAFFER

Any number of "soft option kills" will do it: nerve gas, low-frequency infrasound beams, hell -- with high-power microwaves we can not only cut enemy communications, we can cook internal organs.

(X)

(X)

MULDER

But abductions --

SHEAFFER

Don't know as much about 'em. I'm just the pilot. You ever flown a flying saucer? Afterwards, sex seems trite.

MULDER

But what do you do with the abductees?

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(CONTINUED)

81 CONTINUED:

81

SHEAFFER

Take 'em back to the base, let the doctors work on 'em. Nothing physical, they just mess with their minds.

(X)
(X)

MULDER

Hypnosis.

SHEAFFER

At the base, I've seen people go into an ordinary room with an ordinary bunch of doctors, and come out absolutely positive they've been probed by aliens.

(X)
(X)
(X)

MULDER

But if abductions are merely a covert intelligence operation, and UFOs just secret military airships piloted by "aliens" such as yourself... then what abducted you?

(X)

SHEAFFER

Don't you get it? I'm absolutely positive me and my co-pilot and those two kids were abducted... but I can't be sure it actually happened. I can't be sure of anything anymore.

(X)

MULDER

What do you mean?

SHEAFFER

I mean -- I'm not sure we're even having this conversation. I don't know if these mashed potatoes are really here. I don't know if you even exist!

MULDER

(pause)

I can only assure you that I do.

SHEAFFER

Well, thanks, buddy. Unfortunately, I can't give you the same assurance about me.

Before Mulder has a chance to mull this over, Sergeant Hynek and his SPs enter.

81 CONTINUED: (2)

81

SHEAFFER

(matter-of-factly)

Well... looks like I'm a dead
man.

MULDER

Wait -- it can't all be fake
memory implantation. That third
alien -- what was that thing?

(X)

(CONTINUED)

81 CONTINUED: (3)

81

SHEAFFER
Who? Lord Kinbote?

The SPs grab Sheaffer by the arms, and the Air Force contingency escorts him out, leaving Mulder sitting there -- in stony stupefaction.

CUT TO:

82 INT. MULDER'S OFFICE - DAY

82

CHUNG
That is odd, because almost every day I was there, I ate lunch at that diner and became dear friends with the cook. He told me a story about the night you're talking about.

CUT TO:

83 INT. ROADSIDE DINER - NIGHT

83

Empty except the cook. Mulder enters alone. Sitting down at the counter, he points to the dessert display case. The cook withdraws a piece of sweet potato pie, and sets it up for Mulder, who displays his badge. Over this action, we hear -- (X)

CHUNG (O.S.)
A man came into his place, sat down, ordered sweet potato pie, identified himself as FBI Agent Mulder. He then questioned my friend. (X)

MULDER
Ever seen a UFO in these parts?

The cook shakes his head "no," then Mulder eats his pie.

CHUNG (O.S.)
He then ordered piece after piece, each time asking another question.

84 PIE ARRIVAL MONTAGE

84

Mulder is brought another piece of pie.

MULDER
Have you ever experienced a period of "missing time"? Calling - For educational purposes only

(CONTINUED)

84 CONTINUED:

84

Another piece arrives.

MULDER

Have you ever had the suspicion
you were abducted by aliens?

More pie.

MULDER

Have you ever found a metal
implant in your body? Have you
looked everywhere?

Mulder finishes a last bite of pie, gets up, tosses a twenty
dollar bill on the counter, then walks out. Over this

CHUNG (O.S.)

He ate a whole pie in that
fashion, then got up and left.
My friend never saw him again.

CUT TO

85 INT. MULDER'S OFFICE - DAY

85

CHUNG

The cook never mentioned
Lieutenant Sheaffer, let alone
other Air Force personnel.

(pause)

You seem non-nonplussed by these
contradictions.

SCULLY

Not after what happened
Mulder left the office
back to the motel.

CUT TO

86 OMITTED

86

87 INT. MOTEL ROOM - NIGHT - DOOR

87

Slightly ajar. From outside, Mulder KNOCKS, causing the door
to open wider. (X)
(X)

(CONTINUED)

87 CONTINUED:

87

MULDER

Scully?

Mulder sticks his head into the room, only to find --

(X)

ROOM

The Fedora M.I.B. stops searching through a dresser drawer, fondling Scully's clothes. The other M.I.B., obscured by shadows, sits silently on the bed. Mulder quickly pulls out his gun.

(X)

(X)

MULDER

Where's Scully?

M.I.B.

Oh, she... uh... she went to go get some ice.

MULDER

Where is she?

Scully enters, carrying a bucket full of ice, which she sets on the table.

MULDER

Scully, what's going on here?

SCULLY

Mulder, these gentlemen have something important to tell you.

The Fedora M.I.B. approaches.

M.I.B.

...when encounters are hoaxes orchestrated by your government to manipulate the public. Some of these hoaxes are intentionally revealed to manipulate truth-tellers who become discredited if they disclose the deliberately absurd deception.

MULDER

Similar things are said about Men in Black: that they purposely dress and behave strangely, so if someone tries to describe an encounter, that person sounds like a lunatic.

M.I.B.

I find absolutely no reason why anyone would think you crazy if you described this meeting of ours.

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(CONTINUED)

87 CONTINUED: (3)

87

The other M.I.B., having stealthily approached, places a hand on Mulder's shoulder. Mulder turns and finds himself looking at the host of Jeopardy -- ALEX TREBEK!

(X)

ALEX TREBEK

(X)

You are feeling very sleepy.
Very relaxed...

CUT TO:

88 INT. MULDER'S OFFICE - DAY

88

CHUNG

(X)

Alex Trebek?! The game show host?

SCULLY

(X)

Mulder didn't say it was Alex Trebek, just someone who looked incredibly like him.

(X)

(X)

CHUNG

Did he? I mean, you were there.

SCULLY

Well... not exactly. You see... I don't have any recollection of this. I woke up the next morning, surprised to find Mulder asleep in my room.

CUT TO:

89 INT. MOTEL ROOM - DAY (MORNING)

89

Scully, still under the covers, sits up in bed. Mulder sits on a chair, with his feet on another, and his jacket draped over him like a blanket.

SCULLY

... Mulder, I don't even remember letting you in.

MULDER

I told you -- you didn't let me in, they were already --

The phone RINGS. Scully answers.

SCULLY

Scully.

As she listens to the other line, a perplexed Mulder looks over at the ice bucket. It is now filled with water.

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(CONTINUED)

89 CONTINUED:

89

SCULLY
Okay we'll be right there.
(hangs up)
That was Detective Manners. He
says they just found your
bleeping UFO.

CUT TO:

90 EXT. FOREST - DAY

90

The semi-burnt wreckage of a fighter plane (approximately the shape and size of an F-16). AIR FORCE PERSONNEL survey the crash and the surrounding area.

Standing off a ways are a few CIVILIAN BYSTANDERS and some UNIFORMED POLICE. Away from them stand Detective Manners and the Agents.

MANNERS
Apparently, that was the cause of
all those UFO sightings, three
nights ago. They refused our
assistance because it's some sort
of top-secret experimental plane.

(X)

MULDER
They don't want assistance, they
want witnesses to their alibi.

A body, dressed in fighter pilot gear, is pulled from the wreckage, and placed onto a stretcher. As it is lifted and carried away, REVEAL the dead man is Lieutenant Sheaffer.

Witnessing enough, Mulder turns and departs.

Another body is lifted onto a stretcher. REVEAL it is Major Vallee.

MANNERS
Hey, that's the guy that was --

Confused, he looks at Scully for confirmation. Without giving any, Scully turns and departs. Manners stands alone for a beat -- trying to piece it all together. He can't.

MANNERS
Bleep.

CUT TO:

91 INT. MULDER'S OFFICE - DAY

91

Sitting in silence, the author and the agent regard each other, not unlike the Priest and Salieri at the end of AMADEUS. Scully shrugs.

SCULLY

I know it probably doesn't have the sense of closure you want, but it has more than some of our other cases.

CUT TO:

92 INT. CHUNG'S OFFICE - NIGHT

92

A professional writer's office: desk, two chairs, bookshelves overflowing with books, a well-worn couch. At his desk, Chung is a bit more serious now, for he is a writer at work (i.e., he's miserable). FOOTSTEPS emit o.s., and Chung looks up to see two mysterious silhouettes through his door's frosted window. Chung pauses, before opening his desk drawer, and withdrawing a derringer. (X) (X)

Crossing to the door, he cautiously opens it. Mulder stands revealed, consulting a CUSTODIAN, holding mop and wheeled mop-bucket, who is pointing towards Chung's door. (X) (X) (X)

MULDER

Thanks. (X)

As the custodian retreats down the hall-- (X)

CHUNG

Agent Mulder?

Seeing the pointed derringer, Mulder feebly sticks his hands up, while nodding. Chung lowers the gun, and opens the door invitingly. As Mulder enters, he immediately begins to browse the book titles on the shelves, which he will continue to do for the following:

CHUNG

And what may I do for you, Agent Mulder?

MULDER

Don't write this book.

Chung CHUCKLES. He sits, placing the gun on the desktop.

(CONTINUED)

92 CONTINUED:

92

MULDER

You're going to perform a disservice to a field of inquiry that has always struggled for respectability. You're a gifted writer, but no amount of talent could describe the events that occurred in any realistic vein, because they deal with alternative realities that we've yet to comprehend, and when presented in the wrong way -- in the wrong context -- these incidents and the people involved in them appear foolish, if not downright psychotic.

Chung stealthily reaches out to his gun, passes over it, grabs a pen, and immediately jots down notes verbatim.

MULDER

I also know your publishing house is owned by Warden-White Incorporated, a subsidiary of MacDougall-Kesler, which makes me suspect a covert agenda for your book on the part of the military-industrial-entertainment complex!

(X)
(X)

Chung puts down his pen.

CHUNG

Agent Mulder, this book will be written. But it can only benefit, if you'd explain something to me.

MULDER

What?

CHUNG

What really happened to those kids that night?

Mulder pauses, thinking it through. Opening his mouth, he readies his answer, but pauses again. Then, out comes the truth:

MULDER

How the hell should I know?

CHUNG

Well... I appreciate your little visit, Agent Mulder, but I do have deadlines to face.

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(CONTINUED)

92 CONTINUED: (2)

92

Mulder pauses, before exiting, somewhat downtrodden. Having watched him go, Chung goes back to work. As he commences writing --

CHUNG (O.S.)
Evidence of extra-terrestrial
existence remains as elusive as
ever...

DISSOLVE TO:

93 EXT. COUNTRY ROAD - NIGHT

93

The starry skies. After a beat, Blaine -- searching the heavens -- levitates upward.

CHUNG (O.S.)
... But the skies will continue
to be searched by the likes of
Blaine Faulkner, hoping to
someday find contentment on a new
world. Until then, he must be
content with his new job.

WIDE TO REVEAL Blaine ascending in the power company's hook-and-ladder truck. When he reaches the top of the utility pole, several SPARKS burst from it.

CUT TO:

94 INT. COMMUNITY CENTER - DAY

94

An undecorated room, used for public lectures or yoga classes. EIGHT CONVERTS, wearing various uni-colored jump suits, sit lotus style, listening to Roky, who stands before an intricately drawn cross-section diagram of the Inner Earth.

CHUNG (O.S.)
Others search for answers from
within. Roky re-located to El
Cajon, California, preaching to
the lost and desperate.

ROKY
... So upon each death, one's
soul descends further into the
Inner Earth, attaining deeper
levels of purification, until
reaching enlightenment at the
Core -- assuming, of course, your
soul manages to avoid the Lava
Men...

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(CONTINUED)

94 CONTINUED:

94

CHUNG (O.S.)
Many modern religions have had
less illustrious starts.

CUT TO:

95 INT. MULDER'S OFFICE - DAY

95

Sitting with her feet up, Scully reads a book with a cover strikingly similar to Communion, except this alien has a cigarette dangling from its mouth. It reads: "FROM OUTER SPACE by Jose Chung."

CHUNG (O.S.)
Seeking the truth about aliens
means a perfunctory, nine-to-five
job to some, for although Agent
"Diana Lesky" is noble of spirit,
and pure at heart, she remains,
nevertheless, a federal employee.

CUT TO:

96 INT. MULDER'S BEDROOM - NIGHT

96

With the lights off, Mulder lies in bed, his right hand concealed somewhere under the covers, while his exposed left hand fiddles with a video remote.

CHUNG (O.S.)
As for her partner, "Reynard
Muldrake" -- that ticking time
bomb of insanity -- his quest
into the unknown has so warped
his psyche, one shudders to think
how he receives any pleasure from
life.

(X)
(X)

REVEAL Mulder is watching a tape of Roger Patterson's infamous 1967 footage of Bigfoot walking in the woods.

CUT TO:

97 INT. GIRL'S BEDROOM - NIGHT

97

Transformed into a serious young woman's room. No stuffed animals. Posters of Greenpeace, NOW, Amnesty International. She busily works at her desk, piled with official letters.

(CONTINUED)

97 CONTINUED:

97

CHUNG (O.S.)

Chrissy Giorgio has come to believe her alien visitation was a message to improve the condition of her own world, and she has devoted herself to this goal wholeheartedly.

A NOISE at her window. Excitedly, she runs over and looks out, but immediately registers disappointment.

CHRISSY

Oh, it's you. What do you want?

INTERCUT WITH:

98 EXT. BACKYARD - NIGHT

98

HAROLD

I just wanted to tell you I still love you.

CHRISSY

Love. Is that all you men think about?

She SLAMS her window shut.

CHUNG (O.S.)

Then there are those who care not about extra-terrestrials, searching for meaning in other human beings. Rare or lucky are those who find it.

Harold hangs his head, and slumps away.

CHUNG (O.S.)

For although we may not be alone in the universe, in our own separate ways, on this planet, we are all... alone.

As Harold disappears into the loveless shadows.

FADE OUT.

THE END