

X-Files Pilot (1X79)

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"The Following Story Is Inspired By Actual Documented Accounts"

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SCENE 1

Collum National Forest; Northwest Oregon

(A woman runs through the forest, grunting as she trips and stumbles over logs and rocks. She is wearing a nightgown and runs through the foliage. She falls over a tree root and stumbles into a small clearing. A loud roaring starts and the wind grows stronger. She looks up to see a light growing, shining through the trees. A silhouette steps out of the light, walking towards her. The leaves around her begin swirling up in a circle, like they are in the center of a tornado. The figure stands over her as the light engulfs them both. Morning. The girl is face-down on the ground, dead. Officials walk around, murmuring to each other. The assistant coroners lean over the body as coroner John Truitt and Detective Miles walk over to the body.)

John Truitt: I put the time of death between eight and twelve hours ago. No visible cause, no sign of battery or sexual assault. All we have is this.

(He pulls up the back of her nightgown to reveal two small bumps on her lower back. Miles looks at them.)

Detective Miles: Can we turn her over?

(They do so. Miles stands.)

Karen Swenson.

Assistant Coroner: Is that a positive ID?

Detective Miles: She went to school with my son.

(He walks away as Truitt stands.)

John Truitt: Would that be the class of '89, detective? It's happening again isn't it?
(Miles keeps walking.)

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SCENE 2

FBI Headquarters; Washington, D.C.

(Agent Dana Scully walks up the stairs and around to a desk where a woman sits.)

Scully: Agent Dana Scully.

(She continues through a group of offices and down a hallway. Reaching the door to Section Chief Blevins' office, she knocks.)

Scott Blevins: Come in.

(Scully walks in and sees Blevins sitting at his desk.)

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

(He motions for her to sit down, which she does. A man smoking a cigarette leans against a file cabinet. He walks around to behind Blevins and leans against the wall. Another man sits next to Blevins.)

We see you've been with us just over two years.

Scully: Yes, sir.

Scott Blevins: You went to medical school but you chose not to practice. How'd you come to work for the F.B.I.?

Scully: Well, sir, I was recruited out of medical school. Um, my parents still think it was an act of rebellion, but, uh... I saw the F.B.I. as a place where I could distinguish myself.

Third Man: Are you familiar with an agent named Fox Mulder?

Scully: Yes, I am.

(Blevins and the man look at each other.)

Third Man: How so?

Scully: By reputation. He's an Oxford educated Psychologist, who wrote a monograph on serial killers and the occult, that helped to catch Monty Props in 1988. Generally thought of as the best analyst in the violent crimes section. He had a nickname at the academy... Spooky Mulder.
(She smiles at the Cigarette-Smoking Man, who gives no response.)

Scott Blevins: What I'll also tell you is that 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.

Scott Blevins: More or less. The reason you're here, Agent Scully, is we want you to assist Mulder on these X-Files. You will write field reports on your activities, along with your observations on the validity of the work.

(The Cigarette-Smoking Man stubs out his cigarette.)

Scully: Am I to understand that you want me to debunk the X-Files project, sir?

Scott Blevins: Agent Scully, we trust you'll make the proper scientific analysis. You'll want to contact Agent Mulder shortly. We look forward to seeing your reports.

(The elevator rings and the door slides open. Scully steps out into the basement and comes to an office secluded in the back. She knocks on the door.)

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

(She opens the door to see Agent Fox Mulder sitting at his desk, going over some slides. Walking slowly to him, she sees various pictures of UFO's and a poster that reads "I Want to Believe" with a UFO on it. He looks at her.)

Scully: Agent Mulder. I'm Dana Scully, I've been assigned to work with you.

(He shakes her hand.)

Mulder: Oh, isn't it nice to be suddenly so highly regarded? So, who did you tick off to get stuck with this detail, Scully?

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

Mulder: Oh, really? I was under the impression . . . that you were sent to spy on me.

(He smiles.)

Scully: If you have any doubt about my qualifications or credentials, th . . .

(He stands and takes out a paper from a pile with his telephone as a paperweight.)

Mulder: You're a medical doctor, you teach at the academy. You did your undergraduate degree in physics.

(He takes off his glasses and looks at the paper.)

"Einstein's Twin Paradox, A New Interpretation. Dana Scully Senior Thesis." Now that's a credential, rewriting Einstein.

Scully: Did you bother to read it?

Mulder: I did. I liked it.

(He takes a slide canister and puts it into the slide projector.)

It's just that in most of my work, the laws of physics rarely seems to apply.

(He walks past her and turns off the lights. She glares at him slightly.)

Maybe I can get your medical opinion on this, though.

(He presses a button on the control and a slide comes up on the viewscreen of Karen Swenson, face-up.)

Oregon female, age twenty-one, no explainable cause of death. Autopsy shows nothing. Zip.

(He changes the slide to that of the two bumps on her back.)

There are, however, these two distinct marks on her lower back. Doctor Scully, can you ID these marks?

Scully: Needle punctures, maybe. An animal bite. Electrocutation of some kind.

(She walks up to the viewscreen. He changes the slide to that of a molecular diagram.)

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

Scully: It's organic. I don't know, is it some kind of synthetic protein?

Mulder: Beats me, I've never seen it before either.

(The next slide is of a boy face-down on railroad tracks, his shirt lifted in the back.)

But here it is again in Sturgis, South Dakota.

(The final slide is of a close-up of another set of bumps.)

And again in Shamrock, Texas.

Scully: Do you have a theory?

Mulder: I have plenty of theories.

(He walks over to her.)

Maybe what you can explain to me is why it's bureau policy to label these cases as "unexplained phenomenon" and ignore them. Do you believe in the existence of extraterrestrials?

(He whispers the last few words eerily and she smiles.)

Scully: Logically, I would have to say "no."

(He nods, having expected that answer.)

Given the distances needed to travel from the far reaches of space, the energy requirements would exceed a spacecraft's capabilities th . . .

Mulder: Conventional wisdom. You know this Oregon female? She's the fourth person in her graduating class to die under mysterious circumstances. Now, when convention and science offer us no answers, might we not finally turn to the fantastic as a plausibility?

Scully: The girl obviously died of something. If it was natural causes, it's plausible that there was something 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.

Mulder: That's why they put the "I" in "F.B.I." See you tomorrow morning, Scully, bright and early.

(He walks back over to his desk and sits down.)

We leave for the very plausible state of Oregon at eight A.M.

(She smiles and walks out.)

SCENE 3

Airplane To Oregon

(The drink cart passes Mulder, who is lying down across a row of seats, sleeping, headphones in his ears. Scully is sitting nearby, wearing glasses and flipping through newspaper clippings of the dead teenagers. People are murmuring in the back, but the sounds of their voices are covered by the jet engines. Scully focuses on the name "Dr. Nemman." The overhead loudspeakers rings.)

Pilot: I would like to ask all passengers to fasten their seatbelts, as we're about to make our descent . . .

(Scully starts putting her things away when the plane starts shaking violently. People scream and things are tossed about as Scully grabs on to her seat. She looks at Mulder, who is awake now but still lying down in the seats passively. The plane finally is brought under control and she sighs in relief. He turns over and looks at her.)

Mulder: This must be the place.

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SCENE 4

Bellefleur, Oregon

(Driving down a long road, they pass a sign that reads "Welcome to Bellefleur, Oregon." Scully is reading the files and Mulder is eating sunflower seeds while driving.)

Scully: You didn't mention yesterday, this case has already been investigated.

Mulder: Yeah, the FBI got involved after the first three deaths when local authorities failed to turn up any evidence. Our boys came out here, spent a week, enjoyed the local salmon which, with a little lemon twist, is just to die for, if you'll pardon the expression. Without explanation, they were called back in. The case was reclassified and buried in the X-Files, till I dug it up last week.

Scully: And you found something they didn't.

Mulder: Mmm. (as if to say "yes.")

Scully: The autopsy reports of the first three victims, show no unidentified marks or tissue samples. But those reports were signed by a different medical examiner than the latest victim.

Mulder: That's pretty good, Scully.

Scully: Better than you expected or better than you hoped?

Mulder: Well . . . I'll let you know when we get past the easy part.

(She laughs.)

Scully: Is the medical examiner a suspect?

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Mulder: We won't know that 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 to match the girl's. You're not squeamish about that kind of thing, are ya?

Scully: I don't know. I've never had the pleasure.

(The radio starts flipping through channels rapidly, various sounds blaring. As Mulder tries to adjust it, the clock starts changing as well. The radio becomes a high-pitched screeching and Scully covers her ears. Mulder looks up to the sky.)

What's going on?

(Mulder pulls the car over to the side of the road and turns it off. He and Scully both get out. Mulder goes to the trunk, moves a briefcase, pulls out a can of pink spray paint, and walks over to where the occurrence began. As Scully watches in wonder, he marks a giant "X" on the ground, then tosses the spray paint can back into his trunk. He moves the briefcase back on top of the can and closes the trunk.)

What the hell was that about?

Mulder: Oh, you know . . . probably nothing.

(He gets back in the car.)

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SCENE 5

Coastal Northwest Oregon; March 7, 1992

(After driving through town, the agents arrive at the cemetery. Getting out, they see a number of men standing around, along with a crane. John Truitt and his assistant walk over to Mulder and Scully.)

John Truitt: Mister Mulder, John Truitt, County Coroner's Office.

Mulder: Yeah, hi.

(They shake hands.)

This is Agent Scully.

Scully: Hi.

(She and Truitt shake hands.)

Mulder: How soon can we get started?

(Scully and the assistant shake hands as well.)

Scully: Hello.

John Truitt: We're ready to go.

Mulder: Oh great.

John Truitt: Okay, Vinnie!

(The crane starts up as the four walk up the hill.)

Mulder: Were you able to arrange for a, uh . . . an examination facility?

John Truitt: I think we got something for you . . .

(A man and his teenage daughter pull up to the site.)

Jay Nemman: Excuse me!

Mulder: Ah . . .

(They turn around and look at the man.)

Jay Nemman: Excuse me!

(He starts towards them angrily but turns around and moves his daughter back to the passenger's side.)

No. Please stay in the car . . . let me handle this. I just want to talk to them.

(The girl gets into the car. The man walks over to the four officials.)

I just don't know who you people think you are. You just think you can come up here, and do whatever you damn well please, don't you?

Mulder: I'm sorry, you are . . .

Jay Nemman: I'm Doctor Jay Nemman. I'm county medical examiner.

Mulder: Surely, you must have been informed of our intentions to come up here.

Jay Nemman: No, uh, no. We've been away.

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

Jay Nemman: Wha . . . wha . . . what is the insinuation here? Are you saying that I missed something in those other kids' exams?

Scully: We're not insinuating anything, sir.

Jay Nemman: Wait a minute.

(The group turns back, but Nemman grabs Mulder's arm and spins him around.)

Wait a minute, see, well I think you are. And if you're making an accusation, then you'd better have something to back it up.

(His daughter gets out of the car.)

Theresa Nemman: Daddy, please, let's just go home.

(Jay motions for Theresa to wait.)

Let's go home, please.

(Nemman glares at Mulder, then gets back in the car and drives off.)

Mulder: Guy obviously needed a longer vacation.

(They start back up the hill. They reach the gravesite and the crane starts scooping out the dirt above the coffin. Scully is reading from the file loudly because the crane's whirring is very loud.)

Scully: 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 he couldn't produce any evidence that he committed the crimes. Did you happen to read the cause of death?

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

Mulder: Missing for only seven hours in July. How does a twenty-year-old boy die of exposure on a warm summers night in Oregon, Doctor Scully?

Worker: I got it.

(Two men help pull out the coffin as it is being lifted out by a harness. Suddenly, one of the straps breaks and the coffin starts rolling down the hill.)

Look out!

(As it hits the ground, the people jump, startled. They run down to the coffin as it crashes up against a tombstone, stopping it. The coffin has been broken open. Mulder goes to open it but Truitt grabs his arm.)

John Truitt: This isn't official procedure.

Mulder: Really?

(Mulder opens it anyway and sees a desecated, mummified grayish body lying in the coffin. While it is unclear exactly what this was, it is definitely not human. The arms are very long and the body is thin as well. The agents and workers gasp and cover their mouths, nauseous. Mulder stands and looks at Scully, who is kneeling.)

It's probably a safe bet Ray Soames never made the varsity basketball team.

(He turns to Truitt.)

Seal this up, right now! Nobody sees or touches this. Nobody!

(Truitt slams the lid shut.)

SCENE 6 10:56 p.m.

(Scully is dressed in her doctor's garb as Soames is laid out on the table. Mulder is taking pictures with a flashbulb.)

Mulder: This is amazing, Scully. You know what this could mean? It's almost too big to even comprehend.

Scully: Subject is a hundred and fifty-six centimeters in length, weighing fifty-two pounds in extremis. Corpse is in advance stages of decay and desiccation. Distinguishing features include large ocular cavities, oblate cranium... indicates subject is not human. Could you point that flash away from me, please?

(Mulder puts the camera away.)

Mulder: 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: Buried in the city cemetery in Ray Soames' grave? Try telling that to the good townsfolk or to Ray Soames' family. I want tissue samples and x-rays. I'd like blood type and toxicology and a full genetic work-up.

Scully: You're serious?

Mulder: What we can't do here, we'll order to go.

Scully: You don't honestly believe this is some kind of an 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 right now? I'm not crazy, Scully. I have the same doubts you do.

SCENE 7 Scully's Hotel Room

(The time is 4:37. Scully is typing on her laptop while listening to a recording she made earlier. There is an x-ray of Soames' head with the nasal cavity circled taped to the lamp.)

Scully On Tape Recorder: Official laboratory inspection of the body and 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 grey metallic implant form . . . (She stops the tape and picks up a small tube containing a gray metallic object. There is a knock on the door.)

Scully: Who is it?

Mulder: Steven Spielberg.

(She smiles and opens the door. Mulder leans up against the doorway in jogging clothes and wearing a baseball cap backwards.)

I'm way too wired. I'm going for a run, you want to come?

Scully: Pass.

Mulder: You figure out what that little thing up Ray Soames' nose is yet?

Scully: No . . .

(She yawns.)

And I'm not losing any sleep over it. Good night.

(She closes the door and looks at the x-ray.)

Scene 8**Raymon County; State Psychiatric Hospital**

(Mulder, Scully and Doctor Glass are walking outside the building.)

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 that something you've seen before?

Dr. Glass: I've treated similar cases.

Scully: Were any of those Ray Soames' classmates?

Dr. Glass: Yes.

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

Dr. Glass: No, I did not.

Scully: Are you treating any of these kids now?

Dr. Glass: Currently? Yes, I'm treating Billy Miles and Peggy O'Dell. Both have been long term live-in patients.
(They stop walking.)

Scully: They're here at this hospital?

Dr. Glass: That's right, going on four years now.

Scully: Would it be possible for us to talk to them?

Dr. Glass: Well, you might find it difficult. Certainly, in Billy Miles' case.

(Billy Miles lays on his hospital bed very still. His eyes are open but there is no sign of life except for the pulse read-out on the monitor. The three walk in. Peggy O'Dell sits in her wheelchair next to Billy. A nurse is changing the sheets on the adjacent bed.)

Dr. Glass: Billy's experiencing what we call a waking coma. Functionally, his brainwaves are flat and he's persistent vegetative.

Scully: How did it happen?

Dr. Glass: Both he and Peggy were involved in an automobile accident out on State road.

(He looks over to Peggy.)

Peggy?

Peggy O'Dell: "... aerial ..."

(She stops reading.)

Peggy, we have some visitors, would you like to talk with them for a moment?

Peggy O'Dell: Billy wants me to read now. "It's not sand, it's dark ..."
(Mulder kneels down in front of her.)

Mulder: Does he like it when you read to him?

Peggy O'Dell: Yes. Billy needs me close.

(Mulder walks back over to the doctor.)

Mulder: Doctor. I'm wondering if we can do a cursory medical exam on Peggy.

(She throws the book down, tips over the food tray, and starts wheeling around.)

Nurse: Peggy? Oh, Peggy, what are you doing?

Dr. Glass: Get an orderly.

(Nurses and Doctor Glass go to her. She grabs her nose and starts screaming.)

Mulder: No one is going to hurt you!

(She moves her hand away from her nose and it is covered with blood, as well as her face. She falls forward off the chair and onto the floor.)

Dr. Glass: This is an emergency. Get an orderly, get an orderly. Nobody is going to hurt you. The nurse is here.

(Mulder takes the opportunity to lift up the back of Peggy's shirt. She has the bumps. Mulder looks at Scully, who looks back in shock.)

Nurse: I'm ringing for the orderlies now.

Peggy O'Dell: Stop it! Stop!

Dr. Glass: All right, Peggy. All right. It's all right.

Nurse: Peggy, honey, you're going to be fine. You've had these nose bleedings before, now calm down. Don't worry . . .

(Scully walks out angrily. Mulder walks down the stairs quickly after her.)

Mulder: What's his name, er . . . Billy said he was sorry he didn't get to say goodbye.

Scully: How did you know that girl was going to have the marks?

Mulder: I don't know, lucky guess?

Scully: Damn it, Mulder, cut the crap. What is going on here? What do you know about those marks? What are they?

Mulder: Why? So you can put it down in your little report? I don't think you're ready for what I think.

(They stop walking.)

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

Mulder: The truth? I think those kids have been abducted.

Scully: By who?

Mulder: By what.

Scully: You don't really believe that?

Mulder: Do you have 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 that they've been riding around in flying saucers, it's crazy, Mulder, there is nothing to support that.

Mulder: Nothing scientific, you mean.

Scully: There has got to be an explanation. You've got four victims. All of them died in or near the woods. They found Karen Swenson's body 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?

SCENE 9

Collum National Forest; Northwest Oregon

(Scully and Mulder walk through the forest, carrying flashlights. They both are no longer in suits, now wearing jackets and pants. Mulder signals to Scully and they split up. Mulder looks at his compass, which is spinning wildly. Scully, in the clearing, bends down and picks up some strange dirt on the ground. A large rumbling begins.)

Scully: Mulder?

(The rumbling grows louder. She stands and takes out her gun. Walking back, she sees a light shining through the trees.)

Mulder, is that you? Mulder?

(A silhouette from out of the light comes towards her. The man lifts up his shotgun and Scully points her weapon at the man.)

Special Agent Dana Scully, FBI, drop your weapon.

(Detective Miles steps into the light.)

Detective Miles: I'm with the County Sheriff's Department. You're trespassing on private property here.

Scully: We are conducting an investigation.

(Mulder walks up and points his gun as well.)

Detective Miles: Get in your car and leave, both of you, or I'll have to arrest you. I don't care who you are.

Mulder: Hold on! This is a crime scene.

Detective Miles: Did you hear what I said? You are on private property without legal permission. Now, I'm only going to say it one more time, get in your car and leave.

(Mulder and Scully lower their flashlights and weapons. They walk out past the yellow tape and pass a truck with huge searchlights on them that created the light. They get into their car and drive off.)

Mulder: What's he doing out here all by himself?

Scully: Maybe it has something to do with this.

(She holds out a handful of dirt. He turns on the carlight.)

What do you think it is?

Mulder: I don't know. Is it a campfire?

Scully: It was all over the ground. I think something is going on out here, some kind of a sacrifice, maybe. What if these kids are involved in some kind of occult and that man knows something about it?

(Mulder takes out his compass and looks at it. It is acting very strangely.)

I wanna come back here.

(Mulder looks at his watch, which reads 9:03. He looks down at the compass again.)

You okay, Mulder?

Mulder: Yeah, I'm just, er . . .

(He starts looking up through the windshield.)

Scully: What are you looking for?

(There is a loud roar and a light engulfs them. Time seems to stop just for a second. When the light fades, the car slowly comes to a stop, having no power. Mulder tries to restart the car, but it will not go.)

What happened?

Mulder: We lost power, brakes, steering, everything.

(He looks at his watch.)

We lost nine minutes.

(He gets out of the car and screams into the sky. Scully gets out. They scream over the rain to each other as they talk.)

Scully: We lost what?

Mulder: Nine minutes. I looked at my watch just before the flash and it was nine-o-three. It just turned nine-thirteen.

(He starts running down the road.)

Look! Look!

(They stop at the pink "X" that Mulder marked in the road, only a few feet from the car.)

Oh-ho, yes! Abductees . . . people who have made UFO sightings, they've reported unexplained time loss.

Scully: Come on.

Mulder: Gone! Just like that.

Scully: No, what a minute. You're saying that, that time disappeared. Time can't just disappear, it's, it's, it's a universal invariant!

(The car starts up and the headlights shine on them. Mulder smiles.)

Mulder: Not in this zipcode.

(He runs back over to the car. Scully looks down at the "X" and follows.)

SCENE 9**Scully's Hotel Room**

(Scully is typing on her laptop. We hear her voice over the scene. As she types, it reads:

"Agent Mulder's insistence of time loss due to unknown forces cannot be validated or substantiated by this witness"

She continues typing. A thunderclap rings out and the power goes out.)

Scully: Great.

(She goes into her bathroom, carrying a candle and wearing a bathrobe. She starts running a bath and takes off her robe, revealing only a bra and underwear. She goes to slip off her underwear when she feels something. Two bumps on her lower back.)

SCENE 10**Mulder's Hotel Room**

(Mulder, carrying a candle, opens the door to see Scully standing in her bathrobe, shaken.)

Mulder: Hi.

Scully: I want you to look at something.

Mulder: Come on in.

(Scully walks in, turns around and slips off her robe. She is still wearing only a bra and underwear. She looks back at him, then down to her lower back. Mulder sees a few bumps.)

Scully: What are they?

(Mulder starts to smile.)

Mulder, what are they?

Mulder: Mosquito bites.

Scully: Are you sure?

Mulder: Yeah. I got eaten up a lot myself out there.

(She gasps in relief, slips her robe on and hugs Mulder for a long time.)
You okay?

Scully: Yes.

(She pulls away from the hug.)

Mulder: You're shaking.

Scully: I need to sit down.

(She sits down. He sits down in a seat across from her.)

Mulder: Take your time.

(Later, Scully is laying on the bed and Mulder sits in front of it on the floor.)

I was twelve when it happened. My sister was eight. She just disappeared out of her bed one night. Just gone, vanished. No note, no phone calls, no evidence of anything.

Scully: You never found her.

Mulder: Tore the family apart. No one would talk about it. There were no facts to confirm, nothing to offer any hope.

Scully: What did you do?

Mulder: Eventually, I went off to school in England, I came back, got recruited by the bureau. Seems I had a natural aptitude for applying behavioural models to criminal cases.

(Outside, a man in a raincoat shuffles through the bushes.)

My success allowed me a certain freedom to pursue my own interests. And that's when I came across the X-Files.

(He turns to face her.)

Scully: By accident?

Mulder: At first, it looked like a garbage dump for UFO sightings, alien abduction reports, the kind of stuff that most people laugh at as being ridiculous. But I was fascinated. I read all the cases I could get my hands on, hundreds of them. I read everything I could about paranormal phenomenon, about the occult and...

(He sighs and drifts off into thought.)

Scully: What?

Mulder: There's classified government information I've been trying to access, but someone has been blocking my attempts to get at it.

Scully: Who? I don't understand.

(She sits up a little.)

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, that you'll leak this information?

Mulder: You're a part of that agenda, you know that.

Scully: I'm not a part of any agenda. You've got to trust me. I'm here just like you, to solve this.

(He moves closer, kneeling.)

Mulder: I'm telling you this, Scully, because you need to know, because of what you've seen. In my research, I've worked very closely with a man named Dr. Heitz Werber and he's taken me through deep regression hypnosis. I've been able to go 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 was paralyzed, unable to respond to my sister's calls for help.

(He moves even closer, talking louder.)

Listen to me, Scully, this thing exists.

Scully: But how do you know . . .

Mulder: The government knows about it, and I got to know what they're protecting. Nothing else matters to me, and this is as close as I've ever gotten to it.

(The phone rings, startling Scully. Mulder picks up.)

Hello? What? Who is this? Who is thi . . .

(He hangs up.)

That was some woman . . . she just said Peggy O'Dell was dead.

Scully: The girl in the wheelchair?

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SCENE 11

Rural Highway 133; Bellefleur, Oregon

(A mack truck sits in the road, ambulances and police cars surrounding it. People stand outside talking.)

Man #1: Yeah, I'll bring it over in a minute.

(A sheriff lights a flare and puts it down in the road to ward off traffic. Mulder and Scully pull up.)

Man #2: We're going to need a couple of more hours, Bob.

(Mulder walks over to a deputy and the driver.)

Mulder: What happened?

Truck Driver: She ran right out in front of me.

Deputy: Who are you?

Mulder: She was running? On foot?

(The county coroner pulls up and Scully uncovers Peggy's face. Her neck is in a brace, and she is very bloody. There are tubes in her nose. Scully looks at Peggy's watch, which has stopped and reads 9:03. Scully walks over to Mulder and the deputy. Mulder is very ornery.)

Well, that's just . . .

Scully: We need to ask you a few quest . . .

Mulder: Let's go, let's go.

(She looks at him and he leads her to the car.)

Someone trashed the autopsy bay in the lab and they stole the body, we're going back to the motel.

Scully: What? They stole the corpse?

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SCENE 12

Hotel

(Scully and Mulder pull up and run out of the car. Police and firemen are all around. Mulder runs over to a deputy and shows him his badge.)

Mulder: F.B.I.

(They stop and look at the hotel, which is ablaze.)

Scully: There goes my computer.

Mulder: Damn it! The x-rays and pictures!

(Firemen run around, one climbing a ladder.)

Fireman: We need a couple of men out here!

(Mulder closes his eyes, frustrated and angry. Theresa Nemman steps out of the crowd and over to the agents.)

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

Mulder: Come with us.

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SCENE 13

Diner

(Scully sits next to Theresa in a booth. Mulder sits across from them.)

Theresa Nemman: 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 Nemman: 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.

Mulder: Your father's the medical examiner. You were the one on the phone, you told me Peggy O'Dell had been killed.

(Theresa nods.)

Scully: Theresa, your father knows about this, doesn't he? About what happened.

Theresa Nemman: Yes. But he said never to tell anyone about any of it.

Mulder: Why?

Theresa Nemman: He wants to protect me. He thinks he can protect me, but I don't think he can.

Mulder: Do you have the marks, Theresa?

Theresa Nemman: Yes. I'm going to die, aren't I? I'm gonna be next?

Scully: No, you're not going to die.

(Blood pours out of Theresa's left nostril.)

Oh, God!

(Scully runs over to the adjacent table and gets some napkins. Before she can give them to Theresa, she notices Nemman and Miles walk in.)

Jay Nemman: Let's go home, Theresa. Theresa, come on.

(He pushes Mulder out of the way and sits down next to Theresa. He puts a handkerchief to her nose.)

Come on, honey.

Mulder: I don't think she wants to leave.

Jay Nemman: Come on . . .

(Nemman looks at Mulder.)

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

Detective Miles: Your father wants to take you home. He'll get you all cleaned up.

Jay Nemman: I'm going to take you where you'll be safe, Theresa. Detective Miles and I won't let anything happen to you, I promise.

(Mulder looks at Miles in shock.)

Mulder: You're Billy Miles' father?

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

(Outside, Theresa looks at Mulder and Scully from the back seat of Nemman's van. The windows roll up and they drive away. Mulder and Scully watch them go.)

Mulder: Eh, you gotta love this place. Everyday's like Halloween.

Scully: They know Mulder. They know who's responsible for the murders.

Mulder: They know something.

(They start walking to the car.)

Scully: Dr. Nemman's been hiding medical evidence from the beginning. He lied on the autopsy reports and now we find out about the detective. Who else would have reason to trash the lab and our rooms? (They stop.)

Mulder: Why would they destroy evidence? What would they want with that corpse?

Scully: I don't know, I . . .

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

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SCENE 14

Cemetery; 5:07 p.m.

(As the rain pours down, Mulder and Scully, carrying flashlights, walk into the cemetery to find that the other two graves have been unearthed and are empty.)

Mulder: They're both empty.

Scully: What is going on here?

Mulder: I think I know who did it. I think I know who killed Karen Swenson.

Scully: Who? The detective?

Mulder: The detective's son. Billy Miles.

Scully: The boy in the hospital? The vegetable?! Billy Miles, a boy 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 a wheelchair but she ran in front of that truck. Look, I'm not making this up, it all fits the profile of alien abduction.

Scully: This fits a profile?

Mulder: Yes. Peggy O'Dell was killed at around nine-o'clock, that's right around the time we lost nine minutes on the highway, I think that something happened in that nine minutes. I think that time, as we know it, stopped. And something took control over it.

(She smiles, almost laughing.)

You think I'm crazy.

(She nods and he walks away a little. Her face becomes grimmer. He looks back at her and notices that something is bothering her.)

What?

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

Mulder: That's the reason the kids come to the forest, because the forest controls them and summons them there. And, and, and the marks are from, from some kind of test that's being done on them. And, and that may be causing some kind of genetic mutation which would explain the body that we dug up.

Scully: And the force summoned Theresa Nemman's body into the woods tonight.

Mulder: Yes, but it was Billy Miles who took her there, summoned by some alien impulse. That's it!

(Scully laughs, finding everything ludicrous but believing it. Mulder smiles.)

Come on, let's get out of here.

Scully: Where are we going?

Mulder: We're going to pay a visit to Billy Miles.

(They start walking back.)

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SCENE 15**Raymon County; State Psychiatric Hospital**

(Mulder talks to the nurse while Scully looks at Billy's fingers.)

Nurse: Now, we could stand here until the second coming, waiting for Billy to get out of this bed. It ain't going to happen. He blinks and I know about it.

(She starts changing his IV.)

Mulder: I guess you changed his bedpan last night.

Nurse: Hmm, nobody else here's gonna do it.

Mulder: You noticed nothing unusual? Do you remember what you were doing last night around nine-o'clock?

Nurse: Mmm, probably watching TV, yeah.

Mulder: Do you rememeber what you were watching?

Nurse: Um, let's see . . . you know I don't really remember what I watched.

(Scully goes over to Billy's feet and lifts the covers up.)

Miss?

(Scully starts inspecting Miles' feet.)

What is she looking for?

Scully: Mulder, take a look at this.

(Mulder looks at it and Scully opens up an evidence vial. She starts scraping off some of the strange dirt into the vial. Mulder looks back at the nurse.)

Mulder: Do you know who was taking care of Peggy O'Dell last night?

Nurse: Not me, it's not my ward. Not my aisle of the produce section. (She laughs. Mulder humors her by laughing slightly.)

I do have a job of my own to do . . . what is she doing now?

(Scully closes up the vial.)

Mulder: Thank you for your time, ma'am.

Nurse: Okay.

Mulder: Good day.

(Mulder leads Scully out. Once outside the room, Scully walks rapidly, excited.)

Scully: That kid may have killed Peggy O'Dell, I don't believe this.

Mulder: Scully . . .

Scully: It's crazy! He was in the woods.

Mulder: You're sure?

(She holds up the vial in a baggie.)

Scully: This is the same stuff that I took a handful of in the forest.

Mulder: Okay, then maybe we should take it and run a lab test...

Scully: We lost the original sample in the fire. What else could it be? (They stop.)

Mulder: All right, but I just want you to understand what it is you're saying.

Scully: You said it yourself.

Mulder: Yeah, but you have to write it down in your report.

(Scully calms down.)

Scully: You're right. We'll take another sample from the forest . . . and run a comparison before we do anything.

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SCENE 16**Collum National Forest; Northwest Oregon**

(They pull up to the forest and see Miles' van. Mulder shines his flashlight in the front seat. It is empty.)

Scully: The detective's here. What do you think?

(A woman's scream rings out. Mulder and Scully start running through the forest. They split up, running through foliage, searching for the girl. Out of nowhere, Miles hits Scully on the head with the butt of his gun. She falls and looks up at Miles.)

Detective Miles: You wouldn't listen to me. I told you to stay out of this.

(He runs off as she struggles to get up. Mulder stops and hears another scream, then starts running to his left. He nearly trips over a root and sees Miles standing in front of him, cocking his shotgun.)

Hold it, hold it right there! You got no business out here.

Mulder: There were screams . . .

Detective Miles: Down on the ground. Now!

Mulder: You know it's Billy. You've known it all along.

Detective Miles: I said down on the ground.

(Mulder kneels.)

Mulder: How long are you gonna let it happen?

(The woman screams again.)

He's gonna kill her!

(Miles looks towards the screams, then runs off. He sees Billy lifting up Theresa's shoulders. The wind is growing and the leaves are swirling around them.)

Detective Miles: Billy, no! Let her go! Leave her alone!

(Billy looks at him, then goes back to lifting her up. Miles points his shotgun and Mulder tackles him. A shot rings out. Scully, holding her head, hears the shot and runs in the direction of it. Mulder and Miles watch on the ground as Billy takes Theresa in his arms and looks up. Mulder notices the two welts on Billy's back. The wind grows stronger

and a light encompasses them. Mulder and Miles stand, looking at the light. Scully looks from a distance as the light grows. The light and wind die down and there is a thunderclap. Billy stands there, Theresa on the ground. She looks at him and he looks at his father.)

Billy Miles: Dad?

Detective Miles: Billy. Oh, god.

(They hug. Mulder sees that the bumps are gone. Mulder realizes that his partner is missing.)

Mulder: Scully.

(He picks up his flashlight and starts running. They meet halfway.)

Scully!

Scully: Mulder, what happened? There was a light.

Mulder: It was incredible.

(They both gasp for air, Mulder smiling slightly.)

SCENE 17

March 22, 1992; FBI Headquarters; Washington, D.C.

(Doctor Heitz Werber sits across from Billy.)

Heitz Werber: If you can hear me, raise your right hand.

(Billy does so slowly.)

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

Billy Miles: In the forest. We were all in the forest having a party. All my friends. We were celebrating.

Heitz Werber: What were you celebrating?

Billy Miles: Graduation. And then the light came. It took me away to the testing place.

(Mulder is off to the side, watching. His reflection can be seen in the mirror.)

They would tell me to gather the others so that they could do tests.

They put something in my head . . . here.

(He puts his hand on his head where his nasal cavity is. On the other side of the mirror, Scott Blevins, the Cigarette-Smoking Man, the third man from before, and Scully are watching.)

I would wait for their orders.

Heitz Werber: Billy, who gave the orders?

Billy Miles: The light. They said it would be okay. No one would know. But the test didn't work. They wanted everything destroyed. They said they were leaving. I'm afraid. I'm afraid they're coming back.

(Billy starts crying. The Cigarette-Smoking Man whispers in Blevins' ear.)

Heitz Werber: Don't be afraid Billy, we're gonna help.

Scott Blevins: All right, let's go.

(As they all start to file out, Mulder looks at the mirror directly at Scully. Scully looks at him, knowing that he cannot see her, then leaves.)

SCENE 18

Section Chief Blevins' Office; FBI Headquarters; Washington, D.C.

(Blevins is seated at his desk and the third man is seated next to the right of him. Scully is sitting across from Blevins.)

Scott Blevins: What we've just witnessed, what we've read in your field reports... the scientific basis and credibility just seem wholly unsupported, 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 conclusion about what I've seen.

Third Man: Or haven't seen, as seems to be the case. This, uh . . . time loss . . . you did or did not experience it?

Scully: I can't substantiate it, no.

Scott 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.

Scott Blevins: Yes, but how do you prosecute a case like this? With testimony given under hypnosis from a boy who claims that he was given orders from some alien force through an implant in his nose? You have no physical evidence.

(Scully stands and puts down the vial with the nasal cavity implant on Blevins' desk.)

Scully: This is the object described by Billy Miles as a communication device. I removed it from the exhumed body.

(Blevins looks at it.)

I kept it in my pocket, it was the only piece of evidence not destroyed in the fire. I ran a lab test on it, the material could not be identified.

Scott Blevins: Agent Mulder, what are his thoughts?

Scully: Agent Mulder believes we are not alone.

Scott Blevins: Thank you, Agent Scully, that will be all.

(Scully leaves the office as she walks down the hallway, she passes the Cigarette-Smoking Man. She watches him go into Blevins' office, then starts walking.)

SCENE 19

Scully's Apartment

(Scully lays in bed, eyes wide open, unable to sleep. The time is 11:21. It changes to 11:22. The phone rings and Scully picks up.)

Scully: Hello?

Mulder: Scully? It's me, I haven't been able to sleep. I talked to the D.A.'s office in Raymon County, Oregon. There's no case file on Billy Miles. The paperwork we filed is gone. We need to talk, Scully.

Scully: Y, yes. Tomorrow.

(She hangs up slowly, then grows a little tenser as she lays down.)

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SCENE 20

Hidden Room

(The Cigarette-Smoking Man walks down a long hallway. On either side of him are rows upon rows of shelves containing brown boxes. He comes up to one and pulls out a casing holding many of the same kind of vials that were in the abductees. He takes out the one from Ray Soames' body and puts it in the casing with the rest of them. Putting the casing back, he walks down the rest of the hallway, comes to the door and walks out. Closing the door, he then runs his keycard through it's sensor. The sign on the door reads:

"In Case Of Fire Or Emergency
Know Your Exits
PENTAGON
Evacuation Procedure"

There is a map of the Pentagon next to it. The Cigarette-Smoking Man walks away.)

[THE END]