SCENE 1
Easter Sunday; Bethany, Vermont

(Perfect yard in front of a perfect home. An Easter egg hunt and luncheon for the children and mothers of the town hosted by the oh-so-perfect Martha Crittendon. Every dish on the lavish buffet is perfect, the flowers are arranged just so, and she has even managed to make flowers bloom at Easter that in New England would not dare show their face until well into May. Ellen Adderly, tall and dark-haired, her months-old daughter, Kate on her hip, walks up to her friend. Both are in their Easter best. All is picture perfect. Everyone is happy.)

Ellen Adderly: Hey, you sure I can’t help?

Martha Crittendon: (proudly) Absolutely not. All set.

Ellen Adderly: (perhaps a little envious, but still admiring) Oh, Martha, you make this look so easy.

Martha Crittendon: (concerned) It’s not too much, you think?

Ellen Adderly: Are you kidding? This is just perfect. It’s exactly the way I’ve always dreamt that Easter should be.

(Martha Crittendon’s 8-year-old daughter, Michelle, passes them. She is also in Easter dress with perfectly plaited hair. She is holding a basket full of Easter eggs.)

Michelle Crittendon: Mommy, mommy, look!

Martha Crittendon: Oh, good for you, Michelle.

(Michelle runs off to find more eggs.)

Ellen Adderly: What you’ve done is really fabulous. The kids are going to remember this forever.

(Martha Crittendon sees another woman, Jenny Uphouse, walking toward them. Jenny, in a short skirt, tight shirt, and jean jacket, is not as well dressed as the other women and has an unpleasant look on her face as if she is uncomfortable to be at this “perfect” party. She is carrying a covered dish.)

Martha Crittendon: I hope there are some things they won’t remember. What is she doing here?
Ellen Adderly: Her son is in Michelle's class, Martha. Be nice.
Martha Crittendon: (not happy) Yeah.
(Ellen Adderly greets Jenny graciously.)
Ellen Adderly: Jenny, hi. It's good to see you.
Jenny Uphouse: Hey, Ellen . . .
(Jenny and Martha Crittendon glare at each other.)
Jenny Uphouse: Martha.
Cut to:
(Michelle is still looking for eggs. She walks through the impeccable rose garden and into the woods behind the house. She is startled to see a raven sitting on a gnarled tree branch. It crows, then flies at her face. She screams and ducks as it flies over her head. Michelle turns and is startled as she backs into Jenny Uphouse who is standing behind her. Michelle gasps, drops her basket and runs away. Jenny Uphouse watches her go. Her eyes narrow.)

SCENE 2
Crittendon Residence; 9:12 p.m.
(Later that evening, Martha Crittendon is in her house on the phone with her husband. Like the garden outside, the house is perfect. Cover of House Beautiful, eat your heart out.)
Martha Crittendon: (on phone) She's shaken up, Howard. It took me two hours to put her to bed.
(Martha Crittendon: (on phone) . . . (pause) . . . All I'm saying is . . . Well, no, I didn't see any bird but whatever it was it scared her and she wants to be with her daddy. That's all I'm saying. . . . Well, can't you come home one day early? . . . A-a-all right, fine. (sighs) I love you, too.
(Martha Crittendon hangs up. She notices the lace curtains in front of one of the windows blowing slightly. She goes over and closes and locks the window and looks around the living room. She gasps when she sees a raven sitting on the mantle. It caws at her. She turns and sees her reflection in the mirror on the wall along with the reflection of something else. The mirror spontaneously shatters. Martha Crittendon screams as a figure with stringy dark hair and twisted features attacks her. They fall to the floor out of range of the reflection of the shattered pieces of mirror.)

SCENE 3
Southeast Washington, DC; 8:42 p.m.
(Room in a deserted warehouse in a seedy section of DC. We see the entrance to the Dirty Dames strip club and the men and “ladies” out front. Cut to a hazel eye looking at the scene through a telescope. The eye belongs to Mulder. He watches as an older model van pulls up outside the club. It is crudely spray painted with messages of Christian salvation, like “Jesus Saves.” Mulder slowly chews the wad of gum in his mouth, then blows a bubble. Scully enters the room bearing a cardboard holder with two cups of coffee. She looks tired.)
Scully: Anything?
(Mulder reaches for the coffee without even looking up, knowing it will be there.)
Mulder: No. She'll come. Matter of time.
(Without taking out the gum, Mulder begins drinking his coffee. He continues looking through the telescope.)
Scully: Yeah. Well, I hope you realize there's no evidence whatsoever that this mystery woman of yours has even committed a crime . . .
(Scully looks down at a picture of a blonde woman in a very skimpy dress. Scattered on the table are the remains of several take-out meals.)
Scully: Though her wardrobe comes close.
(Mulder looks up briefly from the telescope and smiles at her.)
Mulder: Ah . . . Six prostitutes were seen with her at Dirty Dames never to be seen again. Not only might she be a female serial killer — rare in and of itself — but twice police raided that club to arrest her . . .
Scully: . . . and twice they came up empty-handed.
Mulder: She's on tape going in. The exits are covered. She's nowhere to be found. What happens to her? She disappear . . . turn invisible?
Scully: (shrugs) Well, I hope we catch her, so she can tell us before I have to spend another night here. You know, Mulder, I don't know about you but I find this all very depressing . . . This round-the-clock exposure to the seamy underbelly. (Scully is very tired. Mulder looks at her matter-of-factly and starts in on a pep talk.)
Mulder: That's the job, Scully — vigilance in the face of privation . . . the sheer will that it takes to sit in this crappy room spying on the dregs of society until our suspect surfaces. There's something ennobling in that.
(Scully is not inspired. Mulder's cell phone rings. He answers it. Scully looks at a half-eaten sandwich, then discards it.)
Mulder: (on phone) Mulder. . . . Now? . . . All right.
(Mulder hangs up and picks up his jacket.)
Mulder: I got to go.
(Scully stares at him in disbelief as he walks toward the door.)
Scully: (plaintively) Mulder . . .
(Mulder is out the door. Scully sighs.)

SCENE 4
FBI Headquarters; 9:17 p.m.
(Later, Mulder enters Skinner's office. Skinner is looking through the file on Martha Crittendon.)
Mulder: You wanted to see me, sir?
Skinner: Yeah, sit down.
(Mulder sits.)
Skinner: Two weeks ago a woman named Martha Crittendon disappeared from her home in Bethany, Vermont. Local police haven't turned up any sign of her. I'm hoping you may be able to.
Mulder: I'm already on a case.
Skinner: You're on a stakeout. I'm confident Agent Scully can continue in your absence. (Mulder looks at Skinner suspiciously.)
Mulder: Why? What did I do?
Skinner: There may be aspects to this that . . . speak to your strengths as an investigator.
Mulder: Specifically?
(Skinner is very uncomfortable as he hands over the file.)
Skinner: Ravens. What do you know about them — their mytholog-ical or . . . paranormal significance?
(Mulder speaks hesitantly.)
Mulder: Well, the, uh . . . th-the raven is considered a-a very powerful symbol in certain Norse, Celtic and Native American cultures uh, mostly, a negative one. Indians view it as a deceiving spirit, Christianity mostly associates it with evil and, then, of course, there's Poe's raven and, "nevermore," an-and all that stuff.
Skinner: Martha Crittendon's seven-year-old daughter claimed that she was attacked by a raven earlier the day her mother disappeared. Later, she heard one inside the house before she discovered her mother was missing.
(Mulder looks at Skinner intently.)
Mulder: No, really, what did I do?
Skinner: It's the only lead that hasn't been explored. I want to know if it has any bearing on the case.

SCENE 5
Bethany, Vermont
(They shake hands.)
Mulder: Nice to meet you.
Sheriff Phil Adderly: I appreciate the help.
Mulder: Sure. Uh, I don't know how much help I'm going to be. I know you already have a lot of good investigators on the case. So, um . . . You want to just take a quick look around?
Mulder: Great, thanks.
(They walk toward the house.)
Mulder: So, tell me about Martha Crittendon.
Sheriff Phil Adderly: Well, she and my wife Ellen, they're best friends. Martha's . . . much admired here. She's devoted to her family . . . active in the community. I mean, needless to say, th-the whole town is very concerned.
Mulder: So, what's your theory on what happened?
Sheriff Phil Adderly: I'm hoping you'll tell me. There's no ransom note . . . no prints or blood evidence.
Mulder: Her husband was out of town when she disappeared?
Sheriff Phil Adderly: In Miami, at a conference. It checks out. Howard . . . didn't have anything to do with this.
(They enter the house. Mulder looks out the window into the backyard and sees Howard Crittendon comforting his daughter Michelle who is sitting despondently on a swing-set. Mulder turns back to Sheriff Phil Adderly.)
Mulder: What do you know about a raven?
Sheriff Phil Adderly: Yeah, yeah, Michelle, their, um . . . their little girl was saying something about that. Got me. Poor kid. You want to talk to her?
Mulder: Not necessary.
(Mulder is looking around the perfect living room.)
Mulder: You're sure, uh, Martha's last name isn't Stewart?
Sheriff Phil Adderly: (chuckling) Tell me about it. Last year, this place made the cover of New England Home.
(Mulder notices three deep scratches on the otherwise immaculate mantle.)
Mulder: How many talons would you say a raven had?
(Sheriff Phil Adderly looks like he thinks Mulder is crazy. Mulder smiles and taps the mantle thoughtfully.)
Mulder: Never mind.
(Mulder notices two empty picture hangers on the wall opposite the mantle.)
Mulder: You know what this is? You know what was hanging here?
Sheriff Phil Adderly: It was a mirror. It was found broken.
Mulder: You had no other signs of struggle?
Sheriff Phil Adderly: Not a one. Does that mean something to you?
(Howard Crittendon enters the living room. He is a gentle, slightly pudgy business man. He shakes Mulder's hand.)
Sheriff Phil Adderly: Howard, this is Agent Mulder with the FBI.
Mulder: Sir. I hope we can help.
Howard Crittendon: I appreciate your coming. I'm wondering now if . . . this isn't just a waste of your time.
Sheriff Phil Adderly: How so?
Howard Crittendon: With all the police coming and going, this place was a wreck. I was straightening up and I . . . found something.
(Howard Crittendon hands Mulder a round plastic prescription container.)
Mulder: Uh, birth control pills.
Howard Crittendon: I think Martha was having an affair. After Michelle we decided not to have more children. I had a vasectomy. They're in Martha's name. She ordered them off the Internet . . . because, I guess . . . small towns talk. Of course, then I s-started looking all around and I, uh . . . found this in the pocket of her favorite coat.
(He hands Mulder an old fashioned skeleton key. It has the number "6" on it.)
Howard Crittendon: I don't know what this goes to or what it means, if anything, but . . . the pills . . .
(All of this is painful for Howard Crittendon.)
Mulder: Do you have any idea who your wife may have been seeing?
Howard Crittendon: Whoever he is . . . Martha may be with him. It explains why we haven't found her. She doesn't want to be found.

SCENE 6
(Neighborhood street. Ellen Adderly is walking her daughter Kate in a stroller. She is placing colored flyers with Martha Crittendon's picture and contact information on the windshields of all the cars. She hears a bird caw and looks up to see a raven sitting in the pine tree above her. Jenny Uphouse's voice startles her.)
Jenny Uphouse: Cute kid.
Ellen Adderly: Oh, Jenny, you scared me.
Jenny Uphouse: (looking at one of the flyers) You do those up yourself?
Ellen Adderly: Uh . . . yeah.
Jenny Uphouse: I know Martha and you were good friends. You must be pretty upset.
Ellen Adderly: Of course. I'm sure we all are. Hey, maybe you would like some of these to put up on your side of town.
(Ellen Adderly takes some of the flyers. Ellen Adderly is embarrassed.)
Ellen Adderly: Look, I didn't mean that the way it might have sounded.
Jenny Uphouse: (vicious) No, it just naturally comes out that way when you think you're better than everyone. You and Martha are two peas in a pod.
Ellen Adderly: Jenny, I don't think I'm better than anyone.
Jenny Uphouse: You and me got more in common than you know.
(Ellen Adderly leaves. Ellen Adderly glances down at the window of the car next to her and sees the reflection of a woman with a really scary face and stringy hair. She gasps as the window shatters. She turns quickly, but sees no one behind her.)
SCENE 7
Adderly Residence; 7:18 p.m.

(Sheriff Phil Adderly and Mulder are in the house. Sheriff Phil Adderly is on the phone. Mulder is looking through a book.)

Sheriff Phil Adderly: Yeah. Right. Right. Thanks.

(He hangs up and walks over to Mulder.)

Sheriff Phil Adderly: Whoever Martha was seeing the two of them covered their tracks pretty good. Phone records don't show anything. You think this person took her? Harmed her?

(Mulder is looking through a coffee table book.)

Mulder: I wouldn't rule it out, but I doubt it.

(He holds up the book showing Sheriff Phil Adderly and article on ravens.)

Sheriff Phil Adderly: According to your Audubon book here a raven has four talons. That matches the scratches we found on Martha Crittendon's mantel.

Sheriff Phil Adderly: You're not saying a raven's the reason Martha's gone missing?

Mulder: (smiling) No, no. Not . . . not a raven itself. But, in folklore, ravens are companions to evil — evil spirits, witches, warlocks — that kind of thing.

Sheriff Phil Adderly: Agent Mulder, I appreciate the different tack you're taking on this investigation, but this whole bird thing . . . ? And keep in mind you're basing this on the word of a seven-year-old girl.

Mulder: Well, there was also a broken mirror in Martha's house. Mirrors are considered items of enchantment. A broken one . . . means something. I'm not exactly sure what it is, but it means something.

Sheriff Phil Adderly: Ellen, Hey, sweet girl. Agent Mulder, this is my daughter Katy, my wife Ellen.

(Mulder and Ellen shake hands.)

Mulder: Hi.

Ellen Adderly: Hi. Oh, we're so glad you're here. Look, our house is your house. We have a spare guest room all set up I'm sure you'll be really comfortable.

Mulder: No, no, that . . . that's not necessary.

Ellen Adderly: No, no, no. There's no arguments. We're so grateful that you're here to help find Martha. Really, it's the least we can do.

(Mulder gives in and nods.)

Ellen Adderly: Okay.

(Later, they are sitting down to dinner. Fine china, wine in crystal goblets. Ellen Adderly is carving a roast. Lots and lots of food. Mulder is in shirtsleeves.)

Mulder: You know, I should really get the Bureau to reimburse you for room and board.

Ellen Adderly: No. Don't be silly. No, this is just a typical meal around here.

Mulder: (very surprised) Really?

Ellen Adderly: Phil works so much that supper is usually the only time we see each other and I like to make it special.

(Mulder chuckles. His cell phone rings in his jacket on the other side of the room. He seems reluctant to answer it.)


(He gets up and answers the phone.)

Mulder: (on phone) Mulder.

(Scully is still on the stakeout. She looks miserable, huddled in a coat.)

Scully: (on phone) Mulder, please tell me I can go home.

Mulder: (on phone) Well, hey, Scully. How's the stakeout?

Scully: (on phone) Well, the furnace broke and I can just about see my breath in here.

Mulder: (on phone, cheerfully) Ouch. I'm sorry to hear that.

Scully: (on phone) That . . . and I've witnessed a couple hundred things I'd like to erase from my brain. Eew.

(Scully looks through the telescope again. The Jesus Saves van pulls up outside the club again.)

Scully: (on phone) But as of yet, no mystery woman.

Mulder: (on phone) Well, she'll come, you know? It's just a matter of time. She'll show up — I'm sure of that.

Scully: (on phone) Yeah, well not before I die of malnutrition.

(Scully picks up a slice of cold pizza, then drops it again, disgusted.)

Mulder: (on phone) Hey, Scully, tough it out. Whatever doesn't kill you makes you stronger. Right?

(At the table, Ellen Adderly filling Mulder's plate with assorted side dishes.)

Mulder: (to Ellen) No, no, no. No capers, thank you.

Scully: (on phone, confused) I'm sorry. What?

Mulder: (on phone, quickly) I said, "What a . . . what a crazy caper." I'll talk to you later . . . and, uh, keep warm. Bye.

(Scully: (on phone) Scully. I'm sorry. He hung up.)

(Sheriff: (on phone) Yes, yes, yes. Mulder is here.)

Sheriff Phil Adderly: Did I hear you say something about “stakeout”? What’s the case?

Ellen Adderly: Sweetie, this is family time. Don't make our guest talk shop at the dinner table.

Sheriff: Fair enough.

(Mulder smiles.)
Ellen Adderly: Cheers.
(Ellen Adderly holds up her glass of red wine to Mulder. He clinks with her.)
Mulder: Cheers.

SCENE 8
(Crittendon house. Howard Crittendon and his daughter Michelle are sitting at their table. Very sad. Each has a plate of macaroni and cheese. Michelle pokes listlessly at hers. Howard Crittendon looks at her with concern.)
Howard Crittendon: What's the matter, Sweetheart? I thought that was your favorite.
Michelle: (sadly) It tastes different when Mommy makes it.
Howard Crittendon: Yeah. I know. How about we go get hamburgers? Would you like that instead?
(Michelle looks up to nod, then looks at the window behind her. She looks frightened.)
Michelle: It's back.
(Howard Crittendon gets up and goes to the window. He sees a raven perched on the birdbath in the yard. It caws. He closes the curtains.)
Howard Crittendon: Everything's all right, Sweetheart. I'll be right back.
Michelle: (still scared) Okay.
(Howard Crittendon goes outside and walks through the dark yard. He sees a group of ravens feeding on something in the rose garden behind a tree. With a sense of dread, he walks closer and sees that the ravens' meal is that of a partially buried human.)

SCENE 9
(Later. The back yard of the Crittendon house is now a crime scene. Mulder joins Dr. Blankenship, a kindly older man, where he is looking at the body of Martha Crittendon. Sheriff Phil Adderly looks on.)
Mulder: What do you make of these claw marks?
Dr. Blankenship: Well, one time I saw the victim of a bear attack look something like that... only bears don't plant their kill in the rose garden.
Mulder: I was going to say.
Dr. Blankenship: The body's been around here for a while — probably since she went missing.
forth in order to attack Martha? Then the question becomes, “who summoned it forth?” Ellen, do you know if Martha had any enemies? Can you think of anyone at all who would have wished her harm? (Ellen Adderly thinks then looks up at Mulder.)

SCENE 10
(Mulder and Sheriff Phil Adderly are interviewing Jenny where she works in a diner. She is very hostile.)

Jenny Uphouse: I sure as hell didn’t have anything to do with it.

Sheriff Phil Adderly: They’re routine questions, Ms. Uphouse. Answer them and we’re out of here.

Mulder: We understand there was no love lost between you and Martha Crittendon.

Jenny Uphouse: And where do you understand that from? Mrs. Sheriff, right?

Sheriff Phil Adderly: Right. Like there aren’t enough of those already. Queen Martha and her perfect little Easter egg hunts. She’s so above the rest of us. Except I heard she was stepping out on her husband — knocking boots with who knows who. I’m not happy she’s dead, and all but you need to look into that.

Mulder: Well, let’s stay on the subject of you. On your police record, for instance. You don’t suffer people that don’t give you respect. I’m thinking of that hair salon owner you assaulted.

Jenny Uphouse: That was forever ago and I paid for that. And I had nothing to do with Martha.

Mulder: Where were you the night she disappeared?

Jenny Uphouse: At home, all night. I got to get back to work.

(Sheriff Phil Adderly walks away from them.)

Sheriff Phil Adderly: I don’t know about you, but I believe her. She didn’t do it. I just don’t get that vibe.

Mulder: Fair enough, but why did she lie about her alibi? I got that vibe pretty clear.

(The two men look at each other. As they are leaving, Mulder’s phone rings.)

Mulder: Excuse me.

Sheriff Phil Adderly: I’ll be in the car.

Mulder: Okay.

(Scully: on phone, miserable) Mulder, when you find me dead, my desiccated corpse propped up staring lifelessly through the telescope at drunken frat boys peeing and vomiting into the gutter just know that my last thoughts were of you and how I’d like to kill you.

Mulder: (on phone) I’m sorry. Who is this?

Scully: (on phone, whining . . . ) It’s a freak show, Mulder. It’s a non-stop parade of every single lowlife imaginable.

Mulder: (on phone) Well, the view may not be too different here. It’s dressed up a little nicer but underneath the surface, it’s the same seamy underbelly.

Scully: (on phone) It’s not the same, trust me.

Mulder: (on phone) You know, Scully, this case has turned out to be a little more interesting than I thought and I could use your help.

Scully: (on phone, hopefully) Are you talking about a reprieve for me?

Mulder: (on phone) Well, there’s a murder victim that I’d like you to autopsy for me. What do you think? Scully? You still there? Hello? (Scully is looking intently through the telescope at the ratty “Jesus Saves” van which has pulled up outside the club again.)

Scully: (on phone) That van is back.

Mulder: (on phone) What? What did you say?

Scully: (on phone) Nothing, Mulder. I’ll talk to you later, okay? (Scully hangs up and focuses the telescope. Mulder stares at his phone for a second, not believing she actually hung up on him, then hangs up and leaves the diner.)

SCENE 11
Adderly Residence; 3:23 p.m.

(Outside the Adderly’s house, a raven sits on the gatepost and caws. Inside, Ellen Adderly is running the carpet sweeper. . .

Ellen Adderly: Kat . . .

(A raven lands on the edge of the crib. Ellen Adderly, gasps, then picks up her daughter from her crib, then screams when she sees the reflection of the stringy-haired creature in the mirror in the baby’s room. The mirror shatters as she runs from the room, baby in arms.)

Ellen Adderly: Get away from her! It’s okay. Come on.
SCENE 12
(Sheriff Phil Adderly is standing outside a ratty hotel. Pineview Lodge. Flickering neon sign. He goes to room number six and uses the key to enter. A woman puts her arms around him from behind. It is Jenny Uphouse. She is wearing short satin pajamas and is very affectionate.)

Jenny Uphouse: Hi.

Sheriff Phil Adderly: I can't do this anymore.

Jenny Uphouse: You can't, huh?

Sheriff Phil Adderly: No. We got to stop.

Jenny Uphouse: Well, that's too bad.

(They kiss and Jenny Uphouse wraps her legs around his waist. He gives in and carries her to the bed. In the mirrors over the bed, we see her straddling his hips as she removes her top.)

SCENE 13
(Next morning. Adderly's house. Mulder comes downstairs in his slacks and t-shirt. Ellen Adderly is making breakfast, pouring the hollandaise sauce over the Eggs Benedict. For those of you unfamiliar with gourmet breakfast, this is a very fancy dish.)

Mulder: Oh, hey — good morning. Good morning, Ellen.

(He sees breakfast.)

Mulder: Wow . . . Uh, have you seen my shirt? I left it . . .

Ellen Adderly: Oh, I'm sorry. It's over here.

(Mulder looks at and picks up the skeleton key on the floor.)

Mulder: What about the two broken mirrors?

Sheriff Phil Adderly: What about them? You think broken mirrors have some deeper meaning but you still can't tell me what it is. And in this case? I'm thinking Ellen broke them herself.

(Mulder looks at and picks up the skeleton key on the floor.)

Sheriff Phil Adderly: That's number six. It's a match to the one Howard Crittendon found in his wife's coat pocket. What would this be doing here?

Mulder: Ellen, do you recognize this key?

Ellen Adderly: Well, I was sweeping the floor and it got caught up in the sweeper. I-I . . . never saw it before today.

Mulder: You found it before you were attacked?

Ellen Adderly: Right before. Right before I saw the raven.

Sheriff Phil Adderly: Let me see if my department can run this down, find out what lock it goes to.

(Later. 12:38 a.m. Adderly's bedroom. Phil gets out of bed and leaves.)
(She sits and watches Mulder begin his breakfast. He takes a sip of coffee. It is hot.)

**Mulder:** Whoa.

**Ellen Adderly:** Sorry. Do you need milk?

**Mulder:** Uh-uh. That’s fine.

**Ellen Adderly:** I get the feeling you’re not used to anyone taking care of you.

**Mulder:** Well, that has a vaguely pathetic ring to it.

**Ellen Adderly:** No, I just meant I didn’t notice a wedding band.

**Mulder:** Oh.

**Ellen Adderly:** Do you have a . . . a significant other?

**Mulder:** Um, not in the widely understood definition of that term.

**Ellen Adderly:** Ah. Well, the right woman will come along and change all that. Don’t miss out on home and family, Mr. Mulder. With all the terrible things you must see in your work — well, it could be a refuge for you.

(Sheriff Phil Adderly, still in uniform enters the house.)

**Ellen Adderly:** Hi, Honey.

**Sheriff Phil Adderly:** Sorry I’m late — paperwork. Good morning, Agent Mulder.

**Mulder:** Good morning.

**Ellen Adderly:** I’m going to go check on Katy.

(Ellen leaves the men alone.)

**Sheriff Phil Adderly:** You sleep well?

**Mulder:** Eh, I only woke up once, when you went out.

(The two men look intently at one another. Sheriff Phil Adderly looks away.)

**Sheriff Phil Adderly:** Well, I’ll try to be quieter next time. We got a deputy out — we’re shorthanded. I had to take some calls.

**Mulder:** All night?

**Sheriff Phil Adderly:** Yeah. We were busy.

**Mulder:** Well, I spoke to the coroner this morning and the autopsy shows that Martha Crittendon was four weeks pregnant when she died — despite her birth control pills. She probably didn’t even know it. Any idea who the father might be? I mean, Howard’s vasectomy pretty much puts him out of the running. (pause) Any inkling who it might be?

**Sheriff Phil Adderly:** Just say what’s on your mind, Agent.

**Mulder:** You have a piece of evidence in your possession that I’d like back — the skeleton key. Number six.

(Sheriff Phil Adderly sighs, gets up and goes to his coat and hands the key to Mulder.)

**Mulder:** You want to tell me what this unlocks?

(No answer.)

**Mulder:** Once I find out, we’ll talk again.

(Ellen returns carrying the baby.)

**Sheriff Phil Adderly:** I’m going to hit the shower.

(Door closes. Sheriff Phil Adderly looks at himself in the bathroom mirror.)

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**SCENE 14**

(In the hotel room, Jenny Uphouse is on the phone. Her breasts are . . . visible.)

**Jenny Uphouse:** (on phone) I know, Bret, sweetie. I’m sorry. No, I’m going to be home real soon. Mommy had to work a double shift. I know. I’m going to come home and make you breakfast. I know . . . No, no, no, don’t eat a lot of cookies, no. Only two. I . . . Yes, oatmeal cookies have oatmeal in them. Okay, all right, three. I love you. (she kisses over the phone) Bye.

(She hangs up. She hears a series of caws coming from outside and goes to the window to look. Several ravens are sitting on the fence outside. The mirror above the bed suddenly shatters and the stringy-haired figure attacks. Jenny manages to slash the figure’s shoulder with a broken piece of mirror. The fight continues.)

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**SCENE 15**

(Hotel parking lot. Later. Crime scene investigation underway. Mulder tries the key successfully in the lock. He sees Jenny Uphouse’s body, then goes over to where Sheriff Phil Adderly is leaning against a car.)

**Mulder:** Sheriff, you know that talk I said we should have?

**Sheriff Phil Adderly:** (despondent) I left her sleeping.

**Mulder:** So you were having an affair with both Jenny and Martha Crittendon? (Sheriff nods slightly) I got to hand it to you, Sheriff. You put the service back into “protect and serve.”

**Sheriff Phil Adderly:** I cared about both of them.

**Mulder:** They knew about each other? (another nod) But I’m assuming Ellen doesn’t.

**Sheriff Phil Adderly:** No. But even if she did, she’d find a way to rationalize it. I’m not defending myself, but . . . two years ago I wanted a divorce. Ellen won’t hear it. She got pregnant with Katie and locked me up good.
Mulder: Well, I think you got bigger problems facing you right now. (They look over to where Jenny Uphouse’s plastic-wrapped body is wheeled out on a stretcher.)

Sheriff Phil Adderly: I didn’t do this, I swear to you. Anyway, what about the broken mirrors and the raven? You said that it was an entity that did this. Don’t you still believe that?

Mulder: I said it was an entity summoned by somebody else . . . .

Sheriff Phil Adderly: Whether or not they even knew about it. I mean, is that possible? Can I be the reason for all this . . . and not even know about it?

SCENE 16
(Inside the Adderly’s house. The phone rings and the machine picks up.)

Ellen Adderly: (recorded voice) Hi, you’ve reached the Adderlys — Phil, Ellen and Katy. Please leave a message.

Sheriff Phil Adderly: (on answering machine) Ellen, this is Phil. I was really hoping you’d be home. Look, I’m in a bit of a situation here and there’s things we need to talk about but Agent Mulder’s on his way over there to explain it all to you so if you get this message you just wait there for him, okay? Thanks.

(Right after the machine clicks off, Ellen Adderly enters the house carrying her daughter.)

Ellen Adderly: I think this sleepy little girl needs a nap. I sure do. Are you eating mama’s jacket?

( Ellen Adderly carries the baby upstairs, puts a passy in her mouth and puts her to bed. We see a deep scratch on her shoulder.)


SCENE 17
(Adderly house.)

Ellen goes into the bathroom. She turns the water in the tub off and begins to put her hair up with a clip. As her hand brushes her shoulder we again see the large deep wound. Startled, she turns to look at the wound in the mirror. She clearly has no idea how it got there. She has flashes of attacking Jenny in the motel room.

(Downstairs, Mulder uses his key to enter the house.)

Mulder: Ellen? Ellen?

( His phone rings and he answers it.)

Mulder: (on phone) Mulder.

Scully: (on phone) Mulder? I am free.

Mulder: (on phone) You’re free?

Scully: (on phone) Mm-hmm. I’m going to go home, take a shower for, I don’t know eight or nine hours, burn the clothes that I’m wearing and then . . . sleep until late spring.

Mulder: (on phone) Oh, you solved the X-File.

Scully: (on phone) Yes, except it’s not an X-File, Mulder.

Mulder: (on phone) What are you saying? You didn’t catch our blond mystery serial killer?

Scully: (on phone) Oh, no, we caught her, but she isn’t a serial killer nor is she a blonde, and she isn’t even a she.

(Scully is looking through the telescope at a man wearing high-heeled leopard skin boots, mini-skirt, and wigless, shaved head.)

Mulder: (on phone) What are you talking about?

Scully: (on phone) What I’m talking about is the six missing prostitutes aren’t dead, Mulder. They are alive and well in a halfway house that was set up by this mystery blond who happens to go by the name of Mark Scott Egbert and Mr. Egbert wishes to acquaint lost souls with the teachings of Christ and that’s his hook, I guess. He dresses up like a fellow prostitute to make the girls feel at ease but this vanishing act is no more paranormal than a change of wardrobe, Mulder. He goes into a place like a, like a woman and he comes out as a man, right under . . .

Mulder: . . . . our noses.

Scully: Exactly. A wolf in sheep’s clothing or I guess, in this case, a sheep in wolf’s clothing.

(Mulder is a little disappointed that it wasn’t an X-File and distracted as he realizes Scully has given him the answer he needs for his case.)

Mulder: (on phone) Well, good work, Scully. I’ll call you back later.

(He hangs up. He hears crying and knocks at the bedroom door.)

Mulder: Ellen? Ellen, it’s Agent Mulder.

Ellen Adderly: (voice from the bedroom) Please go away.

Mulder: Ellen, Jenny Uphouse is dead. Your husband is in custody suspected of murdering her only I don’t think he did it. Do you?

(Ellen is sitting naked in her bedroom. She touches her wound on her shoulder. She is on the verge of tears again.)

Mulder: Ellen, you went out this morning after breakfast. Where’d you go?

Ellen Adderly: (touching her wound) It’s not me. It can’t be.
Mulder: I think it is. Ellen, I think you have a whole other side that you’re afraid to face. That would explain all the broken mirrors. You don’t want to see yourself for what you really are. Ellen, you have to come out of there.

Ellen Adderly: Then what? My marriage, my life... everything I thought I had... is nothing. It’s all lies. I wish you’d never come here.

(As she speaks, the camera pans around from behind her until we finally see her face. Her eyes are pure black, no pupils.)

Mulder: Ellen, you need to open this door.

(Mulder takes out his gun. Just then, the “creature” bursts through the door and attacks Mulder. Mirrors shatter around them. She throws him through a door into the bathroom and pushes him into the tub and holds him under the water. Mulder struggles unsuccessfully. When the creature sees her reflection in the water she lets go. Mulder rises from the water and takes a deep breath. He sees Ellen huddled naked on the floor.)

SCENE 18
Deschamps County; Psychiatric Hospital

(Mulder is sitting in an observation room with Ellen Adderly. She is huddled on the floor, non-responsive. Mulder goes out of the room where Sheriff Phil Adderly is looking through the window at her.)

Mulder: You want to see her?

Sheriff Phil Adderly: Does she want to see me?

(Mulder shrugs and shakes his head, he doesn’t know.)

Sheriff Phil Adderly: Doctors say she’s got some kind of... dissociative disorder, split personality. That doesn’t explain what happened, does it?

Mulder: I think it’s about as close as science can come. I think the basic idea is right. There are some multiple personality disorders where an alternate personality displays traits that the host doesn’t have — like nearsightedness or high blood pressure or even diabetes. I think in Ellen’s case the changes were just a lot more extreme.

Sheriff Phil Adderly: Like Jekyll and Hyde?

Mulder: She wanted so much from her life with you — a perfect life — and I think that at some point she found out you were cheating with Jenny and Martha, I don’t know when, but at some point she did, and... and, like you said, I think she had to rationalize that. She just bottled up her anger, swallowed it, and it had to come out some way. I think she did what she did to protect her family.

(In the room, Ellen Adderly hears a raven cawing. She gets up and goes to the window. A raven is sitting on the ledge outside the window. She stares at it.)

[THE END]