

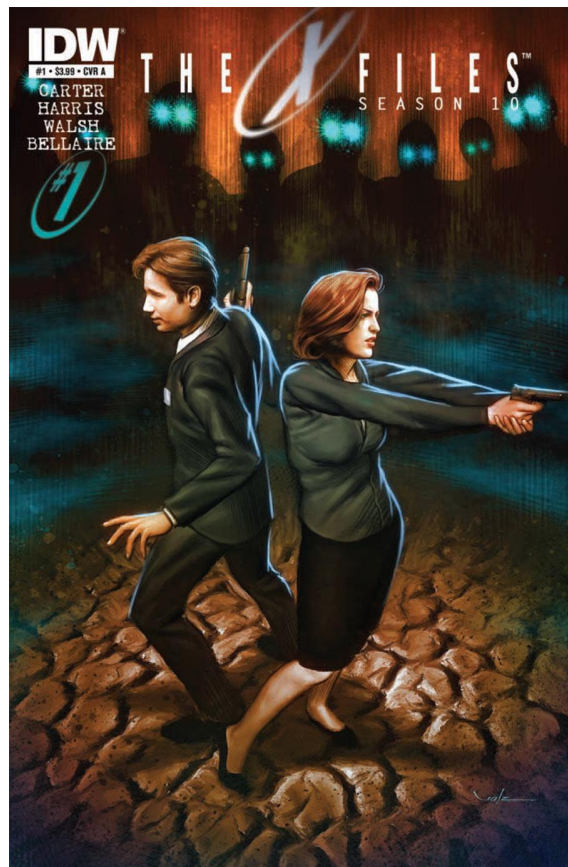
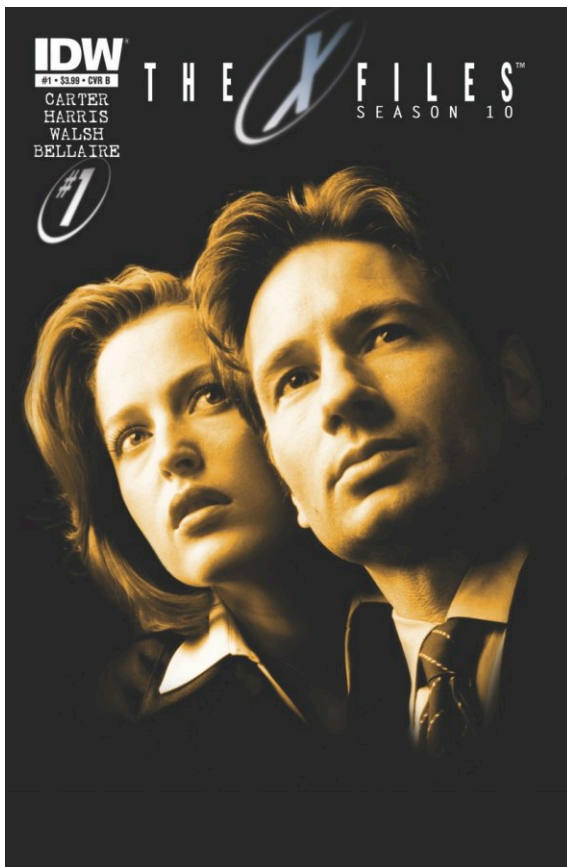
# THE *X* FILES™

## *THE X-FILES: SEASON 10 #1*

**“Believers” Part One**

**Script for 22 Pages**

**Written by  
Joe Harris**





***THE X-FILES: SEASON 10***

**Issue #1: "Believers"**

***Script for 22 Pages***

***FINAL 4/16/13***

**Written by Joe Harris**

**PAGE 1**

*(four panels)*

\_\_\_\_\_ Panel 1:

We open on a long, black panel. Nothing to see. A widescreen void. Just a voice, shaky and desperate—

VOICE RECORDING (no pointer): You've reached the messaging service for Associated Medical Professionals of--

SFX (cuts off the recording): BEEP

VOICE RECORDING (no pointer): Hello, this is Doctor Blake. Please leave your detailed message at the sound of the--

SFX: BEEEEEP

**(\*\*CONTINUED NEXT PAGE)**

Panel 2:

Next widescreen shot shows us a woman's feet as she runs, desperately, through the night from some terrible danger in pursuit. It's a classic horror movie opening—think Marilyn Burns fleeing Leatherface, or any number of young women running from Jason Vorhees through the dark woods—only this isn't some nubile slasher fodder we're watching flee for her life. She's wearing dress shoes, firstly. And the desperate voice we hear calling for help suggests she's anything *but* some genre movie damsel in distress.

VOICE RECORDING (no pointer): Please press '1' if you would like to leave a voicemail--

WOMAN (weak): HNNG

VOICE RECORDING (no pointer): Press '2' to send a numeric page--

WOMAN (stronger): NO--!

Panel 3:

We cut to behind this woman now as she staggers, through the night and mist around an old industrial complex. She's wearing a coat and the shoes we've already seen. I don't think we should see much of the back of her head—and we *definitely* shouldn't see her face yet—but maybe a few wisps of red hair are seen through the shadows, and hanging down from where the top of our frame cuts off. She's being chased while, desperately, *trying* to make a call. Only she's been SHOT, from the looks of things, clutching her shoulder and listing to one side.

*\*\*Note: This entire scene, the setup, the location, the why's and how's, will be filled in at the end of this issue...*

WOMAN (weak): Voice Access code... six... three... nine...

VOICE RECORDING (no pointer): Greetings, Dr. Blake.

VOICE RECORDING (no pointer): Press '1' to check your messages. Press '2' to record a new greeting. Press '3' to speak with a--

SFX: BEEP

**(\*\*CONTINUED NEXT PAGE)**

\_\_\_\_\_ Panel 4:

Reveal that she's being watched/stalked as she turns down a new corner of this creepy location. Something is watching from the darkness as she continues her desperate, lurching run for her life. We see just a twinkle of light... as though an eye is glowing amidst the gathering shadows.

WOMAN (weak): I need to send >HNGN<... to send a voice message...

WOMAN (weak): To FBI Headquarters... Washington, DC...

WOMAN (weak): ...extremely urgent...

**PAGE 2**

*(five panels)*

\_\_\_\_\_ Panel 1:

Overhead shot as she staggers past, as though she's being spied on from on high, still struggling to stay on her feet and communicate with the rest of the world. She's being hunted from all over. No safe turn feels possible.

PHONE VOICE: Good evening, Ma'am. Can you tell me what the EMERGENCY is?

WOMAN (weak): PLEASE... they're AFTER me...

PHONE VOICE: Who's after--

WOMAN (weak): I... I'm not...

**(\*\*CONTINUED NEXT PAGE)**

Panel 2:

Reveal other feet on the pavement as figures step from the shadows. The next step in our gradual reveal of who these hunters are.

*\*\*We'll reveal more of who—or what—is stalking her shortly, and we can suitably tease and build things up once you know what they payoff is. This is our first glimpse of the mysterious "Acolytes" who will, later on, be revealed to be followers of "Baby William" who's all grown up. I thought they could be—but are not, necessarily—what remains of the "Super Soldiers" who showed up to witness his birth at the end of Season 8. Pasted below are a couple of screen caps from that episode, where Agent Reyes helped to deliver Scully's child while these automatons looked on. But they should also be hooded, faces lost in shadow beneath the cowl. These folks are not fully human.*



PHONE VOICE (OS; no pointer): This is the paging service for DOCTOR BLAKE, ma'am.

**(\*\*CONTINUED NEXT PAGE)**

\_\_\_\_\_ Panel 3:

The woman stumbles, then almost completely falls to the ground. She's desperate, fighting against whatever's incapacitated her, desperate as her pursuers gain...

PHONE VOICE (OS; no pointer): If you have some other emergency, you're going to have to call 911 and--

WOMAN (weak): They're affecting... my phone, some >HNNH<--

WOMAN (weak): ...can't access...

WOMAN (weak): ...network...

\_\_\_\_\_ Panel 4:

More of the shadowy figures emerge from the shadows, and converge into a force. They don't run. They don't have to. But they are legion... advancing... closing in. Their eyes have begun to flicker with a strange glow.

*\*\*Note: I was thinking... whatever effect we establish here, we might see it again, in other elements, as the plot unfolds.*

WOMAN (weak): I need to send a MESSAGE... to FBI Headquarters...

WOMAN (weak): ...in Washington, D.C. ...

\_\_\_\_\_ Panel 5:

Camera pulls back to reveal the pursued woman in the foreground, desperate to get up as her pursuers close in.

PHONE VOICE (OS): Dr. Blake, I can send your message. Just tell me who to--

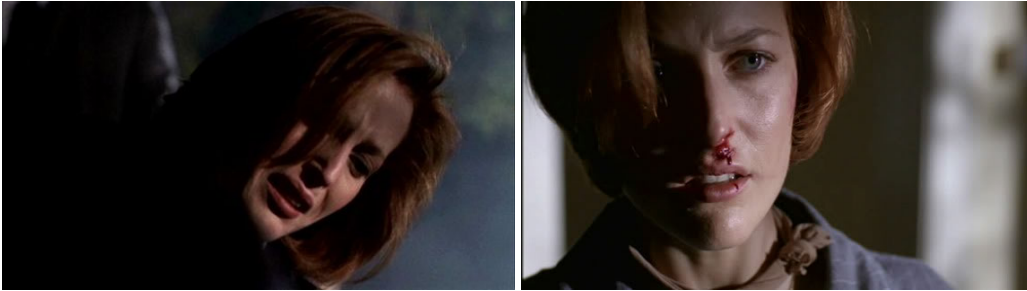
WOMAN: THAT ISN'T MY NAME!

**PAGE 3**

*(five panels)*

\_\_\_\_\_ Panel 1:

Big reveal of DANA SCULLY as she realizes the danger has caught up with her. This is our big reveal moment so let's really sell it.



SCULLY (weak): My name is DANA SCULLY...

SCULLY (weak): I'm a former SPECIAL AGENT with the FBI...

SCULLY (weak): I've been TARGETED... and I need to get...

\_\_\_\_\_ Panel 2:

But the figures are on her, grabbing... hands everywhere... from all sides...

*\*\*Note: Again, we'll get the prelude and setup to all this at the end of this issue. The stalkers—these "Acolytes"—should be portrayed cryptically in these opening flashes. We'll get a better look at them, later.*

SCULLY (weak): ...a WARNING...

SCULLY (weak): ...to...

**(\*\*CONTINUED NEXT PAGE)**



Panel 3:

The pager is dropped to the ground as more of them close in. Let's focus on the fallen device, in the foreground... and see the continuation of this action... of things closing in for Scully... behind it...

PHONE VOICE: Ma'am?

Panel 4:

Back to Scully. It's like the darkness has closed around her. We see just a terrified glimpse of her eye as limbs crisscross over her and the blackness converges, like she's drowning in a sea of night.

PHONE VOICE: MA'AM...?

Panel 5:

Then it's all dark. Black. Over. Cue the Mark Snow theme...



**PAGE 4**

*(six panels)*

\_\_\_\_\_ Panel 1:

We cut to a MEDICAL CENTER, like a complex of doctors' offices and family health facilities, on a very suburban street out there in America. We're flashing back to before that opening scene so we can catch up to speed. Somewhere on either the building, or on a sign standing at the entrance to the parking lot, let's make out the signage—

ASSOCIATED MEDICAL PROFESSIONALS

BURN-IN TITLE: SPOTSYLVANIA COUNTY, VIRGINIA

BURN-IN TITLE: EARLIER THAT DAY

\_\_\_\_\_ Panel 2:

We cut to a little girl named EMILY—just four or five years old and cute as a button—as she sits on an examination table in a doctor's office, legs hanging over the side. There's some sunlight in the room, filtering through the blinds. Nothing devious about this place, or to be concerned for the child over—save her frightened expression. Her doctor stands in the foreground. We don't need to see the face yet, just the white doctor's attire.

DOCTOR: Emily, I need you to help me help YOU to feel better, okay?

EMILY: Okay, Dr. Blake.

**(\*\*CONTINUED NEXT PAGE)**

Panel 3:

EMILY'S POV reveals a smiling "Dr. Blake" as she looks back at us through clear goggles and a familiar bob of shoulder-length red hair as she finishes examining her young patient. It's DANA SCULLY—as we've already teased—living under a new identity and name, in a new profession. She holds up a needle and line like she's got to draw some blood.



DOCTOR: We're all FRIENDS here, kiddo. You don't have to CALL me that.

Panel 4:

Scully draws blood from Emily's arm. The kid flinches just a hair, but mostly takes it like a champ.



EMILY: Okay, DANA--

EMILY: AHH

SCULLY: Easy now...

**(\*\*CONTINUED NEXT PAGE)**

\_\_\_\_\_ Panel 5:

Scully holds up the vial. Red blood is seen inside. It looks normal enough.

SCULLY: I think that might have hurt ME...

\_\_\_\_\_ Panel 6:

As Scully walks away, she doesn't notice that Emily is studying her. There's more to this child than we currently know.

*\*\*If there's a way to, even subtly, tease and foreshadow what's going to happen later on, that'd be great. But let's see what works, once you know the ending!*

SCULLY: ...more than it did YOU.

**PAGE 5***(five panels)*Panel 1:

Cut to the waiting room of this doctor's office. We find a woman seated against the wall. It's otherwise empty in here. She seems very detached and spacey, like she's disconnected from reality in some unspoken way. She should look middle class and normal enough, on the surface, but have this skittish undercurrent, almost like a junkie might when forced to interact with polite society. In short, there's something wrong with this woman... though it won't be explicit and obvious just yet. This is EMILY'S MOTHER—though we'll later reveal her to be something *more* than that, to say the least.

*\*\*I'm reminded of Ricky Fitts' mother in "American Beauty" when I consider this character. Very spaced out and emotionally ground down by a domineering and abusive husband. She doesn't make eye contact well, or easily. Is very slow to respond when spoken to, etc.*



SCULLY (OS): Mrs. Van de Kamp?

MRS. VAN DE KAMP: Hm...?

**(\*\*CONTINUED NEXT PAGE)**

Panel 2:

Dana Scully—or, "Dr. Blake" as she's going by now—walks Emily out into the waiting room area where her mother rises to greet them. Though, again, there's something off about this woman. Like she's on permanent valium or something.

SCULLY: We're going to start Emily on some ANTIBIOTICS to try and knock down that infection. She SAYS she feels fine, but she's STILL running a slight fever.

SCULLY: I'd also like to order a BLOOD CULTURE to see if her blood cell count is norm--

MRS. VAN DE KAMP: Yes, of course.

MRS. VAN DE KAMP: Of COURSE, Dr. Blake.

MRS. VAN DE KAMP: Whatever you believe is best.

Panel 3:

Scully looks confused as the mother and daughter leave.

SCULLY: Well, feel free to call my office if you have any questions.

SCULLY: I also want to make sure you drink PLENTY of fluids, Emily. And I don't mean SODA, okay?

EMILY: Okay, Dr. Blake.

Panel 4:

Behind Scully. She looks a bit flustered as a voice interrupts her.

SCULLY: I said to call me--

VOICE (OS): EXCUSE me, Dr. Blake...?

**(\*\*CONTINUED NEXT PAGE)**

\_\_\_\_\_ Panel 5:

Reveal WALTER SKINNER standing in the waiting room. He's got a bemused look on his face—all business, as is his characterization—with a hint of a grin as he's seeing an old friend for the first time in a while, while playing along with her new identity.



SKINNER: I don't have an appointment, but I was HOPING for a moment of your time.

**PAGE 6**

*(seven panels)*

\_\_\_\_\_ Panel 1:

Some kids play baseball in the street (all of them around seven or eight years old) of this pretty sleepy suburban neighborhood. One of them hits the ball and sends another boy running back, hoping to chase it down and catch it.

SFX: CRACK

FIELDING KID: I GOT it!

BURN-IN TITLE: 3:05 PM

\_\_\_\_\_ Panel 2:

The fielder stretches out his arm, straining to try and snag it... though it looks too high for him and is about to sail right over his glove.

KID: I-- I--

\_\_\_\_\_ Panel 3:

Only another hand reaches into frame and *does* grab it—barehanded!

SFX: WHAP

\_\_\_\_\_ Panel 4:

1<sup>st</sup> PERSON POV: The guy who caught the ball is looking down at the kids as they come closer. I don't want to reveal this guy by face yet, though I'll spill the secret early—it's Mulder.

KID #1: Whoa...

KID #2: Nice catch, mister.

**(\*\*CONTINUED NEXT PAGE)**



Panel 5:

Just the man's torso is seen as he holds the baseball and the boys watch him handle it. Like I said, we'll reveal who this is in full, shortly... though let's think about what he'd be wearing. Mulder and Scully are "retired" from FBI service at the start of this series, though I have a hard time picturing Fox wearing anything but the sort of trenchcoat he always wore... even if he's a civilian.

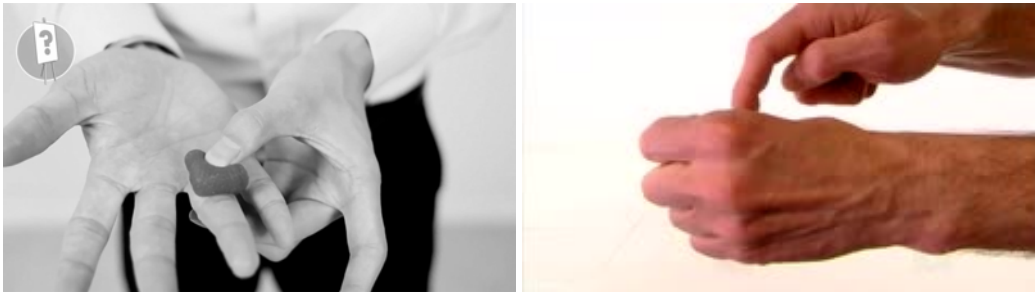
*\*\*This is the first of three panels along the bottom of the page illustrating a slight-of-hand magic trick.*



MAN: Well you got GOOD WOOD on the ball, slugger.

Panel 6:

Tighter on the man's hands as he moves them around the ball, like he's completing a magic trick. We're watching a 'sleight of hand' illusion in progress.



MAN: But you boys might be wise to consider the LAWS OF PHYSICS going forward.

**(\*\*CONTINUED NEXT PAGE)**

Panel 7:

Still on his hands... only he holds both palms up now. The ball is gone!



MAN: After all, an object in motion REMAINS in motion...

**PAGE 7**

*(four panels)*

\_\_\_\_\_ Panel 1:

Camera tilts up to reveal FOX MULDER in close-up. He's noticed something off-screen. Something which concerns him. The kids ask questions, from off-screen too, but he's not focused on them anymore.

MAN: Until it breaks your neighbor's WINDOW, I do mean.

\_\_\_\_\_ Panel 2:

MULDER'S POV: A DARK SEDAN is parked at the curb. It looks like a governmental vehicle.

KID (OS): So WHAT ELSE do you know, mister?

\_\_\_\_\_ Panel 3:

He walks off. We see his torso in the foreground, coming toward us. The kids stand there, watching him go. They look absolutely perplexed by what just happened.

KID: Mister...?

MAN: Play DEEPER when the big guy hits.

\_\_\_\_\_ Panel 4:

Tighter on the kids. Some scratch their heads, vexed, while another of them keeps watching the man go. His only reaction—

KID: Spooky.

**PAGE 8**

*(six panels)*

\_\_\_\_\_ Panel 1:

Scully and Skinner are in the living room of the house she and Mulder have made a home of for the past couple of years. She looks very concerned about some sensitive news he's just shared, when they hear the front door opening.

*\*\*Maybe this shot is from Mulder's POV as he enters the house, so we're looking through the door as he opens it? Just a thought.*

MULDER (OS): Honey, I'm HOME...

\_\_\_\_\_ Panel 2:

Mulder comes through the door, skeptical and sarcastic, like he knows somebody's been talking about him behind his back. Skinner rises to shake his old friend's hand.

MULDER: And that was ENTIRELY intended for YOU, Assistant Director SKINNER.

SKINNER: Actually, it's DEPUTY DIRECTOR these days.

\_\_\_\_\_ Panel 3:

Mulder is amused. Skinner is deadpan dry as always, but it's a warm moment between old friends.

MULDER: Well, jeez... I'm out of it for a little while, everybody gets delusions of grandeur. Listen to our little JEDI KNIGHT, Scully.

MULDER: He's all grown up.

SKINNER: It's good to SEE you, Mulder.

MULDER: AH-AHH... the name is BLAKE now, remember?

SKINNER: Who--?

**(\*\*CONTINUED NEXT PAGE)**

Panel 4:

Mulder strikes a quick pose, extending his arms in flamboyant presentation and readying for another 'slight of hand' trick, like Bill Bixby used to do in his favorite television show growing up in the 1970s, *The Magician*. It's just a pop culture reference that's already been made in the television series. Skinner doesn't understand why or what's going on. Scully only scratches the bridge of her nose, like she's moderately embarrassed to explain. Think of this shot as the 'finale' to the magic trick he never struck for the kids outside. Whatever the pose, let's just make sure we don't repeat ourselves.

*\*\*This show is also what young Fox Mulder and his sister, Samantha were arguing over the night she was abducted. Little bits and nods to past continuity like this should be appreciated by longtime fans. Here's some reference, including a link to the opening credits...*

<http://youtu.be/Hu7W0DKndek>



MULDER: Anthony Blake, Master of Magic...? Romancer of women the world over, and solver of even the most stubborn crimes?

SCULLY: It was the name of his favorite TELEVISION character...

Panel 5:

Reveal the baseball in Mulder's palm.

MULDER: Come on, I can't be the ONLY one who watched Bill Bixby in THE MAGICIAN growing up.

**(\*\*CONTINUED NEXT PAGE)**

\_\_\_\_\_ Panel 6:

Scully looks worried, serious when she asks—

SCULLY: Mulder, the Deputy Director came here to WARN us about something...

**PAGE 9**

*(five panels)*

\_\_\_\_\_ Panel 1:

Skinner gets serious, delivering some difficult news. Mulder finally looks serious as he considers what he's being told.

SKINNER: Last week, the FBI network was COMPROMISED by an outside entity. We're still ASSESSING the breadth of the security breach, but from what we can tell so far, the hacking was very limited.

SKINNER: That is to say, it appeared to be a TARGETED SEARCH that bypassed numerous security measures while arousing limited suspicion.

MULDER: Do you have any idea what they were after?

\_\_\_\_\_ Panel 2:

Skinner continues, getting to the heart of the matter.

SKINNER: The breach was focused on the Bureau archives. Exposure seemed to have been limited to closed case files, low sensitivity documents, things obtainable in most any FOIA request.

SKINNER: But... there's a CHANCE this compromise included the X-FILES.

**(\*\*CONTINUED NEXT PAGE)**

Panel 3:

Mulder shrugs it off, tossing the ball up in the air and making Skinner have to lunge to catch it. They're not 'playing catch'—rather, it's just a piece of actor business, Mulder keeping Walter off-balance.

MULDER: Well, whoever wanted a peek at those old dust bunnies is WELCOME to them.

MULDER: Maybe the FBI should consider CROWDSOURCING the investigations and you'll make some headway on them for once.

SKINNER: They also managed to access the names of any and all personnel who've been ASSIGNED to the X-Files over the years.

SKINNER: They may have accessed BUREAU REGISTRATION data... HEALTH and periodic EVALUATION RECORDS... all sorts of SENSITIVE information.

Panel 4:

Mulder waves Skinner off here. He thinks he's speaking for Scully too... but she doesn't look like she's quite on his page.

MULDER: That's all very compelling and, despite my calm demeanor, I assure you I feel SUITABLY aggrieved.

MULDER: But what can really be TAKEN from us that hasn't already been?

**(\*\*CONTINUED NEXT PAGE)**



Panel 5:

Scully looks grievously worried. She's thinking about ramifications that Mulder obviously isn't.

*\*\*I'm going to always micromanage this stuff, I promise, but thought I'd include some reference when it felt appropriate. Scully had these great, dour expressions, in general—and when she's genuinely emotionally affected by something, I thought the look, particularly her mouth, was quite iconic...*



SCULLY: But what if it's not US they're after?

**PAGE 10**

*(five panels)*

\_\_\_\_\_ Panel 1:

Skinner gets ready to leave, pulling on his overcoat. The mood has darkened.

SKINNER: The FBI is prepared to assist in any SECURITY PRECAUTIONS you might feel are necessary.

SKINNER: We can see about RELOCATING you again, if you think that's--

SCULLY (OS): Walter...

\_\_\_\_\_ Panel 2:

Scully looks ashen and Mulder's expression is stone.

SCULLY: ...do they KNOW about my baby?

\_\_\_\_\_ Panel 3:

Skinner stops at the door. He feels her concern. He'll try to comfort as best he can, even though he knows he's compromised by the nature of the job, and the lack of trust they all feel going back years.

SKINNER: There's no EVIDENCE of that, Dana. None that I'VE seen, anyway.

SKINNER: Take care of yourselves...

\_\_\_\_\_ Panel 4:

Outside on the porch. Skinner realizes he's still holding the baseball.

\_\_\_\_\_ Panel 5:

He smiles, bemused. Despite his stoic demeanor, Skinner has affection for Mulder and he's entertained just a bit as he examines the ball, headed back to his car.

SKINNER: The Magician...

**PAGE 11**

*(six panels)*

Panel 1:

Watching from the window, Mulder turns his attentions back to Scully. But he's still not feeling this the way she is. They're not on the same page yet.

MULDER: I'm happy to have OLD FRIENDS over, Scully. But NEXT TIME he should just bring a SIX-PACK.

MULDER: Or maybe a CHEESE PLATE would--

SCULLY: I – I checked the NATIONAL REGISTRY again...

Panel 2:

Mulder squats down to be closer to her now. She looks stricken, in her cool, loathe to betray her emotions kind of way. He's being careful around her. His concern for her is almost a guiding force at this point in their relationship.

SCULLY: I don't have the CREDENTIALS anymore, so I could only get so far, but--

MULDER: We've TALKED about this.

SCULLY: I know. But I have this feeling that just GNAWS at me and I needed to--

MULDER: Scully, there are laws that PROTECT adopted children.

**(\*\*CONTINUED NEXT PAGE)**

Panel 3:

She looks up at him then, tears beginning to roll down her face.

MULDER: You did the right thing, Scully. For WILLIAM'S sake.

SCULLY: I know.

MULDER: The adoption process was ANONYMOUS. You took every precaution to keep him safe.

SCULLY: I know.

Panel 4:

Tighter on her as the emotions flood.

SCULLY: So how come NOW all I can do is think that it wasn't enough...?

Panel 5:

He moves to hug her... but she rises and starts to walk past him. She doesn't want his comfort. She's feeling things he can't possibly relate to, and she resents that deep down.

SCULLY: I – I have some LAB WORK I need to finish down at the office.

SCULLY: I'll be home tonight.

Panel 6:

Mulder's left to scratch his head. He's not confused, more so, he's frustrated. He can't reach her.

**PAGE 12**

*(six panels)*

\_\_\_\_\_ Panel 1:

Establish the "Blake" house. Nighttime now. A light is on in the upstairs window.

BURN-IN TITLE: 9:27 PM

\_\_\_\_\_ Panel 2:

A typewriter holds a sheet of paper with a tantalizing header visible in this tight shot, freshly-typed. I think Mulder would use a typewriter...



"I Want To Believe"  
A Memoir by  
Fox Mulder

\_\_\_\_\_ Panel 3:

Mulder sits in front of the typewriter, at a desk in a little alcove office on the second floor of the house. Lots of things are bothering him, you'd image. But right now he's dealing with what amounts to writers block.

MULDER: The writer can struggle with whether he's reaching THE TRUTH, beyond the reproach of his critics...

**(\*\*CONTINUED NEXT PAGE)**

Panel 4:

He runs a BLACK MAGIC MARKER over the page, resigned to things not working out right now, when we hear the phone ring.

MULDER: ...or he can SAVE them the trouble.

SFX: DEEPT DEEPT

Panel 5:

As Mulder answers his phone, we reveal pages of a manuscript scattered all over the desk and floor, overflowing out of the wastepaper basket. They're all covered in black lines. Redaction cross-outs. In the foreground, we note one page actually STAMPED IN RED with some official-looking mark that reads—

REDACTED

MULDER: Blake Residence.

PHONE VOICE (OS): Mulder...

Panel 6:

Mulder looks concerned as he listens to the call.

PHONE VOICE (OS): Mulder... I need you to...

MULDER: Skinner? Is that YOU...?

**PAGE 13**

*(five panels)*

Panel 1:

Looking in the cracked open door to a motor lodge/motel-type room. Nothing overly out of sorts... save the voice we hear straining from off-screen, and the phone line that's been dragged across the floor and into the bathroom.

MULDER (phone voice): Hello? Skinner, are you THERE?

SKINNER (OS; weak): Mulder... I need...

Panel 2:

Skinner is hunched over the bathroom sink in his boxers and not looking very good. One hand struggles to hold his weight up while the other speaks into the phone.

SKINNER (weak): ...to...

MULDER (phone voice): Is everything all right? Where ARE you?

Panel 3:

Skinner looks up, revealing that his NOSE IS BLEEDING. His eyes look bloodshot from the pain he's in. He's sweating. But that nosebleed tends to indicate a certain kind of attack or control—the psychic kind.

SKINNER: Don't...

MULDER (phone voice): I've got the name of your HOTEL on my caller ID.

SKINNER: ...can't...

**(\*\*CONTINUED NEXT PAGE)**

\_\_\_\_\_ Panel 4:

The phone is dropped to the floor... and we see a half dozen pairs of feet standing in the room, behind Skinner.

MULDER (phone voice): I'll be there as fast as I can--

SFX: KLAKT

\_\_\_\_\_ Panel 5:

Skinner looks up into the mirror... revealing more of the ACOLYTES behind him!  
BOO!

*\*\*Again, no faces on them. Shadows beneath hoods. An ominous presence, to say the least.*



**PAGE 14**

*(five panels)*

\_\_\_\_\_ Panel 1:

Cut back to the medical complex, wide shot. Only it's nighttime now. No cars parked in the lot. It's desolate out here. Creepy.

BURN-IN TITLE: 10:06 PM

\_\_\_\_\_ Panel 2:

Dana Scully is unlocking the front door, her back to us, when a voice speaks from behind her.

VOICE (OS): Hi, Dr. Scully...

\_\_\_\_\_ Panel 3:

She turns to find Emily, the little girl from earlier today, standing there. She's alone. Very odd considering the hour, as well as her age.

*\*\*Let's only see the child, from behind, here... or obscured by shadows she can step out of, shortly, for a reveal. Again, payoff coming.*

SCULLY: Emily...?

SCULLY: What are you doing OUT HERE so late?

**(\*\*CONTINUED NEXT PAGE)**

Panel 4:

Scully comes closer, concerned. The child just stands there. But there's something very off about this, creepy. She seems to be contemplating Scully, her head cocked ever so slightly to the side like she's not quite normal.

EMILY: I'm here to see YOU, Dr. Scully.

SCULLY: It's DR. BLAKE, Emily.

SCULLY: Who TOLD you that name?

Panel 5:

Emily points to off-screen and Scully turns to look over her shoulder, feeling the dread just a second before she sees what the kid is pointing at.

EMILY: THEY did.

**PAGE 15***(five panels)*Panel 1:

Reveal a group of six or so figures standing there, stoic, silent and watching. Maybe we save a larger reveal of them for next panel, and just show some of them, their legs, something like that. This scene precedes our shocking, violent opening...

Panel 2:

Scully rises to her feet, suddenly on guard and urging young Emily to get behind her. She's got no idea what's going on, but she knows it's not good as more of the figures emerge into view. We'll soon know them to be ACOLYTES of a strange calling. They are cloaked in cowls, their faces lost behind the thick fabric and heavy shadows. Strange apostles serving some dark, mysterious calling.

*\*\* don't think they should be so completely on the nose in their druidic depiction that this strains credulity. They're not quite the "Ghost of Christmas Yet to Come" or the Grim Reaper... I think. But they're also going to be revealed as not quite human, and connected to William's alien-ness. So anything we do to make them look less human here will pay off later.*



SCULLY: This little girl is sick. I'm a doctor.

SCULLY: Now step BACK and--

**(\*\*CONTINUED NEXT PAGE)**

Panel 3:

Reveal the woman whom we'd met as Mrs. Van de Kamp—Emily's mother—earlier in the issue as she peers out from under one of the hoods. She still doesn't look right, skittish and emotionally distant like a junkie or a battered spouse. This might be the only face we get a good look at here. Otherwise, these folks are so lost in shadow you might wonder if they have faces at all.

SCULLY (OS): Mrs. Van de Kamp...?

Panel 4:

Scully's other hand is slowly reaching behind her, for a GUN sticking out of her waistband... only she has no idea that Emily is looking right at it, too.

SCULLY: Emily, get BEHIND ME, sweetheart.

Panel 5:

Scully doesn't understand. Where did the gun go?

SCULLY: What--?

EMILY (OS): What's the matter, Dr. Scully?

**PAGE 16**

*(five panels)*

\_\_\_\_\_ Panel 1:

Scully is SHOT in the shoulder/upper chest area! Point blank range!

SFX: BLAM

SCULLY: HNNHH

\_\_\_\_\_ Panel 2:

Emily holds the gun, head cocked to the side a bit like she's possessed. Very creepy.

EMILY: Can't you help us all?

\_\_\_\_\_ Panel 3:

Scully struggles along the pavement where she's fallen, eyes bulging... suffering and in pain... bewildered by what just happened... frightened as hell...

SCULLY (weak): Put >HNNG<--

SCULLY (weak): Put that DOWN and--

\_\_\_\_\_ Panel 4:

The Acolytes begin to close in.

\_\_\_\_\_ Panel 5:

Scully's able to stagger to her feet, trying to get away as the Acolytes mass in the background like they're ready to pursue...

SCULLY: AH HH

**PAGE 17**

*(five panels)*

\_\_\_\_\_ Panel 1:

We cut to another part of town. Outside a small hotel, just a few stories high. More a motor lodge or inn than anything else. Cars parked out front. Otherwise quiet.

BURN-IN TITLE: OUTSIDE FREDERICKSBURG, VIRGINIA

BURN-IN TITLE: 10:15 PM

\_\_\_\_\_ Panel 2:

Camera is inside Skinner room as Mulder opens the front door, suspicious.

MULDER: Deputy Director?

\_\_\_\_\_ Panel 3:

Mulder walks across the room, noticing the phone line leading from the nightstand toward the bathroom.

MULDER: I'd call you "DD Skinner" now, but THAT just makes me feel DIRTY.

\_\_\_\_\_ Panel 4:

Looking through the bathroom door... and it's empty in there. There's some blood. The phone is still lying on the tile floor where it fell. But Skinner is, apparently, gone.

\_\_\_\_\_ Panel 5:

But when our camera pulls around to see Mulder from the front, we reveal that Skinner is hanging from the ceiling in the hotel room behind him! I think we probably just need to see his feet dangling below the top of our frame as Mulder just realizes what's going on.

*\*\*We'll get a full-on reveal of Skinner's predicament, next page.*

MULDER: Walter...?

**PAGE 18**

*(six panels)*

\_\_\_\_\_ Panel 1:

Here's a better shot of Skinner, hanging from the ceiling by a twisted bed sheet tied around his neck. Mulder is trying to get him down. We notice (in either this shot, or the previous one) a kicked over chair... which would indicate attempted suicide.

\_\_\_\_\_ Panel 2:

Mulder struggles to get the rope untied, working to take the weight off Skinner's neck just enough to free where the sheet is strung at the ceiling.

MULDER: HANG ON!

\_\_\_\_\_ Panel 3:

Mulder is knocked down as Skinner crashes to the floor.

SKINNER: >GASP<

SFX: WHUD

\_\_\_\_\_ Panel 4:

Mulder tries to help Skinner up, the Deputy Director clearly exhausted and still blue from lack of air. Dried blood is still caked under his nose. But Skinner isn't grabbing for Fox's collar because he wants the help. He wants Mulder's attention.

SKINNER (weak): M - Mulder...

MULDER: It's okay-- I'm going to get you to an emergency room and--

Panel 5:

Mulder tries to understand while Skinner struggles to speak...

SKINNER (weak): No... I was COMPROMISED...

MULDER: By who? WHO compromised you?

Panel 6:

Tighter on Skinner as he feels under his nose, examines the dried blood on his hand.

SKINNER: They were in my HEAD, Mulder.

SKINNER: I can't... remember.



**PAGE 19**

*(three panels)*

\_\_\_\_\_ Panel 1:

And we're back to our opening scene, with Scully on the run from these strange, flocking hooded Acolyte characters. She's staggering forward, tucking in her bloodied shoulder as she struggles to remain upright and conscious and place a call to her medical paging service.

SCULLY (weak): They're affecting... my phone, some >HNNH<--

SCULLY (weak): ...can't access...

SCULLY (weak): ...network...

BURN-IN TITLE: SPOTSYLVANIA COUNTY, VIRGINIA

BURN-IN TITLE: NOW

\_\_\_\_\_ Panel 2:

The Acolytes spill out of the shadows, converging into a chorus of hunter pursuers, methodically walking after their prey. They are legion.

SCULLY (weak; no pointer now): I need to send a MESSAGE... to FBI Headquarters...

SCULLY (weak; no pointer now): ...in Washington, D.C. ...

**(\*\*CONTINUED NEXT PAGE)**

\_\_\_\_\_ Panel 3:

The little girl, Emily, watches from the far end of the alley. She's just standing there, alone, like she's soaking in everything she sees, off-screen... every shriek of pain and terror. Very important—we note her SHADOW on the wall, behind her. It's the same form of a little girl. Nothing odd about it at all.

*\*\*We're going to use the shadows to illustrate that Emily isn't quite what she seems. Even more so than we've already revealed. She's not merely possessed. She's not even a kid. This scene will seed a clue to the big mystery of who—or what—is really hunting Dana Scully...*

SCULLY (weak; no pointer now): My name is DANA SCULLY...

SCULLY (weak; no pointer now): I'm a former SPECIAL AGENT with the FBI...

**PAGE 20**

*(five panels)*

\_\_\_\_\_ Panel 1:

The Acolytes are on Scully, almost like a twisted mass, an orgy of limbs and robes and shadows. They're not completely human, we'll later learn... so pushing these ideas a step beyond normal and expected will be pay off soon enough.

SCULLY (weak; no pointer now): I've been TARGETED... and I need to get...

\_\_\_\_\_ Panel 2:

Cut back to Emily... only Emily isn't there. She's moved toward the assault, further down the alley. Our camera is static though, instead focused on her SHADOW on the wall. It seems to be *changing*...

*\*\*Idea being, Emily herself is changing... we're just not looking at the process... not giving away what she is this early on...*

SCULLY (weak; no pointer now): ...a WARNING...

\_\_\_\_\_ Panel 3:

EMILY'S POV: Looking down the alley, at the pile of Acolytes who've descended on Dana Scully like wolves or lions onto prey in some bizarre "feeding frenzy". One of the hooded figures has turned back in our direction, realizing someone's coming. Again, we see the flicker of the Acolyte's eyes.

*\*\*Note: They're not stabbing Scully (or worse). Rather, they're piling on... holding her down... annihilating her... subjugating her with their numbers. She's not being raped or anything like that. This is a different kind of violation. It's all part of someone's plan.*

SCULLY (weak; no pointer now): ...to...

**(\*\*CONTINUED NEXT PAGE)**

\_\_\_\_\_ Panel 4:

Back to that shadow on the wall. Only it's bigger, still. More "adult"-sized... and not really feminine anymore either.

*\*\*Not to give too much away early on, but "Emily" is just a guise, used by our soon-to-revealed Big Bad villain... who will later be revealed to be a 'Shapeshifter'... only I don't want to physically show the change just yet. Just tease it (we can talk about how to best illustrate that). I think the shadows on the wall work well, myself, but let's see what's best once we start drawing pages.*

*\*\*Here's a YouTube fan video of the alien 'Bounty Hunter' as played by Brian Thompson, so you can see how the 'shapeshifting' was done. It's pretty standard stuff, not very unlike how Robert Patrick did it in Terminator 2. Again, we're not going to show this character actually shifting shape, on camera, yet. We'll do that later. For now, we just convey it through the progression of the shadows on the wall.*

<http://youtu.be/GKHrLCAoJUg>

**(\*\*CONTINUED NEXT PAGE)**

Panel 5:

The Acolytes scatter like mongrels as a BRIGHT LIGHT—similar in color and effect to the flicker we've seen in their own eyes, already, only much more brilliant and glaring. Still, no details and only scant evidence they're even partly human. Some might even scurry on all fours as Emily—or whatever she actually is—comes to shoo them away.

*\*\*Don't laugh, but for some reason I'm reminded of the introduction of Ben Kenobi, when he first shows up to save Luke by scaring off the Sand People. It's not remotely the same thing. He's just an old man hiding under robes, no bright lights or powers, etc.—but the vibe is similar. This character... later to be revealed as a shapeshifter (along with a number of other reveals to his actual identity that we'll unveil as we continue forward), has used his power to ward the Acolytes off. The light can come from his hand, or beneath his cowl. In any case, it should be so bright and flare right into our camera so that details beyond are very sketchy. It's akin to being blinded by spacecraft when characters in the show would look up at the sky.*



**PAGE 21**

*(five panels)*

\_\_\_\_\_ Panel 1:

Back to the motel room. Skinner is picking himself off the floor, his pride bruised along with his body. As one hand steadies himself, the other shakily pushes his glasses back up the bridge of his nose.

SKINNER: Whoever did this... they waited until we were together.

SKINNER: Until WE were on the same page.

\_\_\_\_\_ Panel 2:

Back to the alleyway. The Acolytes continue to scatter, warded off by a flickering glow cast by that mysterious figure who's chased them off.

\_\_\_\_\_ Panel 3:

Back to the motel. Skinner is trying to get his breath, dressing and trying to follow along as Mulder begins barking commands, pointing at the phone and whirling around like he's figuring something out.

MULDER: We're going to need SUPPORT.

MULDER: I want you to GET on the phone to Washington!

SKINNER: I don't even know who DID this.

SKINNER: It's a BLUR, Mulder!

MULDER: You tell THEM to empty the HOOVER BUILDING and deliver us every bit of manpower they can summon!

**(\*\*CONTINUED NEXT PAGE)**

\_\_\_\_\_ Panel 4:

Back to the alley. Looking down on Scully's fallen body from behind, her back to the camera. From the POV of someone approaching her.

SCULLY (weak): Help me...

\_\_\_\_\_ Panel 5:

We end this page cutting back to Mulder as the grim realization sets in. He gets it now.

MULDER: Because whoever hacked into the X-FILES doesn't want US at all...

**PAGE 22**

*(one panel)*

\_\_\_\_\_ Panel 1:

FULL PAGE SPLASH. Scully lies on the pavement, unconscious and bleeding from her wounds. She's been through it, and she obviously can't endure any more. But somebody's standing over her. Again, this figure is mysterious. So we see boots... fluttering fabric... long shadows looming over her vulnerable form.

*\*\*This is the first look we're getting of DEACON, whom we'll introduce properly next issue. He's got plenty of secrets. First, he'll be played as Scully's rescuer... dispelling the Acolytes and purporting to know why they're after her. Later, however, he'll be revealed to be much more than that... and hardly a friend.*

NEXT: Trust No One!