

THE X-FILES

"Hollywood A.D."

Written by

David Duchovny

Directed by

David Duchovny

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Blue Rev. - February 22, 2000

CAST LIST

Agent Fox Mulder  
Agent Dana Scully

CSP  
Tea Leoni  
Garry Shandling  
AD Skinner  
Wayne Federman  
Cardinal Augustine O'Fallon  
Micah Hoffman  
Chuck Burks  
Sugar Bear  
Director  
Zombie  
Tina (Craft Service Woman)

SET LIST

EXTERIORS

CHRIST'S CHURCH  
SEEDY D.C. AREA  
ROAD  
CONVERTIBLE  
PLANE IN FLIGHT (STOCK)  
STAGE 8 - FOX LOT

INTERIORS

STAGE 8  
    /GRAVEYARD  
CASKET  
MOVIE THEATRE  
FBI HEADQUARTERS  
    /SKINNER'S OFFICE  
    /MULDER'S OFFICE  
CHRIST'S CHURCH  
    /CRYPT  
MICAH HOFFMAN'S HOUSE  
DINER  
AUTOPSY ROOM  
HALLWAY OUTSIDE AUTOPSY ROOM  
MULDER'S APARTMENT  
HOTEL BATHROOM

OMITTED:

INT. CARDINAL O'FALLON'S STUDY

(X)

TEASER

FADE IN:

1 BULLETS

1

Strafe the sod of a --

EXT. TOMBSTONE-FILLED GRAVEYARD - NIGHT

Just barely missing a TRENCH-COATED MAN who dives behind an upright gravestone. The bullets chip the old stone as we peer around at the Man, but can't quite make him out because it's NIGHT and his face is partly obscured.

We are in LETTERBOX FORMAT---

We are on the Trench-Coated Man's back as he fires a clip over his shoulder SCATTERSHOT till his gun CLICKS and then he disappears behind the TOMBSTONE again. We notice that he is cradling under his arm a CERAMIC BOWL---nothing special, looks like something you could get at Pottery Barn.

In the distance, we hear a taunting voice, we will call CSP--- (Cigarette Smoking Pontiff).

"CSP"

Give it up. My sniper zombies  
are everywhere.

CUT TO:

DECOMPOSING, ROTTING ZOMBIES ON THE MOVE

Digging into SNIPER POSITIONS swat team-style with much more grace and alacrity than we are used to seeing the living dead move.

Through the RIFLE SIGHT of one of the SNIPER ZOMBIES--- we get a glimpse of the back of Trench-Coated Man's head as the fatal RED DOT dances from the headstone to the head and...

The ZOMBIE takes his shot and JUST MISSES, headstone chipping---

HIGH AND WIDE

We see the entire GRAVEYARD with about half of the graves, apparently dug up or overturned. SNIPER ZOMBIES reposition themselves, closing in on the TRENCH-COATED MAN.

"CSP"

I offer you a deal, Mulder. You  
give me the Lazarus Bowl and I  
give you Scully.

CONTINUED

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1 CONTINUED:

1

We are on "CSP"'s back, he's a Large Man dressed in the flowing robes of a CATHOLIC CARDINAL and he turns to camera and reveals that he has what must be Scully hostage with a gun to her head.

And as we dolly in closer we see the Cigarette in THE CARDINAL'S MOUTH, and that he has TEA LEONI at gunpoint--- one of her shoulders is bloodied.

TEA LEONI

Mulder!

On Mulder, looking down as he searches himself for another clip but finds nothing. He curses and looks up and this Mulder is not David Duchovny but rather GARRY SHANDLING.

GARRY SHANDLING

How 'bout this deal...you give me Scully and I don't smash the Lazarus Bowl and shove the jagged pieces where the sun of God don't shine, you cigarette smoking mackerel snapper!!!

(X)

And with that very non-TV epithet, Shandling comes out from behind the tombstone holding the Lazarus Bowl above his head in a threatening-to-break-it posture.

The ZOMBIE SNIPERS react to Shandling threatening the pottery with fear and consternation---they drop their aim and grunt with animal-like concern at one another.

Now SHANDLING and "CSP" holding Leoni slowly advance toward one another. Zombies clear the path as he puts pottery in danger.

GARRY SHANDLING

I break the Lazarus Bowl and all your sniper zombies go back to being good little well-behaved corpses---

"CSP"

You don't fool me, Mulder, that bowl is your Holy Grail--- encoded in its ancient ceramic grooves are the words Jesus spake when he raised Lazarus from the dead still capable of raising the dead 2000 years later. Proof positive of the

(more)

CONTINUED

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1 CONTINUED: (2)

1

"CSP" (cont'd)  
paranormal. You could no sooner  
destroy that than let the blonde  
die.

Now Shandling and "CSP" are within ten yards of each other.

Shandling and Leoni make significant eye contact in dueling ECU's.

"CSP" cocks his gun. Shandling cocks his bowl. It's a Mexican  
standoff.

Then breaking the silence, a ZOMBIE steps forward and speaks  
(who knew?)---

ZOMBIE

C'mon man, don't break the bowl.  
We don't wanna go back to being  
dead---no food, no women, no  
dancing---save the bowl and  
we'll dump that ciggy smoking  
stooge for you---you'll be our  
new king of the dead...

Shandling considers. Leoni shows in her eyes that of such  
choices is a man's soul won or lost, shakes her head  
slightly...no. Then...

GARRY SHANDLING

I would rather serve in heaven  
than rule in hell...

And with that nod to Milton, he throws the Lazarus Bowl high in  
the air and when it reaches its apex we RAMP to SLO-MO.

Zombies react and move towards the falling bowl like undead punt  
returners.

Shandling runs screaming at "CSP" and Leoni.

"CSP" also makes a move to catch the bowl and as he is  
distracted---

Leoni expertly strips him of his gun and trains the barrel on  
him (still slo-mo).

Shandling about to get to Leoni---

A Zombie settles under the Lazarus Bowl, his fingers  
outstretched, ready to gently cradle what gives him life when---

CONTINUED

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1 CONTINUED: (3)

Leoni repositions her gun to a higher angle and FIRES!!! And the sound of the gun brings us back to normal speed---

IN NORMAL SPEED---the LAZARUS BOWL shatters in 1000 pieces as...

Shandling body blocks "CSP" out of the way and grabs Leoni---

Shandling and Leoni go tumbling down the side of the graveyard hill, rolling one over the other until they both fall into an open unearthed grave and into a plush opened casket which then snaps closed on them leaving us now in TOTAL DARKNESS.

2 IN THE BLACKNESS

Of the casket, we hear their heavy breaths, then...

TEA LEONI

Is that your flashlight, Mulder,  
or are you just happy to be  
lying on top of me?

A small flashlight illuminates our tiny space and we can see Shandling and Leoni, their lips forced closely together. NOTE: The interior lining of the casket should be a SEXY RED that will suffuse our heroes in its tint.

GARRY SHANDLING

My flashlight.

Leoni makes a subtle move, Shandling is surprised...

GARRY SHANDLING

Oh that?

Now Shandling kisses Leoni gently on the lips...

GARRY SHANDLING

Seven long years I've waited for  
just the right moment...

Leoni kisses him back.

TEA LEONI

You're a sick man...go on...

GARRY SHANDLING

I love you, Scully. No ifs,  
ands...

CONTINUED

2 CONTINUED:

And now Leoni takes the offensive, grabs Shandling to kiss him.

TEA LEONI

Or bees.

And they begin to make love as we swoop through and outside the casket and we are on --

3 OMITTED

4 A SCREEN

In a movie theatre. Filled with well dressed folk who we are seeing only from the back. We are:

INT. MOVIE THEATRE - NIGHT - REVERSE

As we take in the formal crowd. It feels like a premiere.

Now we are on a row of famous faces---including Garry Shandling and Tea Leoni--- slowly panning maybe we can make out from the GLOSSY PROGRAMS that everybody's holding that this movie is called "THE LAZARUS BOWL"---it's a 20th Century Fox film...and everyone is holding a PLASTIC REPLICCA of the ceramic bowl Shandling had on screen, filled with POPCORN as a promotional gimmick.

STILL panning across famous and unfamous faces ALL SEEMINGLY LOVING THIS FILM, some genuinely moved to tears, until we get to --

SPECIAL AGENT DANA SCULLY

The actual character, portrayed by Gillian Anderson. Anderson is just staring up at the screen, her mouth wide in disbelief as we pan off her to --

CONTINUED



4 CONTINUED:

MULDER

Or David Duchovny that is, holding his head in his hands in abject humiliation. He looks up and across the aisle. Camera follows his gaze to --

AD WALTER SKINNER

Who is beaming from ear to ear. He's in heaven.

Skinner feels Mulder looking at him and turns to him. Skinner raises his hands and shrugs innocently as we --

GO TO CREDITS.

END OF TEASER

ACT ONE

FADE IN:

5 WALTER SKINNER

5

Faces us. We are:

INT. SKINNER'S OFFICE - DAY

A SLUG tells us where we are and that it is "TWO YEARS EARLIER".

SKINNER

Yesterday, a small pipe bomb  
ripped through the crypt of  
Christ's Church here in DC.  
There were no casualties. No  
theft. No note making any demand.

As Skinner speaks, we hinge off him to a LARGE PHOTO BLOW UP of  
the bombed out church. Continuing to hinge off the photo, we find

AGENTS FOX MULDER AND DANA SCULLY

Seated across from Skinner. And behind them, a MAN sitting on  
Skinner's back couch, holding a SLEEK LITTLE SILVER TAPE  
RECORDER. He is WAYNE FEDERMAN---early 40s, dressed in Hollywood (X)  
tough nerd black. Throughout the scene, Federman will speak into (X)  
his recorder. His CELL PHONE begins to ring and will continue to  
ring throughout the scene. He does not answer it.

Mulder looks suspiciously at Federman, then back to Skinner.

SCULLY

Who's taking credit for it?

SKINNER

Nobody.

WAYNE FEDERMAN

(into recorder)

She: Jodie Foster's foster child  
on a Payless budget. He:  
Jehova's Witness meets Harrison  
Ford's Witness...

Federman overlaps while Scully goes back to Skinner.

SCULLY

Christ's Church...isn't that  
Cardinal O'Fallon's church?

CONTINUED

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5 CONTINUED:

5

SKINNER

Yes, O'Fallon's residence is adjacent to the crypt.

MULDER

Who's Cardinal O'Fallon?

WAYNE FEDERMAN

Cardinal "Oh-Fallen" perhaps.

Mulder looks from Federman to Scully.

SCULLY

One of the most powerful men in the Church today. His name is often brought up as a possibility for the first American Pope.

(X)

MULDER

I don't want to be myopic here, but it looks like a straight up terrorist act for the ATF, not my alley.

WAYNE FEDERMAN

"Myopic".

SKINNER

Yes it does.

Silence. Except for the ringing cell phone. Mulder stares at Federman. Federman seems surprised to be included.

MULDER

Are you gonna answer your phone?

(X)

(X)

WAYNE FEDERMAN

I didn't want to be rude.

Now Mulder wheels back to Skinner.

MULDER

Sir, who the hell is this guy?

Skinner stands up to introduce Federman to the Agents.

SKINNER

This is Wayne Federman, an old  
(more)

CONTINUED

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5 CONTINUED: (2)

5

SKINNER (cont'd)  
buddy of mine from college, he's  
a writer out in Hollywood now  
and he's working on an FBI-based  
movie and has asked me to give  
him access...

SCULLY  
A screenwriter?  
(as in "dogshit?")

FEDERMAN  
Writer-slash-producer.

MULDER  
Well that's just a hindrance-  
slash-pain in the neck.

FEDERMAN  
Whoa, hold on Agent Mulder, I  
don't want to eat your lunch,  
I'm just here to get some  
procedural flavor, just a taste.

Beat.

MULDER  
I have no idea what you just  
said.

FEDERMAN  
The Skinman's filled me in on  
your bent, told me you come at  
things a little fahkakte, a  
little star trekky -- which is  
the exact vibe I'm thinking of  
for this thing I'm doing -- a  
"Silence of the Lambs"-slash-  
"Greatest Story Ever Told" type  
thing. I won't get in your way,  
dude, I'll be strictly  
Heisenbergian.

Everyone just take a breath. Silent stares all around.

SKINNER  
Agent Mulder, Mr. Federman will  
accompany you today to Christ's  
(more)

(X)

CONTINUED

5 CONTINUED: (3)

5

SKINNER (cont'd)

Church where he will act as an observer on this case. You will extend to him every courtesy and protection that you would a friend of mine and a friend of the bureau. Agent Scully, I require your services here for the morning.

(X)  
(X)  
(X)

Federman laughs knowingly. And now Mulder turns to Skinman...

(X)

MULDER

Have I pissed you off, sir, in a way that's more than normal?

CUT TO:

6 EXT. CHRIST'S CHURCH - DAY

6

Mulder and Federman enter the BIG BEAUTIFUL CHURCH.

(X)

7 INT. CHRIST'S CHURCH - DAY

7

Agent Mulder, Wayne Federman, and CARDINAL AUGUSTINE O'FALLON, resplendent in his cardinal's robes -- the man himself is in his mid-60's, powerful and vital---

(X)

MULDER

Cardinal O'Fallon, can you think of anyone who might make an attempt on your life?

(X)

O'FALLON

The Church always has enemies, Agent Mulder.

(X)

MULDER

The size of the bomb would have limited its destruction to just the crypt itself. Anything valuable down there?

O'FALLON

Mostly old bones and some artifacts, relics, and documents that we store down there in the (more)

CONTINUED

7 CONTINUED:

7

O'FALLON (cont'd)  
cold. We like to think of it as  
God's refrigerator.

FEDERMAN  
That's a great line.  
(into recorder)  
"God's refrigerator".

MULDER  
(to Federman)  
Shut up.

As O'Fallon speaks we should be heading into --

A8 INT. SPIRAL STAIRCASE - CHRIST'S CHURCH - CONTINUOUS

(X)A8

O'FALLON  
Things of negligible monetary  
value but paramount spiritual  
value to the church---ancient  
devotional texts, medieval  
relics...

FEDERMAN  
How 'bout the Shroud of Turin?

Mulder shoots Federman a look.

O'FALLON  
I'm afraid not, but we do have  
the bathrobe of St. Peter.

FEDERMAN  
You're kidding.

O'FALLON  
Yes, I am.

FEDERMAN  
That's a good line.

MULDER  
Shut up.

8 INT. CRYPT AREA - CHRIST'S CHURCH - DAY

8

Total darkness as we enter the CRYPT PROPER. O' FALLON flicks a switch (the light source is a single flickering bulb) and now we can see that there are ANCIENT CORPSES exploded from their tombs lying amidst the rubble, a grisly, smelly, and sad sight. As O'Fallon said, it's mostly bones and now yellow crime scene tape.(X)

MULDER

My instinct is to see this desecration of the dead less as a murder attempt and more as a terrorist act, a message sent...

And the unmistakable sound of a cell phone chirping echoes in the creepy crypt. Mulder immediately shoots daggers at Federman (X) who whips out his cell phone and checks it.

FEDERMAN

It's not me. I think it's you.

Mulder sheepishly pulls out his phone and checks it.

MULDER

Nope.

Unbidden, O'Fallon whips a cell phone out of his copious sleeves (X) and checks it.

O'FALLON

Not me either. I can never get reception down here.

And now cocking his head like a dog, Mulder tries to track down the phone signal.

He heads off in search of it, then kneeling down, starts to pull some old stones away, and then as the ringing gets clearer, Mulder starts pulling away rubble quicker and quicker until we see a HUMAN HAND.

And then the body of a MAN crushed by rock. We know he is different from the other corpses because there is fresh blood on him -- the man seems to be in his late 40s. (X)

Mulder reaches into the man's pocket and pulls out the RINGING CELL PHONE.

FEDERMAN

Would that be St. Jude's cell phone, Cardinal?

CONTINUED

8 CONTINUED:

8

Mulder is staring at the dead man with more interest than we might expect.

MULDER

No. That's Micah Hoffman.

As the ringing echoes...

9 EXT. SEEDY D.C. AREA - DAY

9

Mulder, Scully, and Federman walk in a run-down area.

MULDER

My heroes---Willie Mays, Frank Serpico, and Micah Hoffman; that's my Holy Trinity, Scully.

SCULLY

Of course I'm too young to remember, but wasn't he some 60's campus radical, like a Jerry Rubin or Mario Savio?

MULDER

He was the Zelig of the 60's, Scully.

FEDERMAN

Zelig!

MULDER

Name a counterculture movement in the 60's and Micah Hoffman was at the center of it. He was one of the original Weathermen, the first Yippie, a better poet than Ginsburg, and the starting shortstop for his Columbia baseball team.

FEDERMAN

Then in the 70's didn't he go real low profile?

(X)

(X)

MULDER

Yeah, right after Altamont. Never really heard from again.

CONTINUED



9 CONTINUED:

9

FEDERMAN

The Stones get blamed for everything. I don't get it.

At the door of the run-down house. Mulder knocks. No answer. (X)

MULDER

What did Skinner want you for this morning? (X)  
(X)  
(X)

SCULLY

Ah just paperwork. (X)

Federman rolls his eyes. Mulder jimmys the door. (X)

10 INT. MICAH HOFFMAN'S HOUSE - DAY

10

The place is a shambles. A pack rat lives here. As they enter: (X)

SCULLY

We should have a warrant, Mulder. (X)  
(X)

FEDERMAN

Yeah, I'm sorry---but did I miss an election? When did a fascist government take power? (X)  
(X)  
(X)  
(X)

They take in the mess. (X)

SCULLY

It looks like it's still the 60's in here, man. I feel like I'm on the inside of someone's drug addled brain...

And indeed it does. There are 60's artifacts and posters everywhere; a heavy Beatles theme. Maybe stray CATS. Right there in the center of the room is a homemade bomb making facility.

SCULLY

Sorry to denigrate your hero, Mulder, but it looks like Hoffman was killed by one of his own bombs.

Mulder nods, not entirely convinced. (X)

FEDERMAN

From Dharma bum to Dharma bomb.

CONTINUED

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10 CONTINUED:

10

And right next to a BIG POTTER'S WHEEL is an elaborate DRAUGHTMAN'S TABLE with many bottles of ink and cans of turpentine-looking stuff.

MULDER

I knew Hoffman was a master potter, but apparently he was quite a calligrapher as well.

Scully examines the cans etc., reading labels, sniffing contents.

SCULLY

Mulder, this is gum arabic. And sodium hydroxide here. These would be used to age the ink and the paper prematurely. It's a forger's trick.

FEDERMAN

From counterculture to counterfeiter.

MULDER

One more pun and I pull out my gun.

Mulder continues to dig, in the mess he finds old yellowed looking documents. He reads for a moment and then---

MULDER

Scully, these seem to be religious texts...how's your Greek?

Scully looks over the pages.

SCULLY

Pretty rusty... but I think this is some kind of lost Gospel, a Gospel of Mary Magdalen, and an account of Christ's life on earth after the resurrection--- these are heretical texts, mythical I should say, but long rumored to have been in existence.

(X)

MULDER

What would Hoffman be doing with heretical religious texts?

CONTINUED

10 CONTINUED: (2)

10

SCULLY

I think the question, Mulder, is what would Hoffman be doing forging them? I'll have the guys down at Identification Unit check these out to see if they're good enough to fool an expert.

(X)

FEDERMAN

I think the real question, Agents, is what might O'Fallon be doing with Hoffman's forgeries?

The Agents turn to Federman, grudging out some respect.

MULDER

You think we should match Hoffman's forgeries to the ones we saw in the crypt?

FEDERMAN

You don't need a weatherman to know which way the wind blows.

(raises hands off

Mulder's look)

Don't shoot.

11 INT. CRYPT - CHRIST'S CHURCH - NIGHT

11

Mulder and Federman enter the Crypt in total darkness. Mulder sniks on his FLASHLIGHT and is surprised when Federman sniks on his own flashlight. They walk on...

FEDERMAN

I like the way you guys work---  
no warrants, no permission, no  
research---you're like studio  
executives with guns---

Then there's a WEIRD SKITTERING NOISE NEARBY, like lobsters on linoleum, and hard to pinpoint.

The two men shine their flashlights in the general direction of the noise, but see nothing.

FEDERMAN

What the hell was that?

CONTINUED

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11 CONTINUED:

11

MULDER

I'm sure this place is crawling  
with rats.

FEDERMAN

Is that supposed to comfort me?

As they walk, Mulder and Federman come upon a CACHE OF OLD DOCUMENTS glowing yellow in the the flashlit darkness. Mulder puts his flashlight in his mouth and tries to read them.

CLOSE ON THE DOCUMENTS

We can see that they are similar if not identical to the ones that Hoffman had been forging in his home.

MULDER

Looks like the same Gospel of Mary  
Scully ID'd at Hoffman's place.

(X)

FEDERMAN

Is this a forgery or the real thing?

MULDER

There is no "real" gospel of  
Mary, Federman---the original  
would be a fake.

FEDERMAN

So is this a real fake or a fake  
fake?

Mulder shakes his head; he has no way of knowing. And suddenly Federman's omnipresent cell phone goes off, causing both men to jump. Federman answers and then starts to walk away in search of better reception.

Mulder busies himself with more artifacts as we lose Federman behind him.

BACK TO FEDERMAN

Still walking and talking, trying to get reception when his flashlight illuminates something brightish about 10 yards away. Federman walks to the object.

FEDERMAN

I'm going through a crypt now,  
you're breaking up, lemme call  
you back...

(X) .  
(X)

CONTINUED

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11 CONTINUED: (2)

11

Federman hangs up and bends down to the BRIGHT OBJECT and picks it up. We can see that it is a BROKEN PIECE OF POTTERY, broken into four or five pieces.

Federman studies it and starts to FIT THE PIECES TOGETHER when that SKITTERING comes again, louder and from a definite direction.

FEDERMAN  
Agent Mulder?

No answer, only echo. He puts the pieces of pottery down and walks toward the NOISE which is growing louder and should sound now like about 50 crabs scrambling on top of one another.

Lo-mode tearing at Federman from behind, reaching him...

And now FEDERMAN GASPS, because whatever it is that's been making that weird noise is now touching him, running over his feet. He drops his flashlight and jumps back three or four paces.

The FLASHLIGHT on the ground illuminates something like a night run of squid momentarily and then miraculously moves on its own.

But not really, as we can make out that it is a SKELETON HAND holding the flashlight aloft scurrying toward the broken pottery---

FEDERMAN  
Oh my God...

Now we see it too. There back swarming over the PIECES OF POTTERY ARE --

BONES -- MOVING BONES -- HAND BONES, FINGER BONES

Moving with a will of their own like crawling clattering animals, moving forward with toes as propellers are feet bones, as hands bones skitter forward like octopi.

The SKELETON HAND shining the beam on the pieces of pottery as all the ancient bones frantically try to put the pieces of pottery together like brainless tendrils futilely, frantically trying to solve a jigsaw puzzle, but lacking a coordinating mind, unable to do so.

As we push in slowly on this unsettling tableau and fade to --

END OF ACT ONE

ACT TWO

FADE IN:

12 INT. DINER - EARLY MORNING

12

MULDER, SCULLY, AND FEDERMAN. The pieces of ancient pottery lie on the table. They are finishing up breakfast.

SCULLY

Now Wayne, I'm sure it was very dark in there, your eyes were playing tricks on you, you've been influenced by ghost stories and horror movies that take place in crypts and graveyards and you hallucinated this vision of dancing bones...

(X)

(X)

(X)

FEDERMAN

Well then, they musta been mechanical or CGI.

MULDER

That wasn't a movie, Federman, that was real life.

FEDERMAN

The difference being?

Mulder and Scully stare incredulously at him.

FEDERMAN

Anyway, I got the flavor I wanted now I got a movie to write.

He stands up, throws some bills on the table.

MULDER

You're leaving? Don't you wanna get to the bottom of this?

FEDERMAN

Not especially.

MULDER

Truth is stranger than fiction.

FEDERMAN

Yeah, but fiction's quicker than (more)

(X)

(X)

12 CONTINUED:

12

FEDERMAN (cont'd)  
the truth. You guys want my  
advice?

They don't; doesn't matter, here it comes anyway.

FEDERMAN  
You're both crazy.

MULDER  
Why do you say that?

FEDERMAN  
(to Mulder)  
You're crazy for believing what  
you believe.  
(to Scully)  
And you're crazy for not  
believing what he believes.

Federman exits. What he has just said has the ring of truth to it and has somewhat stunned the two agents into silence. Scully starts to nod.

MULDER  
I miss him already.

SCULLY  
Mulder, I know Federman's  
b.s.ing you so I'm REALLY  
hesitant to mention this, but  
his story reminds me of the  
Lazarus Bowl. (X)

MULDER  
The Lazarus Bowl?

SCULLY  
We had this one wacky Nun in  
Catholic School, Sister  
Callahan, we used to call her  
Sister Spooky cause she'd always  
tell us scary stories.

MULDER  
Twisted sister---my kinda nun.

SCULLY  
She'd show us an old piece of  
(more)

CONTINUED

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12 CONTINUED: (2)

12

SCULLY (cont'd)  
wood with a rusty nail in it and say this is an actual piece of the cross that Christ's wrist was nailed to or she'd show us a vial of red liquid she said was John the Baptist's blood.

MULDER  
She'd be in prison today, you realize that.

SCULLY  
She used to tell us the that when Jesus raised Lazarus from the dead, there was an old woman, Lazarus' aunt or something, who was spinning a clay bowl on her wheel nearby and that Christ's words, the actual incantation to raise the dead, were recorded into the clay grooves of the pottery kind of like music is recorded onto vinyl.

MULDER  
You see, now you're making me I wish I'd gone to Catholic school. (X)

SCULLY  
Sister Spooky said that the words in the ceramic still had the power to raise the dead, just like Jesus raised Lazarus.

Beat.

MULDER  
That is way cool, Scully, but if this is the Lazarus Bowl, it would be indisputable proof of God's existence and power, why would Cardinal O'Fallon want to hide that?

SCULLY  
Good point.

CONTINUED



12 CONTINUED: (3)

12

MULDER

Don't give up so easy. Let's get (X)  
Chuck Burks to meet you at my (X)  
office to see if that pottery (X)  
has Christ's greatest hits on it  
and I'll go have another chat  
with Cardinal O'Fallon.

13 INT. MULDER'S OFFICE - EVENING

13

We see piece of the LAZARUS BOWL laying on some kind of a high  
tech SCANNING TABLE -- multi-colored lights flicker over it as  
o.s. we hear Chuck:

CHUCK BURKS (O.S.)

There's music in the air, Agent  
Scully. Everything that exists  
vibrates and therefore sings --  
the street, your internal  
organs, electricity -- and what  
scientists are discovering now  
is that the tonal key that your  
environment is in can either  
soothe you or drive you nuts.  
Lemme show you...

As the multi-colored lights strobe the CLAY, we see on a monitor  
in front of Chuck and Scully a VOICE GRID that goes up and down  
when Chuck speaks---

CHUCK BURKS (O.S.)

You see this is my voice  
bouncing around in the red, but  
the yellow here is ambient sound  
that we habitually tune out---  
it's the humming of all my  
hardware, Mulder's porn tapes on  
pause, the noise from the  
street: everything that we hear  
but don't know we hear, I hear  
with this machine. In my office,  
I like to supplement it with a  
customized white noise that  
brings the whole shebang to A  
minor because I like minor keys;  
I'm more of a Schubert man than  
a Beethoven, ya follow?

(X)

CONTINUED

13 CONTINUED:

13

As Chuck has been talking, he's been fooling with some dials so that at certain times his voice has become excruciatingly loud or distorted and when he brought up the ambient sound we hear more like a musical scale.

CHUCK BURKS

Whoa!

And Chuck whips off his one ear headphone. We hear it too. It should be CHOIR-LIKE, powerful and beautiful with the rumbling of a big church organ.

SCULLY

What is it?

CHUCK BURKS

Who made this?

SCULLY

We're not sure---one of two people---either a forger named Micah Hoffman or...

CHUCK BURKS

The legend?! The only white Black Panther in history?

SCULLY

Or someone else in the vicinity of Jesus Christ---

Chuck laughs. Then seeing Scully's serious, stops.

CHUCK BURKS

Bazingo -- well whoever made it is some kind of musical genius.

He points to the monitor.

CHUCK BURKS

That clay is vibrating at all keys at the same time.

SCULLY

Is that possible?

CHUCK BURKS

No. At least not until three seconds ago. In all the key  
(more)

13 CONTINUED: (2)

13

CHUCK BURKS (cont'd)  
tests I've done, I've never seen  
that. It's like all of Mozart is  
playing all at once over there.

SCULLY  
Could it...?

CHUCK BURKS  
Could it what?

SCULLY  
You're not suggesting that that  
piece of clay could reanimate  
what was inanimate?

(X)  
(X)

Chuck stares. That kinda came out of nowhere.

CHUCK BURKS  
You mean raise the dead?

Scully holds his stare.

CHUCK BURKS  
I'm not even suggesting it could  
turn milk into yogurt, but...

(X)

SCULLY  
But what?

CHUCK BURKS  
I can see why Mulder digs you.

Off Scully processing...

14 INT. CHRIST'S CHURCH - DAY

(X) 14

Mulder sits next to O'Fallon, stained glass windows framing them  
in multi-colored light. Mulder has in his hands some of the  
forgeries he recovered from Hoffman's apartment. He hands them  
to O'Fallon.

(X)

MULDER  
Do these look familiar, sir?

O'FALLON  
Yes. Did you recover them from  
the crypt?

CONTINUED

14 CONTINUED:

14

MULDER

Yes. Can you translate for me what it says there?

O'FALLON

"And then Jesus took his beloved Mary Magdalen in an embrace, an embrace not of God and Woman but of man and woman. And Jesus said to Mary: 'Love the body for it is all of the soul that the senses can perceive.'"

O'Fallon is clearly not happy to be reading this aloud.

MULDER

How about these?

Mulder hands over more papers.

O'FALLON

Well, these look the same. They would appear to be copies of the original.

MULDER

Rough drafts.

O'FALLON

What do you mean?

MULDER

They're all forgeries, sir.

This seems to hit O'Fallon like a punch in the gut. He seems to have a revelation unto himself.

MULDER

Did you buy these from Micah Hoffman?

O'FALLON

I thought they were real.

MULDER

I can understand that, sir. My partner had these analyzed. They're virtually indistinguishable from the real thing. Hoffman was a master. The  
(more)

(X)  
(X)  
(X)  
(X)  
(X)

14 CONTINUED: (2)

14

MULDER (cont'd)  
paper is authentic, the ink, the hand, the diction. Hoffman was also an explosives expert. Do you have any idea why he would bomb the crypt?

O'FALLON  
Micah delighted in destruction the way other men delight in creation.

MULDER  
Do you know who might've killed Micah Hoffman?

(X)

(X)

O'FALLON  
No. But I was not unhappy when both he and the documents were destroyed.

O'Fallon answers all his questions evenly, unwaveringly.

MULDER  
Why were you hiding the documents, sir?

O'FALLON  
I thought they were real.

MULDER  
You've lost me.

O'FALLON  
I am a man of the Church, Agent Mulder, the church is my home and my heart, and I have spent my life in service of that institution and the book that is its foundation, the Holy Bible. When Micah Hoffman came to me with those ancient texts and our experts verified them, he exploded a bomb in my heart. The Christ in those pages is not the Christ I have loved.

(X)

MULDER  
So you bought them in order to hide them.

14 CONTINUED: (3)

14

O'FALLON

Yes. To keep other believers  
from the same despair and anger  
I felt, to protect the people  
from what I now see they needed  
no protection from.

MULDER

Why didn't you just destroy the  
documents yourself?

O'FALLON

Something in me could not  
destroy the truth no matter how  
much I detested it.

Both men fall silent.

O'FALLON

Is being made a fool a crime,  
Agent Mulder?

MULDER

I'd be doing life if it were, sir.

O'FALLON

(standing)

Then if you'll excuse me.

15 EXT. ROAD - DAY

15

Mulder driving in his car.

MULDER

Hey, Scully, it's me. Can you get  
in on the Hoffman autopsy for me?

(X)

(X)

INTERCUT WITH:

16 SCULLY STILL IN MULDER'S OFFICE

16

SCULLY

Why?

MULDER

I got a feeling Hoffman was dead  
before he died. He was  
(more)

CONTINUED

TV Calling - For educational purposes only

16 CONTINUED:

16

MULDER (cont'd)  
blackmailing O'Fallon, maybe  
O'Fallon retaliated.

Beat.

SCULLY  
What if they're not forgeries?

(X)

MULDER  
Of course they're forgeries, we  
saw Hoffman's whole set up.

SCULLY  
But this bowl, Mulder, your  
buddy Chuck Burks says it has  
qualities he's never seen before.

There's a beep on the line.

MULDER  
That's my other line, Scully,  
hold on a second---hello?

FEDERMAN (O.S.)  
Agent Mulder, this is Wayne  
Slash Federman out in LA.

MULDER  
How'd you get my number, Wayne?

INTERCUT WITH:

17 INT./EXT. CONVERTIBLE - DAY

17

Wayne Federman in a convertible--- NOTE: There is rain on the  
Mulder's windshield. Federman is on a handless phone set at dead  
center frame whereas Mulder is right and Scully left.

FEDERMAN  
The Skinman gave it to me.

MULDER  
I can't really talk about the  
case, Wayne.

FEDERMAN  
That's okay, Skinman's keeping  
(more)

CONTINUED  
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17 CONTINUED:

17

FEDERMAN (cont'd)  
me in the loop---who do you see  
playing you in the movie?

MULDER  
I'm in the movie?

FEDERMAN  
A character LOOSELY based on  
you, more of an amalgamation.

MULDER  
Hold on a second, Wayne.  
(clicks his phone)  
Scully? Sorry, I gotta take  
this. Hey, let's not make a  
habit out of me trying to talk  
you out of the paranormal  
interpretation, okay, Sister  
Spooky.

SCULLY  
I'll call you after the autopsy.

Mulder presses a button on his phone.

MULDER  
Richard Gere?

The laughter from Federman is audible.

FEDERMAN  
No man, seriously.

MULDER  
I thought I was being serious.

FEDERMAN  
What do you think of Garry  
Shandling?

MULDER  
Has the bureau approved this?

FEDERMAN  
Has the FBI approved Garry  
Shandling? I don't understand  
that question.

CONTINUED



17 CONTINUED: (2)

17

MULDER

No, have they approved the use of this material?

FEDERMAN

Skinner's getting a consulting fee, dude. Garry Shandling's signed on to play the amalgamation LOOSELY based on you and Tea Leoni's playing the amalgamation loosely based on your partner. What do you think of that, stud?

MULDER

I think life is strange.

FEDERMAN

Stranger than the Lazarus Bowl?

MULDER

How do you know about the Lazarus Bowl?

FEDERMAN

Skinner. Shandling and Leoni want to meet you guys, get your flavor, an actor type thing. Come out on the studio's dime, we'll make it nice.

Beat:

MULDER

Who's playing Skinner in the movie?

FEDERMAN

Richard Gere... You know why we called him Skinman in college don't you? I'm going through a canyon, you're breaking up so....

(X)

FUTZED. The sound and Mulder.

CUT TO:

18 INT. AUTOPSY ROOM - NIGHT

18

Agent Scully is in the middle of her autopsy of Hoffman.

CONTINUED  
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18 CONTINUED:

18

SCULLY

Fracturing of skull and surface abrasions initially consistent with concussive force injuries. I am weighing the heart which appears normal, though somewhat large...

And as Scully moves away to put the HEART on a hanging scale we hold Hoffman in the background and see him come up on his shoulders and HIS EYES OPEN---

O.S. we hear---

MICAH HOFFMAN (O.S.)

I'm gonna need that when you're done with it.

Scully nearly pees herself and jumps back.

Micah Hoffman now rises from the autopsy table -- the huge gaping Y-incision in his chest -- and stands facing Scully.

SCULLY

O my God---what...who are you?

(X)

MICAH HOFFMAN

I am who I am.

And very tentatively, she advances toward what she believes is a hallucination, just in case, her scalpel extended defensively in front of her.

Just as she is about to touch Hoffman, he gently but firmly brushes her hand aside.

MICAH HOFFMAN

Noli me tangere, baby.

Scully's scalpel drops clangingly to the floor. We watch it bounce.

A HAND

Scully's hand, reaches down nervously to grab the scalpel--- she's trying to keep an eye on Hoffman and she accidentally cuts herself on the sharp tool, her fingertip starts to bleed slightly through the plastic glove.

CONTINUED

18 CONTINUED: (2)

We rise up with the scalpel to Scully momentarily looking down at the sight of her own blood.

Now she looks to where Hoffman just was and --

Hoffman is gone, though behind Scully we can see that Hoffman is laying on the autopsy table like he never moved.

Scully turns back to the body---it's like nothing ever happened and she's spooked. She looks down at her bloody fingertip...

As we:

END OF ACT TWO

ACT THREE

FADE IN:

19 INT. HALLWAY OUTSIDE AUTOPSY ROOM - LATER 19

We track with Mulder as he walks down the hallway.

20 INT. AUTOPSY ROOM - CONTINUOUS 20

Mulder enters to see Scully sitting near Hoffman's cadaver which looks alot worse for wear since Scully has dissected it.

Scully is clearly shaken for reasons we know but she won't divulge. She is staring at her now bandaged finger.

MULDER

What'd you find, Scully?

SCULLY

More than I was looking for. (X)

MULDER

What?

A long pause. Will she tell him? Then...

SCULLY

In Hoffman's stomach, there were traces of red wine and strychnine.

MULDER

Man oh Manischevitz---I'd lay dollars to donuts O'Fallon poisoned Hoffman and then placed the body near the explosion to cover his tracks.

SCULLY

It's possible, Mulder.

MULDER

I think I'm gonna get a warrant for O'Fallon.

(off her dubious look)

Is there something wrong, Scully?

CONTINUED

20 CONTINUED:

SCULLY

No, no, I just think maybe I've been working too hard.

MULDER

Well cheer up, Tea Leoni's playing you in the movie.

Off Scully's reaction to this --

21 INT. CHRIST'S CHURCH - DAY

Mulder and Scully bust in while O'Fallon is giving mass to a few people. Mulder moves forward to arrest him right away, but Scully holds him back.

SCULLY

Mulder, allow the man some dignity.

Mulder acquiesces. They hang back a moment. They look around.

Scully's attention wanders to a three-foot crucifix in the vicinity high up on a wall. She looks away back at O'Fallon who evenly meets her gaze and then returns to his business.

Scully looks back at the CRUCIFIX and there nailed to the CROSS is a three-foot version of MICAH HOFFMAN, still alive. Mini-Micah stares directly at Scully, speaks to her.

MINI-MICAH

Consummatum est.

Scully nearly loses it, but then manages to shake it off, and when she looks back to the Crucifix, it's normal again.

O'Fallon finishes up business. Mulder waits for the believers to leave and then advances toward him, Scully in tow.

MULDER

Augustine O'Fallon, you are under arrest for the murder of Micah Hoffman...

As Mulder reads O'Fallon his rights and walks behind him in order to handcuff him.

Scully's attention once again wanders but this time to the DOORWAY of the church where we see a MAN ENTER, his identity

21 CONTINUED:

21

obscured because of the contrast of the daylight outside and the darkness inside---but Scully seems to know who it is.

SCULLY

Oh my God...

Now we see that it is MICAH HOFFMAN advancing toward us---

MULDER

What is it, Scully?

She does not answer, but he follows her gaze to the man walking towards them.

MULDER

Oh my God...

SCULLY

(sincerely)

Mulder, do you see what I see?

MULDER

Yes, Scully I do.

And now O'Fallon turns to see what's up and his expression is a bit more inscrutable.

And off everyone's CONFUSION --

22 INT. SKINNER'S OFFICE - DAY

22

Skinner is extremely put out, about as angry as we've ever seen him. Mulder and Scully seem scared to meet his gaze.

SKINNER

Mis-identification of a corpse  
and subsequent unrequested  
autopsy...

SCULLY

Sir, the dead man looked very  
much like Micah Hoffman and he  
had Hoffman's ID on him, we  
assumed...

SKINNER

Agent Scully, if I'm carrying  
Marilyn Monroe's purse, do you  
assume that I slept with JFK?

CONTINUED

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22 CONTINUED:

22

He's so mad he's really gonna wait for an answer.

SCULLY

That would be a no, sir.

Beat. He turns to Mulder now.

SKINNER

Agent Mulder, the FBI prides itself on the speedy expedition of its cases, but this is the first time, and I hope you're as proud of this as I am, that we've ever attempted to pursue a murder case while the victim was still alive and healthy.

(X)  
(X)

MULDER

A bomb went off, a crime's been committed. O'Fallon is covering something, sir, not the least of which is personal appropriation of church funds, and at the very least, Hoffman is guilty of forgery and extortion---

SKINNER

Agent Mulder--- you will leave O'Fallon alone. You will leave Hoffman alone. And Scully, you will put your trigger happy scalpel away. Best case scenario, you get to keep your jobs; worst case, O'Fallon and the church bring a huge embarrassing lawsuit against the bureau which will feature you two as its sacrificial lambs. As of right now, I am forcing you to take a four week leave effective immediately pending review.

Off the chagrined Agents --

23 INT. MULDER'S OFFICE - DAY

23

Mulder and Scully walk through the doorway.

CONTINUED

23 CONTINUED:

23

MULDER

I think this Richard Gere thing  
is going to his head.

SCULLY

Mulder...we're off this case...

And just now a STRANGE NOISE from the back Mulder's office gets  
their attention and they see---

Chuck Burks fiddling around in Mulder's back office again.

CHUCK BURKS

Compadres---I teased out  
something very interesting from  
your pottery there...layered  
beneath the ambient noise...

(X)

Sounds continue to come from the pottery---at first weird slurry  
and unidentifiable but somewhat human, slowing down, speeding up  
and then settling into an actual human voice speaking a language  
which is not readily identifiable. The Agents puzzle over this...

CHUCK BURKS

Guess what language that is?

They shake their heads. Chuck offers Mulder the phone.

CHUCK BURKS

You can use a life-line to call  
anyone in America or you can  
poll our studio audience...

MULDER

Sounds like Arabic or something.

CHUCK BURKS

I had a linguist in here. It's  
a dead language. It's Aramaic.

SCULLY

That's the language Christ spoke.

CHUCK BURKS

Exactamundo.

SCULLY

Did the linguist translate it?

CONTINUED



23 CONTINUED: (2)

23

CHUCK BURKS

Yes he did. It's in two parts.  
The first part here---

He plays a riff.

CHUCK BURKS

Roughly translates into "I am  
the Walrus. I am the Walrus.  
Paul's dead coccoocachoo"  
although there's no word in  
Aramaic for Walrus so literally  
it says "I am the bearded cow-  
like sea beast".

MULDER

What's the second part?

CHUCK BURKS

Second part's a little freakier,  
here...

And Chuck fast forwards to another slightly different sounding  
riff.

SCULLY

What is it?

CHUCK BURKS

It appears to be one man  
commanding another man to rise  
from the dead.

Mulder and Scully look to one another.

SCULLY

Lazarus.

24 INT. MICAH HOFFMAN'S HOUSE - DAY

24

Mulder and Scully sit with Micah Hoffman.

MICAH HOFFMAN

I am become Jesus Christ.

Mulder and Scully just nod at this insanity. Where to begin?

MULDER

I am become...skeptical.

24 CONTINUED:

24

MICAH HOFFMAN

What a long strange trip it's been, Agent Mulder.

SCULLY

We have four weeks, sir.

MICAH HOFFMAN

Well there I was totally bumming after Altamont and I thought--- throw in the towel and go to law school or continue the fight and become a forger of scandalous religious documents...

MULDER

I suppose that's a choice that every young man is faced with.

MICAH HOFFMAN

I knew O'Fallon from college. He was a Divinity Professor of mine.

MULDER

At Columbia.

MICAH HOFFMAN

Yes, and he's a decent man, but with an overweening pride and sense of responsibility borne of a fundamental lack of respect for the human animal. He believes in God, but not in Man, in man's ability to choose, to live in freedom. He has Christ in the brain, but not in the heart.

SCULLY

So you created a Christ in these forgeries more suited to your... particular worldview?

MICAH HOFFMAN

Yes, but before I could write like Christ, I had to become him in much the same way I imagine an actor who plays a part becomes that part. So I  
(more)

24 CONTINUED: (2)

24

MICAH HOFFMAN (cont'd)  
immersed myself in Jesus Christ;  
not just the church and  
teachings---but the MAN, the  
custom of his time and the  
language, the vibe, the feeling  
of Christ. The documents I wrote  
were far out---sex, drugs, and  
rock of ages.

SCULLY  
Why didn't O'Fallon and the  
elders go outside the church for  
authentication?

MICAH HOFFMAN  
Because the forgeries were so  
damning to the church, they  
couldn't risk the exposure. But  
then something truly weird came  
over me.

SCULLY  
Remorse?

MICAH HOFFMAN  
Conversion, Agent Scully. The  
lightning bolt that transformed  
Saul into Paul on the road to  
Damascus. One day I was not just  
impersonating Jesus Christ, I  
had become him. That's why I  
blew up the crypt. Those  
forgeries were blasphemous and  
needed to be destroyed.

Mulder hands Hoffman his cell phone. (X)

MULDER  
How did your cell phone get on  
the dead body? (X)

MICAH HOFFMAN  
God works in mysterious ways.

The two Agents sit in silence. They share a look, then get up to  
go.

CONTINUED

24 CONTINUED: (3)

24

MULDER

Thank you for your time, Mr. Hoffman, I've always wanted to meet you.

The two men shake hands; Hoffman doesn't let go.

MICAH HOFFMAN

I know you think I've gone insane, but anyone who has seen the truth is seen to be insane. You know that so well, Fox. And you, Dana...

(to Scully)

Since you used your faith like a knife to cut out my heart, it is with you that I leave my heart for safekeeping.

Both Agents are somewhat stunned by the relevance and intimacy of Hoffman's words.

25 INT. MULDER'S APARTMENT - NIGHT

25

We are on the TV where Ed Wood's PLAN 9 FROM OUTER SPACE is playing. 3:12 AM on the VCR. We swivel around the TV to find --

Mulder lies on his couch unable to sleep, mouthing dialogue with a dazed look in his eyes. A knock on the door. Scully now hangs in the hall archway.

MULDER

Couldn't sleep either, huh?

SCULLY

Plan 9 From Outer Space?

MULDER

(nodding)

The Ed Wood investigative method. This movie is so profoundly bad in such a childlike way that it hypnotizes my conscious critical mind and frees up my right brain to make associo-poetic leaps--- and I started flashing on Hoffman and O'Fallon---that there's an  
(more)

25 CONTINUED:

25

MULDER (cont'd)  
archetypal connection here that  
is not played out yet---like  
Hoffman's Jesus to O'Fallon's  
Judas, or Jesus and Dostoevsky's  
Grand Inquisitor, or even Jesus  
vs. St. Paul...

SCULLY  
How about Hoffman's Roadrunner  
to O'Fallon's Wily Coyote?

Beat.

SCULLY  
(taking a seat)  
Mulder, do you think it's at all  
possible that Hoffman is Jesus  
Christ?

MULDER  
Are you making fun of me?

SCULLY  
No.

Awkward silence.

MULDER  
No I don't, Scully. But crazy  
people can be very persuasive.

SCULLY  
Yes I know THAT, Mulder.

Beat. Mulder smiles at the jibe.

SCULLY  
Maybe true faith is a form of  
insanity.

MULDER  
Are you directing that at me?

SCULLY  
No, I'm directing it at myself.  
And at Ed Wood.

Scully points at the TV. And they share a laugh.

CONTINUED

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25 CONTINUED: (2)

25

MULDER

Well, even a broken clock is  
right 730 times a year...

They both stare at that terrible movie for a moment.

SCULLY

How...

(Mulder cuts her off)

MULDER

42.

Momentarily impressed by his clairvoyance...then:

SCULLY

You've seen this movie 42 times?  
Doesn't that make you sad? It  
makes me sad...

And then it does, it does make him sad to be such a loser; and  
Scully seems to be so sad so...

MULDER

You know, Scully, we both have  
four weeks probation vacation  
and nothing to do, and Wayne  
Federman's invited us to LA to  
watch his movie being made and  
God knows I could use a little  
sunshine...

SMASH CUT off Scully considering this crazy idea to:

26 A PLANE IN FLIGHT (STOCK FOOTAGE)

26

THE DEAFENING ROAR and we --

END OF ACT THREE

ACT FOUR

FADE IN:

27 LIKE A SMILING MAITRE D'

27

A young headset wearing PA looks right into camera and gestures us forward in the bright LA sun as we steadicam pivot around to hold -- MULDER and SCULLY -- walking down a NY-type street, and into the trompe l'oeil of --

EXT. STAGE 14 DOOR (FOX LOT) - DAY

That the PA is holding open for the two Agents.

28 INT. STAGE 8 - CONTINUOUS

28

The Big Door bangs open as Mulder and Scully enter the soundstage, our eyes adjusting to the darkness now we may see all sorts of scrim, lights, extras milling about, but the general feeling is one of clutter and dirt, not magic.

We weave through the maze until we get to the SET -- an elaborate MOCK-UP OF A GRAVEYARD which we should recognize from the TEASER, for which --

HUGE GREEN SCREENS FORM THE BACKDROP

We see all the SNIPER ZOMBIES in rehearsal, practicing their moves.

We see Garry Shandling and Tea Leoni sitting in director's chairs. (X)

And now we see Wayne Federman standing behind the monitors. He fairly runs up to the Agents and kisses them both on the cheek, LA man style.

FEDERMAN

Agents! So glad you could hang.  
Garry, Tea, come here, I want  
you to meet the folks you're  
playing.

And here come Garry Shandling and Tea Leoni beelining right for Mulder and Scully.

FEDERMAN

Agents Mulder and Scully meet  
Garry Shandling and Tea Leoni.

CONTINUED

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28 CONTINUED:

28

The four shake hands, exchange pleasantries. Shandling and Leoni give Mulder and Scully a serious and slow once over up and down.

It's a bit awkward, then Leoni pulls off a HIGH HEEL---

TEA LEONI

Can you show me how you're supposed to run in these heels?

Scully doesn't want to be rude.

SCULLY

Sure.

And off they walk off together as we stay on Shandling and Mulder. We should angle in such a way that in the background we can see Scully sprinting back and forth at Leoni's request for the rest of this scene.

Shandling just stares at Mulder, squints at him up and down.

GARRY SHANDLING

Do you dress yourself to the left or the right?

MULDER

What?

GARRY SHANDLING

Don't make this uncomfortable for me.

MULDER

Why do you ask?

Mulder steals a glance down at his own crotch.

GARRY SHANDLING

When I play a character, I need to find his center, his rudder, and that's where I start, everything comes from there---

He's pointing at Mulder's crotch, staring at it. Mulder ponders.

MULDER

Usually left.

GARRY SHANDLING

Dammit. Wardrobe!



28 CONTINUED: (2)

28

Shandling seems profoundly disappointed and as he walks away---

The rolling buzzer sounds as a winded Scully joins up with Mulder behind the VIDEO MONITORS. The two share a look.

ASSISTANT DIRECTOR "SUGAR BEAR" announces through a MEGAPHONE---

SUGAR BEAR

Rollando---

DIRECTOR

Action Zombies!

And we watch the scene unfold from a distance and through the video monitors -- no coverage here, we are not in the movie, but spectators of it.

Zombies approach Shandling and Leoni, who are cowering, huddling together.

A Zombie backhands Shandling out of the way, grabs Leoni and bites down hard on her shoulder, blood spurting, and coming away with what looks like a mouthful of ragged flesh, worrying it like a dog. About to go in for more---

BUT THERE'S SOMETHING WRONG--- the zombie starts to back up, his fingers frantically jabbing into his own mouth, pulling the flesh and blood out, looking at it, gagging--

ZOMBIE

What is this?!!

DIRECTOR

Cut!

SUGAR BEAR

(through megaphone)

What seems to be the problem,  
Mr. Zombie, sir.

The ZOMBIE who is going crazy, jumping around like Holyfield after Tyson bit him---

ZOMBIE

What the hell is this? What the  
hell is this in my mouth?!  
What's Tea Leoni's shoulder made  
out of?

CONTINUED

28 CONTINUED: (3)

28

SUGAR BEAR  
(through megaphone)  
Craft service---what is Tea  
Leoni's shoulder made out of?

A CRAFT SERVICE WOMAN, Tina, steps forward.

TINA  
It's turkey, just like you asked  
for.

SUGAR BEAR  
Turkey...Tea Leoni's shoulder is  
made of turkey...

ZOMBIE  
Tofurkey!!! I asked for  
Tofurkey! Tofu turkey; I'm a  
vegetarian! I can't eat turkey!

He starts to gag. And then the gagging Zombie yells to the other  
Zombies like soylent green is people, running past Mulder and  
Scully---

ZOMBIE  
It's turkey...the people are  
made of turkey!

Off Mulder and Scully taking in this scene, there's really  
nothing to say except maybe...

MULDER  
You hungry?

29 INT. HOTEL BEVERLY ERNESTO - BATHROOM - NIGHT

(X) 29

Scully luxuriates in a BUBBLE BATH. She's on the bathroom phone.

SCULLY  
Hey, Mulder, it's me. What are  
you doing?

MULDER (O.S.)  
I'm at the computer. What are  
you doing?

SCULLY  
I'm packing, getting ready to  
get back to DC tomorrow.

29 CONTINUED:

29

MULDER (O.S.)

You know Scully, I was just thinking about Lazarus, Ed Wood, and those tofurkey eatin' zombies.

As Mulder speaks, ala "Pillow Talk", an image of Mulder pushes in from screen left to share a splitscreen with Scully; and we see that, like Scully, Mulder is in a BUBBLEBATH and, like her, has lied about it. Their toes look like they're touching.

MULDER

How come when people come back from the dead, they always want to hurt the living?

SCULLY

It's because people can't really come back from the dead, Mulder, ghosts and zombies are projections of our own repressed cannibalistic and sexual fears and desires---they are who we fear we are at heart---mindless automatons who can only kill and eat.

MULDER

Party pooper. Well, I got a new theory. I say that when zombies try to eat people, that's just the first stage; you see they've just come back from the dead and they're gonna do all the things they miss from being alive---so first they're gonna eat, then they're gonna drink, then they're gonna dance and make love---

SCULLY

Oh, I see, it's just that we never stay with them long enough to see the gentler side of the undead---

MULDER

Exactly...

Mulder's phone line beeps.

CONTINUED

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29 CONTINUED: (2)

29

MULDER

Hold on a second, that's my other line...hello?

SKINNER (O.S.)

Agent Mulder, it's Assistant Director Skinner, I hope I didn't catch you at a bad time...

MULDER

No, I'm just at the computer.

SKINNER (O.S.)

I just wanted to apologize for coming down so hard on you during the Hoffman slash O'Fallon case.

MULDER

I appreciate that, Skinman..

SKINNER (O.S.)

Don't call me that.

MULDER

Yes sir. Where are you, sir?

SKINNER (O.S.)

I'm right underneath you.

And indeed, true to his word, as Scully holds on her side of the splitscreen, an image of SKINNER pushes up from the bottom and fills the lower rectangle of the screen, squeezing Mulder and Scully into smaller boxes. Skinner, like the other two agents, is also in a bubble bath, his body running north/south in the center of frame.

SKINNER

I'm in LA in the same hotel as you, right below you and Agent Scully. Federman got me an associate producer credit on the movie.

MULDER

A.P. Skinner, huh?

Awkward silence.

CONTINUED

29 CONTINUED: (3)

29

MULDER

So what are you doing now, sir?

SKINNER

I'm in a bubble bath.

MULDER

Hold on a second.

(he clicks phone)

Scully, Skinner's calling me  
from a bubble bath.

SCULLY

Wow, he's really gone Hollywood,  
huh?

MULDER

Totally.

SCULLY

Speaking of Hollywood, I think  
Tea Leoni's got a little crush  
on you.

(X)

MULDER

Yeah right, like Tea Leoni's  
ever gonna have a crush on me.

SCULLY

I think Shandling likes you too.

Beat.

MULDER

(unreadable)

Really?

CUT TO:

30 A BIG OL' JET AIRLINER (STOCK FOOTAGE)

30

Flying in one direction---a slug telling us it will land in  
Dulles Airport in Washington.

Then a slug over a black card that reads "11 MONTHS LATER"

31 A BIG OL' JET AIRLINER (STOCK FOOTAGE) 31

Flying in the other direction and a slug telling us it's going to LAX.

32 INT. THEATRE - NIGHT 32

We are on the humiliated faces of MULDER AND SCULLY as they were in the TEASER---

And now we go wide from the back of the theatre to watch the TEASER again to get back up to speed---

And this time, we stay longer on the screen as Shandling and Leoni continue their kiss when suddenly Leoni breaks the clinch---

TEA LEONI

Wait a minute, Mulder, I can't.

GARRY SHANDLING

I know it feels wrong because we're such great friends and we treat each other as equals and all, but, well, to hell with that, Scully...

And he moves in for more, but Leoni holds him off.

TEA LEONI

No. It's not that, Mulder.

GARRY SHANDLING

What is it, then?

TEA LEONI

I'm in love with Assistant Director Walter Skinner.

Much of the audience applauds this revelation of Scully's fidelity to her superior.

And we see the silhouette of one man, the real Mulder, shoot up from his seat, waving his arms like a ref stopping a fight.

MULDER

That's it!

Reverse onto Mulder's face as he negotiates his way out of the crowded aisle.

CONTINUED

32 CONTINUED:

32

MULDER

That's it, I just can't take anymore.

He shoots another look at Skinner, who, although by his look he's trying to sympathize with Mulder, he can't really contain his glee.

SCULLY

Mulder, be quiet.

MULDER

I want my money back.

SCULLY

It's a premiere, Mulder, we didn't pay.

But Mulder will not be soothed.

With his popcorn filled replica of the Lazarus Bowl in hand, Mulder squeezes past Scully, past Federman, Shandling, and Leoni---all of whom are put out by him and crane around his body to see the movie.

33 INT. STAGE 8 - NIGHT

33

Back to where Mulder and Scully watched the zombie scene take place. Mulder sits alone eating popcorn out of his plastic LAZARUS BOWL, looking out over the graveyard. It's still and quiet. And then miraculously (because it's indoors) a wind kicks up.

Mulder looks in the direction of the wind and he sees Scully by a HUGE FAN, aiming it his way.

SCULLY

I've been looking all over for you.

She comes over and sits down next to Mulder.

MULDER

They got it so wrong, Scully.

SCULLY

Well of course they did, Mulder, it's Hollywood, what did you expect?

CONTINUED.

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33 CONTINUED:

33

Beat.

SCULLY

I just got a page from the Washington Field Office. Micah Hoffman was murdered tonight, murdered in his home by Cardinal O'Fallon who then hanged himself, a murder suicide.

(X)

Mulder is somewhat stunned.

MULDER

Jesus and Judas, Scully, Hoffman all but predicted it---he said O'Fallon would kill Jesus himself to save the church.

They sit in silence for a moment. Mulder seems even more pained.

SCULLY

What is it?

MULDER

I'm just thinking how Hoffman and O'Fallon were complicated, beautiful, flawed people and how they'll just be remembered as jokes now in this movie. The character based on O'Fallon's listed in the credits as CSP, Cigarette Smoking Pontiff, how silly is that?

SCULLY

Pretty silly.

MULDER

And us, how are we gonna be remembered now?

SCULLY

Well hopefully the movie'll tank.

MULDER

What about all the dead people who are forever silent and can't tell their stories anymore?

We'll all have to rely on

(more)

CONTINUED

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33 CONTINUED: (2)

33

MULDER (cont'd)

Hollywood to show the future how we lived and it all gets simplified and trivialized and cigarette smoking pontificized and becomes as plastic and meaningless and childish as this stupid, plastic Lazarus Bowl.

And Mulder disgustedly tosses the bowl out into the graveyard where it rolls and comes to a stop underneath a low hanging tree.

SCULLY

I think the dead are beyond caring what we think of them, Mulder, and maybe we should adopt that attitude as well.

They both stare off at the phony graveyard.

SCULLY

You do realize that there are no dead people out there?...it's a movie set...?

MULDER

The dead are everywhere, Scully.

Scully lifts Mulder up by his arm and starts to lead him away.

SCULLY

But we're alive, Mulder, we're relatively young, we're in Hollywood for the evening, and Skinner was so tickled by the movie, he gave me a bureau credit card for the night, Uncle Sam's treat...

She flashes the plastic at him. And we're on their backs as we hear the conversation continue---

SCULLY

I have something to tell you, Mulder.

MULDER

What is it?

CONTINUED

33 CONTINUED: (3)

33

SCULLY

I'm in love with Associate  
Producer Walter Skinner...

And now as we drift off the laughing agents and back to the graveyard, we see the Lazarus Bowl lying discarded beneath a tree.

A SWITCH, a broken tipped branch of the tree gets blown by the fan's wind force down toward the plastic grooves of the replica as we move down toward it, we can read a "MADE IN ISRAEL" sticker on its bottom---the branch reaching toward the plastic, like a woman's arms to her lover---

Close on the splintered wood making contact on the colored plastic like a phonograph needle on vinyl---

And now MUSIC COMES UP---scratchy like an old record, the fourth track from BUENA VISTA SOCIAL CLUB, in a superior interpretation rendered by Mark Snow, called "PUEBLO NUEVO"--- a beautiful stately cha cha instrumental---

We Pull back wide as APPARITIONS appear to rise from their graves, rotting, but standing at attention and then --

When the music kicks in, they begin to dance, all of them, in the round---dignified, changing partners...we hear the bones creaking, we see the gentlemanly half skulls smiling...

And now by the magic of Bill Millar & Co., the GREEN SCREEN becomes the rest of a HUGE GRAVEYARD with corpses dancing stately and dignified upon it as we begin a slow pull out to a heavenly perspective...

This is what life's about. This is what the dead would do if only they could. As we slowly fade to black, the band plays on.

And we end.