

# X-FILES

"Flight 180"  
by  
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Based The X-Files by Chris Carter

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TEASER

EXT. NEWARK AIRPORT - NIGHT

A faint rains falls as PLANES take off and land. We move in towards a large 747 sitting at the gate. This is Flight 180.

INT. FLIGHT 180 - NIGHT

The plane is filled-to-capacity. We slowly move down the aisle. As we do several passengers catch our eye: JOSH and MONICA. Early twenties. Matching GAP outfits.

JOSH

I told you, after the party she needed a place to crash.

MONICA

So you let her crash with you? In your bed? And nothing happened? Do you think I'm a complete idiot?

A few rows back is NIKKI, late teens, jams to a loud tune on her headphones. AARON - 32. A preppy man with striking red hair, taps Nikki on the shoulder.

AARON

Excuse me...you mind turning that down? I've got a killer headache.

Nikki flashes a flirty smile and obliges. Across the aisle we see ELIZABETH and TREVOR CARYLE...AN ELDERLY COUPLE. Elizabeth is trying to finish a crossword puzzle.

ELIZABETH

Nine letters. Starts with an E.  
Capable of mass destruction.

TREVOR

Oh, I've got it....Elizabeth.  
(beat. Laughing)  
Explosion.

We stop on A MAN. (\*Sharp viewers will recognize him as CHARLES SCULLY - Dana Scully's younger brother from "Beyond The Sea.")

ON CHARLES

Late-twenties. Handsome. Dressed in a wrinkled suit. Charles looks nervous. Sweat glistens on his face.

His eyes dart around the cabin. Charles takes a deep breath, trying to relax. But he can't.

His hands dig into the hand-rest. Next to him, A WOMAN notices Charles' behavior and nervously looks away. Charles rises and goes into the bathroom.

INT. BATHROOM - NIGHT

Charles leans against the door for a second, his breath quickening. He leans over the sink and splashes water on his face. Rising, Charles looks in the mirror.

CHARLES

Calm down...just...calm....

Suddenly, the bathroom mirror CRACKS. Charles moves to the door -- just as the entire plane SHAKES violently. Charles bolts into:

THE PLANE'S CABIN

As he does, the plane DROPS. Around the cabin, passengers screams as oxygen masks drop from overhead. Then the plane FLIPS. Yet somehow, IMPOSSIBLY, Charles remains upright.

Suddenly there's a loud EXPLOSION ---and a huge BALL OF FIRE races down the aisle. Charles throws his hands up and screams as the flames rush over him.

Then Charles Scully SNAPS BACK TO REALITY. On the plane.

He jumps up from his seat - gasping for air. It takes him a second to realize that everything's normal. The plane's still on the runway. It was a PREMONITION.

Around the cabin, everyone is silent - staring at Charles. A FEMALE FLIGHT ATTENDANT rushes over.

FEMALE FLIGHT ATTENDANT

Sir, what's wrong?

CHARLES

You've...you've got to stop this flight!

FEMALE FLIGHT ATTENDANT

We're getting ready to depart....

Charles grabs her arm, his voice rising.

CHARLES

No! Tell the pilot... The plane... it's gonna explode!

The fear in Charles's voice spreads throughout the cabin.

The elderly couple rises - gathering their stuff. Several other flight attendants notice the commotion and rush down the aisle. A MALE ATTENDANT steps closer.

MALE ATTENDANT

What seems to be the problem?

CHARLES

The plane, you can't take off.  
You've got to stop it from taking  
off.

MALE ATTENDANT

We can't do that. Now why don't  
you...

Charles realizes he has to do something.

CHARLES

No. You either stop this plane, or  
I'll stand here and scream all the  
way to Boston!

The Male Attendant moves closer. He's all business now.

MALE ATTENDANT

Fine. You want off - you're off. With that, he roughly grabs Charles's arm.

CHARLES

No. Wait.  
(pleading to everyone)  
You can't stay here. If you do,  
you're going die. You're all going  
to die.

Around the cabin, we see other passengers rise as the FLIGHT ATTENDANTS try to calm everyone.

As Charles is dragged kicking and screaming off the plane - Aaron, Nikki, Josh, Monica, Trevor and Elizabeth follow.

INT. NEWARK AIRPORT SECURITY STATION - LATER

Charles is sitting in the security office. He's being circled by two angry SECURITY GUARDS.

GUARD #1

So you like to cry wolf, Mr.....?

CHARLES

Scully. Charles Scully.  
(beat - at a loss)  
And I wasn't crying wolf. I told  
you, I felt...I mean I saw it  
happen.

Suddenly the phone rings. Guard #2 goes over and answers it  
as Guard #1 continues interrogating Charles.

GUARD #1

Let me get this straight. You  
scared the hell out a plane full of  
people because you had some sort of  
vision? Is that what you're telling  
me!?!

CHARLES

Look, I know how it sounds. But it  
was so real. And.... Suddenly Guard  
#2 calls out.

GUARD #2

Uh, Chad.

GUARD #1

Yeah?

Guard #2 looks like he's seen a ghost.

GUARD #2

That was the tower. Flight 180 just  
went down.

ON CHARLES

The color drains from his face. We stay on him for a moment,  
then we....

END TEASER

ACT ONE

INT. JOURNAL SQUARE PATH STATION - NEW JERSEY

TWO MONTHS LATER

With LEGEND to establish.

It's nighttime in the dark train station.

THREE YOUNG WOMEN stand on the platform. They're all dressed to kill in formfitting black outfits. They're winding down from a night on the town.

We notice one of the ladies as MONICA BROWN - half of the young couple that got off Flight 180. Something is said and the group bursts into laughter.

MONICA

Listen to you, talkin trash. And you kiss your mom with that mouth? I'd be ashamed.

GIRL #1

Oh, like you're Snow White or something. I've seen what you do with your mouth.

GIRL #2

Yeah, she went there.

Before another word is said A TRAIN pulls in to the station. The two girls look at Monica.

GIRL #2 (CONT'D)

You want us to wait for your train?

MONICA

No. It should be here in a minute. Besides, Josh is waiting for me at Grove.

GIRL #2

I don't like leaving you alone.

MONICA

Hello! This is Jersey. Nothing exciting - or dangerous - ever happens here.

The girls exchange good-byes. Monica watches the train disappear down the tracks. She looks around the platform.

The station is empty. A light wind whistles across the dark platform. Monica pulls her jacket tight, her foot tapping on the concrete floor.

Suddenly a loud CLANGING noise rings throughout the tunnel. Monica whips around, scanning the platform. There's still no one there. Monica smiles, laughing.

MONICA (CONT'D)

Oh, yeah. I'll be real fine.

Monica moves over to the edge of the platform. She leans forward - peering down the platform. There's no sign of the train. Monica's attention is diverted by the sound of something on the tracks. Looking down, she sees several RATS race across the tracks and disappear under the platform. Monica starts to step back in disgust when she notices something.

MONICA'S POV

Looking at the third rail. A blue SPARK flickers on the rail.

ON THE SPARK

It's followed by another spark, then another. As we watch, the sparks become brighter, dancing across the third rail. The faint sound of humming electricity fills our ears.

Monica watches the sparks. Intrigued.

There's an otherworldly, rhythmic pattern to their movement.

TIGHT ON MONICA'S PUPILS

The blue sparks flicker in her eyes. Her pupils dilate.

The sparks begin to burn brighter...faster. Hypnotic.

Monica stares at the sparks. Unable to look away.

OVER HER SHOULDER

The train slowly rounds the far corner.

ON THE SPARKS

Moving faster. Their humming drowns out the sound of the approaching train.

ON MONICA

Still entranced. Unaware that the train is getting closer.

ON THE SPARKS

Crackling over the rails. The humming reaches a frightening crescendo.

ON MONICA

She doesn't move as the train's light illuminates the platform.

ON THE TRAIN

It's almost up to where Monica stands on the platform.

ON MONICA

Something behind her eyes flickers. A brief glimpse of horror. It's like she wants to move, but can't.

ON THE TRAIN

It's mere feet from where Monica stands.

SUDDENLY A DARK SHADOW MOVES PAST MONICA.

ON THE RAIL

The sparks suddenly DISAPPEAR.

Monica snaps out of her trance. Behind her a voice calls out. A soft, echoing, VOICE that sends chills up our spine.

VOICE  
(whispering)  
Monica.

Before Monica can turn, she is violently SHOVED onto the tracks. We hear her screams mingle with the screeching of the train's brakes. The sound of metal scraping metal rips through the air, followed by a sickening crunch. Then silence.

EXT. INTERSTATE I-90 -DAWN

A black car rounds the bend.

INT. BLACK CAR -DAWN

Scully is at the wheel while Mulder snores lightly in the passenger seat. Scully sighs. She's obviously been driving for a long time without conversation.

Scully smiles, a plan formulating. She swerves the car to the right, causing Mulder to fall over. He snaps up.



MULDER

Wh...what!!!

Scully looks at him.

SCULLY

Sorry. There was an animal in the road. I think it was a possum.

Mulder rubs his eyes.

MULDER

Are we there yet?

SCULLY

We've got about 25 more miles.

(beat)

I still don't get the cloak and dagger act. Skinner orders us down here without a briefing. It's strange.

MULDER

Skinner's always been the strong, silent type. And strange is our specialty.

SCULLY

I know. But a little background information would be nice.

MULDER

So would a little sleep. Wake me up when we get there.

(laying back in his seat)

Oh, and Scully...?

SCULLY

Yes, Mulder.

MULDER

If you see another possum that somehow managed to migrate here from the South... just hit it.

Scully smiles, knowing she's busted. She continues to drive.

INT. JERSEY CITY POLICE STATION -MORNING

Scully and Mulder enter the station. They're approached by SHERIFF WOOD. Forties. Gruff. Thick-necked and clearly not happy to see Scully and Mulder.

SHERIFF WOOD

I guess someone thought we couldn't handle this on our own.

MULDER

Look sheriff, we're not here to step on anyone's toes. So let's skip the "local law enforcement versus the Feds" routine and get to work.

The sheriff stares at Mulder. Scully decides to take over.

SCULLY

We've been asked to look into the death of Monica Brown. What do you have so far?

The sheriff hands Scully the police report.

SHERIFF WOOD

To be honest, it ain't much. The victim was a 22 year old girl. She was killed last night in Jersey City. Hit by a train. The question is whether she jumped or was pushed.

SCULLY

Was anyone else seen on the platform?

SHERIFF WOOD

No. And the girl didn't drink - so alcohol wasn't involved.

SCULLY

Well suicide seems to be the likely conclusion.

SHERIFF WOOD

Doubt it. Her friends and family say she was a smart, happy girl with a lot to live for.

SCULLY

That's a common epitaph for people who commit suicide. On the surface their lives may seem perfect. But if you look deeper, you'll often find problems - problems that can seem trivial to most people.

(MORE)

SCULLY (CONT'D)

Add to that, the possibility of depression or recent life changes and you have the ingredients for a potentially deadly situation.

The sheriff turns to Mulder.

SHERIFF WOOD

Is she always like this?

(beat)

Look lady, all I know is what my gut's telling me. This wasn't a suicide.

SCULLY

Well, if you, or your gut, have any evidence to the contrary, I would be glad to hear it.

The sheriff grunts.

SHERIFF WOOD

A little over a month ago there was a flight going out of Newark Airport. This passenger started ranting and raving that the plane was gonna crash. He scared some of the other passengers and they got off the plane with him.

Scully's expression suddenly darkens.

SCULLY

Flight 180?

SHERIFF WOOD

Yeah, you've heard the story?

Scully regains her composure.

SCULLY

Yes. It was all over the news.

SHERIFF WOOD

Well Monica Brown was one of the passengers who got off that flight.

SCULLY

I'm not getting the connection.

SHERIFF WOOD  
 Last week in New York, Trevor and  
 Elizabeth Carlye died in a house  
 fire. They got off Flight 180 too.

Mulder leans closer. Intrigued.

MULDER  
 How many people got off that flight  
 before it crashed?

SHERIFF WOOD  
 Seven.

MULDER  
 And three of them have died in the  
 last two weeks?

SHERIFF WOOD  
 Yeah, kind of gives you the  
 willies, huh?

Mulder can't resist.

MULDER  
 I definitely have a willie. You  
 Scully?

Scully isn't amused. Mulder notices someone in the adjacent  
 interrogation room. It's Josh from Flight 180.

MULDER (CONT'D)  
 Who's that?

SHERIFF WOOD  
 Josh Taylor. The victim's fiancée.

Mulder moves to the interrogation room.

INT. INTERROGATION ROOM -MORNING

Mulder steps into the room, startling Josh, who's obviously  
 distraught. He nervously chews gum.

MULDER  
 Sorry. I didn't mean to scare you.

JOSH  
 You didn't...I was.....  
 (removing his gum)  
 Sorry. I really need a cigarette,  
 but they won't let you smoke in  
 here.

MULDER

I'm with the FBI. I was wondering if you could give me some insight into Monica's state of mind in the days leading up to her death. Are you aware of any problems she was....

JOSH

She didn't kill herself! She was too strong to do that.

(beat. Calming)

You know, we were going to get married next year. As soon as we finished school. We'd had some problems, but the crash put things in perspective. It made me realize what was important in life.

Mulder decides not to push the issue.

MULDER

I'm sorry about your loss.

Tears well up in Josh's eyes.

JOSH

Have you ever had someone close to you die?

Mulder pauses before answering.

MULDER

Yes. Yes I have. It will get better. I promise.

The two look at each other in silence, trying to find comfort in all of this pain. There is none. After a moment, Mulder turns and walks out the door, knowing there's nothing else he can say.

INT. POLICE STATION -MORNING

Mulder walks over to Scully.

MULDER

I don't think he's involved.

SCULLY

Then why are we here? The flight connection is strange, but hardly an X-files.

Sheriff Wood interrupts, before Mulder can respond.

SHERIFF WOOD

Um, we did bring in a man for questioning. They guy who flipped out on Flight 180.

Scully snaps to attention.

SCULLY

What?

SHERIFF WOOD

He's our prime suspect. He can't account for his whereabouts during the girls death - or the death of the Carlyles.

Scully stiffens.

SCULLY

Where is he being detained?

SHERIFF WOOD

In one of our interrogation rooms.

SCULLY

Take me there.

SHERIFF WOOD

We haven't....

SCULLY

Now!

Her tone leaves no room for discussion.

INT. INTERROGATION ROOM -MORNING

A weary Charles stares at the ceiling. His unkempt clothes and haggard look tells us he's been here a while. The door opens and Dana steps into the room. Charles' face drop.

CHARLES

Dana? What are you.....?

SHERIFF WOOD

Wait a minute. You two know each other?

Scully walks over to Charles.

SCULLY

Are you all right?

CHARLES

I'm fine.

Scully whips around, facing the sheriff. Suddenly defensive.

SCULLY

Why are you holding my brother!?!

The sheriff is shocked.

SHERIFF WOOD

Your brother!?!

SCULLY

Yes!

SHERIFF WOOD

Because he doesn't have an alibi.

SCULLY

No alibi? You don't even know if a crime has been committed. You can't detain someone without evidence, or reasonable suspicion.

(to Charles)

Have you been charged with anything?

CHARLES

Uh, no.

SCULLY

Well you don't have to answer any questions without counsel.

CHARLES

Okay. Fine. But what are you doing here?

SCULLY

I was sent down here to investigate a girl's death. No one knew you were involved.

Mulder turns to Scully.

MULDER

You sure about that?

Scully's face flushes with anger.

SCULLY

(realizing)

Skinner....

Before another word is said, she heads for the door.

Mulder goes after her.

EXT. HALLWAY MORNING

When Mulder steps into the hallway, he sees Scully storming down the corridor.

MULDER  
Scully!!!!

She doesn't reply. Instead, she whips out her cellular phone and disappears into the WOMEN'S ROOM. Mulder stays in the hall.

INT. WOMEN'S RESTROOM - MORNING

Scully quickly punches Skinner's number into the phone.

INTERCUT:

INT. ASSISTANT DIRECTOR SKINNER'S OFFICE - MORNING

Skinner is sitting at his desk, when the phone rings.

SKINNER  
Hello? Agent Scully, I've been  
expecting your call.

INT. WOMEN'S BATHROOM - MORNING

Scully is in no mood for niceties.

SCULLY  
What the hell is going on?

SKINNER  
I'm sorry, Scully. I would have  
told you under any other  
circumstances but....

SCULLY  
But what? You thought it would be a  
nice surprise for me to come here  
and find my brother being held as a  
murder suspect?

SKINNER  
I had my reasons.



SCULLY

You always do. But this time I don't want one of your vague answers. I want the truth. I deserve the truth.

SKINNER

You do. I assume you know all the recent victims got off Flight 180.

SCULLY

Yes. I also know my brother was cleared of any involvement in that crash. And he's certainly not responsible for these deaths.

SKINNER

That's what you're there to prove.

SCULLY

Why didn't you tell this before?

SKINNER

As far as the agency is concerned I don't know Charles is your brother. I processed it like any other X-files. There could be no sign of impropriety when I assigned you and Mulder the case. And your reaction, and shock, had to be genuine.

SCULLY

What are you talking about?

SKINNER

You and Mulder are being watched.

SCULLY

By who?

SKINNER

I'm not sure. But there are people who will stop at nothing to see the X-files shut down again. You and Mulder are crucial to the program. If something happens to one of you - or if there's a possibility that someone in your family is involved in something as serious as murder, that information will be exploited. An AGENT has been sent to find evidence linking your brother to these deaths.

SCULLY

And what if there is no evidence?

Skinner doesn't answer. But his silence says volumes.

SCULLY (CONT'D)

How far will these people go to see  
my brother implicated in these  
deaths?

After a brief pause, Skinner finally responds.

SKINNER

I don't know, Scully.

Scully takes a deep breath.

SCULLY

I'll let you know what we find.

With that, she hangs up the phone. Then she leans against the bathroom wall. Trying to figure out what the hell to do next.

INT. JERSEY CITY POLICE STATION - MORNING

Sheriff Wood is filling out the paperwork for Charles' release while Scully and Mulder watch.

SHERIFF WOOD

I don't like this.

SCULLY

There's no evidence. No grounds for  
keeping him in custody.

SHERIFF WOOD

Would he be walking if his sister  
wasn't FBI?

Scully starts to say something, but Mulder steps in.

MULDER

If you don't mind, I'd like the  
names and contact information for  
the other passengers who got off  
Flight 180.

SHERIFF WOOD

They all have alibis. I'm one step  
ahead of you, Agent Mulder.

MULDER

I'm sure you are sheriff. But maybe  
you could humor me.

The sheriff shrugs and turns - gathering the information.  
Scully moves towards Charles.

SCULLY

How are you doing?

Charles makes an honest attempt to smile.

CHARLES

All things considered - I'm fine.

SCULLY

And the family?

CHARLES

I sent them to stay with Moira  
until this blows over.

(beat)

It's good to see you, Dana.  
Granted, it's not the best  
circumstances. But it's been too  
long.

Before Scully can reply, the Sheriff walks over to them.

SHERIFF

(to Charles)

Listen, pal. I wouldn't make any  
plans that involve leaving the  
area.

CHARLES

I won't.

Scully and Charles head for the door. Behind them, Mulder  
hands his business card to the sheriff.

MULDER

We're staying at Halloway House in  
Weehawken. Call me if you hear  
anything.

The sheriff takes the card and hands Mulder his.

SHERIFF

You too.

MULDER

Sure thing.

Mulder exits the station. As soon as he's gone, the sheriff tosses Mulder's card in a drawer.

SHERIFF

Yeah, I'm sure I'll be calling you.

EXT. POLICE STATION - MORNING

Mulder shoves the sheriff's card into his pocket.

MULDER

Yeah, I'll definitely be calling him.

Scully and Charles make their way to Scully's car.

SCULLY

So.....

Scully bumps into A TALL MAN - walking by.

SCULLY (CONT'D)

Excuse me.

Scully looks at the man. He's about 6'3" with a pale, scar-marked face. The man glances at Scully with piercing blue eyes - then he continues.

SCULLY'S POV ON THE TALL MAN

He's dressed in a black trenchcoat and shiny, new black shoes. He looks very "FBI". Scully turns to Charles.

SCULLY

Have you seen that man before?

Charles follows Scully's gaze.

CHARLES

No. Why?

SCULLY

It's nothing.

(beat)

Let's go.

OFF OF SCULLY'S WORRIED LOOK, we...

FADE OUT:

END ACT I

ACT II

PAVONIA, NJ

With LEGEND to establish

INT. CHARLES SCULLY HOUSE - MID- DAY

It's Mid-day and we're in Charles Scully's modern two-bedroom house. The place is immaculate. Charles is a very meticulous man.

Scully walks over to a table, her attention drawn to a picture.

ON THE PICTURE

It's the SCULLY FAMILY at a picnic. In the picture, Scully is fending off Charles, who is trying to feed her a smoldering hamburger. This is obviously years ago - a much happier time.

Scully touches the frame.

SCULLY

I remember this.

CHARLES

Our last vacation together as a family.

SCULLY

I miss those days. And dad. Things were so much simpler then. So much more...

CHARLES

(finishing the thought)  
...ordered?

SCULLY

Yes.

Scully sets the picture back. Obviously the memories are painful.

CHARLES

Well, life's like that. Sometimes you think things are going one way and you get thrown a curveball that knocks everything out of balance.

(beat)

But you were always good at rolling with the punches.

SCULLY

I wonder. I used to pride myself on being strong. But sometimes I have my doubts.

CHARLES

You shouldn't.

Charles smiles.

CHARLES (CONT'D)

So, not to change the subject, but what's the deal with you and Mr. Fox?

SCULLY

Mulder? There's no deal. We're partners.

CHARLES

Partner partners? Or PARTNER - partners?

SCULLY

Just partners. Why would you think....

Suddenly the front door opens and Mulder enters.

MULDER

I found a parking spot across the street.

(beat)

But I can't find my hotel key. Did I leave it in your room?

Charles gives Scully a "yeah right you're just partners" look. Scully is flustered.

SCULLY

I didn't see them. But...um...I...

MULDER

You okay Scully?

SCULLY

Of course. Why wouldn't I be okay?

Mulder gives her a weird look then sits by Charles.

MULDER

So, how are you holding up?

CHARLES

I'll be much better when I know what the hell's going on.

MULDER

You and me both. Now, when you said you saw Flight 180 crash, did you have an actual vision, or was it just a feeling?

CHARLES

(defensive)

Look, don't start treating me like I'm some kind of crazy....

MULDER

Whoa, Charles, calm down. Obviously, Dana hasn't told you much about me. I would be the last person to ridicule you.

CHARLES

I'm sorry. I didn't mean to snap.

MULDER

I asked because a lot of people have had "a feeling" or a sense of foreboding about something... whether it's taking a flight, or walking down a dark street. And while these feelings are part of the extrasensory phenomena - having an actual vision indicates a heightened level of psychic ability. It's a unique gift.

Charles is taken aback by Mulder's candor.

CHARLES

You're serious?

Mulder nods.

CHARLES (CONT'D)

At first I was just nervous. I felt like something bad was going to happen. But then, I felt the plane shake. And it spiraled. And then there was an explosion. And this huge ball of fire engulfed the plane. Everyone. And then it was over. But I could still feel the heat - and smell the burning flesh. It was horrible.

MULDER

Have you had premonitions before?

Charles tenses. Then slowly turns to Scully.

CHARLES

Only once. It was about Melissa.

Scully blanches when she hears this.

MULDER

Your sister?

CHARLES

Yes. About three weeks before she was shot. I was watching the TV when I had this flash of her on a bus. It was raining. And the bus skidded off the road and crashed into a ditch.

(beat)

I called Melissa. She was packing for a trip the next morning; some kind of spiritual retreat. They were taking a chartered bus. Anyway, I convinced her not to go. She always believed in that psychic stuff so she listened. We found out that the bus crashed and several people were killed.

SCULLY

Why didn't you say anything about this?

CHARLES

I was going to. But then, a few weeks later she was shot, and it didn't seem important.

SCULLY

Of course it was important!

Tears well up in Charles' eyes.

CHARLES

What could I say? Tell you that I saved Melissa from a bus accident, but I couldn't stop her from being shot!?!

Scully tries to comfort her brother.



SCULLY

I know this must have been very hard on you, but you can't blame yourself.

CHARLES

Why not? If I have a "gift" then why didn't I see it? Why did I save her once, only to have her die anyway?

There's a long silence. Finally Mulder breaks it.

MULDER

(to Scully)

If you and your brother would like to spend some time together, I could start questioning the remaining survivors.

CHARLES

No! You've got to do what you can to save the others.

Mulder slowly rises.

MULDER

You two have had a lot of stuff thrown at you. If you need a little....

SCULLY

Mulder, I appreciate what you're trying to do, but Charles is right. Time isn't a luxury we have right now.

MULDER

But....

SCULLY

No but's. We'll be fine.

Mulder knows that arguing with Scully is useless.

EXT. STREET - DAY

Scully and Mulder walk up the sidewalk in front of a two-family house. In the driveway Mulder notices a '57 Thunderbird.

MULDER

This guy's got great taste in cars.  
(to Scully)  
What are your thoughts so far?

SCULLY

I'm leaning towards sole survivor syndrome. People who survive life-threatening situations often think they're immortal. They stop taking normal precautions and get killed by something as simple as not looking both ways before crossing the street, or falling asleep with a lit cigarette.

MULDER

But don't you think it's odd that the people from this particular flight have died so close to each other?

SCULLY

Stranger things have happened.

MULDER

Always the Doubting Tom.

SCULLY

And you're always looking for ghosts and goblins. So what are you thinking? That maybe those killer cockroaches from outer space have come back for an encore?

They're up to the house now. Mulder knocks on the door. A few minutes later, AARON WILLIAMS, the redhead from the plane answers.

MULDER

Aaron Williams?

AARON

You're the agent who called?

MULDER

Yes. I'm Fox Mulder and this is my partner, Dana Scully.  
(flashing a badge)  
We'd like to ask you a few questions.

AARON

Come on in.

INT. AARON WILLIAM'S LIVING ROOM - DAY

The living room is decorated with modern art and stylish furniture. Aaron sits on the couch while his boyfriend PAUL brings Agents Scully and Mulder some water.

AARON

I only met the others twice. On the night of the crash. And at the memorial service. But to know that they're dead....it's very unsettling.

(beat)

Do you think we're in danger?

MULDER

We have no way of knowing for sure, but we've alerted the local authorities. They'll be keeping an eye on your house.

Aaron takes a swig from a can of Diet Coke.

AARON

For some reason that doesn't make me feel better.

SCULLY

Right now we don't know that these deaths were anything more than a tragic coincidence.

AARON

I don't believe in coincidences. I think everything happens for a reason. Sometimes we just don't know what that reason is.

Paul laughs.

PAUL

You'll have to excuse him. He's been taking this class on Buddhism, so now everything's karma this and karma that.

MULDER

Actually, Karma is a Hindu belief. Zen is Buddhist.

PAUL

Yin, Yang. You say tomato, I say tomato.

Aaron nudges him.

AARON

Well, I don't know if it's karma or not, but lately I've been....it's hard to explain....but I feel like something's bearing down on me. Like there's some deadline looming and no matter how fast I go, I'm not going to beat the clock.

EXT. COLUMBIA UNIVERSITY - NIGHT

Mulder and Scully walk through the front door of the lobby, looking somewhat out of place as hip students rush by.

MULDER

Scully, something has been bothering me, and now may not be the best time to bring it up, but remember the night that your father passed away?

SCULLY

Of course I remember.

MULDER

You said you had a vision that night.

ON SCULLY

We FLASHBACK to "BEYOND THE SEA". To the scene where Scully wakes up on her couch and sees an apparition of her father before her.

BACK TO PRESENT:

Scully looks at Mulder. She's obviously nervous about this line of questions.

SCULLY

Yes?

MULDER

And now your brother has a premonition.

(beat)

There are researchers who believe psychic ability is a genetic anomaly that manifests itself mentally. Finding two siblings who have both experienced this phenomena could prove that theory.

The agents are now up to a giant set of marble stairs.

Sitting on the bottom step is Nikki. She's dressed in black and wearing her trademark headphones. The agents stop in front of her and she looks up, turning off her music.

NIKKI  
FBI?

MULDER  
Yes.

Nikki holds out her hand.

NIKKI  
Identification please.

The two agents are taken aback - but show Nikki their badges.

NIKKI (CONT'D)  
Cool. I've never seen one of those.  
(giving Mulder the once  
over)  
I'm glad you were my first.

Mulder almost blushes. Scully almost rolls her eyes.

NIKKI (CONT'D)  
So you're here about that girl in  
Jersey, and those old folks  
downtown, who died? Do you think  
we're being stalked or something?

SCULLY  
Nothing that sinister. We're just  
looking for leads and wanted to see  
if you'd noticed anything, or  
anyone, strange lately.

As if on cue, a GIRL with spiked white hair and a tight leather outfit bumps into Scully.

GIRL  
'Cuse me.

SCULLY  
No problem.

Resume Nikki.

NIKKI  
No. Nothing strange.

MULDER

How about any feelings of nervousness or hesitation.

NIKKI

(to Mulder)

You mean aside from when I saw you?

(beat. Laughing.)

Actually, now that you mention it, I have been feeling kind of weird lately. It's like someone's watching me. I even made a friend move in with me because, you know, I'm kind of afraid to sleep alone.

MULDER

How long has this been going on?

NIKKI

About two weeks.

MULDER

Are you sure about that?

NIKKI

Yes, why?

MULDER

Two weeks ago was when the Carlyes died.

INT. CAR - NIGHT

Mulder and Scully drive down a dark road.

MULDER

You know, it's a basic belief many major religions that a person's death is predestined. That when it's your time to die, there's nothing you can do about it.

SCULLY

Yes, but others believe that a person's actions, no matter how slight, can alter the course of their lives.

MULDER

But what if all of our actions, even the ones we think are spontaneous, are in fact set from the day we're born?

SCULLY

Then Shakespeare was right when he said, 'life is but a stage, and we the players.' But if we're just going through life acting out a part that's been written for us, then our existence seems rather pointless, don't you think?

MULDER

Maybe, but....

Suddenly Scully's cell phone rings. She answers it.

SCULLY

Scully.

CUT TO:

EXTREME CLOSE UP ON A MAN'S FACE.

INTERCUT:

It's Charles Scully. Sweat pours down his face, and the phone trembles in his hand.

CHARLES

Dana....you've got to help him.

SCULLY

Charles? Charles, what are you talking about? Help who?

CHARLES

Josh. It's gonna get him.

SCULLY

What's going to get him? Charles, where are you?

CHARLES

Just do it Dana! Don't let him die too!

SCULLY

Charles...you have to.....

Suddenly the phone line goes dead. Scully turns to Mulder.

SCULLY (CONT'D)  
 Damn it. I lost him.  
 (beat)  
 He said Josh Taylor's in danger.

Mulder speeds up as Scully dials another phone number.

INT. JOSH TAYLOR'S APARTMENT - NIGHT

Josh is soaking in the bathtub when he hears the phone ring. He starts to rise, but is too comfortable. After another ring, the ANSWERING MACHINE clicks on.

ANSWERING MACHINE  
 You've reached 555-4991. Leave a message and I'll think about calling you back.

After a short pause, Scully's voice comes over the machine.

SCULLY (ANSWERING MACHINE)  
 Josh, this is Agent Scully. If you get this message, stay where you are. And contact me immediately.

IN THE BATHROOM

Josh steps out of the bathtub and grabs a towel.

IN THE LIVING ROOM

SCULLY (ANSWERING MACHINE)  
 If you get this at home, don't let anyone in.

Josh runs into the room and grabs the phone.

JOSH  
 Hello?

INT. CAR - NIGHT

SCULLY  
 Josh?

Suddenly the phone line goes dead.

INT. JOSH TAYLOR'S - LIVING ROOM - NIGHT

JOSH  
 Hello....



Josh can't get a dial tone. He puts the phone back in its cradle.

He looks around the living room. For some reason it seems darker. There are so many dark corners. Tucking in his towel, Josh looks at the front door. It's shut, but he can't tell if it's locked. Josh slowly walks toward the door.

EXT. HOLLAND TUNNEL - NIGHT

Scully and Mulder's car races through the tunnel.

INT. CAR - NIGHT

MULDER

Did he say where he was calling from?

SCULLY

No.

MULDER

Did he say how he knew Josh was in danger?

SCULLY

No...no! I told you what he said!!!

The car speeds out of the tunnel.

INT. JOSH TAYLOR'S - LIVING ROOM - NIGHT

Josh goes to the front door and reaches out - touching the knob. The door pops open. It's not locked. Josh quickly locks the door and slides the chain into place. As he does, a faint wind blows through the apartment. Josh glances towards the window. It's CLOSED.

Scared, Josh races into the kitchen and grabs a butcher knife. At that moment the phone rings - scaring the hell out of Josh. He answers it.

JOSH

Hello?

Josh hears a faint, garbled noise coming over the line.

JOSH (CONT'D)

If that's you agent Scully, we've got a bad connection.

Behind Josh we see something stir in the shadows. A figure moving forward. It's too dark to get a good look at who, or what, it is.

ON JOSH

He clutches the phone tightly.

JOSH (INTO PHONE) (CONT'D)  
Who is this?

Josh still can't make out anything over the phone. But then he hears a voice call out. The same frightening voice we heard in the train station.

VOICE  
(slowly)  
Joshua.

EXT. JOSH'S APARTMENT BUILDING - NIGHT

Mulder and Scully's car pulls into the parking lot.

INT. CAR - NIGHT

Mulder brings the car to a halt.

SCULLY  
Come on.

As the two agents open their doors, they hear someone scream. The agents look up - and see Josh fall 10 floors from his apartment window.

SCULLY (CONT'D)  
No!

The two agents look away as Josh's body hits the pavement in front of them with a THUD. Suddenly, off to the left, Scully sees a figure walking out of the building. It's the Tall Man.

SCULLY (CONT'D)  
(pointing)  
Mulder!

Without saying another word, the two agents charge after the Tall Man. He sees them and takes off. Mulder and Scully chase him down a dark alley.

They're fast, but he's faster and he has a head start. At the end of the alley, the Tall Man hangs a right. Seconds later, the two agents round the corner.....just in time to see the Tall Man start his car and ROAR down the street.

SCULLY (CONT'D)  
That was the man from the police station.

MULDER  
Are you sure?

SCULLY  
Yes. I think that's who Skinner  
warned me about.

OFF THE AGENTS CONCERNED LOOK WE....

FADE OUT:

END ACT TWO

ACT THREE

EXT. JOSH TAYLOR'S APARTMENT - NIGHT

The place is swarming with police as Josh's body is loaded into a coroners van. Sheriff Wood is questioning Mulder and Scully.

SHERIFF WOOD

So, you don't think he jumped?

SCULLY

No, he was screaming all the way down.

SHERIFF WOOD

So, let's go over this again. You left Josh a message because you...

SCULLY

We had some questions about the case. I wanted to make sure he was here.

SHERIFF WOOD

"Don't let anyone in." Kind of cryptic message, don't you think?

SCULLY

People are dying sheriff. I decided to skip the "sweetness and light" routine.

MULDER

Did the guards notice anything out of the ordinary?

SHERIFF WOOD

Aside from the Tall Man you mentioned - no. I'm going to review the tape from the security monitor.

(beat)

So you think this Tall Man killed Josh?

SCULLY

He didn't have time to kill him - but I think he's involved.

The sheriff halts, a skeptical look on his face.

SHERIFF WOOD

Have you seen your brother tonight?

Scully halts before answering.

SCULLY

Not since I dropped him off this morning. Now, if you're through with the questions, I'd like to go.

SHERIFF WOOD

Okay. But I'll be speaking to you soon.

The two agents walk away. Mulder turns to Scully.

MULDER

Do you mind telling me why you lied to the good sheriff?

SCULLY

He already suspects my brother. I'm not adding fuel to the fire by saying I spoke with him minutes before Josh's death.

MULDER

Scully, don't take this the wrong way, but your brother did tell you that Josh was about to die.

SCULLY

That doesn't mean he killed him.

MULDER

I know. But I think your personal involvement may be clouding your judgement. You have to look at what's right in front of you, as hard as that may be. Your brother may be involved in these deaths.

Scully gets in Mulder's face.

SCULLY

Tell you what Mulder - I'll admit that my brother is a murderer, when you admit that your sister's dead.

Mulder looks like he's been punched in the stomach. Scully immediately regrets saying this, but she knows she can't take it back.

There's an awkward silence. Scully finally breaks it.

SCULLY (CONT'D)

I'm sorry. You didn't deserve that.  
This is all just...difficult....

Mulder nods - a silent truce forming.

MULDER

It's okay. Right now our main concern is protecting the people who are alive. I think it's safe to assume the others are in immediate danger.

SCULLY

We should get everyone into protective custody.

Mulder nods in agreement as they get in the car.

INT. CHARLES SCULLY'S APARTMENT - NIGHT

There's a loud knock on his door. Followed by a familiar voice.

SCULLY O.S.

Charles, it's Dana.

We PULL BACK from the door. A faint light flickers across the door. It appears to be the glow from a TV. After a moment of silence, there's another knock. This time more urgent.

SCULLY

Charles, open the door. Now!!!

No one comes to open it. Moments later, the door is kicked open. Scully and Mulder step into the room - guns drawn.

The apartment is dark. The only light comes from a television in the corner. On the screen we see a woman being menaced by an evil-looking girl (from the horror film, SOLE SURVIVOR.)

Scully calls out again. Her voice is tinged with nervousness.

SCULLY (CONT'D)

Charles?

Still no response. Scully steps deeper into the dark room. Mulder sees a lamp on a nearby table and reaches for it.

Suddenly a figure LEAPS out of the darkness and SLAMS into Mulder's back...sending him reeling across the room. Mulder staggers back, hitting the small television which crashes to the floor. The room is plunged into darkness.

Mulder and his attacker struggle on the floor. Scully aims her gun at the moving figures.

SCULLY (CONT'D)  
Freeze!!!

But it's so dark that she can't see anything clearly.

All of the sudden, one of the figures slumps against the wall and goes still. The other figure moves forward, but Scully can't tell if it's Mulder or his attacker.

SCULLY (CONT'D)  
Mulder?

Suddenly the figure leaps forward and grabs Scully by the throat...pinning her against the wall...choking her. Scully lashes out, striking her attacker across the face. Whoever it is, cries out in pain and stumbles back. Scully charges, grabbing her attacker around the waist and sending him sprawling. Scully ends up on top of him. And get her first look at her attacker.

SCULLY (CONT'D)  
Charles?

Charles is barely conscious. He mumbles to himself.

CHARLES  
You're not going to get me. You're  
not going to get me...you're not  
going to....

Scully reaches down, gently stroking her brother's face.

SCULLY  
It's all right, Charles. I'm here.  
Everything's going to be all right.

INT. ST. FRANCIS HOSPITAL HALLWAY - NIGHT

Charles lies in a bed, fast asleep. Scully and a YOUNG DOCTOR watch over him.

SCULLY  
How much did you give him?

YOUNG DOCTOR  
75 milligrams.

SCULLY  
Why not 100? He's suffering from  
acute fatigue, delusions....

YOUNG DOCTOR  
I know. But 75 is sufficient.

SCULLY  
He's dehydrated too. Did you....

YOUNG DOCTOR  
(admonishing)  
Agent Scully.

Scully realizes what she's doing. Takes a breathe.

YOUNG DOCTOR (CONT'D)  
We've got everything under control.  
The best thing you can do is get  
some rest.

Scully looks at her brother for a long moment.

SCULLY  
Sure. I'll be outside.

She turns and walks in to the hallway.

EXT. ST. FRANCIS HOSPITAL HALLWAY - NIGHT

Scully walks over to Mulder, who is standing across the hall.  
He's got a bruise and several cuts on his face.

MULDER  
How is he?

SCULLY  
He had a breakdown Augmented by  
severe exhaustion. They gave him a  
sedative. He's resting.  
(beat)  
And you?

MULDER  
Just a little sore. You Scully's  
are a scrappy bunch.

SCULLY  
Mulder, I've been thinking. And, I  
don't know how to say this, so  
instead of going into a long  
diatribe, I'll just come out and...  
(beat)  
After this case, I'm going back to  
teach at Quantica.

Mulder is clearly shocked by this.



MULDER

You're leaving the X-files?

SCULLY

Ever since we started this investigation.... since I've seen Charles....

MULDER

I know how upsetting this is...

SCULLY

I know you do. But let's face facts. Since working on these X-files our families have become an endangered species. Your father, your sister, Melissa and now Charles.

MULDER

I appreciate your concern, and your pain. But think about the work we've done. The lives we've saved.

SCULLY

At what price? Our families? Our lives? I'm sorry, but I can't continue to jeopardize my family to satisfy your search for the truth.

Mulder is clearly stung by this.

MULDER

I thought it was our search.

SCULLY

This isn't easy for me...

MULDER

The X-files isn't responsible for what happened to your brother. His premonition brought us here. If anything, our work could save him.

Mulder reaches out, touching Scully's shoulder.

MULDER (CONT'D)

Just think about what you're doing. Really think about it. And after this case is over...then make your decision. And whatever it is, I'll support you.

Scully sighs.

SCULLY

Okay. But you're just delaying the inevitable.

MULDER

Thank you.

(beat)

I'm gonna get Nikki and Aaron. I'll be back in a few hours. Are you going to be okay?

SCULLY

Of course.

They look at each other for a moment, then Mulder slowly turns and walks down the hall. Scully watches him leave.

INT. HALLOWAY HOUSE - NIGHT

Mulder enters, followed by Aaron and Nikki.

NIKKI

Tres chic. This certainly beats my squalid dorm room.

MULDER

There's cable a stocked fridge. Cable. All the comforts of home.

Mulder walks over to the window and points at a police car parked on the street.

MULDER (CONT'D)

We've got a guard in the hall and across the street.

(beat)

I've got to go out for a while, but make yourselves at home.

Aaron sets his suitcase down.

AARON

This isn't how I imagined spending my weekend.

NIKKI

Me either. But it's kind of exciting. I mean, being under police protection with two hot men.

(to Aaron)

That Mulder guy's a little uptight, but you seem like a lot of fun.

Mulder smiles and heads for the door. Aaron turns to Nikki.

AARON

Uh, thanks. But I think we need to  
have a talk....

EXT. FBI REGIONAL HEADQUARTERS - NEW YORK CITY

With LEGEND to establish

INT. FBI HEADQUARTERS - NIGHT

Mulder sits at a computer, typing furiously. The images on  
screen change as data is processed and displayed.

Mulder finds what he's looking for. Prints off some  
information. Then he picks up his phone and dials a number.  
After a moment, there's an answer.

MULDER

Scully?

INT. ST. FRANCIS HOSPITAL HALLWAY - NIGHT

INTERCUT:

Scully stands in the hallway, as several orderlies rush by.

SCULLY

Where are you, Mulder?

MULDER

FBI office in Manhattan. Listen,  
I've found six other cases that are  
similar to this one. In Macon,  
Georgia a woman named Betty Noble  
had a premonition that a train was  
going to derail. She and four other  
commuters got off the train - which  
did, in fact, crash. Three months  
later, the four people who got off  
the train with Betty were dead.

(beat)

The other cases are almost  
identical. In each one, a group of  
people avoided a tragic accident.  
Then died in apparent suicides, or  
accidents. Only the person who had  
the premonition lived.

SCULLY

Were they suicides?

MULDER

Not sure. That's a lot of suicides and accidents. And some of them were really strange. A man was hanged when he got caught in the gears of his garage door opener.

SCULLY

So all this...it supports my brother's innocence?

Scully freezes. Down the hall, she sees The Tall Man emerge from Charles' room. Scully drops the phone and draws her gun.

SCULLY (CONT'D)

Freeze! FBI.

The Tall Man glances back and sees Scully. Then he pushes through the emergency exit and disappears.

Scully races down the hall - fearful of what she'll find. But when she rushes into her brother's room, he's sleeping.

Sheriff Wood stands at the foot of the bed. He eyes Scully's gun.

SHERIFF WOOD

Is there a problem agent?

Scully puts her gun away. She motions for the sheriff to step in the hall. When he does, she turns to him.

SCULLY

Who was that man?

SHERIFF WOOD

A federal agent. He seemed very interested in this case.

SCULLY

Well, I have reason to believe that the man who was just left here, may have a vested interest in seeing my brother convicted of these deaths.

SHERIFF WOOD

So now the FBI's setting your brother up? You're building up one hell of a defense.

SCULLY

This isn't a defense. It's fact. And I don't have to justify myself to you.

(MORE)

SCULLY (CONT'D)

Agent Mulder wanted to avoid any friction between us. But I won't hesitate to get the assistant director of the FBI involved. Are we clear?

SHERIFF WOOD

Sure lady.

The sheriff storms out of the room.

INT. CHARLES SCULLY'S HOSPITAL ROOM - NIGHT

Charles still sleeps soundly. Scully enter and sits beside him - beginning her vigil.

END ACT THREE

ACT FOUR

INT. CHARLES SCULLY'S HOSPITAL ROOM - LATER

Scully sits by her sleeping brother. As she watches him, tears well up in her eyes.

Suddenly the door opens and Mulder peers into the room. He's holding some files that he brought from FBI Headquarters. Scully rises and move with him into:

INT. HALLWAY - NIGHT

Mulder eyes Charles's room.

MULDER

How is he?

SCULLY

Better. But that Tall Man was here.  
I don't know what he was after...

MULDER

We'll assign more guards.

SCULLY

I've taken care of it.

Mulder hands Scully the files. She looks them over.

MULDER

These are the files on the other cases. All the deaths were ruled suicides or accidents. Except for two. Suspects were apprehended. But they committed suicide before they could be tried.

(beat)

But the strange thing is, none of the suspects knew the victims. Nor could they be connected to the initial accidents.

SCULLY

It sounds like they were working for someone. But who?

Mulder steps closer.

MULDER

You know how we were discussing death and how when it's your time to die, you can't do anything about it?

SCULLY

It's a theory....yes.

MULDER

Well, what if Charles wasn't meant to die in that plane crash?

SCULLY

If these people weren't supposed to die, then why are they being killed now?

MULDER

I'm not talking about the others... just Charles. What if it wasn't his time to die and that's why he had the premonition. To get him off that plane. To save him. But the others...maybe it was there time.

SCULLY

So you're saying someone is killing these survivors, because they believe they cheated death.

MULDER

Someone. Or something.

SCULLY

Something? Are you talking about spirits or demons?

MULDER

I'm talking about one of the two things in life you can't avoid.

SCULLY

Death? You think Death is after them?

(beat. Skeptical)

Death's merely the lack of life. It's not some sentient force.

MULDER

How do we know that?

Scully is still looking over the folders when something catches her attention.

SCULLY

Mulder, look...according to this, both of the suspects arrested in the other cases had recent near-death experiences.

MULDER

When was the first one?

SCULLY

June 15. Christine Sircy was in a boating accident. She flatlined for several minutes, but paramedics were able to revive her.

MULDER

June 15? That was the same day that the train wrecked in Georgia.

(beat)

What about the other one?

SCULLY

Tony Pope. Had a heart attack on April 30. The same time that the plane in Nevada went down.

Conviction storms Mulder's face. He walks down the hallway to the NURSES' STATION. Scully follows.

INT. NURSES' STATION - DAY

Mulder approaches an OLDER NURSE. Smiles at her.

MULDER

Do you have a shared database with other hospitals in the region?

OLDER NURSE

Yes.

MULDER

Could you look up all of the deaths in the area on April 12th?

OLDER NURSE

No problem.

After a few minutes, the screen is filled with names.

MULDER

Good. Now see if any of these people flat-lined and were revived.

The older nurse arcs an eyebrow.



OLDER NURSE

What?

MULDER

Did any of them die and were brought back to life.

The nurse is clearly taken aback by this strange request. But shrugs.

OLDER NURSE

Okay. But it's going to take a few minutes.

As the older nurse punches a few computer keys, Scully turns to Mulder.

SCULLY

Mulder, what do you hope to find?

MULDER

Anyone who died and was revived at the same time that Flight 180 went down.

INT. HALLOWAY HOUSE - NIGHT

Aaron sleeps on the couch. Suddenly, a faint noise rings out - waking him. He turns on a lamp and looks around the room. But doesn't see anything.

Rising, Aaron moves towards the closed door that leads to the bedroom. He calls out.

AARON

Nikki?

There's no answer. Aaron is now almost to the door. He reaches for the knob, but before his hands close around it, he hears a voice in the room. It whispers softly.

VOICE

Aaron...

INT. ST. FRANCIS HOSPITAL - NIGHT

Mulder is trying to contain his excitement.

MULDER

I believe the people who flat-lined crossed over to the other side.

(beat)

What if, when they were revived, something else came back with them?

The OLDER NURSE looks up from the screen.

OLDER NURSE  
Here's the list.

Mulder looks at the screen.

MULDER  
There must be half a dozen names.  
It'll take time to narrow.....  
(beat)  
Or maybe not. Look.

Scully leans closer, reading where Mulder's pointing. Her eyes widen in shock.

SCULLY  
Omigod.

MULDER  
(beat. Reading the report)  
Shot in the line of duty. Flatlined  
at 10:33 PM. Revived at 10:42. The  
same time Flight 180 crashed.

Mulder's grabs his phone and dials a number. The call doesn't go through. Mulder turns to Scully.

MULDER (CONT'D)  
The line at Holloway House is dead.

SCULLY  
Call the police station.

Mulder does.

MULDER  
Hello? Can I speak to Sheriff Wood?

INTERCUT:

INT. POLICE STATION - NIGHT

A HEAVY DEPUTY is on the other line.

HEAVY DEPUTY  
I'm sorry. He left here about an  
hour ago. Any message?

RESUME MULDER AND SCULLY

MULDER  
Radio the officer at Holloway  
House.

EXT. DARK ROAD - NIGHT

We see Aaron's '57 THUNDERBIRD round the far bend.

INT. THUNDERBIRD - NIGHT

Sheriff Wood drives, whistling the Doris Day song, "Que Cera, Cera." But his tone is dark - ominous.

We hear a commotion. The Sheriff glances to the back seat.

Nikki and Aaron are handcuffed to the doors. Their mouths gagged. The two struggle against their restraints.

ON THE SHERIFF

His features go dark. His face looks leaner now, scarier. He's definitely not the same sheriff we've come to know.

INT. MULDER AND SCULLY'S CAR - NIGHT

Their car zooms around the corner. Mulder is still on his phone while Scully unfolds a map.

MULDER

Are you sure?

HUGE DEPUTY (OVER PHONE)

Yes.

MULDER

Okay. Put up roadblocks at both ends of the interstate.

Mulder hangs up and turns to Scully who's holding a map.

MULDER (CONT'D)

The sheriff left there 10 minutes ago. Driving a '57 Thunderbird.

SCULLY

Aaron's car?

MULDER

Yes. They were heading North on I-80.

Scully looks over a map.

SCULLY

If he follows the same MO as the others, he'll try to make this look like an accident.

Scully sees something.

SCULLY (CONT'D)

Wait, there's an old bridge off the interstate - about 10 miles from here.

Mulder floors it.

INT. THUNDERBIRD - NIGHT

The sheriff continues to drive. Aaron manages to get the tape off his mouth.

AARON

What...what do you want?

The sheriff's voice is that strange whisper we heard before the others death.

SHERIFF WOOD

To make things right.

EXT. NORTH OAK BRIDGE - NIGHT

Mulder and Scully pull on to the bridge. Mulder turns his car sideways on the bridge - blocking it off.

The two agents get out of the car. Suddenly, at the other end of the bridge, a pair a headlights pierce the darkness. It's Aaron's Thunderbird.

INT. THUNDERBIRD - NIGHT

Sheriff Wood notices the two agents at the other end of the bridge. He slams on the brakes.

EXT. NORTH OAK BRIDGE - NIGHT

Mulder and Scully see the car stop. They run forward.

INT. THUNDERBIRD - NIGHT

The sheriff does a 180 on the bridge.

ON AARON

Seeing Mulder and Scully. Thinking quickly, he uses his foot to hit the seat release.

Then he puts both feet against the back of the seat and pushes forward - shoving the sheriff into the steering wheel - pressing him so tight that he can't move.

The car swerves to the right, scraping the bridge. A HUGE GASH is ripped across the car - gas begins to leak out. -

Inside the car, Aaron continues to press the sheriff up against the dashboard. -The car smashes into the side of the bridge - and finally comes to a stop.

ON MULDER AND SCULLY

They race towards the car.

IN THE CAR

Aaron continues to press the seat. But the sheriff finally manages to get his gun free. He turns and aims the gun right at Nikki's face.

ON NIKKI

Tears stream down her face.

ON AARON

Knowing the sheriff will shoot Nikki, he releases the seat.

The sheriff straightens. Over his shoulder we see Mulder and Scully halt several feet from the car.

ON MULDER AND SCULLY

They aim their guns at the sheriff.

SCULLY

Put your hands up where I can see  
them!

The sheriff looks at them. Calmly. He starts to get out of the car.

SCULLY (CONT'D)

Don't move.

The sheriff ignores Scully. He steps out of the car - still holding his gun. Behind him, we see gas still trickling from the car's broken gas tank. It spills onto the road.

MULDER

Who are you!?!

The sheriff smiles.

SHERIFF

You know. Both of you. I've come so close to claiming you many, many times.

ON MULDER AND SCULLY

Letting the sheriff's words sink in. Trying to fathom what, they're dealing with.

ON THE SHERIFF

He slowly turns back to the car.

IN THE CAR'S BACKSEAT

Aaron and Nikki struggle against their bonds.

ON THE BRIDGE

Scully steps closer.

SCULLY

I said put your hands up!

The sheriff starts to raise his gun towards Aaron and Nikki.

Scully fires. Hitting him in the shoulder. The sheriff's unfazed. He starts to pull his trigger...Scully and Mulder open fire.

But the sheriff acts as if the hail of bullets is merely an annoyance.

ON THE SHERIFF

Looking down. The gas from the car has formed a puddle a few feet away. The sheriff smiles.

The sheriff steps into the puddle of gasoline. He turns and aims his gun at the car's gas tank.

ON SCULLY AND MULDER

Realizing what he's going to do.

SCULLY

Mulder....

MULDER

No!

The sheriff fires his gun into the gas tank - and it explodes with a ROAR.

Incinerating the Thunderbird and Aaron and Nikki instantly. The fire ignites the puddle of gas that the sheriff is standing in. He too goes up in flames.

Then the car explodes.

ON MULDER AND SCULLY

They cover their eyes as metal and glass rain down around them.

ON THE SHERIFF'S BURNING BODY

Standing upright. The body doesn't move as the flames burn it. Suddenly a translucent, nebulous FORM rises out of the flaming sheriff's body.

The sheriff's body falls to the ground.

Then the nebulous form fades in to the darkness. Leaving our agents stunned.

WIDE ON THE BRIDGE

Agent Mulder and Scully watch the burning wreck in silence as black smoke billows into the night air.

FADE OUT:

FADE IN:

EXT. CHARLES SCULLY'S HOUSE - DAY

Mulder is in the car as Charles and Scully stand in the doorway.

CHARLES

Thanks Dana. For everything.

SCULLY

That's what big sisters are for.

CHARLES

I know. And I'm glad you're staying with The X-files.

SCULLY

I've devoted my entire life to science. To analyzing and dissecting things.

(MORE)

SCULLY (CONT'D)

And when I thought about it, when I turned these skills inward and examined myself, I realized that if I left the "X-files" I would be turning my back on everything I believe in. And I couldn't do that.

CHARLES

I knew you wouldn't leave.

SCULLY

(smiling)

How? Did you have another premonition?

CHARLES

No. I just know you.

Scully moves towards her brother.

SCULLY

I love you Charles.

CHARLES

I love you too.

(trying to lighten the mood)

And I'm going to set an extra place at the table for the holidays.

SCULLY

Sounds great.

Charles gives Scully a hug.

CHARLES

I guess you should run. Your "partner's" waiting. Scully turns and looks at Mulder.

SCULLY

Yes. He is.

Then, after a final good-bye, Scully slowly walks to the car as Charles watches from the doorway. We stay on this scene for a moment, then we...

CUT TO:

CLOSE-UP ON A LIT CIGARETTE

We slowly pull back, knowing who we're going to see. It's CANCER MAN, sitting in a dark car. He doesn't look pleased.



CANCER MAN

Your mission was a complete failure. You didn't implicate Charles Scully. The others won't be pleased.

We PAN AROUND to see that he's talking to the Tall Man.

ON THE TALL MAN

Sweating nervously.

TALL MAN

I tried. I left evidence in Josh Taylor's building that pointed to Charles. But the local sheriff acted like he never found anything.

CANCER MAN

And this sheriff, he was the one who killed the others?

TALL MAN

Yes!

CANCER MAN

Why would he suppress the evidence you left?

TALL MAN

I don't know. And I don't know why he killed those people. But I did everything I could. This isn't on me.

Cancer Man ponders the situation. Then he looks at the Tall Man as if gazing into his very soul.

CANCER MAN

This was your first assignment, so you'll get one warning. But know that we play for keeps and any future failure will come with dire consequences. Is that clear?

TALL MAN

Yes, sir.

With that, Cancer Man gets out of the car. The Tall Man sighs and looks into the rearview mirror.

THE TALL MAN'S POV

Watching Cancer man walk down the street. We watch him until he disappears into the night's shadows. Then we.....

FADE OUT

THE END