FADE IN:

EXT. SEVERAL ROWS OF CARS - NIGHT

Most of the cars are parked on dirt, but a few are on an asphalt path. The parking lot is obviously crowded. A LEGEND appears: WALKER FIELD AIRPORT PARKING LOT, GRAND JUNCTION, COLORADO

SKINNER is dressed in a heavy coat as he and ERIC WAGGONER walk toward Waggoner's car. Waggoner is Skinner's age and also wears a heavy coat. Skinner pants and looks a bit tired.

#### SKINNER

Good Lord! I'm more out of shape than I thought! Listen to me! I sound like an obscene phone caller!

### WAGGONER

Sorry, Walter. I should have known the parking lot would be full this time of year. Skiing season, you know.

### SKINNER

Don't worry about it. The exercise will do me good. I've been stuck behind that damn desk for too long.

#### WAGGONER

Now be careful, Walter. We had rain earlier today, and this cold weather might turn the water into--

Skinner slips and falls on his ass. Waggoner grimaces.

WAGGONER (CONT'D) Ice. Are you all right?

## SKINNER

I'm okay. Sitting behind that damn desk all day has given me a big butt.

WAGGONER No comment. Let me help you up. Skinner puts his hand on the ground. Then he holds out his other hand to Waggoner.

CLOSE SHOT - SKINNER'S HAND ON THE GROUND

DEBORAH HARRY (V.O.) Touched by your presence.

LONG SHOT - VITA

She is a buxom redhead in her early thirties. She wears a long green dress, green shoes, and a long green shawl. She touches an apple tree that has no apples on it. Suddenly apples blossom rapidly on the limbs above her. She smiles. Then she stiffens.

VITA

Sisters! A magical man has just touched ground in Grand Junction! Near the place that the mortals call the airport!

PRISCILLA (V.O.) (in an elderly voice) A magical man? A sorcerer mayhap, Vita?

VITA

He is not a sorcerer, Priscilla! But I sense from his presence that he is the chosen of a succubus!

CORINNA (V.O.) (in a little girl's voice) A succubus? Isn't that a demoness who preys on sleeping mortal men?

DEBORAH HARRY (V.O.) Just to have some dreaming.

## VITA

Yes, Corinna! His body has some of her mysticism! Not much, but enough to warrant my attention! And he may know other men who were exposed to supernatural forces! PRISCILLA (V.O.) If that is so, then you may be able to seduce them like you have seduced the males in this town!

CORINNA (V.O.) Ohhh! I want to play with more mortal men! They are so much fun!

INT. WAGGONER'S CAR - NIGHT

Waggoner starts the car while Skinner adjusts the passenger seat.

VITA (V.O.) I sense the magical man is about to travel! Priscilla, we must follow him! We must know him!

LONG SHOT - VITA

She quickly morphs into PRISCILLA, a gray-haired crone wearing a black dress, black hood, and black shoes. She smiles.

PRISCILLA We shall follow him, Vita! From the astral plane!

She gestures. Then she slowly fades away.

INT. WAGGONER'S CAR - NIGHT

The outside scenery is shown moving quickly through the driver window. Skinner and Waggoner talk MOS.

VITA (V.O.) There! I sense that he is in that automobile!

CORINNA (V.O.) Then I shall stop the flow of gasoline to its engine!

They both laugh. Then they realize that their engine has stopped running. The outside scenery now moves much slower.

## WAGGONER What the hell?

## SKINNER Did the engine die?

WAGGONER Son of a bitch! I think it did!

Waggoner pulls over to the side.

EXT. WAGGONER'S CAR - NIGHT

It is parked on the side of the road. CORINNA steps out from the woods. She is a preteen blond girl in a white dress, white shoes and white scarf. She waves to the car as Skinner and Waggoner get out in astonishment. She GIGGLES as they approach her.

WAGGONER Little girl! What are you doing out here? Are you lost?

CORINNA No! But we found you mortals!

SKINNER

Mortals?

Corinna morphs into Vita. The men GASP at her transformation and step back. She looks at Skinner.

VITA You are the chosen one! Tell me who you are!

SKINNER (instantly smitten) I...I am Walter Skinner.

WAGGONER Oh, my God! What are you--

VITA

(glares at Waggoner) Silence! Only Walter may speak! Waggoner suddenly stiffens as if against his will. Vita looks back at Skinner. She speaks seductively to him.

## VITA (CONT'D)

I sense that you were exposed to a mystical being decades ago. A female deity. Do you remember her, Walter? Please tell me.

### SKINNER

Yes. I remember her. She's a . . . a . . . Oh, what was it that Mulder called her?

VITA Mulder? Who is this Mulder?

## SKINNER

He's one of my agents. He knows everything about the occult. He investigates cases involving the supernatural.

VITA Oh, he does, does he?

She smiles viciously. Then she puts her arm around his shoulder.

VITA (CONT'D) I would like to hear more about him.

Off this, we go to:

MAIN TITLES

### ACT ONE

EXT. WAGGONER'S HOME - DAWN

With LEGEND, to establish. It is a middle-class abode.

INT. WAGGONER'S LIVING ROOM - DAWN

Waggoner and Skinner sit on the sofa and are mesmerized. Vita sits in the main chair. She has her hand to her chin while she contemplates. She looks away from the men.

VITA

Obviously, these Mulder and Scully mortals have been exposed to enough mysticism to qualify as mages. I can always enchant the male Mulder with my pheromones. But what shall we do with the female Scully? She will be immune to my charms.

Vita morphs into Priscilla.

## PRISCILLA

We shall make her one of our converts, of course. Once she worships only us, her mysticism shall make us more powerful.

Priscilla morphs into Corinna.

#### CORINNA

But, Priscilla, Walter said that Scully is a . . . (chokes out the words) Catholic Christian. And a very skeptical woman. She has a hard time accepting the supernatural. Converting her will not be easy. Even with all of our powers.

Corinna morphs into Priscilla.

#### PRISCILLA

Converting a fellow female will be a major challenge, Corinna. But this Scully woman already believes in a higher power. We must convince her that we are that power. Then she shall see the error of her ways. And we shall have both mortal mages under our spell. After Walter summons them to Grand Junction.

Priscilla morphs into Vita. She looks at Skinner.

#### VITA

What will Walter say to them?

Vita morphs back into Priscilla. She looks at Waggoner.

#### PRISCILLA

Since they investigate the metaphysical, we shall merely take advantage of Grand Junction's supernatural past. Eric, what magical legends exist in this town?

## WAGGONER

A lot of people think that GJ is haunted by ghosts.

#### PRISCILLA

But there are no ghosts in this town. Save for the ones that I have summoned. How is it that the people believe that story?

#### WAGGONER

Well, they think the Grand Valley is an Indian burial ground.

### SKINNER

Uh, he means a Native American burial ground.

## WAGGONER

Oh, yeah. And the Native American spirits haunt the valley. That rumor really got started after the movie *Poltergeist* came out.

Priscilla morphs into Corinna. She looks very excited.

## CORINNA

Oh, I love the mortals' movies. Did *Poltergeist* also have an Indi . . . uh, burial ground.

#### WAGGONER

Yes, it did.

Corinna morphs back into Priscilla. She frowns.

#### PRISCILLA

Were there any ghost legends in this town before that . . . movie?

## WAGGONER

The ghost legend has always been around in Grand Junction. I first heard about it back in the fifties. A few Native American ruins were found at the time. On the outer edges of the valley. By Halloween the kids made the burial ground a major part of their ghost stories. And they got passed down to their kids and grandkids. It's just part of our culture.

### PRISCILLA

(beams in delight) Perfect! Walter shall summon both Scully and Mulder with a story that he is being haunted by the ghosts of Grand Junction! Surely they must respond to that!

She morphs into Vita, who turns to Skinner.

VITA

Especially if Walter is being haunted by the ghosts of Scully and Mulder's late relatives and associates! Tell us, Walter! Who are their dearly departed loved ones? And how did they perish?

INT. SCULLY'S APARTMENT/LIVING ROOM - MORNING

She is very casually dressed. She sits on the sofa and reads a book. It is *Moby Dick*. She listens to the stereo playing *The Tide is High (the beach blond mix)* by Blondie.

DEBORAH HARRY (V.O.) I'm not the kind of girl who gives up just like that. Oh, no. The tide is high. I'm gonna be number one. Number one. Number one.

The phone RINGS. She uses a remote to mute the stereo. Then she answers the phone.

#### SCULLY

Hello?

INT. MULDER'S APARTMENT/LIVING ROOM - MORNING

He is very casually dressed. He sits on his sofa and speaks on the phone with a hesitant, anxious voice.

> MULDER Scully, it's me, Mulder.

INTERCUT - SCULLY AND MULDER ON THEIR PHONES

SCULLY Mulder, what's wrong? You sound scared.

MULDER I got a phone call from Skinner a few minutes ago. He's in Grand Junction, Colorado. Scully, he (MORE) swears that he's seeing ghosts in that town. The ghosts of Deep Throat and X.

### SCULLY

Oh, my God! Wait! What's Skinner doing in Colorado?

#### MULDER

He's visiting his cousin there. Scully, when he talked to me on the phone, he said he was looking at another ghost. My father's.

#### SCULLY

Oh, Mulder.

#### MULDER

Then I heard my father's voice on the line. I swear it sounded just like Dad.

## SCULLY

Mulder, now hold on. There must be a rational explanation for all of this. There always is.

## MULDER

Dad said Skinner was in terrible danger. And I should leave for Grand Junction right away.

She hears a DOUPLE BEEPING SOUND. She looks at her phone.

SCULLY Hold on. I'm getting another call.

## MULDER

Answer it. That will be Skinner. He said he would call you next.

MEDIUM SHOT - SCULLY

She presses the disconnect button on her phone and holds it up.

SCULLY Scully here. Skinner, is that--

MELISSA (V.O.) Dana, you must hurry. Walter Skinner needs your help. He is in terrible danger.

The color drains away from Scully's face.

DEBORAH HARRY (V.O.) Your voice across the line gives me a strange sensation.

SCULLY Who-Who is this?

SKINNER (V.O.) It's your sister Melissa, Scully! I'm looking at her ghost even as we speak!

Scully drops the phone. She shakes uncontrollably for a moment. Then she forces herself to pick up the phone.

SKINNER AND THE TRANSPARENT MELISSA SCULLY

Skinner holds up his cellular phone so that Melissa can speak into it.

MELISSA Your boss is in trouble, big sister. He needs your help. You must go to Grand Junction right away.

RESUME SCULLY

She is now very distraught.

SCULLY Oh, no! Not again! This can't be happening! I can't--Not again! (near tears) Melissa.

## SKINNER (V.O.) Scully, help me! Please help me!

### RESUME SKINNER AND THE TRANSPARENT MELISSA

He speaks into the cellular phone now. Melissa smiles at him.

#### SKINNER

Make her go away! Make them all go away! Get Mulder and come to Grand Junction! He knows where I'm staying!

# SCULLY (V.O.) Skinner, I think you had better leave Colorado! Just fly back to Washington, and--

#### SKINNER

I can't do that! The ghosts won't let me leave! Please, Dana! Help me! Save me from them! Please!

RESUME SCULLY

#### SCULLY

All right, all right! Mulder and I will take the first flight out to Grand Junction!

RESUME SKINNER AND THE TRANSPARENT MELISSA

He hangs up the phone and smiles at her. Priscilla walks over to them. Skinner turns to Priscilla.

SKINNER Mission accomplished, my lady.

## PRISCILLA

Excellent. I must thank you, Walter, for that excellent performance. And I thank you, too, Melissa. I shall summon you once again when Dana arrives into town. I do thank you, my lady. It has been my pleasure to serve the Triple Goddess.

#### PRISCILLA

Now please be gone.

Priscilla gestures, and Melissa slowly fades away. Skinner tries to be blasé about her disappearance, but he does not succeed. Priscilla turns to him.

> PRISCILLA (CONT'D) Now this Scully woman should be contacting this Mulder man.

> > DEBORAH HARRY (V.O.)

Call me.

INTERCUT - SCULLY AND MULDER ON THEIR PHONES

SCULLY

Pack your bags, Mulder! We're going to Grand Junction ASAP!

#### MULDER

No argument there. But you need to pick me up. I've got to do something first.

#### SCULLY

What?

#### MULDER

Contact the Lone Gunmen. I want to see if they know anything unusual about Grand Junction. If so, I want that information faxed to me.

#### SCULLY

All right. And if you speak to Frohike, be sure to tell him hi for me. And that I want that info. Even more than you do. Mulder looks at the receiver in shock. Then he shrugs.

## MULDER

## Will do.

INT. SCULLY'S CAR - LATER THAT MORNING

She drives while Mulder looks at some fax files. The pair now wear their overcoats.

## SCULLY

I know Grand Junction is where serial killer Christopher Wilder abducted a teenage girl and later killed her.

#### MULDER

The victim was Sheryl Bonaventura.

### SCULLY

Right. That was in 1984. But wasn't Ted Bundy supposed to have killed another woman in the same town? Back in the seventies?

## MULDER

His credit card showed that he had bought gasoline in the town back in 1975. The same time that Denise Oliverson disappeared. But since her body was never found, he was never tried for her murder.

#### SCULLY

Grand Junction has a most tragic association with serial killers.

DEBORAH HARRY (V.O.) Oh, woe. Union city blue.

## SCULLY

I remember some Colorado detective working very closely with the FBI on both cases. He had an unusual name. Miles something or other.

### MULDER

Milo Vig.

SCULLY That's it. Think he's willing to give us a hand?

#### MULDER

Can't. He had to retire once he developed an ulcer. He inherited some land in Missouri, and that's where he lives now.

SCULLY Too bad. He really knew the area.

Mulder pulls out a piece of paper from the files.

## MULDER

Here's a very interesting fact. According to the Gunmen's latest statistics, Grand Junction has had almost no crime whatsoever in the last six months.

SCULLY

You're kidding?

## MULDER

No. Crimes committed by men and boys have gone down to almost zero. And all crimes against women are now nonexistent.

### SCULLY

Grand Junction has now become a safe haven for women? About time.

## MULDER

But crimes committed by females have remained fairly consistent there. Now isn't that unusual?

Scully SIGHS LOUDLY as she takes in all of the information.

## SCULLY

You think something is changing all the men in Grand Junction into law-abiding citizens. But it has no effect on women? Get real.

## MULDER

Have you forgotten that both of us were mesmerized against our will by unknown means? If it could happen to us, it could have happened to the men in Junction.

#### SCULLY

Touché. So are there any clues as to what is changing the men's behavior?

### MULDER

Just one. Grand Junction's crime rate started going down after the Mesa County Jail started a new seminar program for its visitors. It's called New Vitality. And it really affected the prisoners' self-esteem. Everyone who went to this seminar were never arrested again.

INT. THE MESA COUNTY JAIL/VISITING ROOM - DAY

Vita wears a conservative dress and shoes while she stands behind a podium. She talks MOS to the MALE PRISONERS seated in front of her.

> DEBORAH HARRY (V.O.) One way or another. I'm gonna find ya. I'm gonna getcha, getcha, getcha, getcha.

PANNING CLOSE SHOTS OF THE PRISONERS

They sit mesmerized with lovestruck expressions on their faces. They hang on her every silent word. DEBORAH HARRY (V.O.) One way or another, I'm gonna win ya. I'm gonna getcha, getcha, getcha, getcha.

## RESUME SCULLY AND MULDER IN THE CAR

SCULLY

Fascinating. Who's responsible for this New Vitality program?

## MULDER

Some woman named Vita Tripp. Supposedly she is a clinical psychologist, but the Gunmen weren't able to find out where she took her doctorate. Nor were they able to find out anything else about her. Like where she lives in Junction. But the townspeople always find her when they need her.

SCULLY

The plot thickens.

#### MULDER

Her seminars were so popular that she began giving them in the local schools, college, and senior centers. But she has never given them in the town's churches or synagogues. She has always refused their invitations.

### SCULLY

Sounds like she's an atheist.

## MULDER

Or a neo-pagan. Either way, she doesn't sound like a threat to Skinner. And what could have posed a threat in Grand Junction now no longer exists.

### SCULLY

### And that is?

Mulder pulls another piece of paper out of the file.

## MULDER

Most of the older buildings in Grand Junction were made with radioactive mine tailings.

DEBORAH HARRY (V.O.)

Atomic.

SCULLY I think I heard something about that. Refresh my memory.

## MULDER

The uranium mining industry was in full swing in Colorado and its neighboring states back in the fifties and sixties. They sold the sandlike tailings as fill and building materials. Only these buildings developed massive radon problems in 1966. The EPA was supposed to determine which buildings were to be decontaminated in 1978. But in 1980 Reagan's Office of Management and Budget wanted to keep the cost of the radioactive cleanup down. That organization put pressure on the EPA to decontaminate only 75 percent of the unsafe houses. And not all of the 75 percent were completely decontaminated to this day.

### SCULLY

I read something about that when I was in college.

Mulder looks further down the piece of paper.

## MULDER

It says here that the Gunmen got their information from *Radon the Invisible Threat* by Michael Lafavore.

## SCULLY

That's it. If I remember right, a thousand or so buildings in Grand Junction still pose radon problems.

### MULDER

Including several schools and churches. That is, until recently. According to the EPA's latest reports, all the radon has now disappeared from those buildings.

EXT. AN OLD HOUSE IN GRAND JUNCTION - DAY

Priscilla wears a sweat suit and sneakers. She power walks past the house. As she does this, she points at it. It then glows in a gray aura. When the aura fades away, the house looks less dingy, as if it were now a bit more new. Priscilla smiles and exits the scene.

> DEBORAH HARRY (V.O.) Radiate. Fade away.

RESUME SCULLY AND MULDER IN THE CAR

#### SCULLY

Well, radon is a by-product of uranium, an element that is consistently changing. Maybe the radon in those old buildings has changed as well. It could have turned into something else that isn't radioactive.

MULDER Could whatever has changed the (MORE)

### MULDER (CONT'D)

radon in those buildings also be responsible for changing the male criminals in Junction into law-abiding citizens?

## SCULLY

(with a reluctant SIGH) I suppose it's possible. We both know that large doses of radiation created the Flukeman. If that organism can be altered to such an extreme by its environment, it only stands to reason that the human mind could be drastically affected by some unknown factor.

She ponders for a second. Then she gets an idea.

## SCULLY (CONT'D)

Maybe even enough for someone to think that he is seeing a ghost? And in his delirium, he might even speak in the ghost's voice?

### MULDER

Or voices, as the case may be. You think Skinner has gone schizo now that he's in Grand Junction?

#### SCULLY

Maybe the pressures of work got to him. And since he was in a crimefree environment--the total opposite of his work environment--he might have snapped because of the paradox. And he was subconsciously calling to us for help with "the ghosts" of our late relatives. Because he knew that doing so would make us come running to him.

### MULDER

It still doesn't explain the strange things going on in Grand Junction.

## SCULLY

After we help Skinner, maybe we can look in on that. I have to admit, I am curious about the men's behavior. I wonder how you will react once you are exposed to that environment?

She looks at him. He shrugs as he says his next line.

MULDER Only one way to find out.

EXT. A MANMADE WATER CANAL - AFTERNOON

Priscilla wears her sweat suit and stands above the canal. She looks down at it. As the dirty water passes by her, it briefly glows in a gray aura. Then the water flows past the aura, and it turns clear. The gray aura purifies the water.

#### PRISCILLA

There is an unusually large amount of pollutants in the water, sisters. I wonder why.

VITA (V.O.) We should return to Eric's house.

### PRISCILLA

Leona watches over the men. She shall contact us when they receive further word from Skinner's agents. For now, our duty is to purify the town's drinking water. You do not want the townspeople to consume these contaminants, do you?

## VITA (V.O.)

No. Forgive me, Priscilla. I am just so anxious about the prospect of making love to a mortal once more. It has been so long since I had a man lying beside me. The transparent form of LEONA DOWNES slowly materializes in front of Priscilla. Leona is in her fifties and wears a blouse, slacks, and pumps. She looks horrified.

> PRISCILLA Leona child? What is the matter?

LEONA A woman is being attacked by an outsider! Please follow me!

Priscilla gestures, and they both slowly disappear.

EXT. THE LIONHEART MOTEL - AFTERNOON

With LEGEND, to establish. It looks rather run-down.

INT. A MOTEL ROOM - AFTERNOON

A big, muscular RAPIST has one hand over the mouth of a SCARED WOMAN. His other hand has a switchblade to her throat.

RAPIST That's it, bitch! Just keep quiet, and you won't get hurt! Too much!

He LAUGHS in a soft, but chilling, manner.

INT. THE HALLWAY OF THE LIONHEART MOTEL - AFTERNOON

Priscilla and the transparent Leona materialize next to a door.

LEONA He grabbed her from this corridor and took her in there!

Priscilla morphs into Corinna.

CORINNA I'll save her!

Corinna gestures at the door as we hear:

DEBORAH HARRY (V.O.) Slow motion. Stop!

### RESUME RAPIST AND SCARED WOMAN

He GASPS LOUDLY and drops the switchblade. Then he lets go of the woman and clutches his chest. The stunned woman watches him collapse on the floor. She backs away from him and leans against the wall. He lets out a SCREAM OF AGONY.

RESUME CORINNA AND LEONA

LEONA You preserved his heart?

CORINNA It skipped a few beats.

LEONA So he dies of a heart attack. But not too quickly, right?

### CORINNA

Oh, no. I'm preserving his life force and letting his heart beat again. I won't allow him to die. At least not now.

LEONA But what is his punishment then, my lady?

## CORINNA

Don't you understand what I have done to him? (smiles viciously) I also preserved the pain in his chest brought on by the heart attack.

Leona realizes the impact of Corinna's words and grins evilly.

LEONA He will feel that agony for the rest of his life?

CORINNA But of course, my dear. They hear the rapist's off-camera SCREAMS. They turn to the door and smile at his torture. Then Corinna morphs into Priscilla. She gestures, and she and Leona gradually disappear.

END ACT ONE

### ACT TWO

## INT. WAGGONER'S LIVING ROOM - EARLY EVENING

With LEGEND, to establish. Skinner sits on the chair and speaks into his cellular phone. He sounds as if he is slowly going insane.

## SKINNER

Oh, really? So you two are only an hour away now?

(louder, to the side) Eric, Mulder and Scully are at the Denver airport. They're about to make their connecting flight to GJ. It's flight 45. We must remember that when we pick them up at the airport. Write that number down. Flight 45.

WAGGONER (V.O.) (yells) I've written it down, cuz!

SKINNER

(listens on receiver)
What's that?
 (a beat)
Oh, I'm all right. All things
considered. I've only seen one
ghost this hour. You want to talk
to him?
 (to the other side)
Come on. Dana wants to talk to
you.

He holds up the receiver. Then the transparent DEEP THROAT walks to Skinner. Deep Throat talks into the receiver.

DEEP THROAT Trust no one, Scully.

DEBORAH HARRY (V.O.) Mucho mistrust. DEEP THROAT Trust only the three. Only they deserve your trust. And respect.

Skinner now speaks into the receiver.

SKINNER Did you hear that, Scully? (a beat) Oh, good.

Waggoner enters the room and passes through Deep Throat like he was not there.

#### WAGGONER

Walter, let me talk to her. I want to find out exactly when they're flying in here.

#### SKINNER

Oh, sure, Eric. Here you go.

Skinner hands Waggoner the phone. Waggoner speaks into it very softly but forcefully.

### WAGGONER

Cousin Walter is freaking out! He's talking to people who aren't there! Should I call 911 or something? (a beat, listens) Other people's voices? I haven't heard anyone else's voice! Only his! (a beat, listens) No, Walter isn't speaking in different voices either!

Skinner grins knowingly as he waves to Deep Throat.

WAGGONER (CONT'D) Well, he seems a whole lot calmer now! He's still anxious about something, but he's not as scared like he was this morning! Waggoner holds the receiver to Deep Throat's mouth.

DEEP THROAT Trust no one except the three.

Waggoner speaks into the receiver again.

WAGGONER Hello? Are you still there? (a beat, listens) Are you all right? You sound a bit upset! (a beat, listens) Oh, good. So what should I do? (a few beats, listens) Okay. I'll keep my eye on him. But if he starts acting really crazy, I'm calling the police and have him committed. This is too freakin' weird for me. (a beat, listens) Well, I guess that's all we can do. Have a safe flight. Bye.

Waggoner smirks as he turns off the cell phone. Skinner stands up and walks to him.

## SKINNER

Great work, cuz! You followed the script exactly! (to Deep Throat) You both did! Now Scully doesn't know what to think! And she'll be curious about who the three are!

Priscilla walks to them. She wears her black attire and smiles viciously.

#### PRISCILLA

And then we shall make her one of ours. All because you two planted the seed in her mind.

She turns to Deep Throat and smiles in appreciation.

# PRISCILLA (CONT'D)

On behalf of my sisters and myself, I do thank you very much for your participation, sir. Now please be gone until I summon you once more.

## DEEP THROAT Yes, my lady. Farewell.

Deep Throat bows. She gestures, and he slowly vanishes. Then she morphs into Corinna, who looks impatient.

### CORINNA

This is ridiculous! We should just appear in front of Scully and make her believe in us! Why are we wasting so much time on this one mortal female?

Corinna motions for the men to leave. They exit the scene while she morphs into Vita.

#### VITA

Because forced conversion is not lasting conversion. The Christian faith broke into several sects because of Catholicism's iron grip on the masses. We shall not make the same mistake that maledominated religion made. That is why we are slowly and carefully orchestrating Scully's change of faith. We want her worship of us to be of her own free will. (a beat, softer) We want her worship to be pure. And pure worship makes us all the more powerful.

Vita now morphs into Priscilla. She grins.

#### PRISCILLA

Vita, Walter's mystical seed may also provide us with more power. CLOSE SHOT - SKINNER

His ears pick up on this, and he gulps.

PRISCILLA (V.O.) Although his seed may not be as potent as Mulder's, it should enhance your role as the mother goddess.

## PRISCILLA AND SKINNER

He wipes his brow while she slowly paces around him.

#### PRISCILLA

At least to some slight effect. And if you become more powerful, then Corinna and I shall also gain more magic in our respective roles. There is still time for you to mate with Walter before the others arrive. Escort him to the bed chamber.

She morphs into Vita, who has an ambiguous look on her face.

VITA

As always, your words are full of wisdom, Priscilla. Walter's seed may indeed increase my fertility powers. But I am reluctant to mate with someone who is the chosen of a succubus. His personal demoness may attack me. And for now, we are not powerful enough to fight her and her kind. It is not in our best interest to enrage her at this time.

He lets out a LONG, LOUD SIGH OF RELIEF. She smiles knowingly.

VITA (CONT'D) Besides. Bald men turn me off.

He scowls and lets out a "HMPH!"

INT. THE WALKER FIELD TERMINAL - NIGHT

With LEGEND, to establish. Corinna, Skinner, and Waggoner are standing behind other PEOPLE. They wait for the passengers to come down a corridor. Corinna grimaces when she hears:

> ANNOUNCER (V.O.) Customer service supervisor, please contact gate five. Customer service supervisor, please contact gate five.

> CORINNA Do you mortals have to be so loud?

A MAN turns around and looks at Corinna. Skinner grins at him.

SKINNER Don't mind her. She thinks she's a fairy princess. (with a shrug) Kids.

The man looks away. Skinner looks at Corinna. Waggoner looks at the corridor.

WAGGONER The passengers are coming out.

THEIR POV

of the PASSENGERS coming down the corridor. After a few exit the scene, Mulder and Scully appear.

SKINNER (V.O.) Those two right there. That's them.

CORINNA, SKINNER, AND WAGGONER

CORINNA Let us get a better look at them. She snaps her fingers. Suddenly Skinner and Waggoner become immobile.

DEBORAH HARRY (V.O.) All I want is a room with a view.

FREEZE FRAME MONTAGE

First Mulder and Scully become immobile. Then the other people stop moving as well. All to the sound of:

DEBORAH HARRY (V.O.) A sight worth seeing. A vision of you. All I want is a picture of you.

CORINNA AND THE IMMOBILE SCULLY AND MULDER

She looks at him and lets out a LOUD HUM of wonderment.

CORINNA He certainly is an odd-looking specimen. Looks kind of eerie.

Corinna morphs into Vita. She smiles at Mulder.

VITA He does have a rather rugged charm in his appearance. And just look at that physique!

She touches his shoulders. She MOANS softly.

VITA (CONT'D) Ohhhh. He has been exposed to many mystical rituals. His body is simply full of dormant magic. (with a knowing smile) And I know how to activate it.

She lets go of him and morphs into Priscilla. Priscilla turns to Scully and scowls at her.

PRISCILLA She is so petite. Priscilla touches Scully's shoulder and GROANS.

PRISCILLA (CONT'D) Just as I thought. There is hardly any mystical force in her body. If she were exposed to true magic, her tiny frame would have absorbed all of it.

Then Priscilla looks closer at Scully's neck. Priscilla grimaces as she pulls away from Scully's shoulder.

PRISCILLA'S POV OF SCULLY'S CROSS

PRISCILLA (V.O.) She is indeed a cretin! How distressing that her limited power is wasted on that deity!

RESUME PRISCILLA, SCULLY, AND MULDER

## VITA (V.O.)

Never mind that. Now you must conjure the ghost who is the most enigmatic. The one who always captures their attention.

PRISCILLA

I already have. Now let us depart and have our agents take over.

Priscilla gestures, and she slowly disappears. Then Scully and Mulder move again along with the other people. They look around for Skinner and see him off-camera. Mulder points to the side.

> MULDER There he is. That must be his cousin Eric with him.

SKINNER, WAGGONER, SCULLY, AND MULDER

The agents cross over to the men. Skinner has an all-too-happy look on his face. Waggoner fidgets and looks very nervous.

## SKINNER

Hi, guys. Eric, this is Fox Mulder and Dana Scully. And this is my cousin, Eric Waggoner.

SCULLY Are you all right, Mr. Waggoner?

WAGGONER

Not really.

MULDER Why? What's wrong?

WAGGONER You'll see. Boy, will you see!

SKINNER

Come on. Let's pick up your luggage and get to the car. I have something to show you. Outside.

EXT. WAGGONER'S CAR IN THE PARKING LOT - NIGHT

Skinner eagerly carries the agents' luggage. Waggoner, Scully, and Mulder follow him to the car. They stop, and Skinner grins and points to the side. The others gape in fear.

> SKINNER Aren't you going to say hello?

THEIR POV

It is the transparent image of X. He smiles as we hear:

DEBORAH HARRY (V.O.) X...offender.

X Hello, Mulder. Hello, Scully. Welcome to Grand Junction.

END ACT TWO

## ACT THREE

SCULLY, MULDER, WAGGONER, SKINNER, AND THE TRANSPARENT X

Scully clutches Mulder's shoulder and forces herself to look at X. Waggoner cowers behind the smirking Skinner. Mulder puts his hand out to X. His hand passes through X. Mulder YELLS and pulls back.

X Just like old times, eh, Mulder? You never could touch me.

SCULLY This can't be happening! This is impossible!

X Oh, but it is possible, Scully. This is happening because of the three.

#### MULDER

The three? Who are the three?

х

They are the ones who started you on this odyssey. And that is where they want to meet you. At the Odyssey.

MULDER What do you mean by that?

Х

The Odyssey is their temple of sorts. The one place where they can be worshipped . . . in a way . . . here in Grand Junction.

MULDER Worshipped? Are they gods?

X LAUGHS.

X Yes and no, Mulder. You'll see what I mean when you get there.

SCULLY Where-Where is this Odyssey?

X Skinner's cousin knows where it is. He can take you there.

WAGGONER The Odyssey? Are you talking about Comics Odyssey?

DEBORAH HARRY (V.O.) Comic books. Comic books.

MULDER AND THE TRANSPARENT X

Х

Yes, Waggoner. You all had better hurry over there. The three are waiting for you. And they do not like to be kept waiting. Now I must leave you. So . . . farewell.

MULDER No! Don't! Don't leave! Come back! Stop!

X slowly disappears as Mulder reaches out to him.

MULDER (CONT'D) Don't leave us like this! Tell us what's going on!

X totally vanishes. Mulder almost sheds tears as he speaks in a softer, but more hysterical, voice.

MULDER (CONT'D) Tell us the truth, damn you!

Mulder SIGHS LOUDLY as he tries to compose himself.

## SCULLY, SKINNER, AND WAGGONER

Scully rubs her forehead in a very confused manner. Skinner smiles at Waggoner, who smiles back at him. Then Skinner turns to Scully, who has her back to him.

### SKINNER

Scully, come on. We don't want to keep the three waiting. They went to all this trouble just to meet you.

She turns around and sees Waggoner's smirk.

WAGGONER How true, cuz.

SCULLY Waggoner! You were part of this?

#### WAGGONER

Yes, Dana. You should be most honored. They planned this . . . conspiracy to bring you and Mulder to my hometown. All for your benefit.

SCULLY

But why the deception? Why did they trick us into coming here?

#### SKINNER

Because they respect you. And your work. They wanted you to investigate them. So that you and Mulder can meet them on your own terms.

SCULLY

Who are they?

#### SKINNER

They are the guardians of old. And they're our new guardians. As you will see for yourself. She gives him a look, one of defeat. She realizes that he will not tell her anymore.

EXT. THE FRONT OF A COMIC-BOOK STORE - NIGHT

A LEGEND appears: COMICS ODYSSEY, 337 NORTH AVENUE

EXT. THE BACK PARKING LOT OF COMICS ODYSSEY - NIGHT

The back door is open, and the light is on inside. Waggoner's car pulls into the parking lot.

INT. WAGGONER'S CAR - NIGHT

Scully and Mulder are in the back seat. Waggoner is the driver, and Skinner sits next to him. Scully looks out the side window at the open door.

> SCULLY At least getting inside won't be a problem.

She turns to the others, who are now immobile. Her eyes widen in horror.

SCULLY (CONT'D) Mulder! Skinner! Can you hear me? Mulder! (louder) Mulder! Fox! Can't you hear me?

She tries to shake Mulder, but he does not move. She tries to shake Skinner and Waggoner's heads. They do not move either. Then she slaps Mulder to no avail.

> SCULLY (CONT'D) Fox, you've got to fight this! Come back to me! You must help me fight them!

She slaps him again. He remains immobile. She recoils away from him. Then she looks out the side window.

SCULLY (CONT'D) God help me! HER POV

of the open door to the comic-book store.

DEBORAH HARRY (V.O.) For your eyes only.

EXT. THE PARKING LOT - NIGHT

Scully exits the car with her gun ready to fire. She glares at the open doorway. She slowly and cautiously makes her way over there. Then she hears a DOG'S BARKING. She recognizes that sound.

SCULLY

Queequeg? (a beat, shakes her head) No! It can't be!

SCULLY'S POV OF THE DOORWAY

The transparent image of QUEEQUEG, Scully's late Pomeranian, appears on the doorstep. He then sits down and BARKS happily like he is seeing an old friend.

CLOSE SHOT - SCULLY

Her expression is one of mixed horror and disbelief. It soon melts into one of nostalgic desire.

SCULLY Queequeg! It is you!

RESUME SCULLY'S POV

The transparent image of EMILY, Scully's late three-year-old daughter, appears behind Queequeg. She picks him up. Then she smiles at the camera.

> DEBORAH HARRY (V.O.) Pretty baby. You look so heavenly.

EMILY Hello . . . Mommy.

### INTERCUT - SCULLY AND EMILY WITH QUEEQUEG

A tear runs down Scully's cheek. Emily waves at her.

SCULLY Emily? You know who I am? But how? How is this possible?

### EMILY

The three are doing this, Mommy. They wanted you to see us again. So you will want to believe in them.

SCULLY But who are they, Emily? Who are the three?

The transparent Melissa appears behind Emily and Queequeg. Scully GASPS VERY LOUDLY. Melissa gives a reassuring smile to Emily.

#### MELISSA

Let me explain it to her, dear.

EMILY All right, Aunt Melissa.

SCULLY Melissa! Melissa, what's going

on? What's happening to me? Am I going insane?

MELISSA, EMILY, AND QUEEQUEG

Melissa has her hands on Emily's shoulders. The three look like a family photo.

#### MELISSA

You're not crazy, Dana. You're just . . . being shown some of the power of the three. They admire your heroics, sister. (MORE) MELISSA (CONT'D) That's why they wanted to meet you here. And only you. They arranged it so that the men won't interfere. This will be just between us girls.

EMILY

You want to meet the three, Mommy?

MELISSA They'll see us inside, Dana.

#### EMILY

Oh, please, Mommy. Please go see them. If you don't, they might make us go away. And we won't see you again. Please, Mommy. Don't make them mad at you. I don't want to leave you again.

CLOSE SHOT - SCULLY

Tears run down both her cheeks as she struggles to breathe.

SCULLY I don't want you to leave, Emily. So . . . So I'll . . . meet them.

SCULLY, MELISSA, EMILY, AND QUEEQUEG

Scully nervously walks over to them. Emily smiles at her.

EMILY Thank you, Mommy! You made me the happiest girl in the world!

# MELISSA

Maybe you should put that away.

Scully looks at her gun. Then she reluctantly puts it into her holster. Melissa and Emily smile at Scully as they enter the building. Scully stops, takes a deep breath, and then enters the doorway. INT. COMICS ODYSSEY/BACK ROOM - NIGHT

Two large wooden tables are there. One has comic-book containers set on it. The other has many books--ranging from children's fairy tales to mythology anthologies--set on it. Emily holds Queequeg as she stands next to Melissa on one side of the room. Scully enters through the open door.

> MELISSA Close the door, Dana. We do not want to be disturbed.

Scully closes the door and turns to the others.

MELISSA (CONT'D) The three will be here shortly. After I have prepared you for their arrival. (a beat) Throughout history, humans have been influenced by the three main forces of nature. Creation, preservation, and destruction. The three are simply the female personifications of those forces. They are the three facets of the Triple Goddess.

Melissa points to the side. Scully and Emily look over there. Corinna slowly materializes while Scully GASPS.

> DEBORAH HARRY (V.O.) In the flesh.

Corinna smiles at Scully. Melissa steps between them. Melissa gestures to Corinna, who curtsies to Scully.

MELISSA This is Corinna. She is the maiden goddess of preservation.

CORINNA Hello, Dana. It is so nice to finally make your acquaintance.

# MELISSA

Corinna is the one who has frozen the others in time. Her preservation power also can make mortals invulnerable from harm. At least temporarily.

Scully leans on a table as she gapes at Corinna.

CORINNA Your sister has told me of your many battles, Dana. You are a maiden warrior like myself. I am most honored to be by your side. As is Vita.

# DANA

Vita?

MELISSA She is the mother goddess of creation.

Corinna morphs into Vita. Scully SCREAMS and almost falls off the table. Vita smiles at her very reassuringly.

VITA

Easy, Dana. You have nothing to fear from me. After all, we have one thing in common. We are both mothers.

Vita smiles at Emily, who smiles back at her.

# MELISSA

Vita's powers are based on fertility. She can make the vegetation grow at a fantastic rate. Grand Junction no longer has a shortage of fruits, vegetables, and timber supplies. All because of her.

SCULLY You're an earth mother goddess?

#### VITA

Yes, dear. I also have the power to mesmerize the mortal men with my pheromones. Once exposed, the males must forever do my bidding.

#### SCULLY

You hypnotized Skinner and his cousin!

# VITA

And all the men in Grand Junction. Now they always will treat women with the proper respect that is our due.

### SCULLY

The low crime rate! And women being safe here! All because of you!

## VITA

Yes, dear. You are very wise for knowing those things. And wisdom is most important to my other sister goddess. Priscilla.

Vita morphs into Priscilla. Scully forces herself to watch the transformation. She shivers as she does so. Then Priscilla smiles at Scully.

#### MELISSA

Priscilla is the crone goddess of destruction. She protects the townspeople by destroying the dangerous pollutants in their environment.

SCULLY You decontaminated the town's radioactive buildings!

PRISCILLA Why, yes, child. I am most glad (MORE)

#### PRISCILLA (CONT'D)

that you know of my duties. And you are a woman of considerable knowledge. Just like the wise women of old. We have so much in common.

#### MELISSA

Priscilla's power allows her to temporarily destroy the barrier to the other side. It lets her summon the dead to do her bidding.

# SCULLY

You brought Melissa and Emily back to me?

# PRISCILLA

Yes, child. Doing so was most appropriate since both of us have transcended death.

## SCULLY

What do you mean? I've never--

# PRISCILLA

You had a near-death experience. At the hands of the evil men who had abducted you. And you almost succumbed to cancer. That is, until you realized that the implant in your neck prevented it from spreading.

Scully reacts by touching the back of her neck.

PRISCILLA (CONT'D) You were nearly destroyed twice. But you persevered. Your iron will to live kept you going. You are a very strong female in character and fortitude. You are indeed our sister. We salute you, Dana Scully. (NOTE: At this point, whenever the goddesses say their lines, it is only after they have changed from one form to another. Scully reacts to each transformation just before a goddess says her line.)

Scully now touches her cross. She stares at Priscilla, who has a faint smile on her face.

PRISCILLA (CONT'D) You reach for the symbol of your male deity, child.

Scully draws her hand from the cross. Priscilla beams.

PRISICILLA (CONT'D) It is all right. We forgive your need for reassurance. After all, we have given you much to ponder.

#### CORINNA

But you will never find spiritual satisfaction from the trinity of Father, Son, and Holy Spirit.

## VITA

Because they are only male versions of the Maiden, Mother, and Crone. The male trinity appeared much later in history.

# PRISCILLA

The Triple Goddess is the original trinity. The pagans worshipped us long before the Christians created their own triad.

# CORINNA

But the Christians could not completely suppress the power of the Triple Goddess. Their Mary plays three major parts in their religions. First as the Blessed Virgin--the Maiden--born of immaculate conception.

## VITA

Then she became the Holy Mother of the Christians' savior.

# PRISCILLA

Finally she was taken bodily into heaven. Whereupon she became an immortal icon. A youthful Crone. Mary is the Christian Triple Goddess.

Scully has a crestfallen look on her face. The goddesses do their best to reassure her.

## CORINNA

We know that you are hurt by this knowledge, Scully. You feel that your religion has betrayed you.

### VITA

All the modern male-dominated religions have conspired against us females. So that the men can make us stay . . . "in our place."

# PRISCILLA

But the male worshippers could not completely replace the Triple Goddess. We are part of their religions. Thus, we gain power through the men's worship. Which was our plan.

SCULLY What-What do you mean?

# PRISCILLA

The Christians' belief in Mary make us a bit more powerful. And we also gain more magic through the worship of the Shaktis, the female companions of the Hindus' Trimurti.

# CORINNA

Lakshmi is the maiden counterpart of Vishnu, the god of preservation. Through her, I gain some of the Hindus' worship.

### VITA

And I gain power through the worship of Sarasvati, the mother counterpart to their god of creation, Brahma.

### PRISCILLA

And Kali is the crone counterpart to Shiva, the god of destruction. She energizes me.

# CORINNA

We also have infiltrated the Muslim religion. In the days before Islam, the Muslims' ancestors believed in their version of the Triple Goddess. The first Saudi Arabians used to worship Al-Uzza, their maiden warrior goddess.

### VITA

They also worshipped the very fruitful earth mother, Al-Lat.

# PRISCILLA

And they revered the crone goddess of fate and death, Menat. The three goddesses were worshipped in the forms of large stones.

# CORINNA

In order for Islam to take hold in Arabia, the worship of a large stone had to be included as part of the changeover in religions.

## VITA

The Muslims now must make at least one pilgrimage to their holy city of Mecca. Which is the home of their sacred . . . and gigantic . . . Black Stone.

### PRISCILLA

And we benefit through that worship. Because we had planned it that way. And we thought of other ways in which we could be worshipped in secret.

Corinna walks over to the table where the books of fairy tales and mythology are set. She picks up some books of fairy tales.

# CORINNA

We are worshipped . . . just slightly . . . by the readers of these books. Fairy tales often have beautiful maidens, fairy godmothers, and wicked crone witches in them.

Vita now holds up the books of mythology.

### VITA

Greek myths are full of Triple Goddess lore. The most famous being the Judgment of Paris. He had to decide between the maiden warrior Athena, the queen mother Hera, and the crone Aphrodite.

### PRISCILLA

Though very beautiful, Aphrodite was the oldest and the most destructive of the goddesses. So she was blamed for the Trojan War.

Corinna puts down the books.

# CORINNA

We even exist in popular culture. One very famous super-heroine had three identities. As Princess Diana of Paradise Island, she was an Amazon maiden warrior.

## VITA

As Wonder Woman, she was a modern version of a fairy godmother.

#### PRISCILLA

And as Diana Prince, she was the wise woman who seemed destined to become an old maid.

# SCULLY

So that's why you're here in this comic-book store! The readers are like your worshippers, and they come here! Like it was their temple!

# CORINNA

Correct, child. Not only are the comic-book readers knowledgeable of us to some degree, but they also crave . . . vicariously . . . supernatural forces in their lives. We three fill that void.

#### SCULLY

But why are you three here now? Why are you in Grand Junction?

#### VITA

It is a long story, Dana. We had to leave the earthly realm many centuries ago. There was a cosmic crisis that was threatening to destroy many worlds, including the earth. While we were gone, women lost their control over society. And the men . . . damn them . . . took over.

### PRISCILLA

We were so drained by the crisis, it was all we could do to make sure that the Triple Goddess was incorporated into the men's new religions. And as time went on, we became trapped in the other realm. Only our most faithful worshipper could contact us.

Priscilla gestures, and the transparent Leona slowly appears in front of the women. Scully GASPS while Leona smiles at her.

PRISCILLA (CONT'D) Dana, please welcome Leona Downes.

LEONA

Hello, Dana.

SCULLY

Uh, hello.

PRISCILLA

Leona, please enlighten Dana as to your history.

LEONA

Yes, my lady. (to Scully) I was born and raised here in Grand Junction, but I was never a Christian. That's because I was psychic. I could feel the Triple Goddess calling to me from the other realm. And they revealed to me how I could bring them back to earth. How I could become their avatar.

SCULLY

Avatar. Avatar. Mulder told me what that was. It's the human host body of a supernatural force or being.

# LEONA

Correct. The problem was, the only way I could become their avatar was to simultaneously be a maiden, mother, and crone. So I kept my maidenhood . . . my virginity . . . well into my old age. Then I volunteered to become a surrogate mother on the Internet. Some government agency took me up on my offer.

# SCULLY

What? What agency is that?

#### LEONA

I forget which one. Maybe I'll remember it later on. Anyway, I performed the rituals like the three told me. And now they all inhabit my body. And I am their servant working from the other side. I alert them to all the emergencies in town.

### CORINNA

When we possessed Leona's body, we assumed American versions of our archetypes. And we became knowledgeable in America's ways and customs. We even speak American English perfectly.

## VITA

And we did honor Leona's last wish. Which was to make Grand Junction a safe place for all women.

## LEONA

I sacrificed my life to them. Because I wanted to make sure that no other women . . . or girls . . . would die at the hands of men in my hometown.

## SCULLY, MELISSA, AND EMILY

Scully looks at her sister and daughter, knowing that they died because of men's actions. Scully wipes away a tear.

MONTAGE - THE TRIPLE GODDESS IN HER THREE FORMS

youthful.

# CORINNA Dana, we have so much to offer you. I can preserve your life forever. You can be eternally

### VITA

I can use my power to recreate your womb. I can make you be able to have children again. You will have the proper motherhood experience in the future.

#### PRISCILLA

And speaking of family, you shall never be separated from your late sister and child again. That is my eternal gift to you.

#### CORINNA

And all we ask in return is that you worship us. Only us.

# VITA

We want you to become a permanent part of our family, Dana.

## PRISCILLA

You have more in common with Maiden, Mother, and Crone than you do with Father, Son, and Holy Spirit. Dana, we are your destiny. So now is the time for you to renounce the men's religion of Christianity.

Corinna, Vita, and Priscilla smile reassuringly.

SCULLY, MELISSA, AND THE EVER-CHANGING TRIPLE GODDESS

Scully's hand goes to her cross. She clutches it like she were afraid to let it go.

SCULLY Me? Renounce Christianity? I-I don't think I can.

CORINNA What can that religion offer you that we cannot?

VITA You can become a mother again with us.

PRISCILLA And be reunited with your dearly departed loved ones.

SCULLY (a beat, with knowing look) May I please see Ahab again?

MELISSA Oh, no! Dana, don't!

PRISCILLA Who is this Ahab?

# SCULLY

Ahab is the name I call my father. Captain William Scully of the United States Navy. May I please see him again?

PRISCILLA, MELISSA, EMILY, AND QUEEQUEG

Priscilla angrily turns to Melissa. Emily hides behind Melissa.

PRISCILLA You told me that she never wanted to see her father again! MELISSA I said they fought a lot, my lady! I was afraid this was o

lady! I was afraid this was going
to happen!

### PRISCILLA

Why did you not tell us of your fears?

## MELISSA

You were so insistent about doing this! I knew you wouldn't listen to me!

# EMILY

(to the camera) Mommy, you can't see your father again! Priscilla can't summon him from heaven!

#### MELISSA

Emily!

SCULLY

She slowly becomes more angry with every word.

### SCULLY

My father's in heaven? Ahab is in the Christian heaven! The one place where he is safe from your power! Then there is a God!

PRISCILLA AND THE GHOSTS

Priscilla turns to them and gestures. Then they slowly vanish.

#### MELISSA

No! Don't make us go away!

## EMILY

Mommeeeeeee . . .

Queequeg GROANS in a very loud and pathetic tone. Then they all completely disappear.

RESUME SCULLY

# SCULLY No! Emily! Melissa!

She GASPS in shock. Then she takes out her gun and aims it.

SCULLY AND PRISCILLA

Scully aims her gun at Priscilla. Priscilla LAUGHS.

PRISCILLA Oh, this is rich! A mortal trying to frighten the crone goddess!

SCULLY Bring them back! Bring them back right now!

# PRISCILLA

Or what?

Priscilla gestures at Scully, who then pulls the trigger. The gun only makes a CLICKING SOUND.

PRISCILLA (CONT'D) I destroyed your bullets, Dana!

Scully shoots again, but only more CLICKS are heard. Then she throws the gun at Priscilla. The gun disappears before it can hit Priscilla's face.

> PRISCILLA (CONT'D) Foolish female! You have refused the many gifts we offer you! All because of your wish to see your father again! Then that will be the wish that shall come true!

Priscilla raises her hand as if to strike Scully. Scully cowers in fear.

END ACT THREE

### ACT FOUR

# SCULLY AND PRISCILLA IN COMICS ODYSSEY

Priscilla still has her hand in the air. Scully holds up her arms to defend herself. Then Priscilla morphs into Vita. Vita lowers her hand.

VITA

No, sister! You cannot destroy Mulder's partner! She is the one person who has earned his trust and respect!

Vita then morphs into Corinna. (NOTE: At this point, whenever a goddess speaks her line, it is only after she has completed morphing from one character to another.)

# CORINNA

And she still has some mystical power within her! Power that we can still have! Once you have destroyed most of her memories about us!

Scully recoils in horror from Priscilla, who smiles knowingly.

### PRISCILLA

Of course, Corinna! We can always appear before her again! And we shall succeed in converting her the next time! But for now, this will all seem like a dream to her!

### SCULLY

Stay away from me!

Priscilla gestures to Scully. Scully passes out, and Corinna gestures at her. Scully stops falling and remains immobile in mid-fall.

> DEBORAH HARRY (V.O.) Sound asleep.

## PRISCILLA (V.O.)

I have destroyed just enough of her life force to render her unconscious. When she wakes up, she will have only a vague recollection of us. Like we were a vision.

DEBORAH HARRY (V.O.) I know, but I don't know.

#### CORINNA

I preserved her happy memory of what we offered to her. At least now the seeds of her conversion remain in her mind.

Vita gently sets Scully on the ground.

#### VITA

I will have Walter and Eric take her to their home. And while they aid us in converting her, Mulder and I will be getting to know each other. Finally.

Vita smiles knowingly as we hear:

DEBORAH HARRY (V.O.) Most of all, I want that man. I want that man.

EXT. AN ORCHARD FIELD - LATER THAT NIGHT

Vita takes the lovestruck Mulder by the hand. A LEGEND appears: THE ORCHARD FIELD BEHIND CENTRAL HIGH SCHOOL, 11:59 P.M. They stop near a large tree trunk lying on its side.

> VITA Let us sit here for a spell. I wish to talk to you, Fox.

# MULDER

All right.

They sit on the trunk and look at each other.

MULDER (CONT'D) Uh, what do you want to talk about?

# VITA

The women in your life.

MULDER Why would you want to know that?

## VITA

Because I want to know if Dana Scully means more to you than just being your partner. Exactly how do you feel about her, Fox?

#### MULDER

I guess you can say that she's kind of like my surrogate sister. She tags along whenever we're on a case. And she tells me what I'm doing wrong. She tells me that a lot! And she has a hard time believing everything that I tell her. Samantha was just like that.

# VITA

Oh, yes, Samantha. Walter told me about her. I am sorry that she disappeared when you both were so young. Walter was reluctant to tell me the whole story. Please tell me about your sister. Tell me all you know about Samantha's disappearance.

### MULDER

For years, I thought I knew what happened to her. But now I'm not so sure. So many mind games have been played on me that I just don't know anymore. But the most vivid (MORE) MULDER (CONT'D) memory I have of her disappearance happened like this.

# SAMANTHA'S FLASHBACK MONTAGE

12-YEAR-OLD FOX watches in paralyzed horror as the 8-YEAR-OLD SAMANTHA levitates in bright light. She flies out of the Mulder home as we hear:

DEBORAH HARRY (V.O.) Suddenly. Some subtle entity. Some cosmic energy. Brushed her like shadows. Down here. We start to wonder. Bright lights and thunder.

RESUME MULDER AND VITA

He has tears running down his cheeks. She looks at him with sympathetic amazement.

VITA Your sister was abducted by creatures not of the earth?

MULDER

Or so it seems. That was just one explanation out of so many.

VITA

But this incident inspired you to become an investigator of the paranormal?

MULDER

I guess so. But I may have been manipulated into becoming one. I just don't know anymore.

VITA

(softly to herself) Samantha was the supernatural maiden in your life.

## MULDER

What?

## VITA

Never mind, Fox. Tell me. Were there any women in your life that you wanted to be the mother of your children?

#### MULDER

No. But I was a father once. But only for a few months or so.

#### VITA

What do you mean?

### MULDER

It happened when I was attending Oxford University in England. I was dating Phoebe Green at the time. We weren't careful one night, and she became pregnant.

# PHOEBE'S FLASHBACK MONTAGE

PHOEBE and Mulder silently recreate both their romantic and tense moments from the "Fire" episode. As they do, we hear:

DEBORAH HARRY (V.O.) Once I had a love, and it was a gas. Soon turned out, to be a thing of the past. Soon turned out, to be a pain in the ass. Soon turned out, had a heart of glass.

RESUME MULDER AND VITA

Mulder wipes the tears from his eyes. He also wipes his nose with his hand.

MULDER Phoebe lost the baby. Things were never the same between us after (MORE)

# MULDER (CONT'D)

that. Losing the baby was like losing Samantha all over again. After that, I threw myself into my work. Keeping myself busy helped me ease the pain.

### VITA

And yet, Walter told me that you and this Phoebe had worked on a supernatural case in America.

## MULDER

Yes. Seeing Phoebe again was hard on me. But it was nice to see that we had closure in that part of our lives. Something that I never had with Samantha.

# VITA

(softly to herself)
Maiden and Mother.
 (louder to Mulder)
Fox, were there any other women
in your life? Was there ever a
woman who demonstrated phenomenal
wisdom during a dangerous event?

# MULDER

(ponders for a beat) Karen Kilar. She saved me with her quick thinking. But it cost Karen her life.

# KAREN'S FLASHBACK MONTAGE

KAREN and Mulder are shown kissing. Then they are battling the "3" VAMPIRES. Mulder runs out of the mansion just before it explodes into flames. As it does, we hear:

DEBORAH HARRY (V.O.) And you break a rule. And you burn your bridges. Do the dark apostle. Do the sidewalk hustle. In the fire, fire, fire, fire. He has tears running down his cheeks. She looks at him in shock.

# MULDER

"Only one of us can kill us." That's what the vampire said. So Karen became one of them. She destroyed herself into order to destroy them. She was so brave. Braver than I was. Oh, Karen.

# VITA

Karen became immortal and then
perished. She transcended death
. . . twice! Because she knew
what she had to do to save you!
 (a beat, ponders)
Karen represented the Crone with
her great wisdom, immortality, and
ultimate destruction!

She looks at Mulder and wipes away his tears.

VITA (CONT'D) There is no more doubt. You are the one. The women in your life are proof of that. Fox Mulder, it is my great honor to have you become my mate. (a beat, then seductively) Now please make love to me.

She very passionately grabs his head and kisses him. He then caresses her body and kisses her neck.

DEBORAH HARRY (V.O.) I touched some objects of faith. More precious than pieces of eight. Seen sacred places and ritual ways. But for communion, let's go to my place.

They continue to kiss and caress each other while they fall to their knees among the many flowers.

DEBORAH HARRY (V.O. CONT'D) I learn to pray on my knees. Been taken in hand if you please. Had my own revelations. Ideas about fate. But for communion, let's go to my place.

# THEIR CLOTHES

are flung one piece upon another next to the tree trunk.

DEBORAH HARRY (V.O.) So as the body. So as the blood. Sacred as the soul is to love. Don't be mistaken if you don't understand. Divinely simple part of the plan.

CLOSE SHOT - THE NAKED MULDER AND VITA

She kisses him while her hand caresses his cheek. Then he tries to make her lay down beneath him. She gently resists, and he starts to lay down beneath her.

> DEBORAH HARRY (V.O.) Take, eat! This is my body! I give it to you! Take, drink! This is my blood! Do it! In remembrance of me! So you won't forget me!

VITA AND MULDER

They are mostly hidden by the various flowers in the foreground. However, it is obvious that they are in the woman-on-top sexual position. She MOANS in pleasure and pulls back her hair. His expression is almost mechanical.

> DEBORAH HARRY (V.O.) Now I've been a witness of grace. I stare sacred days in the face. The long, long parade of ritual ways. But for communion, let's go to my place.

Then the flowers slowly grow taller, and more flowers begin to bloom. This is the result of Vita's increased mysticism. They eventually blot out the couple's images.

> DEBORAH HARRY (V.O. CONT'D) Sacred stories are told. That are passed on like pieces of gold. So make your conclusions. Consider your fate. And for communion, let's go to my place.

CLOSE SHOT - VITA AND MULDER

They kiss and embrace as they roll around. First, Vita is on top. Then Mulder is. Then Vita is on top again, and so on.

> DEBORAH HARRY (V.O.) So as the body. So as the blood. Sacred as the soul is to love. Don't be mistaken if you don't understand. Divinely simple part of the plan.

LONG SHOT - AN EMPTY FIELD - NIGHT

As the song is heard, sunflowers slowly grow upward to full size. They symbolize Mulder's seed being planted in Vita since he loves to eat sunflower seeds.

> DEBORAH HARRY (V.O.) Take, eat! This is my body! I give it to you! Take, drink! This is my blood! Do it! In remembrance of me! So you won't forget me!

CLOSE SHOT - VITA AND MULDER

She is on top of him. They are sweating profusely as they look at each other. Then the scene is bathed in bright blue light, which symbolizes their mutual climax.

> DEBORAH HARRY (V.O.) Riding high on love's true bluish light! In rapture!

The blue light becomes all the more blinding, and the scene soon fades to:

MULDER

He is now dressed again in the daybreak sunshine. He puts on his overcoat when he hears:

VITA (V.O.) Fox, turn around and witness the bounty resulting from your labors of love.

He turns around. He GASPS when he sees:

CORINNA, VITA, AND PRISCILLA

They smile as they exit the orchard. They stop, and Corinna touches her arms and legs.

CORINNA This is so cool! Now we each have our own body!

PRISCILLA

Aye, girl! The mage's seed has allowed Vita to give birth to our individual forms!

VITA

He has proven his worthiness to us. And so now I set him free of my spell. Be yourself, Fox.

Vita snaps her fingers.

MULDER AND THE GODDESSES

He shakes his head as if he were just waking up. Then he looks at them. Their smiles overwhelm him.

MULDER

Oh, my G--(catches himself) Maiden, Mother, and Crone! VITA Yes, there is a Triple Goddess, Fox Mulder.

MULDER

And I made love to . . . All night long?

# VITA

Yes, Fox. And to show you our gratitude, Priscilla now will summon the three ghosts who will answer all your questions. So that you finally may have closure in your life.

Priscilla gestures. Mulder looks at her.

MULDER Will-Will Samantha be one of the ghosts?

#### PRISCILLA

No, Fox. She is alive and . . . mostly well.

#### MULDER

Please. Tell me where she is. That's all I want to know.

VITA

We do not know the answer to your question, Fox. But they shall inform you of Samantha's fate.

Vita points to the side. Mulder and the others look in that direction. He gapes in shock.

THE TRANSPARENT WILLIAM MULDER, DEEP THROAT, AND X

William has a faint and very unsure smile on his face. The other two grin knowingly.

DEBORAH HARRY (V.O.) Lost souls.

# MULDER AND THE TRANSPARENT WILLIAM

They stare at each other uneasily.

MULDER

Dad?

WILLIAM

Hello, son.

MULDER

Am I really your . . . (a beat) Where is Samantha?

#### WILLIAM

She is in Louisiana, Fox. In a little town called Oak Grove. She is . . . happy. For the most part.

### MULDER

But why is she in Louisiana, Dad? What happened to her?

# WILLIAM

The Smoking Man happened to her.

WILLIAM, DEEP THROAT, AND X

X That bastard made Samantha one of his experiments.

DEEP THROAT Damn his soul.

WILLIAM Let me explain, son.

CLOSE SHOT - MULDER

He gapes in bewilderment by what he learns. CAMERA SLOWLY ZOOMS IN ON HIM as we hear:

DEBORAH HARRY (V.O.) Listen while I tell of a secret life. Clandestine lives entwined like vines, man and wife. We come together. Our story's told as one. We come together. After all is said and done.

MULDER

With an expression of both confusion and exhaustion, he steps out of the orchard field and onto a street. He walks over to Waggoner's car. Waggoner is waiting for him. Waggoner smirks as Mulder gets into the car. Waggoner then gets in, starts the engine, and drives them away.

CORINNA, VITA, AND PRISCILLA

They look to the side where Mulder has left them. They smile. Corinna then looks at Vita.

## CORINNA

Once Fox finds his sister, do you think he will finally fall in love with Dana?

#### VITA

I do not know, Corinna. He still may consider Dana to be his other sister. Even after he finds Samantha. Men are so irrational in their behavior.

Priscilla CACKLES.

#### PRISCILLA

Of course they're irrational in their behavior. Otherwise, they wouldn't be men. All the more reason for you to control them.

#### CORINNA

Can't we follow them to Louisiana? I want to see how this turns out.

## VITA

We cannot. With our increased powers come more responsibilities. I must cultivate Grand Junction's vegetation with my pheromones. So when the fruits and vegetables are shipped out of here, they will be consumed by men in need of my loving control.

# PRISCILLA

And I must summon the ghosts of female murder victims. So that they will haunt their killers into confessing their crimes to the authorities.

## CORINNA

Well, at least Dana, Fox, and Walter won't be hurt when they go to Louisiana. I granted them all temporary invulnerability. (a beats, SIGHS) They certainly will need it.

### PRISCILLA

Now come, ladies. Let us set the final scene in this most unusual tableau. Before Leona releases Dana from her spell.

They clasp hands. Then they slowly disappear as we hear:

DEBORAH HARRY (V.O.) The end of the run. We almost won. The end of the run. We had our fun. The end of the run. I knew it then. It won't be back again.

INT. WAGGONER'S LIVING ROOM - MORNING

Skinner and Scully both sit on the sofa. They listen to Scully's voice on the tape recorder, which is on the coffee table. Her voice sounds almost mechanical.

# SCULLY (V.O.) Dorothy was the maiden from Kansas, Glenda was her fairy godmother, and the Wicked Witch of the West was the evil crone.

Skinner pushes the rewind button. Then he smirks at Scully, who smiles back at him.

#### SKINNER

Perfect, Leona.

They hear a DOOR OPEN AND CLOSE. FOOTSTEPS come closer to them. Mulder and Waggoner enter the room. Mulder stares at Scully with great uneasiness.

> MULDER Scully, I hope you can forgive me for deceiving you.

#### SCULLY

She will forgive you, Fox. Once she has been converted. Now remember what you must say to her.

Leona's transparent form flies out of Scully's body and goes through the ceiling. Scully shakes her head as if she were coming out of a trance.

# SCULLY

Mulder! Skinner! (to Waggoner) Oh! You must be Skinner's cousin!

## WAGGONER

Yes, ma'am. How are you feeling, Miss Scully?

She rubs her forehead and GROANS.

## SCULLY

I feel . . . fine. Except I don't know how I got here. I remember getting off the plane, and then . . . nothing. What happened?

# MULDER

You were in a trance at the airport. You started saying strange things. Things you never would have said in a million years.

### SCULLY

What things?

# SKINNER

We recorded you talking through the night, Scully. Listen.

Skinner turns the tape recorder back on.

### SCULLY (V.O.)

On Bewitched, Tabitha was the maiden, Samantha was the mother, and Endora was the crone. On The Addams Family, Tuesday was the maiden, Morticia was the mother, and Grandmama was the crone. In The Wizard of Oz, Dorothy was the maiden from Kansas, Glenda was her fairy godmother, and the Wicked Witch of the West was the evil crone.

Skinner turns off the tape recorder. Scully looks at Mulder.

DEBORAH HARRY (V.O.) Live in dreams, Sunday girl.

## SCULLY

Maiden, mother, and crone. As characters in TV and movies. Mulder, how did I know that?

## MULDER

I may have mentioned the Triple Goddess in passing on one of our cases. And when you went into your trance, you fixated on her (MORE)

# MULDER (CONT'D)

three forms the only way you knew how. As television and film characters familiar to everyone.

# SCULLY

Her three forms? There was supposed to be a trio causing all of this. Could the three be . . . Oh, no. It can't be . . . them.

# MULDER

We do have you talking about the Triple Goddess on tape. I don't know what other kind of evidence you need to believe otherwise.

Scully looks at him with near resignation.

## SKINNER

I know how you feel, Scully. I said some wild things myself on that tape. Why, I'll never know.

WAGGONER What is going on with you guys?

A cell phone RINGS. Scully gets her cell phone out of her coat and answers it.

#### SCULLY

Scully here.

INT. AN OFFICE - LATE MORNING

The SMOKING MAN sits at his desk and talks on his cell phone with a mesmerized expression.

# SMOKING MAN

Hello, Scully.

CLOSE SHOT - SCULLY

She GASPS in shock. She starts to tremble.

### RESUME THE SMOKING MAN

# SMOKING MAN

You, Agent Mulder, and Director Skinner are to report immediately to Oak Grove, Louisiana. I have decided to tell you three all I know about Samantha Mulder's disappearance and about your abduction. I shall meet you all at the Monroe Airport tonight. Wait for me there. Farewell.

He disconnects the phone. Then he smiles and looks to the side.

SMOKING MAN (CONT'D) Have I done well? Please tell me.

CAMERA PANS TO THE SIDE to show Corinna, Vita, and Priscilla smiling triumphantly.

VITA You have done well. For a change.

DEBORAH HARRY (V.O.) I'm gonna be your number one.

As we FADE OUT, we hear Deborah Harry's CACKLING. She sounds like a witch, which is a true believer of the Triple Goddess.

THE END