

X-Files

Beyond the Sea (1X12)

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SCENE 1

Scully's House; Washington, D.C.

(William Scully walks over to a small Christmas tree with an angel ornament on top.)

William Scully: Are you going to leave this up all year?

Scully: Yup. All year. Since you always made us take the Christmas tree down the day after Christmas, I'm making up for lost time.

(She starts piling plates on the kitchen table.)

William Scully: If your idea of a good time is picking up dried pine needles, treat yourself.

Margaret Scully: As if he's an authority on having a good time.

(She walks over, carrying plates from the dinner table. William crosses over to beside Scully.)

Scully: That's okay, Mom, I got that.

Margaret Scully: Oh, okay.

William Scully: Okay, Maggie, let's shove off.

Margaret Scully: Oh, okay.

(She puts the plate down and goes over to Scully. She hugs her.)

Well, thank you for having us. Dinner was delicious as usual.

Scully: Thanks, Mom.

(Scully walks over to her father and salutes.)

Good sailing, Ahab.

(He hugs her.)

William Scully: Goodnight, Starbuck.

(Margaret gives William an urging look as if to ask his daughter a question.)

How's work? Good?

Scully: Yup. It's good.

William Scully: Well . . .

(William and Margaret cross over to the coatrack by the door and put on their coats. Scully throws down the napkin in her hand onto the table and walks over.)

Scully: Well, drive carefully.

Margaret Scully: Uh-huh.

(Scully unlocks the door and kisses her mother goodbye.)

Scully: Goodnight, Daddy.

(The parents walk out. She watches them go, then closes the door. Later. It is now 1:47. On TV, a man is talking on an infomercial under his picture, it says:

“Ron Popeil

Inventor”)

Ron Popeil on TV: Here on Incredible Inventions though, you’re not going to spend 110 dollars for it. You all know that. You’re not even going to spend a hundred dollars.

(The caption changes to:

“ Approximate One Month Supply

Time May Vary Depending On Frequency
of Use or Size of Area to be Covered”)

There’s an approximate one-month supply here . . .

(They show two videos, one in the upper right, the other in the lower left, of “hair” being sprayed onto bald people’s heads. In the upper left it reads “Only \$39.92.”)

And all you’ll spend for this entire package is just 39 dollars and 92 cents.

(There is applause and cheering. Scully is sleeping on the couch, a blanket draped over her.

Her eyes open.)

Woman on TV: Mr. Johnson?

Ron Popeil on TV: Yes?

(Scully sees her father sitting in a chair in front of her, blue light shining down on him. His mouth is moving but no words are coming out.)

Woman on TV: I was kind of interested that Allen used a blond and I hadn’t seen anyone use a blond.

Scully: Dad? I thought you guys left.

(She sits up.)

Where’s Mom?

(There is no answer. He is talking but making no noise. The phone rings, startling her. She looks back at the phone, then to her father. The chair is empty. Scully is very confused as the phone rings again. She gets up, blanket still covering her, and starts walking to the phone. It rings twice more before she picks it up.)

Hello.

(There is no answer except for some muffled crying.)

Hello?

Margaret Scully: Dana?

Scully: Mom? What’s the matter?

Margaret Scully: We, um . . . we lost your dad. He had a . . . a massive coronary . . . about an hour ago. He . . . he’s gone.

(Scully looks back to where she saw her father sitting. The chair is still empty.)

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SCENE 2

Jackson University; North Carolina

(A teenage boy and girl are making out in a car on the side of the road.)

Girl: I swear, Christmas Day . . . my whole family’s opening presents and all and I’m just sitting there in my own little world, thinking “I just wish Jim were here.”

Boy: Hmmm, I know.

(There is a knock on the window. They look at the window as a flash-light shines through. A police officer, Lucas Henry, is standing there.)

Oh man, busted.

(She gets off of him as he wipes his lips. He rolls down the window.)

Yes, sir?

Henry: Out of the vehicle, please.

Boy: We’re sorry, sir. We’ll be on our way.

Henry: I said, out of the vehicle

(The boy looks at the girl, rolls up the window and gets out of the car. He can’t make out the officer’s face because the light is shining in his face. He raises his hand to deflect the light.)

Keep your hands down. Let’s see some ID.

(The boy looks down and sees that the “officer” is wearing jeans and boots.)

Boy: No, not till I see yours.

(Henry hits the boy in the face with the flashlight. The girl screams as the boy’s face slams into the window and slides down, leaving a trail of blood.)

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SCENE 3**FBI Headquarters; Washington, D.C.**

(Mulder is reading a file. Scully sneaks up behind him and looks over his shoulder.)

Scully: Last time you were that engrossed, it turned out you were reading the Adult Video News.

Mulder: I didn't think you'd be in today. How are you, Dana?

Scully: "Dana." I'm fine, thank you. What are you working on?

Mulder: Two days ago, a couple was kidnapped at Jackson University. Elizabeth Hawley and James Summers, both 19.

(Mulder shows her a picture of the couple.)

Last year, another couple was kidnapped to the day except that abduction occurred at Duke University. One week later, they found both students' bodies dead.

(Scully looks over the file.)

Scully: They were kept alive, tortured through that period.

Mulder: No arrests were ever made. Police believed it to be a one-time offender but now it appears to be a serial incident. Anyway, if he holds true to form, we have five days to find those kids.

Scully: That's a grim deadline.

Mulder: Well, here's another grim deadline.

(He reaches over and picks up a folder off a desk. He gives it to her.)

In one week, Luther Lee Boggs will take a seat in the North Carolina gas chamber.

Scully: How is he related?

Mulder: He claims to have information relating to the kidnapping. He described Hawley's bracelet down to the last detail. This is information that only family members could have known.

Scully: Or the kidnapper.

Mulder: Boggs feels that if his talents help save these kids then his sentence should be reduced to life in prison.

Scully: His talents?

Mulder: He claims to have obtained this information through psychic transmission.

(He goes over and sits at his desk.)

Scully: Mulder, do I detect a hint of skepticism?

Mulder: Perhaps.

(She sits down opposite him.)

Boggs has been there before . . . in the chamber. My profile helped send him there. He was actually strapped to the chair before receiving an executive stay. He claims that this experience activated in him the ability to channel spirits and demons. I believe in psychic ability, without a doubt, but not in this case. Not Boggs.

Scully: So you believe that Boggs is orchestrating the kidnapping from the inside.

A scam to save his life?

(Mulder nods. He hands her a file.)

Mulder: At the age of six, Luther Boggs slaughtered every pet animal in his housing project. When he was thirty, he strangled five family members over Thanksgiving dinner and then sat down to watch the fourth quarter of the Detroit — Green Bay game. Some killers are projects of society. Some act out past abuses. Boggs kills because he likes it.

Scully: And they've requested you speak with him?

(Mulder gets up.)

Mulder: Actually, he's requested to speak to me.

Scully: Why you?

(He puts his gun in his holster.)

Mulder: He read my profile on him and he believes I'm the only one who truly understands what he is. Anyway, I leave for Raleigh this afternoon.

Scully: I'll go with you.

(She stands.)

The funeral's at noon.

Mulder: I think you should take some time.

Scully: I need to work.

Mulder: I'm sorry about your father.

(He puts his hand on her cheek. She nods. He starts out.)

I'll see you later.

Scully: (whispering) Okay.

(Mulder takes his coat and leaves. Scully goes to the file cabinet and pulls out a file that reads:

"Federal Bureau

of

Investigation

DC-X-167512

Visionary Encounters

w/ The Dead"

She puts it back in the drawer and slams it shut.)

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SCENE 4**William Scully's Funeral**

(A man stands on a dock and dumps out William Scully's ashes into the air as Beyond the Sea plays loudly. On the shore stands Scully's family. Dana is standing next to her mother.)

Scully: As a captain, he was entitled to burial at Arlington with full ceremony.

Margaret Scully: This is exactly how he wanted it. Just the family. (There is an uncomfortable pause. The man dumping out the ashes holds up the empty urn and takes off his hat.)

This song was playing when his ship returned from the Cuban Blockade. He marched right off up to me . . . and he proposed.

(She starts to cry.)

Scully: I know that you and Dad were . . . disappointed that I chose the path I'm on instead of medicine but I need to know . . . was he at all proud of me?

Margaret Scully: He was your father.

(A seagull cries out.)

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SCENE 5

Central Prison; Raleigh, North Carolina

(Luther Lee Boggs sits in a chair, handcuffs on. On his left hand, the word "Kiss" is written on his knuckles. On the right, the word "Kill.")

Boggs: The soul of Luther Boggs drowns in hell's sea of fire. We have him now.

(Scully is sitting, Mulder is standing.)

Mulder: We? You mean the souls of your victims?

Boggs: The dead. The living. All souls are connected.

Mulder: And you're the conduit?

(Mulder sits. Boggs' breathing becomes labored. His whole speech and movement pattern changes to a more womanly tone.)

Boggs: Uh . . . Dana . . . Fox . . . please understand that from here, we can return to the past.

We can see the present. We can know the future.

Mulder: From here? Where exactly are you?

(Boggs' mood changes back to the previous one.)

Boggs: Mr. Boggs must be made redemptive for his transgressions.

(Mulder stands.)

Mulder: That's exactly what the state of North Carolina intends to do next week.

(Boggs' tone and movement becomes more of a Brooklyn man.)

Boggs: No. Uh-uh. Let's deal. Boggs' life for the kids, you know what I'm saying?

Mulder: First you've got to prove you're telling the truth.

(Boggs looks at him warily. Mulder pulls a small package out of his pocket.)

Don't get me wrong, Luther. I want to believe.

(He pulls a piece of blue cloth out of the bag, which Boggs takes. Boggs' breathing becomes heavier as he rubs the cloth between his hands, bringing it up to his mouth.)

Boggs: Oh . . . ah . . . oh, God, no. Must stop. Stop, stop, stop, stop, stop!

Pain! I'm in . . . pain, terrible pain . . .

(Mulder sits on the table, smiling slightly.)

Uh . . . the boy, uh, Jim . . . he's tied with twine. Uh, packing twine.

(He holds his wrists out. He begins spouting short screams, holding the cloth to his face, fists clenched.)

Uh, he, he whip, he whips them with a, a coat hanger, a wire coat hanger. Oh.

(His breathing becomes labored as he looks up at Mulder with wild eyes.)

Dark place. Cold. Cellar. Warehouse, condemned. An angel . . . of stone. Waterfall. Water falling. It's, it's not a waterfall. Not water. They're there.

Oh, God. I got to go. I got to go. I, I got to go.

(He slumps down in his chair. Mulder walks over slowly and kneels down in front of his face.)

He takes the cloth out of his hand and holds it up.)

Mulder: I tore this off my New York Knicks t-shirt. It has nothing to do with the crime.

(He gets up and leaves. Scully picks up her briefcase and starts out.)

Boggs: (singing) Somewhere . . . beyond the sea . . .

(She stops.)

Somewhere . . . waiting for me . . .

(She turns around. Boggs looks up. In her eyes, he is replaced by William Scully. She backs away a little, startled, in emotional pain, eyes closed. She opens them and looks at Boggs, who is back to normal. His tone has now assumed that of William Scully's.)

Did you get my message, Starbuck?

(Scully rushes out past Mulder, who is talking to a security guard.)

Guard: Alright, thanks a lot.

(The guard goes back in his booth. Scully stops at the door. Mulder looks at her. She slowly turns around.)

Mulder: Scully, what's wrong? Did Boggs say something to you?

Scully: No. It's my father. I'm sorry, I'm sorry . . .

Mulder: It's alright. Why don't you go back to the motel? We've exposed Boggs as a fraud. Boggs is not what he claims to be. He may be orchestrating the kidnapping. Now he knows that we're on to him, he doesn't have a chance with this charade. I'm going to wait around a couple of hours and try to interrogate him. Hopefully, he'll tell me where the kids are.

(Boggs walks out behind them, a security guard on each side leading him back to his cell.)

Boggs: (singing) Somewhere . . . beyond the shore . . . we'll kiss just as before . . . happy we'll be . . . beyond the sea . . .

(The door opens and Scully rushes out.)

And never again . . .

SCENE 6

North Carolina

(Scully sits in her car. She comes to a red light and closes her eyes, remembering what Boggs said.)

Boggs: (flashback) Water falling. It's, it's not a waterfall.

(A honking car snaps her out of it. She opens her eyes and sees Hotel Niagara, a hotel with a sign that has a waterfall behind the letters. In her mind, she sees Boggs again.)

An angel of stone.

(She looks to her left and sees a stone statue of an angel holding another in it's arms, wings spread. Scully makes a sharp right turn and pulls into an alley. She stops the car at a door, which has a condemned sign on it. She walks in to the room, which is very quiet, except for water dripping. Two pigeons fly off and she is startled. She shines the flashlight on the ground and sees various candles and a beer bottle. Bending over, she picks up a small bracelet on the floor. She holds it up to the candle and looks at it, but something catches his eye. She looks across the floor and sees several wire coat hangers.)

SCENE 7

Scully's Motel Room

(Scully sits in her chair. She sees another vision of her father, sitting across from her, speaking to her with no words. There is a knock at the door.)

Mulder: It's Mulder.

(She gets up to answer the door. No one is in that chair across from her. She opens the door.)

I just heard that Liz Hawley's family made a positive ID on the charm you found at the warehouse. The police are searching that place inch-by-inch but they haven't been able to find anything yet. I expected to find you at the crime scene.

(Scully goes over and puts the chairs away. Mulder comes in.)

Scully: Did Boggs confess?

Mulder: No, no, just five hours of Boggs' channeling. After three hours, I asked him to summon up the soul of Jimi Hendrix and requested "All Along the Watchtower." You know the guy's been dead for twenty years and he still hasn't lost his edge.

Scully: I lied to the police about how I found the warehouse. I didn't notice any suspicious activities.

Mulder: Then how did you find it?

Scully: It was where Boggs said it would be.

Mulder: Scully, I told you about Boggs . . .

Scully: I didn't go looking for it! I came across an area that had landmarks he spoke of . . .

Mulder: That doesn't matter! That's exactly what Boggs wanted! He could have been setting you up! You could be dead right now! Why did you lie in your police report?

Scully: I thought it would be a better explanation under the circumstances.

Mulder: What you're really saying is that you didn't want to go on record admitting that you believed in Boggs! The bureau would expect something like that from "Spooky" Mulder, but not Dana Scully.

Scully: I thought that you'd be pleased that I opened myself to extreme possibilities.

Mulder: Why now? After all we've seen, why Boggs?

(Mulder sits down.)

Does this have to do with your father?

(She shakes her head.)

You said that he didn't approve of you becoming an FBI agent. Now, if being on the job now makes you feel guilty or uncomfortable or uneasy, I think you should back away because if it's clouding your judgement, you're putting yourself in danger.

Scully: I love this job.

Mulder: You love your father.

(About to cry she walks to the other side of the room.)

Dana . . . open yourself up to extreme possibilities only when they're the truth. That goes for Luther Boggs . . . and your father. As for Luther Boggs, he's the greatest of lies.

(He stands up and goes to her. They both sit down.)

I know he's working with someone on the outside and they planted that evidence. Now, we have to be very careful about planning our next move because he's five steps ahead. The one advantage we have is time. (He holds up a newspaper. An article at the bottom has the headline "Gas Chamber Tested for Boggs' Execution.")

SCENE 8**Central Prison; Raleigh, North Carolina**

(Scully sits at a desk, looking at her watch. Mulder comes over and puts a paper down in front of her.)

Mulder: Scully, look at this.

(The headline reads “Kidnapped College Students Found Safe.” Under that, it reads “Police seek suspect.”)

Scully: Incredible! They found them?

Mulder: That’s exactly what I want Boggs to think.

(He sits down.)

Scully: I don’t understand, why didn’t the police notify us?

Mulder: They haven’t been found, the article is bogus. The Carolinian made this one up just for us, only six people know about it. Later on today, Boggs gets his weekly phone privileges. Hopefully, he’ll call his accomplice to find out what happened.

(We see the small slot to Boggs’ door open and a hand puts down the fake newspaper. Through the slot, we see Boggs get off his bed and pick up the newspaper. The slot closes. Mulder looks at a camera into Boggs’ room, seeing Boggs sit down on his cot and read, and then his watch. Scully sits behind him.)

Phone privilege is in two hours.

(Boggs is lead down the hall by two security guards. Mulder, Scully, some security guards and some suit-and-ties watch as he is lead into a room with a phone. Boggs runs his hands through his hair then picks up the phone and starts dialing. Scully leans over to the man next to her.)

Scully: Go.

(The man starts the tape recorder. Boggs looks directly at the camera as he puts the phone to his ear. In the security room, a phone starts ringing.)

Mulder: Turn off that phone. Turn it off.

(They all look for the phone until Scully sees Mulder’s jacket.)

Scully: Mulder, it’s you.

(Mulder reaches into his coat pocket, pulls out his cell phone, pulls up the antenna, pushes a button, and puts it to his ear.)

Mulder: Mulder.

(Boggs is on the other end.)

Boggs: (through phone) How come you don’t believe me?

(Mulder looks at the monitor. Boggs is looking right back at him.)

Agent Scully believes me.

Mulder: Agent Scully believes what we all believe. That you have the kids. Now where are they?

(Boggs drops the phone and moans. Scully stands.)

Scully: Mulder . . . even if he is setting us up, we have to follow because in three days . . .

Mulder: Liz Hawley and Jim Summers will be dead.

Scully: And then a day later, our only connection to the case will be pulling up a chair at the gas chamber.

(In the monitor, Boggs is breathing heavy and labored.)

We have to deal.

(In the interrogation room before, Boggs sits in the same chair. His breathing is heavy. Mulder sits across from him.)

Boggs: The kidnapper is aroused by the prospect of becoming a killer.

Mulder: What’s the name?

Boggs: Can’t see . . . male . . .

Mulder: Describe him.

Boggs: Small . . . thin . . . late twenties . . . skull . . .

(Flashes quickly to Henry’s skull earring.)

Human skull . . .

(Flashes again to Henry’s earring.)

Silver gray . . . his eyes, cold, very cold . . .

(Flashes to Henry whipping his head and facing the camera. His eyes are blue and look dead.)

Staring at Elizabeth . . .

(On the ground, Elizabeth is tied up and gagged, struggling at her bonds. Boggs grimaces and chokes on his words.)

God, he’s got the wire . . .

(Henry bends the wire coat hanger, thinning it out.)

No . . . please, no . . .

(Henry finishes thinning it and whips it down. Boggs reacts as if he was struck himself. We now see Scully is sitting in the back.)

Mulder: Where is he?

Boggs: He’s over . . . over . . . by the window . . .

(We see Henry looking down at a desk next to a hole in the wall. In the back, we see Elizabeth. Henry slowly looks up.)

Holding back . . . holding back his thoughts of killing us . . . waiting . . . there’s a small boathouse on Lake Jordan.

(Mulder looks back at Scully, who writes it down in her notepad.)

Mulder: Did you get that?

(Scully closes her notepad and puts it and her pen away. She and Mulder get up. A buzz is heard and the door opens. They start to walk out.)

Boggs: Mulder . . .

(They turn back.)

Don’t go near the white cross. We see you down . . . and your blood spills on the white cross.

(They walk out.)

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SCENE 9**Boathouse; Lake Jordan, Raleigh, Carolina**

(Henry walks towards Jim and Elizabeth, whipping his leg with the coat hangar. Michael and Elizabeth scream with every whip. Jim is tied to a pole and gagged. Henry bends down to Elizabeth and raises the coat hangar to strike her.)

Elizabeth: (muffled) No, no, no, no, no more . . .

(A bang is heard and Henry looks up. Outside, agents surround the boathouse. Scully and Mulder lead the way as a team of FBI agents go to the main door. An agent kicks down the door and they all run in.)

Agent: Do you see anything?

2nd Agent: Negative.

(Scully and Mulder see Elizabeth on the floor. Scully runs over to check her.)

Scully: Sweep the docks!

(While the agents start filing out, Mulder checks down a passage way. He shines his flashlight with his gun right above. As he approaches the back, we see more visibly a giant white cross. Hearing a noise, he turns around. Across the water hangs some sheets draped over a line. He sees some rustling and points his gun.)

Mulder: Federal agent!

(A gunshot goes off through the drape and hits Mulder. Mulder screams and falls. Scully hears the shot.)

Scully: Mulder!

(Henry, draped in the sheets, drives off in a motorboat. Scully rushes to Mulder's side. We hear agents shouting orders to each other illegibly.)

Agent: Get in there, now!

Scully: We need an ambulance . . . officer down!

(She undoes her coat, takes it off and drapes it over Mulder. Turning around quickly, she sees a giant white cross towering over them. Mulder's blood is on it.)

SCENE 10**Hospital; Raleigh, North Carolina**

(Two men wheel Mulder into an emergency room. Mulder is wearing an oxygen mask.)

Paramedic: What do we got?

Doctor: Through and through upper femur . . .

Nurse: Can't palpate a radial pulse . . .

Doctor: Okay, I want a B.P. on this stat . . . get him on the gurney.

Paramedic: One, two, three . . .

(The paramedics lift him off the wheeler and onto the gurney. Mulder coughs and shakes. Scully walks in.)

Nurse: Blood pressure is 67 on palpation.

Doctor: Okay, tighten him and screen him for six, I want two liters of normal saline in him now and give him two units of o-neg after the typing. Let's transfer now.

SCENE 11**Elizabeth Hawley's Hospital Bed**

(Elizabeth is looking at pictures of different criminals. Scully is standing next to the bed as a man flips the cards for her. She looks at the first one.)

Elizabeth: No.

(He flips to the next one.)

No.

(The next one.)

No.

(He flips to the next one and she looks away. The man gives the picture to Scully, and another man reads from a file.)

Man: Lucas Jackson Henry, 28. Did some time at Angola in Louisiana for sexual assault, narcotics, nothing big, really. His personal history includes being witness to an auto accident in which his high school sweetheart was killed and his mother was decapitated.

(He hands her the file. She looks at the profiles.)

The seven year anniversary of that accident is in three days.

Scully: He's reliving it. That would explain the deadline.

(She walks over to the window.)

Man: The most important element we found is that there's substantial suspicion that Luther Lee Boggs' last five murders were committed with a partner. Now, the police up in Durham say they could never prove it in court but they know that partner was Lucas Henry.

SCENE 12**Central Prison; Raleigh, North Carolina**

(A buzz sounds and the door opens to the same room as before. A security guard walks out as Scully marches in. Boggs sits in the chair.)

Scully: You set us up. You're in on this with Lucas Henry. This was a trap for Mulder because he helped put you away. Well, I came here to

tell you that if he dies because of what you've done, four days from now, no one will be able to stop me from being the one that will throw the switch and gas you out of this life for good, you son of a bitch!
(She turns back to the door and waits for it to open.)

Boggs: Dana . . .

(She turns back. Instead of seeing Boggs there, she sees Mulder.)

(as Mulder) You're the one that believed me!

(She covers her ears and closes her eyes.)

Scully: No! No, I do not believe you!

(She opens them and Boggs is back to normal.)

Boggs: If you don't believe me, maybe you'll believe yourself.

(He pauses and starts playing with his hair. His mannerism changes again, this time to a little boy's.)

There was that one time when I was fourteen and my parents had gone to bed and I snuck downstairs all alone. Got one of my mom's cigarettes and went out onto the porch in the dark. I was so scared. My heart was beating. I mean, they would have killed me if they knew. But I was so excited. Not 'cause of the cigarette, I mean, it was gross, but because I wasn't supposed to.

Scully: That could be a moment from any kid's life.

(She is shaken by the story. Boggs reverts back to normal.)

Boggs: I know what you want. And I know who you want to talk to. Why don't you just go ahead and ask me?

(Scully is on the verge of crying.)

Scully: I'll believe you . . . if you let . . . me talk to him.

(Boggs takes a deep breath, then slumps down and exhales it. He grunts twice. His breathing becomes heavier. He looks at her, his expression and mood like her father's.)

Boggs: Starbuck . . .

(Boggs twitches and pulls at his handcuffs, grimacing. His mood and tone become almost demonic.)

No, no, no! Nobody talks to anybody until I get a deal! Don't underestimate my fear of dying and don't downplay my terror of going back to that chair. I know my hell's going to be to go on back to that chair over and over again but in this life, my one and only life, I don't ever want to go back again! Ever! The last time I went to death's door and looked inside . . .

(The screen grows bright until it goes to black-and-white of a priest reading Last Rites from the Bible. There is no audio.)

I had never talked to a minister before in my life ever until that day and he said, "He who doth not love remains in death and he who hates his brother is a murderer . . ."

(Boggs looks at the minister. A guard comes in and gives him his last meal.)

"And no murderer has eternal life abiding in him." My family, who I killed after their last meal, was right there to watch me over mine . . .

(Boggs looks to his left and sees his family standing there, watching him. Boggs is led down a hallway past his family, who is duplicated on either side of him.)

And their fear and their horror that I made them feel when I killed them was injected into me . . .

(Boggs is strapped into the chair and a wire that detects his heart beat is strapped to his chest.)

And their collective fear alone was just one taste of hell. And then I felt myself leave my body. I thought they had already killed me . . .

(Boggs tilts his head back and closes his eyes. Suddenly, spirits rush into his body, moaning, their clothes and features briefly replacing his as they move into him.)

And I saw thousands of souls rushing into my body.

(The screen brightens until we are back in the interrogation room.)

It is a cold, dark place, Scully. Mulder's looking in on it right now.

Scully: It may be a cold dark place for you but it's not for Mulder and it's not for my father.

Boggs: I'm sure he'd like to tell you himself but I'm not going to let him. Nobody speaks until you get me a deal.

Scully: I don't believe you.

Boggs: Oh well, there's plenty of room in that cold, dark place for liars, Scully. You go ahead and play it like you need to but I know you believe me. But if you need to convince a judge I'm in on it with Lucas, go ahead. 'Cause either way, whether I'm running the show with Lucas or I'm channeling, no information's coming until I get a deal. Go on, man, I got nothing to lose.

(Scully turns around and faces the door.)

Scully: Guard!

(Boggs stands up behind her.)

Boggs: If I die, that boy goes to that cold, dark place.

(There is a buzz and the cell door and outer door open. She walks out and stops as they slam behind her. She closes her eyes for a moment, then walks away.)

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SCENE 13**Mulder's Hospital Bed; Raleigh, North Carolina**

(Scully sits at the side of Mulder's bed as he listens. Instruments are hooked up to him and machines beep in the background.)

Scully: There's still no sign of Lucas Henry or Jim Summers. The Raleigh police said . . .

Mulder: No matter what, don't believe him. Boggs created this whole charade to get back at me for putting him on death row. You'd be the next best thing.

Scully: Mulder, I never thought I'd say this . . . but what if there's another explanation?

Mulder: Don't . . . deal with him. He could be trying to claim you as his last victim.

SCENE 14**Central Prison; Raleigh, North Carolina**

(A buzz sounds and the door opens. Boggs is lead in by a security guard. The security guard walks out and we hear the door slam. Scully is sitting across from Boggs.)

Scully: All right, Mr. Boggs . . . you got your deal.
(Boggs nods and sheds a few tears.)

Boggs: Thank you, ma'am. Thank you.

Scully: Alright, where are they?

(Boggs exhales loudly and slumps back in his chair. Scully watches him with no emotion.)

Boggs changes moods again. He looks up at the ceiling.)

Boggs: Uh . . . I . . . uh . . . I see, like, uh . . . circles. Uh . . . I don't know, like . . . barrels. No, no, bigger, like, uh . . . huge, uh . . . vats, uh . . . factory. Uh, condemned. The old, uh, Blue Devil Brewery up by Morrisville. Oh, God, he's getting, uh, he's getting ready. He . . . he . . . he's getting ready to, um, uh . . . he's getting ready to kill, uh, to kill the d . . . whoo.

(He exhales and slumps back down. Scully puts her things in her briefcase.)

Scully: Luther, if you really were psychic . . .

Boggs: I would have known you lied. That there never was a deal. I know you tried.

(She picks up her briefcase and goes to the door. A buzz sounds and it opens.)

Scully . . .

(She turns around.)

Avoid the devil. Don't follow Henry to the devil. Leave that to me.
(She walks out as a security guard walks in.)

SCENE 15**Blue Devil Brewery Factory; Morrisville, North Carolina**

(Henry waves an hatchet in the air and screams. He slams the axe head down into a table twice. Tied to a table and his mouth covered with masking tape, Jim groans and starts to cry. Henry walks over to a ledge and jumps down next to Jim. He grabs him by the hair and lifts the hatchet, ready to strike.)

Agent: Freeze!

(Henry stops and turns around. Agents rush in, guns armed. Scully takes the point, aiming at Henry.)

Scully: Federal agents, we're armed! Drop your weapon.

(Henry slowly lowers his weapon. He raises it to throw but Scully shoots him in the side of the chest. He screams and recoils as Scully and a few agents start to chase after him. Henry drops the hatchet and runs as the other agents check on Jim.)

Agent: There he is!

2nd Agent: Get an ambulance . . .

Agent: Hold it . . .

2nd Agent: It's gonna be alright, kid . . .

(Scully's team turns a corner and runs down a hallway.)

Agent: Somebody get over here! Go away!

(Henry runs down the hall, crashing into the wall and heaving. The agents stop at stairs, getting on either side of the fixture before it.)

Scully: Go!

(An agent runs up the stairs and is hit with a metal barrel in the face. The agent falls down the stairs as Henry runs. Scully and another agent run after Henry while another checks on the fallen one. Henry runs into a dark room where rats are squeaking. He turns left. Scully and the agent go into the room. She goes left, he goes right. Henry runs into another room and up some stairs onto a catwalk. In the background, painted on the wall, is a giant blue devil. Scully runs in, gun poised, but she lowers it when she sees the devil. Henry looks at her and hears a creak under his foot. He

looks down to see the boards breaking under his feet. He falls through, screaming until a crash is heard. Scully looks over the railing to see Henry, dead two or three flights down. Scully sits down on the stairs as another agent runs in.)

Agent: Over here!
(Scully looks up at the blue devil on the wall.)

SCENE 16

Central Prison; Raleigh, North Carolina

(The devil's face fades away, replaced with Boggs, who is sitting on his cot. Scully walks over and looks through his cell bars.)

Boggs: You come to say goodbye?

Scully: I believe . . . that if you had orchestrated this kidnapping, Lucas Henry would have . . . been aware of the danger you warned me about. He never would have crossed that bridge. So you saved . . . Jim Summer's life. But you saved mine as well.

(Boggs nods, stands and walks to the cell bars.)

Boggs: You come for some unfinished business? You want your father's message? Not now.

Be there tonight. Be my witness. And when they got me in that chair and they . . . open up that shield . . . you get your message.

(He sits back down on the cot. It is now 5:57. A security guard walks into Luther's cell and puts down his last meal. Boggs looks to the left and sees his dead family again, in black-and-white. Boggs is wearing shackles as he walks down the same hallway. He sees his family lining the halls again, the same way in black-and-white. They whisper to each other. Boggs stops and turns around in emotional pain, but the security guards turn him back around.)

SCENE 17

Gas Chamber; Central Prison; Raleigh, North Carolina

(Boggs breathes heavily as he is strapped into the chair again. They put the same heart-detecting wire on his chest. The door opens in front of Boggs and two men stand there with a priest.)

Priest: Our father who art in heaven, hallowed be thy name, thy kingdom come. Thy will be done on earth as it is in heaven . . .

Man: Would you like to make a statement?

Priest: . . . our daily bread and forgive us our trespasses as we forgive those who trespass against us.

(Another man walks into view. His witness. Boggs shakes his head no. The first man nods to another.)

And lead us not into temptation but deliver us from evil for thine is thy kingdom, thy power and thy glory . . .

(The contents of the cup spill out into the liquid. The gas rises and the liquid bubbles.)

Forever and ever. Amen.

(The look on Boggs' face is that of pure terror.)

SCENE 18

Mulder's Hospital Bed; Raleigh, North Carolina

(Scully sits at the foot of Mulder's bed.)

Scully: I was considering Boggs. If he knew that I was your partner, he could have found out everything he knew about me. About my father . . .

Mulder: Scully.

(She gets up and walks around to him.)

Scully: "Beyond the Sea" was playing at my parents' wedding. Visions of deceased loved ones are a common psychological phenomena. If he knew that my father had . . .

Mulder: Dana. After all you've seen, after all the evidence, why can't you believe?

(She sighs and sits down on his bed.)

Scully: I'm afraid. I'm afraid to believe.

Mulder: You couldn't face that fear? Even if it meant never knowing what your father wanted to tell you?

Scully: But I do know.

Mulder: How?

Scully: He was my father.

(Mulder nods and puts his hand on her shoulder.)

[THE END]