THE X-FILES

by

Chris Carter

Pilot Episode
A legend appears on screen: THE FOLLOWING STORY IS INSPIRED BY TRUE EYEWITNESS ACCOUNTS. Under this we hear the short, shallow breathing of a runner. We FADE IN and we are:

1 EXT. OREGON FOREST - NIGHT - THE PRESENT

The forest is absolutely still when the runner enters frame; A YOUNG WOMAN wearing only her nightgown. From the look on her face we fear she is being hunted.

CAMERA FOLLOWS as the Young Woman stumbles through the forest underbrush. Running down into a clearing, where she trips and falls. When she looks up, SUDDENLY THE FOREST COMES ALIVE.

A BIZARRE DUSTDEVIL begins to swirl around her, picking up everything not rooted to the forest floor and sending it aloft. Swirling, swirling - WHEN A LIGHT ILLUMINATES THE CLEARING. A CLEAR BRIGHT FIELD OF PURE WHITE ENERGY, ACCOMPANIED BY A HIGH VOLTAGE HUM WITH INTERMITTENT PERCUSSIVE NOISES - METAL ON METAL. The source of the light and noise is unseen. Then a PHANTOM FIGURE appears. But the brightness intensifies steadily - until the scene, the Young Woman and the Phantom are consumed by it, erased from the screen by the Clear White Light. Her disembodied voice cries out - a name? - but then it's gone, receding into nothingness.

2 EXT. FOREST - FOLLOWING MORNING

The Clear White Light begins to fade (the eerie hum dopplering away), the scene reappearing like a developing Polaroid. We hear birds chirping. The forest is coming to life. But not for the Young Woman, who lies motionless, face down on the ground. TWO ASSISTANT CORONERS kneel beside her. Under this:

CORONER (V.O.)
... I'd put the time of death about eight to twelve hours ago...

3 ANGLE ON THE CORONER with a POLICE DETECTIVE. They move from the Detective's 4WD truck over to the body.

CORONER
... no visible cause; no sign of battery or sexual assault...

They are standing over the body now. The Woman is still face down. The Coroner kneels, lifts the back of her short nightie.

CORONER
... all we have is this...
TWO DISTINCT RAISED RED WELTS the size of a dime on her lower back. The Coroner and the Detective trade looks of confirmed dread. The Detective kneels for a closer look. (An angle to feature the blackened, sooty bottoms of the girl's feet.)

DETECTIVE
Can we turn her over...

The Asst. Coroner turn the stiffened body over onto its back. Leaves and humus adhere to her damp face and flesh. Dried blood trails from her nose. The Detective's worst fear: recognition.

DETECTIVE
Karen Swenson.

ASST. CORONER
Is that a positive ID?

DETECTIVE
She went to school with my son.

Without explanation, the Detective rises and begins walking briskly back to his truck. The Coroner calls out to him.

CORONER
The Class of '89, Detective?

But the Detective does not answer or respond. He keeps moving toward his truck, even though the Coroner calls out again.

CORONER
It's happening again, isn't it?

CLOSE ON the dead woman's face as it DISSOLVES into THE FACE OF A MALE LABORATORY CADAVER. We are in:

INT. FBI ACADEMY - QUANTICO, VA. - DAY (LEGEND APPEARS ON-SCREEN)

SPECIAL AGENT DANA SCULLY (late 20s), stands with a SMALL GROUP OF TRAINEES. Scully is instructing in the physiology of homicide. Intelligent, self-assured, with an unblushing sense of her own femininity, Scully commands attention.

SCULLY
... electrocution affects electrolytic conduction, disrupting the heartbeat and most of the autonomic systems. Death actually occurs from tissue damage, necrosis, in the heart itself, particularly in the sinus and a. v. nodes. A cattle prod, incidentally, can kill. In a field investigation you would be looking for a reddish parchmented abrasion ...

(CONTINUED)
CONTINUED:

Agent Scully's attention is directed o.s. when ANOTHER AGENT enters the room, hands Agent Scully a note.

INSERT NOTE - Your attendance is required in Washington at 1600 hrs. sharp. Scully turns her wrist, looks at her digital watch. It reads 1:03.

EXT. FBI HDQRTERS. - WASHINGTON D.C. - DAY - LATER (LEGEND APPEARS)

To establish.

INT. FBI HEADQUARTERS - MAIN CONCOURSE - DAY

Scully flashes her FBI badge to A RECEPTIONIST.

SCULLY
Agent Dana Scully.

RECEPTIONIST
See Section Chief Blevins. Third floor, violent crime division.

INT. HOMICIDE DIVISION/BULLPEN AREA - DAY - CONTINUOUS

Scully moves through the busy floor of the violent crime division. A largely male bastion, men are working at desks arranged in tidy rows. It could be mistaken for an accounting firm, were it not for the photos of victims, suspects and murder minutiae on the walls. Male heads pop up as Scully passes through.

INT. HALLWAY - DAY - CONTINUOUS

Scully arrives at a door marked: SECTION CHIEF SCOTT BLEVINS. She opens the door, entering into:

INT. SECTION CHIEF BLEVINS' OFFICE - DAY - CONTINUOUS

TWO MEN (50s) sit at an oval table. ANOTHER MAN (early 40s with a furtive manner) stands away, nervously smoking a cigarette. A strict, professional atmosphere pervades the room. The Two Men leaf through folders, glancing up as Scully enters.

CHIEF BLEVINS
Agent Scully, thank you for coming on such short notice. Please...

He motions her to take a chair across the table.

(CONTINUED)
CHIEF BLEVINS
We see you've been with us just over two years.

SCULLY
Yes, sir.

CHIEF BLEVINS
You went to medical school but chose not to practice. How did you come to work for the FBI?

SCULLY
Well, sir... I was recruited out of med school. My parents still think it was an act of rebellion, but I saw the FBI as a place I could distinguish myself.

Agent Scully smiles tightly, shifts uneasily in her seat. The men leaf silently through their folders.

3RD MAN
Are you familiar with an agent named Fox Mulder?

SCULLY
Yes I am.

3RD MAN
How so?

SCULLY
By reputation. He's an Oxford educated psychologist who wrote a monograph on serial killers and the occult that helped catch Monte Propps in 1988. Generally thought of as the best analyst in the Violent Crime Section. He had a nickname at the academy: "Spooky" Mulder.

Scully catches The Cigarette Smoking Man's look - standing apart, studying Scully with critical scrutiny.

CHIEF BLEVINS
What I'll also tell you is Agent Mulder has developed a consuming devotion to an unassigned project outside the Bureau mainstream. Are you familiar with the so-called X-files?

SCULLY
I believe they have to do with unexplained phenomena.

(CONTINUED)
CHIEF BLEVINS
More or less. The reason you're here, Agent Scully, is we want you to assist Mulder on these X-files. You'll write field reports of your activities along with your observations on the validity of the work, making your reports exclusively to this group.

Scully clears her throat, reading through to the subtext here.

SCULLY
Am I to understand you want me to debunk the X-files project, sir?

A tensile silence. The Cigarette Man stubs out his smoke, pins Scully with a pinched, discomforting look.

CHIEF BLEVINS
Agent Scully, we trust you'll make the proper scientific analysis.

A simple directive or a veiled threat? Scully lets it drop, but we sense her uneasiness with the role in which she's been cast.

CHIEF BLEVINS
You'll want to contact Agent Mulder shortly. We look forward to seeing your reports.

Scully rises, meeting eyes with The Cigarette Smoking Man. Then Scully turns, exits.

OMITTED

INT. BASEMENT HALLWAY - FBI HEADQUARTERS - MINUTES LATER

Elevator doors open. Scully exits, moving to:

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

FOX MULDER sits at a desk computer. The room is books from floor to ceiling. And clutter, stacks of papers, reports. Also, UFO photos, blurry and dubious. A wall poster reads: I WANT TO BELIEVE. With his boyish good looks, Mulder doesn't look FBI; more like an MTV VJ. He does not turn around when Scully enters.

MULDER
Sorry, nobody down here but the FBI's most unwanted.

(CONTINUED)
CONTINUED:

SCULLY
Agent Mulder?
(he swivels around)
Hi. I'm Dana Scully. I've been assigned to work with you.

MULDER
Well, isn't it nice to be suddenly so highly regarded.
(pleasantly suspicious)
So... who did you tick off to get stuck with this detail, Scully?

Mulder smiles mischievously, telling us and Scully he knows full well why she's here. He rises, moves past her to a stack of reports piled on the floor, begins to rummage through them. Scully eyes move to Mulder's computer, focusing on the glowing text.

SCULLY
Actually, I've heard a lot about you. I'm looking forward to working with you.

MULDER
(while rummaging)
Really? I was under the impression you were being sent to spy on me.

SCULLY
If you have any doubt about my credentials or qualifications -

MULDER
- you're a medical doctor and you're teaching at the academy. You did your undergraduate degree in physics.
(finally pulling a report from the stack)

SCULLY
(veiled surprise)
Did you bother to read it?

(CONTINUED)
CONTINUED:

MULDER
Yes. I liked it. It's just in most of my work - the laws of physics rarely seem to apply.

Mulder moves past her, grinning impudently. He flips off the lights. Projected on the wall: a picture of the Young Woman lying in the forest from the opening sequence.

MULDER
(new slide appears -
CU of two marks)
Two distinct marks, however, are found on her lower back. Can you ID these marks...
Dr. Scully?

Scully moves up close to the projected slide, studies it.

SCULLY
Needle punctures, maybe. An animal bite. Electrocution...

Mulder flashes another slide up without comment. This slide shows a diagram of a chemical compound.

MULDER
How's your chemistry? This is the substance found in the surrounding tissue.

SCULLY
It's inorganic. I don't know... is it some kind of synthetic protein?

MULDER
Beats me. I've never seen it either. But here it's found again in Sturgis, South Dakota.

A new slide flashes up. This one a large male biker with the telltale marks on his lower back. Then another slide, a CU of another male with the marks, lying face down.

MULDER
And again in Shamrock, Texas.

SCULLY
Do you have a theory?
MULDER
I have plenty of theories. What has me stumped is why Bureau policy is to label these cases as unexplained phenomena and ignore them.

(to the point)
Do you believe in the existence of extraterrestrials?

She glances at a questionable UFO pic pinned to the nearby wall.

SCULLY
I've never given it much thought.

MULDER
As a scientist.

SCULLY
Logically, I'd have to say no. Given the distances needed to travel from the far reaches of space, the energy requirements would exceed -

MULDER
- Conventional wisdom. That girl in Oregon - she's the fourth member of her graduating class to die under mysterious circumstances. When convention and science offer no answers, might we not consider the fantastic as a plausibility?

First his tests, now his condescension and impiety. Okay, you bastard, time to stake out our respective turf.

SCULLY
The girl obviously died of something. If it was natural causes, then it's plausible something was missed in the post mortem. If she was murdered, it's plausible there was a sloppy investigation. What I find fantastic is any notion that there are answers beyond the realm of science. The answers are there. You just have to know where to look.

Touche. A slow, gleeful smile spreads across Mulder's face.

MULDER
And that's why they put the I in FBI. See you bright and early then, Scully. We leave for Oregon at eight a.m.

As we DISSOLVE TO:
A BRIGHT WHITE LIGHT, an odd, crackling noise, a disembodied voice. Which, after a moment, blinks into a med. shot of a man in a suit adjusting his lavalier mic. CAMERA PULLS BACK TO REVEAL:

INT. DIRECTOR'S BOOTH - NIGHT

The image is on a series of video monitors. ETHAN MINETTE, handsome, clean cut, in his early thirties, hovers over TWO TECHNICIANS sitting at the console.

ETHAN
Five minutes. Somebody help the Senator with his mic, please. I'm sure nobody wants to watch him having a meaningful dialogue with his tie.

A P.A. taps Ethan's shoulder to get his attention. He looks up, sees Scully standing in the doorway of the room. He smiles, moves to her and they kiss.

ETHAN
What are you doing here?

SCULLY
I knew you wouldn't get home till late and I wanted to see you.

(she frowns to preface what else)

I got an assignment, Ethan.

ETHAN
(deflating)
Dana. You can't do this. We've had this vacation planned for six months.

SCULLY
(deep sigh)
I have to go to Oregon. I don't know for how long.

ETHAN
(after a moment)
Can I ask what's so important to be ruining be ruining our trip? (anticipating)
National security is not an acceptable answer.

Scully smiles at his attempt to be funny and understanding.

SCULLY
You know I can't talk about it -

ETHAN
You working with anybody...?

(CONTINUED)
CONTINUED:

The obligatory, though playful, jealous-guy tack. Scully cares enough to allay any fears with a reassuring look, touch.

SCULLY
No. I'm working with someone. But believe me, he's nobody you need to worry about.

ETHAN
Spooky Mulder?

SCULLY
You know him?

ETHAN
He's the guy who supposedly got an Iowa Congressman to sponsor some kind of UFO project. We tried to cover it but nobody would talk to us.

SCULLY
What do you mean?

ETHAN
I think it was an embarrassment to the FBI. It was definitely a big joke around town last year.

(gives her a look)
Oregon, huh? Maybe I can get a news crew together and tag along -

SCULLY
(knows he's kidding)
I'm sorry, Ethan. You know how much I was looking forward to going away. We'll take a weekend as soon as I get back? Can we do that?

Somebody calls out: "Two minutes, Ethan." Ethan and Scully look at each other for a moment. Modern romance. He kisses her forehead.

ETHAN
Sure. Just call me and just tell me you arrived safely. Okay?

SCULLY
I will.

He smiles reassuringly, then heads to work. Scully stands for a moment, wanting more than anything to be going on that vacation.
19 INT. 747 - NEXT DAY

Agent Mulder lies asleep on his back, stretched across four bulkhead seats. In his stocking feet, with a Walkman on. Scully sits in the aisle seat going over a file folder of material.

20 INSERT FILE FOLDER - Including autopsy reports and several newspaper clippings. With yearbook photos, accompanying headlines like: "FORMER HONOR STUDENT'S BODY FOUND IN STATE PARK". "4TH TRAGIC FATALLITY BEFALLS CLASS OF '89."

Scully looks up when the seatbelt signs blink on.

CAPTAIN'S VOICE (P.A.)
I'd like to ask all passengers to fasten their seatbelts as we make our descent into -

But he is cut off mid-sentence. The plane is JOLTED. Overhead storage lockers fall open. Then all the cabin lights blink off. The engines whine, cut and die. A complete power loss.

There is a collective skipped heartbeat for all passengers, followed by shouts, screams and the sounds of panic.

Scully grips the armrests, trying to steer the plane with them. Until the engines start again, miraculously. The cabin lights pop back on. Engines full thrust, as the plane starts to climb again.

The in-flight movie has started of its own accord, running in fast reverse. Flight attendants scurry about, attending to passengers. Scully is still gripping the armrests with a death lock when she looks over at Special Agent Mulder. He is lying calmly in the same position. Smiling at her.

MULDER
This must be the place.

21 INT. RENTAL CAR - DAY - LATER

Mulder drives; on an interstate highway, passing through woodlands. He tries to find a good station on the radio. Then he sits back with a bag of sunflower seeds. Scully's watches him, the files from the plane in her lap.

SCULLY
You didn't mention yesterday that this case has already been investigated.

MULDER
The FBI looked into the first three deaths after local authorities failed to turn up any evidence. Our guys came out and spent a week.

(MORE)
MULDER (Cont'd)
But without explanation, they were called in and the case was reclassified. Buried in the X-files until I dug it up last week.

Mulder drops his seed shells in the ashtray, fiddles again with the radio; a remarkable intensity about him, even in repose.

SCULLY
And you saw something they didn't.
(off Mulder's look)
The autopsy reports on the first three victims showed no unidentified marks or tissue samples. But those reports were signed by a different medical examiner than the latest victim.

MULDER
(smiles pleasantly)
Pretty good, Scully.

SCULLY
Better than you expected or just better than you hoped?

MULDER
I'll let you know when we get past the easy stuff.

Scully studies his blank, inscrutable profile. Mulder's the kind of man who gives one the feeling that he's always controlling the game, his mind working on larger equations.

SCULLY
Is the medical examiner a suspect?

MULDER
Won't know until we do a little gravedigging. I've arranged to exhume one of the other victims' bodies to see if we can get a tissue sample that matches the girl's. You're not squeamish about these things are you?

SCULLY
(restrained)
I don't know. I've never had the pleasure.

MULDER
No big deal, really. Two or three years underground we all start looking pretty much the same. Sort of that lean and hungry look.
Mulder smiles again. Scully doesn't pay him the courtesy of returning the gesture. Then Mulder reacts to the radio stations suddenly changing rapidly like someone is spinning the dial. Followed by a low, loud radio hum. Mulder sits bolt upright, looking every which way out the windows.

The rental car comes to an abrupt stop. The trunk pops open. Mulder jumps out, comes around to the trunk, rummages for something. A moment later Scully exits, sees:

Agent Mulder has produced a can of orange spray paint from the trunk. He walks five yards from the car, back down the highway, looks around, then paints a large orange x on the asphalt.

Mulder walks back to the car, throws the paint can back in the trunk, closes it. Then goes back around to his side of the car.

Scully
What the hell was that about?

Mulder
(cheerfully)
Oh. Y'know. Probably nothing.

Mulder gets in the car, leaving Scully shaking her head. Is he playing games with her... or just one incredibly weird dude?
He trots off to the lobby. Scully watches him, thinking about the vacation she could have been on.

EXT. BELLEFLEUR HILLSIDE CEMETERY - DAY - LATER

A backhoe sits on a grassy knoll amid green lawn and gravestones as the Agents' rental car pulls up on the service road.

The Coroner and his two Assts., stand at the base of the knoll. A GROUP OF LABORERS, CEMETERY WORKERS, UNIFORMED COPS mill about. The Coroner and his men start toward the Agents' car as they exit.

CORONER
Mr. Mulder? John Truitt, County Coroner's office.

MULDER
Yeah. Hi. This is Special Agent Dana Scully. How soon can we get started?

TRUITT
We're ready to go.

Truitt whistles up to a LABORER leaning against the backhoe.

MULDER
Were you able to arrange for an examination facility -

As they climb the knoll an N.D. sedan pulls up abruptly on the access road. A THIN MAN (mid 40s) exits the car, starts toward the scene. But then he stops, turns back to address A YOUNG WOMAN who's now gotten out of the car, too. There's a tense exchange we can't quite hear. He wants her back in the car.

Mulder and Scully have turned to watch this little silent movie, continuing to watch as the girl finally gets back in the car and the Thin Man continues toward them.

THIN MAN
Excuse me!

Moving hurriedly to them, his jaw clenched.

THIN MAN
Who do you people think you are?! You come out here and just do whatever you damn well please, don't you?!

MULDER
- I'm sorry. You are?

(CONTINUED)
DR. NEMMAN
Dr. Jay Nemman. The County Medical Examiner.

MULDER
Agent Mulder, FBI. This is Agent Scully. With all due respect, we're investigating a possible homicide here, sir. We don't mean to step on any... toes.

Mulder looks down to a nearby grave for effect. This is his quirky M.O.: regarding every situation with a certain droll amusement.

DR. NEMMAN
We've grieved for these kids. Their families and friends. My daughter... she's beside herself right now.

Mulder looks at Scully. The man has something of a point.

MULDER
This comes as a bit of a surprise. You must have been informed of our intentions -

DR. NEMMAN
- I've been away with my family.

MULDER
Oh. Well, that answers a question we had: why you hadn't done the recent autopsy on Karen Swenson. You're aware of the tissue sample taken from the girl's body?

Dr. Nemman is now the one taken by surprise. His face screws up.

DR. NEMMAN
What's the insinuation? You think I missed something in those other kids' exams?

The man, he doth protest too much. Mulder grins curiously.

SCULLY
No one's insinuating anything, sir.

Mulder turns, starts up the knoll. But Dr. Nemman's button has been pushed. He dogs Mulder.

DR. NEMMAN
Hey! I'm talking to you. You come here making accusations - you'd better be able to back them up -

(CONTINUED)
Dr. Nemman grabs Mulder by the shoulder. Mulder turns, startled by the physical contact, but is more startled by:

**YOUNG WOMAN'S VOICE**

Daddy, please! Let's just go home!

She is standing just outside the open passenger door. We see her better now: her tousled hair, dark hooded eyes.

**YOUNG WOMAN**

Let's go home. Please.

Nemman pulls away from Scully, the Coroner, his Assts. Glaring at the Agents as he backpedals from the group, including the Cemetery Workers, the Uniformed Cops that have gathered close now. Then he turns, stalks off toward his waiting daughter.

Mulder and Scully trade perplexed looks.

**MULDER**

Guy needed a longer vacation.

As Dr. Nemman's car pulls away, CAMERA FINDS a familiar 4WD truck is parked on an adjacent road. It belongs to the Detective from the opening sequence, who sits behind the wheel, watching these proceedings from a safe, anonymous distance.

The gathered group of workers, cops, coroners look on as the backhoe dips its bucket down into the dark rectangle of earth. Scully and Mulder stand off together, opposite them. Mulder is eating more sunflower seeds.

**SCULLY**

(reading from files)

Ray Soames was the third victim. After graduating high school he spent time in a state mental hospital, treated for post-adolescent schizophrenia.

**MULDER**

Soames actually confessed to the first two murders. He pleaded to be locked up, but couldn't produce any evidence that he did the crimes. Did you read the cause of death?

**SCULLY**

Exposure. His body was found in the woods after escaping the hospital.

(CONTINUED)
MULDER
Missing for only seven hours. In July.
How does a twenty year-old boy die from
exposure on a warm summer night in Oregon?

SHOT - The teeth of the bucket scrape the top of the coffin
liner.

The Operator gets down off the machine, signals to the Coroner.

NEW ANGLE ON GRAVESITE - MINUTES LATER
as the rootbound coffin is being hoisted from the ground with
a special apparatus. Mulder and Scully look on as it rises up
out of the grave - and the backhoe's arm is maneuvered into
position to transport it away from the site.

Then suddenly a strap on the hoist breaks. The coffin bounces
off the backhoe arm and begins to roll downhill, catching on a
large granite headstone.

Scully, Mulder and the Coroners hustle over to the upended
coffin. In its tumble, the lid has been lifted partly ajar.
Mulder starts to open it further but the Coroner protests.

CORONER
This isn't official procedure.

Agent Mulder shoots him a look. No shit, Sherlock.

Scully stands behind Mulder as he pulls the lid open. The
shock and horror at what she sees registers on her face.
Scully actually has to hold her nose and step away from the
coffin to catch her breath.

Mulder, however, looks... one might say rapturous, though he
too has to hold his nose. The Coroner and his Assistants
appear now, peering down with confused revulsion at:

ANGLE TO INCLUDE COFFIN

Where a shrivelled, child-sized humanoid figure lies. It has
a strange football-shaped head and mottled leathery skin. It
actually may not be human at all.

MULDER
It's probably a safe bet Ray Soames never
made the Varsity Basketball Team.
(to the Coroner)
Seal it back up. Nobody sees or touches
this. Nobody.

(CONTINUED)
CONTINUED:

Scully stands back away from the site now, catching her breath. Mulder steps back as the Coroner's men move to seal the coffin.

Then Mulder and Scully meet eyes - a shared acknowledgment that in spite of their respective faiths or beliefs, whatever they've just dug up defies immediate explanation.

END ACT ONE
32 INT. AUTOPSY BAY - NIGHT

Agent Mulder is animated, moving excitedly around the lab table where the strange corpse lies, firing off Polaroids while Scully conducts the autopsy; taking measurements, entering her findings into a microphone suspended above the table. Both wear small white smears of odor-masking ointment below each nostril.

MULDER
This is amazing... Scully, you know what this could be? It's almost too big to even comprehend...

Scully, while trying to maintain a decorous professionalism is fighting a certain visceral reaction to the strange corpse.

SCULLY
Subject is 156 centimeters in length, weighing 52 pounds in extremis. Corpse is in advanced stages of decay and desiccation. Distinguishing features include large ocular cavities, oblate cranium. Indicate subject is not human. Can I ask you to point that flash away from me, please.

MULDER
(baiting her)
If it's not human, what is it?

SCULLY
It's mammalian. My guess is it's a chimpanzee or something from the ape family. Possibly an orangutan.

MULDER
C'mon. Buried in the city cemetery? In Ray Soames' grave? Try telling that to the good townsfolk. Or the Soames family.

Scully pins Mulder with a long-suffering look.

MULDER
I want tissue samples and X-rays. I'd like blood typing, toxicology and a full genetic workup.

SCULLY
You're serious?

MULDER
What we can't do here we'll order to go.

(CONTINUED)
CONTINUED:

SCULLY
You don't honestly believe this is some kind of extraterrestrial? This is somebody's sick joke.

MULDER
We can do those X-rays here, can't we? Is there any reason we can't do them now?

SCULLY
We're wasting time here, Mulder. Whoever killed that girl, and maybe Ray Soames, wherever he's buried, is still running around loose. And they'll probably kill again.

MULDER
You're right. It's what, almost eleven. Let's strap on our six guns and go out stalking someone the FBI or anybody else hasn't caught for three years. Or we can take a few hours to conduct a proper "scientific" medical exam that might help us determine who or what this thing really is.

(reasonably)
Look, I'm not crazy, Scully. I have the same doubts you have.

Scully looks up at the clock, wearily.

DISSOLVE TO a small digital alarm clock. It reads 5:07 AM. WIDEN to include Scully looking at a set of X-rays. We are:

INT. SCULLY'S MOTEL ROOM - EARLY MORNING - HOURS LATER

The X-rays are paperclipped to her bedside lampshade. Scully is dressed in sweats and an FBI t-shirt, wearing reading glasses; her .38 automatic service pistol is in its holster on the bed lying atop her clothes. She is listening to her own tape recorded voice, transcribing the information into her portable laptop.

SCULLY'S RECORDED VOICE
...X-ray analysis confirms homologous but possibly mutated mammalian physiology... however, does not account for small, unidentified object found in subject's nasal cavity... a gray metallic implant, four millimeters in length...

(CONTINUED)
As tape plays, CAMERA PUSHES from Scully to the X-rays on the lampshade. There it is in the negative: A SLENDER OBJECT in the skull of the strange corpse.

RACK FOCUS as Scully brings the implant itself into frame, a small metal cylinder resting in a glass vial. She studies it with rapt curiosity until she reacts to A KNOCK AT THE DOOR.

SCULLY
Who is it?

MULDER'S VOICE
Steven Spielberg.

Scully opens the door. Mulder stands dressed in shorts, t-shirt and backwards baseball cap. A big smile on his face.

MULDER
Way too wired. Going for a jog. Wanna join me?

Pass.

MULDER
Figure out what that little thing in Ray Soames' nose is yet?

SCULLY
No. But I'm not losing sleep over it. Good night.

Mulder shrugs, hands her a slip of paper.

MULDER
Oh. I believe this is for you.

Mulder moves off. Scully looks at the slip of paper. It's a phone message from Ethan.

SCULLY
Ethan? Sorry to wake you up.

ETHAN (FILTER)
What time is it?
Scully pulls open the curtains, sees Mulder stretching his legs in preparation for his run.

SCULLY

Five.

ETHAN (FILTER)
What're you doing up so early? And how's what's his name... Spooky?

SCULLY

Spooky.

Scully lets the curtains drop.

ETHAN (FILTER)
So, you guys find any little green men running around yet?

Scully looks at the strange X-rays pinned to her lampshade.

SCULLY

No. But we found something...

ETHAN (FILTER)
Hey, Dana. Can you do me a favor: call me later? I've got to get another hour in here. Okay?

SCULLY

Ethan -
(thinking)
Okay. I'll call you later.

Scully puts the receiver down, then pulls the X-rays down from the lampshade, studies them. As determined as she may be not to ask herself, the question begs: What the hell HAVE they found? A shiver of involuntary fear goes down her spine.

ECU INSERT - The glowing body of computer text. The words IMPLANT and MUTATED appear prominently, center screen.

DISSOLVING into a CLEAR WHITE LIGHT that erases the screen, taking us to:

EXT. STATE PSYCHIATRIC HOSPITAL - DAY - LATER - (LEGEND APPEARS)

Scully and Mulder walk with the abstruse DR. WILLIAM GLASS across a wide lawn, toward a large austere building.

(CONTINUED)
DR. GLASS
Ray Soames was a patient of mine, yes. I
oversaw his treatment for just over a year.
For clinical schizophrenia. Ray had an
inability to grasp reality. He seemed to
suffer from some kind of post traumatic
stress.

MULDER
Is it something you've seen before?

DR. GLASS
I've treated similar cases.

SCULLY
Were any of these Ray Soames' classmates?

Dr. Glass seems reluctant to make this connection.

Yes.

SCULLY
Karen Swenson. Did you treat her?

DR. GLASS
Yes. For several years.

SCULLY
Do you believe she was murdered?

DR. GLASS
I don't know. I am not in the business of
law enforcement.

MULDER
We're trying to find a connection in these
deaths. Did you ever treat any of these
kids with hypnosis?

DR. GLASS
(amused)
No.

SCULLY
Are you treating any of these kids now?

DR. GLASS
Currently?
(hesitantly)
Yes. I've been treating Billy Miles and
Peggy O'Dell. Both have been long term
live-in patients.

SCULLY
They're here? At this hospital?

(continues)
CONTINUED: (2)

DR. GLASS
Yes. Going on four years.

SCULLY
Would it be possible to talk to them?

DR. GLASS
You might find it difficult. Certainly in Billy Miles' case.

INT. STATE PSYCHIATRIC HOSPITAL - SOME TIME LATER

CLOSE ON BILLY MILES sitting up in his hospital bed. Aside from an occasional blink, he is a living, breathing vegetable. Under:

DR. GLASS
Billy is experiencing what we call a waking coma. Functionally, his brain waves are flat and he is persistent vegetative.

WIDEN TO INCLUDE Scully, Mulder, Dr. Glass and AN ORDERLY who fluffs Billy's pillow.

SCULLY
How did it happen?

DR. GLASS
He and Peggy were involved in an automobile accident out on State Road.

Next to Billy's bed, sitting in a wheelchair, is a THIN, GHOSTLY WHITE GIRL, PEGGY O'DELL. She is reading to Billy from a book of poetry. Peggy takes this as an opportunity to regard Mulder and Scully suspiciously, fiddling with her book. Her mouth drawing up in a nervous twitch.

DR. GLASS
Peggy. We have some visitors. Would you like to talk with them for a moment?

PEGGY
Billy wants me to read now.

MULDER
Does he like you to read to him?

PEGGY
Yes. Billy needs me close.

Scully is watching this when her attention is suddenly drawn to Billy Miles. Billy's eyes and face twitch, his neck tightens and his throat jumps in a peristaltic tremor. Then it's over, as if it didn't happen. Then Scully's head whips around on:

(CONTINUED)
CONTINUED:

MULDER
(to Dr. Glass)
Do you think it might be possible to do a
cursory medical exam on Peggy?

A request that causes Peggy to become very agitated.

ORDERLY
It's okay, honey. It's okay.

Peggy tries to roll her wheelchair out of the room.
Struggling, grunting to escape. Then a strange thing - THE
GIRL'S NOSE STARTS TO BLEED for no reason. When she crawls out
of her wheelchair onto the floor, the Orderly hits a panic
button.

Mulder and Scully try to lift the girl back into the
wheelchair, but even without the use of her legs it's like
trying to get a cat in a bag. In this struggle, however,
Mulder sees what he was looking for. TWO FAMILIAR RAISED RED
WELTS on Peggy O'Dell's lower back, seen when her tunic raises
up.

Scully sees it, too. Her eyes meet Mulder's, but only for a
moment before TWO MALE NURSES rush into the room, joining in
the struggle to subdue Peggy O'Dell. And then Scully hastens
from the room.

OMITTED

EXT. PSYCHIATRIC HOSPITAL - LATE AFTERNOON

Scully is back out across the lawn alone when Mulder exits the
building, hurries to catch up with her.

MULDER
What's his name... Billy said he was sorry he
didn't get to say goodbye.

SCULLY
(won't look at him)
How did you know she was going to have the
marks?

MULDER
I don't know. Lucky guess.

Scully stops, turns on Mulder, half-enraged. She's had it.

SCULLY
Dammit, Mulder! Cut the crap. What is
going on here?! What do you know about
those marks?! What are they?!

(CONTINUED)
MULDER
Why, so you can write it down in your report? I don't think you're ready for what I think.

SCULLY
I'm here to solve this case, Mulder. I want the truth.

MULDER
(calmly)
The truth? I think these kids have been abducted.

By who?

MULDER
(correcting her)
By what.

Scully laughs a nervous laugh, walks around in a circle. She can't believe she's even considering this as an explanation.

SCULLY
You don't really believe that?

MULDER
Maybe you've got a better explanation.

SCULLY
I'll buy that girl is suffering some kind of pronounced psychosis. Whether it's organic or the result of those marks... I can't say. But to say she's been riding around in... flying saucers - it's crazy, Mulder. There's nothing to support it.

MULDER
Nothing scientific, you mean.

SCULLY
There's got to be an explanation. You've got four victims. All died in or near the woods. They found Karen Swenson in the forest in her pajamas. Ten miles from her house. How did she get there? What were those kids doing out there in the forest?
**THE X-FILES -- PILOT EPISODE -- Pink Rev. 3-21-93**

44 EXT. OREGON FOREST - NIGHT - LATER

The rental car's headlights wash over the yellow crime scene tape that demarcates the spot where Karen Swenson was found.

45 TWO FLASHLIGHTS

in the darkness. Mulder and Scully are in the crime scene area. Finding nothing, they duck under the tape and move into the dark woods, in search of... they have no idea. Scully moves in one direction while Mulder stops, pulls a COMPASS from his pocket.

46 ANGLE ON SCULLY

as she drops into a clearing. The clearing we may remember from the opening sequence. She kneels down, pointing her flashlight close to the ground. The earth beneath her is scorched, dusted with gray ash. Leaves and branches are singed or burned.

Then Scully's breath is stolen by a sound. Is it just a new rustling of wind in the trees? Yes, but something else: A PERCUSSIVE SOUND - METAL ON METAL somewhere off in the forest.

SCULLY

Mulder?

No answer. The sound grows louder, closer. Scully pulls her .38 from its holster at her lower back, having some trouble getting it out. She begins to walk briskly, retracing her path. But mounting the small rise that forms the edge of the clearing Scully is stopped in her tracks BY A BRIGHT WHITE LIGHT. Blinding and intense. And a loud percussive rumble - metal on metal.

Scully stands paralyzed in the light as a PHANTOM FIGURE appears silhouetted near the light's provenance. Walking towards her, casting eerie ribbons of light and shadow.

SCULLY

Mulder? Is that you?

Once again, Scully gets no answer and the Phantom continues toward her as we:

END ACT TWO
ACT THREE

EXT. FOREST - NIGHT - RESUME

The unidentified Phantom continues toward Scully. She draws down on it. Not until the Phantom moves into the beam of her flashlight, which illuminates its face, do we recognize THE DETECTIVE from the opening sequence. Wielding a shotgun. Scully holds her position.

SCULLY
FBI. Drop your weapon.

DETECTIVE
I'm with the County Sheriff's department. You're trespassing on private property here.

Scully sees the Detective's badge on his jacket

SCULLY
We're conducting an investigation.

Agent Mulder appear, drawn by the light, his gun out.

DETECTIVE
Get in your car and leave now or I'll have to arrest you. Both of you. I don't care who you are.

MULDER
Hold on. This is a crime scene.

DETECTIVE
Did you hear what I said! You're on private property without legal permission. I'm only going to ask you once more. Get in your car and leave.

There is a tense moment, a standoff, until Mulder holsters his gun. He leads Scully into the light, past The Detective's 4WD, with its HIGH-POWER LIGHT BAR over the cabin, its CLACKETY DIESEL ENGINE. This is what Scully saw, but could it be the same light and noise from opening sequence?

Overhead, A FLASH OF LIGHTNING. A CRACK OF THUNDER sounds as the Agents find their way back to the rental car.

INT. RENTAL CAR - MOMENTS LATER

Agent Mulder at the wheel, accelerator to the floor, driving in high speed reverse out of the woods. The Detective and his 4WD truck recede into the night.
AN INVESTIGATION OF REPORTED VIRAL OUTBREAKS HAD BROUGHT THE X-FILES TO A SMALL TOWN IN UPSTATE NEW YORK. THE LOCAL POLICE CHIEF HAD COMMISSIONED THE X-FILES TO LOOK INTO REPORTS OF STRANGE ACTIVITIES IN THE AREA. AMONG THE SUSPECTS WAS A MAN NAMED BENJAMIN ABBOTT, WHO HAD BEEN SPOTTED IN THE AREA SEVERAL TIMES RECENTLY.

MULDER: What's he doing out here at night by himself?

Mulder flips the wipers on as it begins to rain. Scully holds her hand out to him. In it is a fist full of BLACK EARTH.

SCULLY: Maybe it has something to do with this. What do you think it is?

Agent Mulder flips on the dome light, studies the ashes.

MULDER: I don't know. A campfire?

SCULLY: It was all over the ground. I think there's something going on out here. Some kind of sacrifice, maybe. What if these kids were involved in some kind of cult? And that man knows something about it?

MULDER: Whatever it is, you're wearing a lot of it on you now.

Scully checks the ashy smudge marks dotting her shirt. She doesn't care. She's onto something.

SCULLY: I want to come back here.

Agent Mulder offers nothing in the way of a comment. Instead he pulls the compass from his pocket, lays it on the dash where -
CONTINUED:

She looks at Mulder who is wiping the side window with his sleeve, squinting out into the dark, rainy night. Checking his watch. Checking the compass.

SCULLY
You okay, Mulder?

MULDER
Huh? Yeah... I'm just...

SCULLY
What are you looking for?

As Scully says this A BRIGHT FLASH OF LIGHTNING lights up the sky. So close it lights up the interior of the car as well. A blinding flash that consumes all other images with its intensity.

EXT. MAIN HIGHWAY - NIGHT - CONTINUOUS

As the rental car coasts past, all its running lights out, the engine off. It rolls to a gentle stop down the road.

INT. RENTAL CAR - NIGHT - CONTINUOUS

Agent Mulder is trying the key in the ignition, EXCITEDLY. Nothing happens. The car won't start. It's dead. Scully watches, confused.

SCULLY
What happened?!

MULDER
We lost power. Brakes, steering, everything.

He looks at his digital watch, equally, unexplainably excited.

MULDER
We lost nine minutes! Woo ha!

Mulder is out of the car like a shot, moving out on foot.

EXT. MAIN HIGHWAY - NIGHT - CONTINUOUS

Agent Mulder is walking down the highway like a refugee in the rain. Scully exits the car, comes after him.

SCULLY
We lost what?

(CONTINUED)
He stops at a spot in the road, waits for Scully to catch up.

MULDER
Nine minutes!

MULDER
I looked at my watch just before the flash. It was 9:03. Now it just turned 9:13! And look!

Mulder points to the road where he stands. There it is - his spray painted ORANGE X. Mulder's so excited he could shout - and he does. Scully still doesn't understand what it means.

MULDER
Abductees, people who've made UFO sightings - they've reported unexplained time loss!

SCULLY
Come on -

MULDER
(snaps his fingers)
- Gone. Just like that.
(excitedly)
Smell the air. Smell that, Scully? It smells like... sulphur.

SCULLY
(totally incredulous)
You're saying time disappeared? Time can't just disappear. It's a universal invariant.

Then an equally bizarre thing happens - the rental car, sitting thirty yards up the road - ITS HIGHBEAM HEADLIGHTS COME ON of their own accord. Mulder's wide smile gleams in the beams.

MULDER
Not in this zip code.

Mulder starts back to the car, leaving Scully staring incredulously after him, squinting into car's headlights. As we DISSOLVE TO:

57 INT. SCULLY'S MOTEL ROOM - NIGHT - LATER
Scully squinting into her portable laptop computer, typing -

58 INSERT COMPUTER SCREEN - As type appears below a body of text: "Agent Mulder's insistence of time loss, due to 'unknown forces', cannot be validated or substantiated by this witness..."
CONTINUED:

Scully continues to type when THE LIGHTS IN THE ROOM FLICKER AND GO OUT. Darkness, save for the blue glow of her battery-powered computer screen.

SCULLY

Great.

INT. SCULLY'S MOTEL BATHROOM - NIGHT - MOMENTS LATER

Lit by candlelight. Scully turns on the shower. She looks at herself - candlelit in the mirror - taking off her earrings. Then she begins to take her clothes off. Removing her blouse, then her pants. She stands in only her underwear, checking the water temperature in the shower. But when she goes to remove her panties, Agent Scully feels something on her lower back that takes her breath away.

INT. AGENT MULDER'S MOTEL ROOM - NIGHT

Mulder is sitting at his own laptop computer, typing.

ECU INSERT - The glowing text on-screen - the prominent words: TIME-LOSS FOREST ABDUCTION.

A knock at the door. Taking a candle with him, Mulder moves to answer it. There stands Scully, dressed in a bathrobe. In the flickering candlelight, she looks like she's seen a ghost.

SCULLY

(flattened, frightened)
I want you to look at something.

Scully steps inside the room, tense and abstracted. Mulder watches her curiously as she turns from him, musters her courage and lets her bathrobe drop just below her waist.

CLOSE ON SCULLY'S BACK

as Mulder runs one hand gently down to the base of her spine, holding the candle in the other. He stoops slowly, drawing his face up close just over Scully's trembling buttocks. There, in the candlelight, just above her bathrobe, we see TWO RAISED RED WELTS.

Scully is breathing scared and shallow, through her nose.

SCULLY

What are they...?
(no answer)
Mulder... what - are - they?

(CONTINUED)
Mulder's slowly rises back up to Scully's eye level.

MULDER
Mosquito bites.

SCULLY
(panic/relief)
Are you sure?! Mulder...

MULDER
I got about twenty of them myself out there. Look -

But he doesn't get to show her. A dam of emotion and fear breaks. Scully pulls her robe back up, turns around and grabs Mulder, hugs him, hyperventilating.

MULDER
Are you okay?

SCULLY
(lying)
Yes.

MULDER
You're shaking.

Scully parts from Mulder, pulling herself back together.

SCULLY
I think I need to sit a minute.

EXT. MOTEL - NIGHT - SHORT TIME LATER

It continues to rain, storm and thunder. The power is still out, not a light in the building, save for the glow of candlelight coming from the window of Agent Mulder's room. Under:

MULDER
I was twelve when it happened -

INT. MULDER'S MOTEL ROOM - NIGHT - CONTINUOUS

Several candles have burned low. Scully is lying in the only bed in the room. We can hear Mulder but we cannot see him.

MULDER
My sister was eight. She just disappeared from her bed one night...

(CONTINUED)
CONTINUED:

ANGLE ON MULDER

Lying on the floor with a blanket over him.

MULDER


Scully's head appears over the edge of the bed. She brushes several stray sunflower seeds off onto the floor.

SCULLY

You never found her?

MULDER

It tore the family apart. No one could talk about it. There were no facts to confront, nothing to offer any hope.

SCULLY

What did you do?

MULDER

Eventually, I went off to school in England, came back and got recruited by the Bureau. I found I had a natural aptitude for applying behavior models to criminal cases. I solved a difficult serial case and became the FBI's fair-haired boy.

EXT. MOTEL - NIGHT - CONTINUOUS

The dim orange glow defines Mulder's room from the darkened motel when A DARK, SHADOWY FIGURE moves past the window, eclipsing for a moment the flickering candlelight.

RESUME MULDER, SCULLY

MULDER

I was on the FBI's fast track. My success gave me freedom to pursue my own interests... that's when I came across the X-files.

(CONTINUED)
SCULLY
By accident?

MULDER
At first it looked like a garbage dump for UFO reports, alien abduction cases; the stuff everybody laughs off as ridiculous. But I was fascinated. I read every case. Hundreds of them. I learned everything I could about the occult, about paranormal phenomena...

He sits up, looks Scully in the eye. A moment of uncharacteristic abstraction, vulnerability for Mulder. Scully senses this, reaches out and touches Mulder's arm.

SCULLY
What?

MULDER
There is classified government information I've been trying to access. But someone is blocking my attempts to get at it.

SCULLY
Who? I don't understand.

MULDER
Someone at a higher level of power. The only reason I've been allowed to continue with my work is because I've made connections in Congress.

SCULLY
And they're afraid of what - that you'll leak this information?

MULDER
- You're part of this agenda. You know that.

SCULLY
I'm not part of any agenda. You've got to trust me. I'm here just like you - to solve this.

Mulder searches her face, reading the intensity of feeling.

MULDER
I'm telling you this because you need to know. Because of what you've seen.

(MORE)
(deep breath)
In my research I've been working closely with a man named Dr. Heitz Werber. He's taken me through deep regression hypnosis. I've been able to go deep into my own repressed memories to the night my sister disappeared. I can recall a bright light outside and a presence in the room. I'm paralyzed - unable to respond to my sister's calls for help.

Scully tenses. Mulder grabs her arm, squeezing it.

MULDER
Listen to me, Scully. This thing exists. The government knows about it. I have to know what they're protecting. Nothing else matters to me. This is as close as I've ever gotten to it.

Mulder's passion and honesty burn in his penetrating stare. Scully sees that the man holding her arm is not the puckish, prankish man before, but a true believer.

Holding her breath from fright, Scully nearly hits the ceiling when THE PHONE RINGS. She has to hunt in the dark for the phone, lays her hand on the receiver but hesitates before answering.

SCULLY
I'm not here.

Scully picks up the receiver, hands it directly to Mulder.

MULDER
Hello...
(a woman's filtered voice on the phone)
Who is this? Hello...?
(line goes dead)
It was a woman. She said Peggy O'Dell is dead.

SCULLY
The girl in the wheelchair?

MULDER
She said she was just in an accident out on State Road.
EXT. STATE ROAD - NIGHT

The rental car pulls up to a scene peopled with cops. Squad car light bars decorate the night, bouncing off windblown trees. An eighteen-wheel truck is parked in the road.

ANGLE ON SCULLY AND MULDER

exiting their car, moving toward the scene. Scully moves toward the accident scene while Mulder moves to a group of Patrolmen talking to THE OVERWROUGHT TRUCK DRIVER.

MULDER
What happened?

TRUCK DRIVER
She ran right out in front of me.

PATROLMAN
(to Mulder)
Who are you?

MULDER
She was running? On foot?

TRUCK DRIVER
Like someone's chasing her.

Mulder looks up sees - through the trees - the lights of the State Psychiatric Hospital in the distance. As the Coroner's car skids up to the scene.

ANGLE ON SCULLY

She's made her way to the body. It's covered by a blanket. She lifts the blanket, revealing Peggy O'Dell, her sunken eyes now rolled back in their sockets.

(CONTINUED)
CONTINUED:

Scully kneels, sees Peggy wears a watch WITH A CRACKED CRYSTAL. Scully takes her wrist, looks at the watch closely.

INSERT WATCH - The watch has stopped - at 9:30

NEW ANGLE ON SCULLY - MOMENTS LATER

approaching Mulder who is in conversation with The Coroner, John Truitt. Mulder turns and regards Scully with anxious concern.

MULDER
Let's go.

Mulder starts back to the car with no explanation. Scully takes a moment to react, meeting eyes with the Coroner first.

SCULLY
What's the matter?

CORONER TRUITT
Someone trashed the lab and autopsy bay you were working in. The body you dug up was removed.

SCULLY
What? They took the corpse?

Mulder is to the car now, causing Scully to hustle to catch up and get in. Before Mulder pulls away in a great hurry to get to:

EXT. MOTEL - NIGHT - SHORT TIME LATER

Mulder can only pull the rental car so far into the driveway, because the parking lot is taken up by TWO FIRE ENGINES. The motel is on fire. Rather, Scully and Mulder's rooms are on fire.

NEW ANGLE

The Agents run to where a CROWD OF MOTEL GUESTS, dressed in pajamas and bathrobes, watch the firefighters battle the blaze.

SCULLY
(shit!)
There goes my computer.

(CONTINUED)
MULDER
Yeah. The X-rays. My Polaroids. Somebody around here doesn't like us, Scully.

Then the Agents react to someone coming toward them. A face they both recognize, now illuminated by the leaping flames.

Dr. Jay Nemman's daughter (THERESA) is walking out of the bushes where the Shadowy Figure was last seen; in dirty pants and blouse.

THE DAUGHTER
My name is Theresa Nemman. You've got to protect me.

THERESA
This is the way it happens. I don't know how I get out there. I'll just find myself out in the woods.

MULDER
How long has it been happening?

THERESA
Ever since the summer we graduated. It's happened to my friends, too. That's why I need you to protect me. I'm scared... I might die... like the others. Like Peggy did tonight.

She becomes emotional. Scully holds her hand to comfort her. In the b.g. TWO FAST FOOD HANDLERS are cleaning up, craning their necks in curiosity at the commotion.

MULDER
You were the one on the phone? You told me Peggy O'Dell had been killed?

(CONTINUED)
Theresa nods yes.  

MULDER
How did you know where to call?

THERESA
I heard my father say where you were staying. He was talking to Billy Miles' father on the phone. About Peggy being killed.

SCULLY
What time was that?

THERESA
Nine. Just after nine.

MULDER
Theresa. I want you to just tell me very specifically what happens before you find yourself in the forest.

THERESA
I don't know. I don't remember anything.

MULDER
Is there a light?

THERESA
I don't know!

Scully gives Mulder a look protective of Theresa. He's pushing the girl too hard, but he feels in her a connection to his lost sister.

SCULLY
Theresa... your father knows about it, doesn't he? About what happens?

THERESA
Yes. But he said never to tell anyone. About any of it.

MULDER
Why?

THERESA
He wants to protect me. He thinks he can protect me from it. But I don't think he can. And he doesn't want anyone to know about the abortion.

SCULLY
Whose abortion?
75 CONTINUED: (2)

THERESA
The summer after we graduated. We had a party out in the woods. Billy Miles got Peggy O'Dell pregnant. But there was no baby in the abortion. There was something else. My father said it's because Peggy had the marks.

MULDER
Do you have the marks, Theresa?

THERESA
Yes. I'm going to die, aren't I?

SCULLY
No. You're not going to die.

But a quick glance from Mulder says he isn't so sure. And then suddenly Theresa's NOSE IS BLEEDING.

SCULLY
Oh, God...

Scully scrambles from the booth, grabbing a napkin from a booth across the aisle. Handing it to The Girl, she turns to see:

76 ANGLE ON ENTRANCE

Where Dr. Jay Nemman and The Detective push through the doors, move directly to the booth, intent on Nemman's daughter.

DR. NEMMAN
Let's go home, Theresa. We're taking you home, honey.

Theresa looks to Mulder, fear and dread playing on her face.

MULDER
I don't think she wants to leave.

DR. NEMMAN
I don't care what you think. She's a sick girl.

The Detective reaches an arm out to her.

DETECTIVE
Your father wants to take you home. He'll get you all cleaned up.

DR. NEMMAN
We'll take you where you'll be safe, Theresa. Detective Miles and I won't let anything happen to you...

(CONTINUED)
CONTINUED:

Mulder hears this and goes ramrod straight where he sits.

MULDER

You're Billy Miles' father?!

DETECTIVE

That's right. And you stay away from that boy.

EXT. FAST FOOD FRANCHISE - NIGHT

CLOSE ON DR. NEMMAN'S DAUGHTER'S FACE, seen through the window of her father's car as it leaves the parking lot. WIDEN TO INCLUDE Scully and Mulder standing outside the diner.

MULDER

You gotta love this place. Everyday's like Halloween.

SCULLY

(becoming excited)

They know, Mulder. They know who's responsible for the murders.

MULDER

They know something.

SCULLY

Dr. Nemman's been hiding medical evidence since the beginning. He lied on the autopsy reports - and now we find out about this abortion - and the Detective - who else would have reason to trash the lab and our rooms?

She looks at Mulder, the fireworks of revelation going off in her eyes as she works the facts over in her mind. Mulder appears either unconvinced or lost in thought.

MULDER

Why? Why would they destroy evidence? Who are they protecting? And what could they want with that corpse?

SCULLY

I don't know.

MULDER

Makes you wonder what's in those other two graves.

A statement which causes their eyes to lock. Scully thinking Mulder can't be quite serious.
EXT. HILLSIDE CEMETERY - NIGHT - SHORT TIME LATER

A light rain has begun to fall as Mulder and Scully tromp through the soggy graveyard. And then they see it:

THEIR POV

Silhouetted at the top of a knoll is the backhoe. Next to it are two large rectangular forms - COFFINS.

ANGLE ON BACKHOE

as Mulder and Scully run up the sodden knoll and see that the coffins are open - and:

MULDER
They're both empty.

SCULLY
What is going on here?!

Mulder doesn't answer her. His mind is racing.

MULDER
I think I know who did it. I think I know who killed Karen Swenson.

SCULLY
Who? The Detective?

Mulder has something between horror and elation in his eyes. The look of someone who's contemplating the ridiculous.

SCULLY
Who?!

MULDER
The Detective's son. Billy Miles.

SCULLY
The boy in the hospital? The vegetable?!

Off Scully's utter incredulity we:

END ACT THREE
Scully is stunned. Wonderfully, incredibly entertained by what she's heard Mulder just tell her.

SCULLY
Billy Miles? You think a kid who's been in a coma for the last four years got out here and dug up these graves?

MULDER
Peggy O'Dell was bound to her wheelchair - but she ran in front of that truck. The truckdriver said it was like she was being chased...

(off her look)
I'm not making this up, Scully. It fits a profile of alien abduction -

SCULLY
This fits a profile?!

MULDER
Peggy O'Dell was killed sometime around nine. About the time we lost nine minutes out on the highway. I think something happened in those nine minutes. Time as we know it stopped. Something took control over it.

Scully looks at him, half grinning in her incredulity.

MULDER
I know you don't believe it.

SCULLY
Agent Mulder - I'm standing out here in the mud and rain, looking at two empty coffins, in a cemetery where we dug up someone - something - I can't explain... listening to a whacked-out kid tell me she's going to die because she has "the marks." At this point, it wouldn't surprise me if we both started howling at the moon.

MULDER
I think there's a force at work here. We felt it in the plane and we experienced it out on the highway. There was a magnetic anomaly.

SCULLY
A what?
MULDER
I got a false compass reading. What I'm saying is... I think this force can bend time. So that Billy Miles could come here and dig up these graves; So he and Peggy O'Dell could have been down on State Road...

(off her change in expression)

What?

SCULLY
Peggy O'Dell's watch stopped a couple minutes after nine. I made a note of it when I saw her body.

MULDER
Yes! You see - that's the reason those kids are in the woods. I think the force has control over them... and they're summoned there. And the marks... they're from some kind of tests done on them. Maybe it causes a genetic mutation, which would explain the body we dug up.

SCULLY
(still half-believing)
And this "force," it... summoned Theresa Nemman into the woods tonight?

MULDER
Yes. But it was Billy Miles who took her there. Acting from some alien impulse.

Scully nods for a moment like she believes Mulder's theory. Then she starts to laugh. Giddy, stupid laughter. Which gets Mulder going. They laugh so hard they bend over and hold their knees. Scully starts to howl at the moon, a comic demonstration of how far off the deep end they've gone. Mulder howls with her. Then both laugh some more before trying to catch their breath.

MULDER
C'mon. Let's go.

SCULLY
Where are we going?

MULDER
To find another motel and get some sleep. Then we're going to see Billy Miles.

Only then does the residual laughter and the giddy smile on Scully's face begin to dim.

(CONTINUED)
CONTINUED: (2)

Only then does she realize that Mulder is dead serious. As his pace quickens and Scully follows him through the headstones and gravemarkers back toward the car.

INT. STATE HOSPITAL - NEXT DAY

CLOSE ON BILLY MILES' flat, blank, brain dead expression. Under:

ORDERLY

Now we could stand here til the second coming waiting for Billy to get out of this bed - it ain't gonna happen...

WIDEN TO INCLUDE Mulder and Scully standing with the Orderly at the foot of the bed.

ORDERLY

He blinks and I know about it.

MULDER

Did you change his bedpan last night?

ORDERLY

Nobody else here's gonna do it.

MULDER

You noticed nothing unusual?

The Orderly gives Mulder a look. What's this guy interested in?

MULDER

What were you doing last night at nine o'clock?

ORDERLY

Probably watching TV. Yeah.

MULDER

Do you remember what you were watching?

ORDERLY

Let's see...

While the Orderly tries to recall this, Scully moves over to Billy's bed, lifting one of Billy's hands and studying it.

ORDERLY

Y'know... I don't really remember what I watched.

Scully then lifts the blanket off Billy's feet, pulls at the sheets. Looking for what it isn't quite clear.

(CONTINUED)
CONTINUED:

ORDERLY
Miss... what's she looking for?

Scully pulls the sheets off Billy's feet, calls to Mulder.

SCULLY
Mulder. Take a look at this.

Agent Mulder bends down, looks at what Scully's looking at: on the bottom of his feet, under the nails is BLACK DIRT. The Agents trade looks - how did that get there? Mulder turns to the Orderly.

MULDER
Who was taking care of Peggy O'Dell last night?

ORDERLY
Not me. That's not my ward. I've got my own job to do. Now what's she doing?

Scully is taking a scraping from under Billy's toes. CAMERA PANS UP to Billy's face - his dumb, lifeless features - when suddenly HIS EYES NARROW AND COME INTO FOCUS ON SCULLY.

Scully scrapes a sample into a Dixie cup, rises and rejoins the others; no one noticing Billy's momentary transformation.

MULDER
Thank you for your time.

ORDERLY
That's okay.

Mulder and Scully exit, leaving the Orderly alone in the room with Billy. She starts to tuck the corners of the sheets back in, grumbling about having to do it.

ORDERLY
She pulls out my nice corners... what WAS I watching last night?

She's working on this thought when she finishes with the sheets and leaves the room. CAMERA HOLDS ON BILLY, whose eyes once again tell us that he is not what he appears to be.

INT. STATE HOSPITAL HALLWAY - DAY - CONTINUOUS

Scully strides briskly down the corridor, something like horror in her eyes. Mulder hurries to keep up with her.

(CONTINUED)
CONTINUED:

SCULLY
That kid may have killed Peggy O'Dell. I
don't believe this...

MULDER
Scully -

SCULLY
It's crazy.

Scully stops, turns, holds the vial of sooty scrapings up.

SCULLY
He's been out there. In the woods.

MULDER
You're sure?

SCULLY
This is the same stuff I took a handful of
in the forest.

MULDER
Maybe we should run a lab test to -

SCULLY
We lost the other sample in the fire. What
else could it be?!

MULDER
Alright. I just want you to understand
what it is you're saying

SCULLY
You said it yourself!

MULDER
Yeah... but you have to put it in your
report.

In her panic and excitement, Scully has forgotten how it is she
came to get this assignment. How this report might reflect on
her as a serious investigator. She turns from Mulder now, struck by her own leap. Scully turns back, sobered.

SCULLY
You're right. We should take another
sample from the forest and run a comparison
before we do anything.
EXT. FOREST - NIGHT

As the Agents' car pulls up to the crime scene once again. Only this time their headlights wash over Detective Miles' 4WD truck parked in the road in front of them.

CLOSE ANGLE ON 4WD TRUCK

as Agent Scully's flashlight beam illuminates the interior of the 4WD. There is no one inside. She turns to see Mulder coming around the rear of the vehicle.

SCULLY

What do you think?

Mulder starts to answer but he's cut short by A WOMAN'S SCREAMS echoing through the forest. Mulder doesn't hesitate; he takes off into the woods at a dead run. And Scully follows.

behind Mulder as he lights into the dense woods, thrashing through low shrubs and bushes blocking his path. Quickly changing directions, so that Scully's POV is a zig zag pattern through the woods, intermittently losing sight of Mulder, but then finding him again farther up ahead of her. The woman's SCREAMS continue.

Mulder has gained a good lead ahead of Scully when - OOMPH - Scully goes down, like she's been hit by something. Her POV is now a blurry angle on the ground that was moments ago beneath her feet.
THE X-FILES -- PILOT -- Goldenrod Rev. 4-02-93 50.

93 ANGLE ON SCULLY

as A PAIR OF BOOTS enter frame next to her. Her eyes - still unfocused - follow the boots up to: Detective Miles, standing over her with a shotgun.

 DETECTIVE
I told you to stay out of this.

Then he, too, takes off running through the forest.

94 BACK ON AGENT MULDER

running through the forest... then stopping to get his bearings. Alert and listening for the sound of screams again that will give him direction. Then more DISTANT SCREAMS. Mulder turns, running in a NEW direction toward the sound.

Running through the forest underbrush. Running strong when he sees Detective Miles emerge from the forest brandishing his shotgun.

 DETECTIVE MILES (O.S.)
Hold it! Hold it right there!

Agent Mulder comes to a startled stop, putting his hands up not in obedience but in an expression of alarm. Two adrenalin-pumped men faced off in the forest. Mulder sucking for air.

 DETECTIVE MILES
You've got no business out here -

 MULDER
- there were screams -

 DETECTIVE MILES
On the ground! Now!

Mulder suddenly realizes now what the Detective is protecting. WHO he's protecting.

 MULDER
You know it's Billy - you've known all along -

 DETECTIVE MILES
I said on the ground!

Mulder slowly drops to a knee, eyes riveted on the Detective.

 MULDER
How long are you going to let it happen?

(CONTINUED)
CONTINUED:

Then the GIRLS' SCREAMS echo through the forest again. Mulder and the Detective react but the Detective holds his aim.

   MULDER
   He's going to kill her -

There is a beat, the slightest moment of hesitation - a glinting flash of reason and sanity in the Detective's eye. Mulder not only sees it - he projects it. And in an instant the Detective is off at a dead run through the forest. Followed momentarily by Mulder who regains his feet and gives chase.

OMITTED

MULDER'S POV

chasing the Detective who has a short but healthy lead on him. Chasing him when A HIGH VOLTAGE HUM BEGINS, followed by THE PERCUSSIVE METAL ON METAL NOISE we remember from the opening abduction sequence. Chasing toward this noise when -

DETECTIVE MILES (FORMERLY "MULDER'S POV")

rushes to the edge of a forest clearing, DRAWING HIS GUN UP WILDLY ON BILLY who is standing in only his pajama bottoms in a SWIRLING VORTEX OF LEAVES AND DEBRIS; standing over Theresa Nemman who lies semi-conscious on the ground, a purple bruise over her eye, trying to lift the girl into his arms.

   DETECTIVE MILES
   BILLY! NO!

Billy turns to look at his father, regarding him with a dull blank zombie-like stare, continuing to heft the girl.

CLOSE ON DETECTIVE MILES

a tortured, panicked, twisted expression as he draws down on his son and Theresa when - Mulder enters frame and knocks the Detective to the ground.

BACK ON SCULLY

Still woozy and dazed from the blow which knocked her to the ground. She's up on her feet, reacting to sound of THE SHOTGUN BLAST ripping through the woods.
taking Theresa into his arms as we see THE TWO RED MARKS in clear resolution on his lower back. The intensity of the whirlwind is extreme now and then - a CLEAR WHITE LIGHT begins to glow behind Billy and Theresa. A light that grows in intensity and -

on the ground on the edge of the clearing, squinting into the incredibly, implausibly bright light as we -
RESUME SCULLY

moving through the forest when - A BRIGHT WHITE LIGHT flashes in the distant trees. An intense blast that does not dissipate. Instead it seems to grow in intensity - INTO A WAVE OF PURE WHITE ENERGY, BLOTTING HER MOMENTARILY FROM THE SCREEN. And then it's gone. Scully stands stunned. While:

BACK ON MULDER AND THE OTHERS

The windborne dust and debris falling slowly over them, the settling detritus landing gently on their backs. Theresa is on the ground now, blinking her eyes in confusion. Billy stands over her, but he is no longer threatening her in any way. Instead he stands with a confused look on his face. A look that says, "How did I get here?" Then he turns and:

BILLY

Dad?

Detective Miles is caught for a moment in his own disbelief. Then he scrambles to his feet, rushes to Billy; this hard and threatening man suddenly consumed by a rush of emotion for his son; the son he hasn't communicated with for four years.

DETECTIVE

Billy... oh god.

And then Mulder sees it - THE MARKS ON BILLY'S BACK ARE GONE. A moment of confusion, then Mulder's back to his senses.

MULDER

Scully.

He takes off at a dead run back into the forest.

ANGLE ON SCULLY

Moving slowly toward Mulder through the forest, still a little dazed.

MULDER

Scully!

SCULLY

Mulder? What happened?

He grabs her to steady her, but his non-response and the look on his face say that what he's just seen is beyond words. As
100 INT. OBSERVATION ROOM - PSYCHIATRIC HOSPITAL - SOMETIME LATER

A SINGLE, SOFT LIGHT illuminates Billy Miles, lying on a red chaise. His expression is not animated but it is not the cold, stone-like countenance that we saw in the hospital earlier. Rather, it is a placid, dreamy face.

DR. HEITZ WERBER (O.S.)
Can you hear me, Billy? If you can hear me, raise your right hand.

Billy raises his right hand. CAMERA COMES AROUND to reveal DR. WERBER sitting in a chair next to Billy. Behind him is Agent Mulder, standing in front of a mirrored window.

DR. WERBER
Tell me about the light, Billy. When did you first see the light?

101 INT. OBSERVATION ROOM - DAY - CONTINUOUS

Scully and THE TWO MEN from the FBI who chose her for the assignment. Also in the room is The Cigarette Smoking Man who stands apart from the others.

BILLY
In the forest. We were all in the forest... having a party. All my friends. We were celebrating.

DR. WERBER
What were you celebrating?

BILLY
Graduation. And then the light came. It took me away. To the testing place. And then... I was sent to get the others.

DR. WERBER
Who sent you?

BILLY
They would tell me to gather the others. So they could do the tests. They put something in my head. Here.

(he touches a spot over the bridge of his nose)

I would wait for their orders.

DR. WERBER
Billy? Who gave the orders?

Tears well in Billy's eyes. He's struggling with the memory.

(CONTINUED)
CONTINUED:

BILLY
The light. They said it would be okay. No one would know. But the tests didn't work. They wanted everything destroyed. I'm afraid. I'm afraid they're coming back.

The FBI brass watches with rapt attention. Then The Cigarette Smoking Man moves to Blevins, whispers something in his ear. Blevins nods, then touches Scully's arm to summon her as the group files out.

Before moving to follow, Scully notices Mulder. He's looking into the two-way mirror - almost as if he can see her, sense her. His look is full of messages: concern, suspicion and vulnerability. Scully is halted by the look. Then she gathers herself and goes to the door, exiting.

INT. CONFERENCE ROOM - DAY - SHORT TIME LATER

Scully sits at the table with the two men again. The Cigarette Smoking Man is not with them. There is tension in the silence - from men who are wrestling with how to proceed.

BLEVINS
What we've just witnessed... what we've read in your field reports... the scientific basis and credibility seems wholly unsupportable. You're aware of that?

SCULLY
Yes, sir. My reports are personal and subjective. I don't think I've gone so far as to draw any conclusions about what I've seen.

2ND MAN
Or haven't seen, as seems to be the case. This... time loss. You did or did not experience it?

SCULLY
I can't substantiate it. No.

BLEVINS
What exactly can you substantiate, Agent Scully? I see no evidence that justifies the legitimacy of these investigations.

SCULLY
There were, of course, crimes committed.

(CONTINUED)
BLEVINS
But how would you prosecute a case like this? With a testimony given under hypnosis from a boy who claims he was given orders by some alien force from an implant in his nose. You have no physical evidence...

Scully takes the small glass vials containing the small metal cylinder out of her coat pocket and puts it on the table.

SCULLY
This is the object that was described by Billy Miles as a communication device. I removed it from the exhumed body. I kept it in my pocket. It was the only piece of evidence not destroyed in the fire.

(off their looks)
I had a lab test run on it. The material could not be identified.

It hangs there. A real showstopper, that.

BLEVINS
Agent Mulder - what are his thoughts?

SCULLY
(pausing for effect)
Agent Mulder... believes we are not alone.

Again, it sits there, rendering further conversation moot.

ELDER MAN
Thank you, Agent Scully. That will be all.

Scully rises and moves to leave the room. As she does, the Cigarette Smoking Man enters the office. There is a fleeting moment of eye contact, then the man moves past her. Scully registers the look, then exits. As we DISSOLVE TO:

INT. DANA SCULLY/ETHAN MINETTE APARTMENT BEDROOM - NIGHT

Ethan is fast asleep, lying next to Scully. Spoons.

ANGLE ON DANA who is anything but asleep. She lies with her eyes wide open, looking at:

INSERT DIGITAL ALARM CLOCK - it reads 11:21. Hold on clock as it changes to 11:22.

RESUME SCULLY. Staring, fixated on the passing minutes and no doubt, what she has experienced. Her doubts. Her fears. When THE PHONE RINGS. Scully fairly leaps to answer it on the first ring.

(CONTINUED)
SCULLY
Hello.

MULDER (FILTER)
Scully? It's me. I just made a phone call to the D.A.'s office in Raymond County, Oregon. There is no case file on Billy Miles. The paperwork we filed is gone.

Scully doesn't respond, but she doesn't hang up.

MULDER
We need to talk, Scully.

SCULLY
Yes. Tomorrow.

She hangs up, lies back down - more wide awake than ever.

ETHAN
Anybody important?

SCULLY
Just work.

But there's no doubt from the unsettled tone in her voice that it is much more than work. It will become the defining event of her life. Nothing that comes after now - religion, motherhood, anything - will not pass through the filter of this experience. And her newfound doubts about the forces of government at work in the interest of truth and justice. As we DISSOLVE TO:

INT. WAREHOUSE - SOME DAY LATER

The Cigarette Smoking Man appears at the end of a long aisle high with shelves. On the shelves are countless boxes. The CSM moves deliberately to a shelf where he finds a specific box.

CLOSE ON CSM as he opens this box and reveals the contents. In it are five other small, cylindrical implants, marked and catalogued. He places the new implant alongside them and carefully reseals the box. Then he moves back up the long aisle. As:

CAMERA WIDENS TO REVEAL: We are in an enormous warehouse, full of boxes and cartons stacked to the ceiling. The CSM exits a door on the far side of the building.

CLOSE ON DOOR as the CSM exits. CAMERA HOLDS on the back of the door as it closes behind him. On it is a floor scheme with the legend: IN CASE OF FIRE OR EMERGENCY - PENTAGON EVACUATION PROCEDURE.

THE END