

THE X-FILES

"One Son"

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&

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Directed by

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"One Son"

CAST LIST

Agent Fox Mulder
Agent Dana Scully

Young Cigarette-Smoking Man
Cassandra Spender
CDC Leader
Agent Diana Fowley
Alex Krycek
Elder #2 (actor Don Williams)
Elder #3
Elder #4
Young Bill Mulder
Marita Covarrubias
Agent Jeffrey Spender
Frohike
Langly
Byers
Head Surgeon
A.D. Skinner
Surgical Team Member
A.D. Kersh

Omitted:

Scientist
Young Officer
Radio Operator
Dr. Eugene Openshaw

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*
*

"One Son"

SET LIST

EXTERIORS

WATERGATE APARTMENT COMPLEX (STOCK)
SYNDICATE OFFICE (STOCK)
POTOMAC YARD
PLANET EARTH (STOCK)

*

INTERIORS

EL RICO SUPER HANGAR
MULDER'S APARTMENT
FORT MARLENE
 /QUARANTINE AREA
 /QUARANTINE SHOWERS
 /DRESSING AREA
 /VARIOUS HALLWAYS
 /DARKENED HOSPITAL ROOM
 /MEDICAL ISOLATION ROOM
 /HALLWAY OUTSIDE ISOLATION ROOM
 /CRYOLAB
SYNDICATE OFFICE
LONE GUNMEN'S OFFICE
HALLWAY - WATERGATE APARTMENT COMPLEX
DIANA FOWLEY'S APARTMENT
 /BEDROOM
TRAIN CAR
MULDER'S OLD OFFICE (X-FILES OFFICE)
N.D. SEDAN (SCULLY'S)
A.D. KERSH'S OFFICE
HALLWAY OUTSIDE X-FILES OFFICE

*

OMITTED:

A.D. SKINNER'S OFFICE
MILITARY COMPLEX (STOCK)
MILITARY BASE COMPLEX
 /CORRIDOR
 /COMMUNICATIONS COMMAND CENTER
N.D. SEDAN (DIANA FOWLEY'S)

*

*

*

*

*

FADE IN:

1 OMITTED (X) 1
 THRU THR
 3 3

A4 PLANET EARTH - DAY - (STOCK) (X) A4

From outer space, it indeed looks like "the blue marble" that (X)
 the first astronauts described. We HOLD ON THIS SHOT, under: (X)

CIGARETTE-SMOKING MAN (V.O.)

There is a battle raging. An (X)
 invisible war, between a silent (X)
 enemy and a sleeping giant. On (X)
 a scale to dwarf the historical (X)
 conflicts which have shaped (X)
 civilization, geography and all (X)
 mankind. A fifty years war, its (X)
 killing fields lying in wait for (X)
 the inevitable global holocaust. (X)
 Ours is the dawn of Armageddon. (X)

CUT TO:

4 INT. EL RICO SUPER HANGAR - NIGHT - 1973 4

With a LEGEND: OCTOBER 13, 1973. 10:56 PM In the center of the
 space is a group of men, so dwarfed by the enormity of the space
 that only their movement alerts us to their presence.

CIGARETTE-SMOKING MAN (V.O.)

And while the world is unaware, (X)
 unwitting spectators to the (X)
 hurly-burly of the decades-long (X)
 struggle between heaven and (X)
 earth, there have been those who (X)
 have prepared for the end. (X)

(CONTINUED)

4 CONTINUED:

4

CIGARETTE-SMOKING MAN (V.O.)

Who've measured the size and (X)
power of the enemy and faced the (X)
most difficult choices: To stand (X)
and fight or bow to its will. (X)

CLOSER ON MEN

The Syndicate, circa 1973. They stand in wait. Turning now as A
BRIGHT LIGHT STARTS TO SHINE ON THEM, coming from:

THE MASSIVELY TALL DOORS

at the end of the hangar. As they begin to open. The intensely
bright light piercing them like sunlight climbing the horizon.

CIGARETTE-SMOKING MAN (V.O.)

Or to surrender. To yield and (X)
collaborate. To save themselves (X)
and stay their enemy's hand. (X)

RESUME SYNDICATE

CAMERA PUSHING IN on their apprehensive faces. As the Cigarette-
Smoking Man pushes forward to the front of the group. In his
hands he has AN AMERICAN FLAG, folded in a neat triangle.

CIGARETTE-SMOKING MAN (V.O.)

Men who understand that victory (X)
is the absence of defeat. And (X)
survival the ultimate ideology. (X)

The CSM steps out, the flag held in a gesture of truce. (X)

CIGARETTE-SMOKING MAN

No matter what the sacrifice. (X)

RESUME MASSIVE DOORS

Where SMALL ALIEN GRAYS appear in the bright white light.
Intensely backlit so that we can see only their shapes. Moving
toward the TRIANGLE FOLDED FLAG laid in the f.g. Off this:

END TEASER, GO TO MAIN TITLES

ACT ONE

FADE IN:

5 INT. MULDER'S APARTMENT - NIGHT

5

(The following begins with footage from scene 55 of the previous episode. Scrolling backwards to action that will begin anew.)

Mulder and Scully REACT as POUNDING BEGINS ANEW on Mulder's door. Cassandra beginning to shake, grabbing Mulder.

CASSANDRA

You can't let them find me.
Agent Mulder -- Agent Scully.

THE POUNDING CONTINUES, as Cassandra grabs at Mulder, her hand going for his gun. Mulder stopping her, though she does not want to be stopped. Straining to get at it.

CASSANDRA

You can't let them have me. You
have to kill me now.

Mulder pushes Cassandra away, then reaches for his own weapon, pulling it out now. Looking at Scully. (X)

SCULLY

What are you --

CASSANDRA

(forcefully)

If you don't kill me it all
starts. There won't be any
stopping it. I'm the one.

Mulder now raises the gun to Cassandra, as if he understands.

SCULLY

Mulder -- what are you doing?!

THE POUNDING CONTINUES. As Mulder points at Cassandra.

MULDER

Stand away, Scully --

SCULLY

Mulder -- we've got to protect
her, Mulder --

(CONTINUED)

5 CONTINUED:

5

Mulder ignoring Scully, fingering the trigger. [THIS IS WHERE OLD ACTION ENDS, AND NEW ACTION BEGINS.] Ready to pull it, when BANG -- a gunshot rings out. But it isn't from Mulder's gun.

ANGLE ON FRONT DOOR

Pushed in by CDC AGENTS (the Leader with the weapon used to blow the lock) who flood into the apartment, in QUARANTINE SUITS. Shouting MUFFLED ORDERS through their plastic shield hoods.

LEADER
GET DOWN!! GET DOWN!! GET DOWN!!

REVERSE ON MULDER AND SCULLY

As the Suited Men mosh toward them, without any regard for the fact that Mulder has a gun in his hand. Moving at them with:

SPRAY CANISTERS

Fire extinguisher size, but with markings and/or design features representative of some kind of anticontaminant. BLASTING Mulder and Scully and Cassandra with a WHITE SMOKY CLOUD.

LEADER
DOWN ON THE GROUND!! DROP DOWN!!

ANGLE ON CASSANDRA

Goggle-eyed, terrified. SCREAMING, as if having some kind of alien flashback. As:

THE WHITE-SUITED MEN

Direct their nozzles right at her. (NOTE: Cassandra's POV might include an optical filter to distort the image.) (X)
(X)

LEADER
DROP!! DROP!! DROP!!

MULDER AND SCULLY

Have stood their ground, but the force of the Leader's words and the unexpected siege have caught them unaware. Cassandra huddles behind them, as they COUGH. As the room begins to fill. And now Mulder and Scully drop. As does the mewling Cassandra.

MULDER
Who are you?!

SCULLY
What is going on here?!

(CONTINUED)

5 CONTINUED: (2)

5

ANGLE ON DOOR TO THE APARTMENT

Where other Suited Men have put up a penetrable plastic enclosure, employing heavy vertical strips like that used to keep the cold from escaping a meat locker. Through which a YELLOW-SUITED person enters the now thoroughly hazy apartment. (X)

LEADER

We're with the Centers for
Disease Control. Remain calm and
where you are. For your own good.

Moving toward the living room, where Mulder and Scully are lying face down on the floor. Cassandra balled up in fear.

MULDER

Hold on -- who called you?!

LEADER

You're going to be transported
to a quarantine facility as soon
as we can secure the environment.

SCULLY

Quarantine for what?!

WOMAN'S VOICE

A contagion.

Mulder and Scully look up, see:

THEIR POV OF YELLOW-SUITED PERSON

Special Agent Diana Fowley, standing above them. Looking down on them. Her appearance here as startling as the scene itself.

FOWLEY

A contagion of unknown origin.

RESUME MULDER AND SCULLY

Reacting to Fowley, as Cassandra huddles nearby. Off this:

CUT TO:

6 A STEAMY WHITE HAZE

6

Only we're in a different environment now. The boiling cloud a watery WHITE MIST, accompanied by A FAMILIAR WHOOSH. We are:

INT. QUARANTINE SHOWERS - NIGHT

CAMERA TRACKING THROUGH THE MIST, past shower nozzles, until we find AGENT MULDER, naked. Standing under the hot water, his head hung down, with the whooshing stream beating down on him.

CAMERA CONTINUING TO SCULLY

Who stands under a nozzle, naked too. Letting the hard spray wash away whatever it is she's been contaminated with. As the showers suddenly turn off. Scully lifting her weary head, LOOKING over in the direction of Mulder.

MULDER

Looks to Scully. Off the awkward inevitability of this moment: (X)

SHORT TIME CUT TO:

7 INT. QUARANTINE SHOWER AREA - NIGHT

7

QUARANTINE-SUITED MEN are waving radiation detection wands, over:

MULDER AND SCULLY

Now dressed in hospital scrubs.

MULDER

There must be some kind of mistake. I signed up for the aromatherapy treatment.

But the Suited Men don't get the joke, or don't want to.

SCULLY

Are we going to be able to talk to somebody who can tell us what this is all about?

(CONTINUED)

7 CONTINUED:

7

But the Suited Men still don't answer. Packing in their wands and moving off. Exiting a nearby door.

MULDER

Where are we, Scully?

SCULLY

Based on the travel time, I'm guessing Fort Marlene. High risk quarantine and decontamination.

This is punctuated by A LOUD QUICK BURST OF A KLAXON. Then the door the men just exited opens again and Agent Fowley comes in, no longer in a quarantine suit. Dressed for business. Followed by MEDICAL PERSONNEL, with medical kits.

FOWLEY

I'm going to beg for your understanding and forgiveness and offer my humblest apologies for the way this went down. I didn't have a lot of choices.

MULDER

Next time you bust down my door, it better be with a check from Publisher's Clearing House.

(X)

The Medical Personnel are taking out stethoscopes, blood pressure cuffs, etc. Going to work on the agents.

FOWLEY

I owe your neighbors apologies, too. It'll be awhile till they get back in the building. We're still acting on a CDC Level 4 quarantine protocol.

SCULLY

Based on what information?

FOWLEY

That Cassandra Spender had contracted a highly contagious vectoring organism which produces spontaneous cellular breakdown and combustion.

(CONTINUED)

7 CONTINUED: (2)

7

SCULLY

What?!

FOWLEY

She was and remains the only surviving victim of an unspecified medical experiment that killed seven doctors with violent and unexplained burning.

MULDER

Who called you?

FOWLEY

Agent Spender.

(X)

Scully is angered. But restrained. The hostility and tension between the two women is thick.

(X)

SCULLY

Where's Cassandra?

FOWLEY

She's isolated. Pending full and satisfactory medical evaluation.

SCULLY

This is unbelievable?!

FOWLEY

What is?

SCULLY

Cassandra was in a general hospital environment for days. We met with her. Yet on a whim you call in the 3rd Battalion. It's unjustified and highly suspicious as to motive.

MULDER

Scully --

(CONTINUED)

7 CONTINUED: (3)

7

FOWLEY

What motives are you suspecting?

SCULLY

Your isolation of Cassandra.

FOWLEY

She's patient zero --

SCULLY

No one else is sick or infected!

(then:)

I assume that, since you're in here suddenly dressed to the nines, offering apologies masquerading as explanations.

MULDER

Scully --

SCULLY

I want to see her.

FOWLEY

I told you. She's been isolated.

SCULLY

Yes. And I'm a medical doctor --

FOWLEY

-- who's suspended indefinitely from her position at the FBI.

Scully rips off the blood pressure cuff from her arm, storms past Fowley to the door. Leaving Mulder standing with Fowley and the Medical Personnel, watching Scully's dramatic exit. As we:

CUT TO:

8 INT. DRESSING AREA - SHORT TIME LATER

8

CAMERA FINDS Scully amid the row of lockers, or in the small room, or whatever the space is, by herself. Holding up a shapeless gray dress on a hanger. As Mulder appears.

(X)

SCULLY

They burned our clothes.

(CONTINUED)

8 CONTINUED:

8

MULDER

Hey, gray is the new black.

(X)

(CONTINUED)

8 CONTINUED: (2)

8

Scully gives him an appreciative smirk.

SCULLY

I'm telling you, Mulder. This stinks. And not just because I think that woman is a... well, I think you know what I think.

MULDER

No. You hide your feelings well.

(X)

SCULLY

Agent Spender calling the Centers for Disease Control? This is somebody using their position to stage a high-tech government kidnapping.

MULDER

Apparently not. I just talked to A.D. Skinner. He was with Agent Spender at the hospital when Cassandra was found missing. He heard him make the call to CDC.

(X)

SCULLY

She wasn't sick, Mulder. The remarkable thing is she was well.

(X)

MULDER

Then why would she come to my apartment and asked to be killed?

(X)

(X)

(X)

SCULLY

Because of what's been done to her -- the tests, the medical experiments, the implant in her neck -- the same things that were done to me. She just wants it to stop, Mulder.

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(off Mulder)

(X)

And I'm telling you she was taken so it can continue.

(X)

(X)

MULDER

It won't continue, Scully. It doesn't need to any more.

(X)

(X)

She looks hard at Mulder. What is he talking about?

(X)

(CONTINUED)

8 CONTINUED: (3)

8

MULDER

She knows what she is, Scully.
That's why it's so dangerous for
her to be alive; why she asked
me to kill her. Why I would've
if Agent Fowley hadn't come and
saved me from the responsibility.

(X)

(X)

(X)

(X)

SCULLY

What is she?

(X)

MULDER

I think she's the one, Scully.

HARD CUT TO:

9 KRYCEK

9

Standing with a medical file in his hand.

(CONTINUED)

9 CONTINUED:

9

KRYCEK

The doctors who've examined her, before she escaped, are telling us Cassandra Spender may be the culmination of twenty five years of this group's finest efforts.

Krycek has cast this out there. And now he waits, for the big fish to surface and take the bait. To finish the thought.

ELDER #2 (actor Don Williams)

The very first successful human/alien hybrid.

We are:

INT. SYNDICATE OFFICE - NIGHT - PRESENT DAY

The group of Elders are gathered.

ELDER #4

That's why the rebels struck!
They were trying to kill her --

(X)
(X)

KRYCEK

They killed everyone but her.
They struck to keep her alive.
To keep us from killing her.

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

The CSM is shifty here. It is he who couldn't finish her off. (X)

ELDER #2

What do the rebels want?!

(X)
(X)

ELDER #4

To destroy us! They know when the aliens learn of Cassandra, colonization will begin!

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

CIGARETTE-SMOKING MAN

Destroy us how?! We can survive colonization. We now have the science: a human/alien hybrid.

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

(beat)

The rebels want something else.

(X)
(X)

KRYCEK

What?

(X)
(X)

Krycek watches the CSM carefully. As if he knows what they want. (X)

(CONTINUED)

9 CONTINUED: (2)

9

CIGARETTE-SMOKING MAN (X)
Whatever it is, we must not wait (X)
to find out. We must act now. (X)

ELDER #3 (X)
We must destroy Cassandra. To (X)
prevent colonization. (X)

CIGARETTE-SMOKING MAN
No. Let colonization begin! Turn (X)
Cassandra over. Save ourselves. (X)

ELDER #4
She's being held under security. (X)

(CONTINUED)

9 CONTINUED: (3)

9

CIGARETTE-SMOKING MAN

You think I can't get to her?! (X)

Krycek reacts to CSM's sales pitch. Wondering how he can do this. (X)

ELDER #2

There will be no turning back. (X)

The world population will perish. (X)

ELDER #3

Bill Mulder was against this. He (X)

said it'd be our tragic mistake. (X)

CIGARETTE-SMOKING MAN

He sacrificed his only daughter. (X)

Because he knew today would come. (X)

(off their silence) (X)

What choice do we have? If you (X)

want to see your families (X)

survive? If we want to see those (X)

we sacrificed returned to us? (X)

Through this, the CSM has been forceful, adamant. Not to be (X)

denied. It is an extreme position and so has been his pitch. Off (X)

the men who have now, through their silence, bought it, we: (X)

10 OMITTED

(X) 10

11 INT. FORT MARLENE - HOSPITAL HALLWAY

11

Where Agent Mulder appears, wearing clothes not his own. Looking as uncomfortable as he does awkward, looking both ways, for:

MULDER
Hello? Excuse me...?

MULDER'S POV -- A NURSE APPEARS

down the hall, crossing from one room to another. She stops on Mulder's hailing. (NOTE: Shot ESTABLISHES THIS CHARACTER.)

OVER WOMAN TO MULDER

MULDER
These shoes are two sizes too small. I'd like a pair --

But the woman disappears. Not acknowledging his request.

MULDER
-- that fit.

RESUME MULDER

Standing alone in the hall. No one to help him. When ANOTHER WOMAN appears at the opposite end of the hall. Mulder turns when he feels her eyes at him. She's dressed in hospital pajamas.

There's something familiar about her. And from the way she's stopped to stare, she recognizes Mulder, too. But the moment is short-lived. The woman hurries off, disappearing into an adjacent hall. Mulder giving chase, in his cruel shoes.

CUT TO:

12 INT. FORT MARLENE - ANOTHER HOSPITAL HALLWAY - CONTINUOUS

12

Mulder rushes around the corner, but there's no woman. He continues forward in the empty hall. CAMERA FAST DOLLIES WITH HIM, when he stops suddenly. Hearing a CLICK OF A DOOR just behind him. Turning toward the sound. Listening. As we:

CUT TO:

13 INT. DARKENED HOSPITAL ROOM - CONTINUOUS

13

Mulder's shadow cross the door, moving past it, then coming back. He tries the knob, and the door pops open. Mulder's face appearing, squinting into the darkness. When:

COVARRUBIAS (O.S.)
I can't be seen with you.

ANGLE TO INCLUDE

MARITA COVARRUBIAS, former Special Assistant to the Secretary General of the U.N. She is, however, changed from the woman who has helped Mulder previously. She's dissipated, like a junkie. Her eyes BLOODSHOT (special contacts.) She is also frightened.

(X)
(X)
(X)

MULDER
Marita?

Mulder comes inside, closes the door behind himself. Only the light through the glass from the hallway illuminates the scene.

COVARRUBIAS
If they catch me with you,
they'll kill me this time.

MULDER
Who?

COVARRUBIAS
The Smoking Man and his group.
The men who run the Conspiracy.

Mulder takes her by the hands, as if to steady her. Noticing SCARS, on her arms, wrists. Pushing her head aside, seeing more scars on her neck. When she speaks, we also notice her teeth are discolored. Her beauty has been effectively stolen away.

MULDER
What have they done to you?

COVARRUBIAS
Tests. Terrible, terrible tests.

MULDER
Like on Cassandra Spender.

Covarrubias gives Mulder a look like she's afraid to tell him.

(CONTINUED)

13 CONTINUED:

13

COVARRUBIAS

No. Cassandra Spender is part of a program that's been going on for 25 years. A hybrid program.

MULDER

Then what were your tests?

COVARRUBIAS

I was infected with the alien virus. The Black Oil. My tests were on the vaccine against it. Being developed in secret.

MULDER

Secret from the alien colonists.

Covarrubias is nodding. Still held tight by Mulder.

MULDER

The hybrid program was in cooperation with the aliens, but the conspirators never intended to succeed. To finish the work.

COVARRUBIAS

They were buying time.

MULDER

To work on a weapon. A vaccine.

COVARRUBIAS

But Cassandra Spender happened.

MULDER

(already suspecting)
She's the first, isn't she? A successful human/alien hybrid.

COVARRUBIAS

If she is, and the aliens learn a hybrid exists, colonization of the planet will begin. With no stopping it.

(X)

(X)

(CONTINUED)

13 CONTINUED: (2)

13

Covarrubias shakes free of Mulder. And she slips away now, out of the room. Mulder stands shaken, now posed with the problem. The answer to which is far from any clear solution. As we:

CUT TO:

14 INT. FORT MARLENE - MEDICAL ISOLATION ROOM - NIGHT

14

As the door opens, and Agent Jeffrey Spender appears. Behind him is Agent Diana Fowley. They are looking in at:

CASSANDRA SPENDER

Lying in a hospital bed, which is fixed center room. Suspended over it is a low built-in structure from which stainless steel arms extend down. Also a series of lights. It is curious, but in a medical facility it might be taken for a surgical station.

CASSANDRA

Jeffrey.

Agent Spender moves to her bedside, Cassandra reaching her hand out to her son. Fowley lingering in the doorway.

AGENT SPENDER

Mom. How are you feeling?

CASSANDRA

I feel fine, Jeffrey. Why are they keeping me here?

AGENT SPENDER

I'm keeping you here, Mom.
Because you're safe here.

CASSANDRA

Safe from who?

AGENT SPENDER

You know who. From my father.

Cassandra is shaking her head. She knows better.

CASSANDRA

You can't keep me safe from him.

AGENT SPENDER

I can, Mom. I'm going to. There won't be any more tests on you.

(CONTINUED)

14 CONTINUED:

14

CASSANDRA

You don't understand, Jeffrey --
you don't understand about me.

Cassandra is worked up now. Pulling on her son's arm.

AGENT SPENDER

I do. I understand everything.

CASSANDRA

No. You don't understand what
will happen... what will happen
to you if they find me out.
You've got to let me go, Jeffrey.

AGENT SPENDER

They'll hurt you again, Mom.

CASSANDRA

Yes. You must let them. Or
everyone dies. Everyone.

Agent Spender pulls away from his mother's grasp. He's
frightened by her. Backing away from her. As she emotes:

CASSANDRA

Please, Jeffrey. Please.

But Agent Spender only shakes his head, turns and exits the
room. Where Agent Fowley stands waiting. Closes the door.

15 INT. HALLWAY JUST OUTSIDE ISOLATION ROOM - NIGHT

15

Agent Spender is shaken. Fowley places a gentle hand on his arm.

FOWLEY

She's been through a lot.

AGENT SPENDER

She doesn't trust me. She
doesn't know what I know now.

(off Fowley)

That Agent Mulder is right.
About everything. And that I'm
going to work with him now. Help
him to bring down the man who
did this to her. My father.

Fowley still has her arm on Spender, nodding in sympathy.

(CONTINUED)

15 CONTINUED:

15

FOWLEY

I think you're right, Jeffrey.
And I'll work to help you.

AGENT SPENDER

You've helped me already. By
just getting her here.

Fowley takes Spender's arm now, coaxing him away.

FOWLEY

Let her rest, Jeffrey. She's
going to be safe now.

And together they move off down the hall. As they go, SEVERAL DOCTORS in SURGICAL SCRUBS enter f.g. As if they've been waiting somewhere o.s. for Spender and Fowley to leave. They wait until the two agents disappear, then enter Cassandra's isolation room.

As we:

END OF ACT ONE

ACT TWO

FADE IN:

16 INT. LONE GUNMAN'S OFFICE - DAY

(X)16

There is a knocking at the door. After a moment, FROHIKE appears. Unlocking the numerous locks that secure the door up and down. Then opening it for... Agent Mulder.

MULDER

The latest in home security.

FROHIKE

Hey, you get through this, you gotta come through me.

MULDER

I got an urgent call from Scully.

FROHIKE

She's right inside.

ANGLE ON SCULLY

Standing with Langly, Byers. Looking uncomfortable, as would someone with a difficult message to impart. As Mulder approaches.

(CONTINUED)

16 CONTINUED:

16

SCULLY

I'll ask you to hear me out.
Before you launch any objection.

(off Mulder)

I asked them for everything they
could pull up on Diana Fowley.

MULDER

I don't have time for this --

(X)

SCULLY

-- she's playing you for a fool.

(X)

MULDER

I know her, Scully. You don't.

SCULLY

You knew her. You don't anymore.
I think we can prove that to you.

Scully moves over to the the Lone Gunmen's computer monitor on
their workbench. Mulder and the Lone Gunmen follow.

BYERS

She took a position in the FBI's
Foreign Counterterrorism Unit in
1991. Seven years in Europe.

SCULLY

Yet there isn't a single piece
of information available on her
activities in the FBI's files.

MULDER

I hope you've got something more
than that to indict her with.

SCULLY

(to the monitor)

Travel records, pulled from
airline manifests, purged from
her FBI records. Extensive
movement throughout Western
Europe; almost weekly travel
back and forth to Tunisia.

This prompts Mulder's interest. As Langly types in commands.

MULDER

For the purpose of?

(CONTINUED)

16 CONTINUED: (2)

16

LANGLY

We couldn't figure it, so we took a flyer. And there it was.

FROHIKE

Mutual UFO Network logs.

MULDER

MUFON?

SCULLY

Special Agent Diana Fowley of the FBI paid visits to every European chapter. Collecting data on female abductees.

MULDER

That would make sense. It fits with her interest in the X-files.

SCULLY

Mulder -- she wasn't doing it for the X-files.

MULDER

How do you know?

BYERS

She was sending and receiving registered packages to and from an address in New York City.

LANGLY

All on a personal credit card.

SCULLY

None of it in the FBI's records.

MULDER

So she's collecting data.

SCULLY

Or hiding it.

Mulder's getting increasingly irritated by the case being made.

MULDER

Scully -- you're reaching --

(CONTINUED)

16 CONTINUED: (3)

16

SCULLY

Mulder, when I was abducted I had a chip put in my neck. When I happened on a MUFON group filled with women who'd experienced the same thing --

MULDER

-- you think Diana's monitoring abductees? Monitoring the tests?

SCULLY

You tell me Cassandra Spender is the critical test subject -- the one who may prove everything -- but whose care is she left in? I can prove what you're saying, or I can disprove it. But not when Agent Fowley is keeping us from even seeing Cassandra.

Scully has him thinking, but not about to concede.

SCULLY

Ask yourself, Mulder: Why are there no records on Special Agent Diana Fowley? Why she'd come back into your life when you're closer than ever to the truth?

(off Mulder)

You tell me to trust no one, but you'll trust her on simple faith.

MULDER

Because you haven't given me any reason here to do otherwise.

SCULLY

Then I can't help you anymore.

And she starts to exit, but Mulder grabs her.

MULDER

You're making this personal.

SCULLY

Because it is, Mulder. Because without the FBI my personal interest is all I have left.

(more)

(X)

(CONTINUED)

16 CONTINUED: (4)

16

SCULLY (cont'd)
If you take that away, I've got
no other reason to continue.

Scully pulls away from Mulder, heading out. Off Mulder, looking
to the Lone Gunmen, who reflect the dire mood left in her wake:

CUT TO:

17 CLOSE ON CASSANDRA SPENDER

17

She is staring up, just PAST CAMERA, her eyes lolling and
sleepy, as if she's under mild anaesthetic, which she is. CAMERA
SLOWLY RISING, REVEALING DOCTORS in surgical scrubs. We are:

INT. FORT MARLENE - MEDICAL ISOLATION ROOM - DAY

(X)

A BRIGHT OVERHEAD LIGHT beats down on the backs of the surgeons'
capped heads. We continue to rise, seeing -- a la the Teaser in
the previous episode -- that the Surgical Team is working on
Cassandra's abdomen. Their work obscured from us, though.

ANGLE UP ON SURGICAL TEAM (SPFX)

Focused in on Cassandra, the searing lights above them. When a
familiar piece of equipment is pulled down from the overhead
structure, armed down into f.g. It's a surgical laser, its
INTENSE BEAM POPPING ON. Its super-amplified red light
dissecting the atmosphere just over:

CASSANDRA'S STOMACH

The laser is directed at the flesh and begins to cut it in a
sizzlingly straight incision. The tissue falling back in a
wedge-shaped cut, in which FIZZING GREEN FLUID fills.

ANGLE ON CASSANDRA

She reacts slightly to the numbed pain. Maybe even more so to
the smell of her own flesh burning.

RESUME ANGLE UP ON SURGICAL TEAM

Working away, when:

HEAD SURGEON
My god... look at this...

RESUME CASSANDRA'S STOMACH

(CONTINUED)

17 CONTINUED:

17

Where the neat new incision is suddenly HEALING ITSELF. The skin coming back together, with the green fluid still sizzling along the fresh scar that is created by the reunion of tissue.

RESUME SURGICAL TEAM

HEAD SURGEON

The tissue is animating. We have total cellular regeneration --

RESUME CASSANDRA'S STOMACH

Where the green fluid still pops and bubbles on the surface of the stomach, over a vague fresh scar. But when it bubbles away, even the scar is gone. Cassandra's stomach back to normal.

Off:

THE SURGICAL TEAM

Shaking their heads. We:

CUT TO:

18 EXT. WATERGATE APARTMENT COMPLEX - NIGHT (STOCK)

18

With a LEGEND, including: 7:00 PM.

CUT TO:

19 INT. WATERGATE APARTMENT COMPLEX - NIGHT

19

An elevator DINGS and the doors open, REVEALING AGENT MULDER. He steps off onto the floor, moving out. Looking for a room.

NEW ANGLE ON HALLWAY

Where Mulder finds the room he's looking for. Stops and KNOCKS. Waiting, waiting... then knocking again.

MULDER

Diana...?

No answer. Mulder waits a moment longer, then looks both ways as (X) he pulls out a LOCK PICK from his pocket. And on seeing this, we:

CUT TO:

20 INT. DIANA'S APARTMENT - NIGHT - CONTINUOUS

20

We hear the pick in the door and then the lock POP. The door pushing open into the darkened room, as Mulder appears.

ANGLE ON SLIDING GLASS WINDOW

The curtains are open. Mulder reaches for both edges and pulls them closed. Turning now, sizing up the room. Moving toward: (X)

DIANA'S DESK

Where Mulder flicks on the desk lamp. He picks up mail from her desk, shuffles through it, finding nothing. Opening drawers now, rifling these. Drawer after drawer. As we:

CUT TO:

21 INT. DIANA'S APARTMENT - BEDROOM - NIGHT

21

MULDER'S HANDS pulling Diana's bureau drawer open, in it her stockings, lingerie. He's finding nothing, when:

Mulder reacts, to A SOUND. Someone at the door in the other room. The THIN, HIGH SQUEAK of the hinges, the door shutting. Someone else has entered the apartment.

Mulder can feel them inside with him. He is reaching quietly for his gun, bringing it up and out as he edges toward the door, hugging close the wall. Pressing himself up against it in wait.

NEW ANGLE OVER MULDER

to the door. Where we hear soft footsteps padding on the carpet, but the apartment is still dark. Whoever's come in has not bothered to turn the lights on. Mulder waits, as the padding gets a little louder, as -- A TALL FIGURE appears in the door next to him. Finding Mulder's gun pointing at it.

MULDER

Sorry, nobody home.

The figure draws a lit cigarette up to its mouth now, REVEALING, if it wasn't apparent already, it's the Cigarette-Smoking Man.

MULDER

What are you doing here?

CIGARETTE-SMOKING MAN

The door was open. I came in.

(CONTINUED)

21 CONTINUED:

21

MULDER
Interesting company you keep.

CIGARETTE-SMOKING MAN
No more interesting than your
apparent lingerie fetish.

Mulder takes the CSM by the collar, pushing him hard backward
out of the room. Into:

22 INT. DIANA'S APARTMENT - NIGHT - CONTINUOUS

22

Pushing the CSM down into a chair.

MULDER
You feeling smug, C.G.B.

This gets a reaction from the CSM, Mulder smiles.

MULDER
I know your name, I know your
game. And I got nothing to lose.

CIGARETTE-SMOKING MAN
I remember looking at you over
a gun barrel once before, Agent
Mulder. You couldn't pull the
trigger then, what makes you
think you can do it now?

Mulder cocks his gun.

CIGARETTE-SMOKING MAN
I came here looking for my son.

MULDER
Why?

CIGARETTE-SMOKING MAN
Because he's betrayed me.
(off Mulder)
He's chosen the wrong side. He's
chosen to believe in your cause.

MULDER
That presumes my cause is wrong.

CIGARETTE-SMOKING MAN
Oh, it is, Agent Mulder. It is.

(CONTINUED)

22 CONTINUED:

22

MULDER

I haven't been using innocent people -- innocent women -- for lab rats, trying to create a hybrid. A human/alien hybrid. So that I might selfishly survive when they finally come knocking.

The CSM smiles.

MULDER

Is that funny?

CIGARETTE-SMOKING MAN

Your father was against it, too. Back in '73. The lone dissenter.

(off Mulder)

But he came to his senses. And gave up your sister, Samantha.

MULDER

He didn't give her up. He was forced to. You made him do it.

CIGARETTE-SMOKING MAN

No, Agent Mulder. You're wrong. I can't tell you how wrong you are. How wrong you've ever been.

CUT TO:

23 INT. EL RICO SUPER HANGAR - NIGHT - 1973

23

HIGH AND WIDE ON SCENE, where a GROUP OF MEN are standing. This is a quote from the scene in the Teaser. CAMERA DROPPING over:

CIGARETTE-SMOKING MAN (V.O.)

We had agreed to cooperate with the alien colonists -- in a majority vote by the group your father and I worked for. A group which came together at the State Department, on a project dating all the way back to Roswell, 1947. The vote changed that, though. It changed everything. We no longer cleaved to any government agency.

(more)

(X)

(CONTINUED)

23 CONTINUED:

23

CIGARETTE-SMOKING MAN (cont'd; V.O.)
We would now operate privately,
on our own project. In league
with the alien colonists.

The CAMERA HAS DROPPED down to eye-level, studying the group members who are looking toward one end of the hangar, where The Young Bill Mulder is coming toward them. He is not happy.

CUT BACK TO:

24 INT. DIANA'S APARTMENT - NIGHT - CONTINUOUS

24

Where Mulder still has the CSM at gunpoint.

MULDER
Toward your own selfish end.

CIGARETTE-SMOKING MAN
That's true. As far as it goes.
It's also true our actions are
the reason you stand before me.
(off Mulder)
We forestalled an alien invasion.

MULDER
All you did was postpone it.

CIGARETTE-SMOKING MAN
We saved billions of lives.

MULDER
You put those lives on hold, so
you alone could survive.

CIGARETTE-SMOKING MAN
No. So you could, Agent Mulder.

Off Mulder:

CUT BACK TO:

25 INT. EL RICO SUPER HANGAR - NIGHT - 1973

25

The Young Cigarette-Smoking Man is standing with The Group, arguing with Young Bill Mulder. Their heated conversation, though in pantomime, is obviously emotional. Vituperative.

(CONTINUED)

25 CONTINUED:

25

CIGARETTE-SMOKING MAN (V.O.)
This is exactly what your father failed to understand. He railed against us and our plans, even as the process had begun.

The argument comes to a halt, as the other group members turn, looking off at something. Something that now draws the attention of Bill Mulder and the Young CSM.

THEIR POV

Coming toward them is a GROUP OF WOMEN and CHILDREN.

CLOSER ON WOMEN AND CHILDREN

Moving slowly, somewhat fearfully. Among them we FIND the YOUNGER CASSANDRA SPENDER.

CIGARETTE-SMOKING MAN (V.O.)
While the group had agreed to the most painful sacrifices -- sacrifices no one but ourselves would ever have to make -- your father violently refused.

CUT BACK TO:

26 CLOSE ON CIGARETTE-SMOKING MAN

26

CIGARETTE-SMOKING MAN
He howled at us in defiance. You would've appreciated his rage.

MULDER
You gave them your children. Your wife. You sent them away like they were things.

CIGARETTE-SMOKING MAN
We sent them away, Agent Mulder, because it was the right thing.

MULDER
You sent them to be tested on!

Mulder's rage is equal to his father's in the previous scene.

(CONTINUED)

26 CONTINUED:

26

CIGARETTE-SMOKING MAN
We sent them so that they could
come back to us. Don't you see?
(off Mulder)
We had to let them be taken. It
was the only way to save them.

CUT TO:

27 INT. EL RICO SUPER HANGAR - NIGHT - 1973

27

Where the group of WOMEN AND CHILDREN are huddled. A BRIGHT
WHITE LIGHT STARTING TO GROW ON THEM.

CIGARETTE-SMOKING MAN (V.O.)
You can't think these choices
were made lightly. They were the
hardest decisions of our lives.
Watching our families' faces.

CAMERA RISES to REVEAL the Syndicate Members standing behind
them, watching their family members trembling reactions to:

ANGLE ON MASSIVELY TALL DOORS

Sliding slowly open. (This is essentially a REDO of the Teaser.)
And small ALIEN GRAYS begin to walk slowly forward.

CUT BACK TO:

28 AGENT MULDER

28

MULDER
You're a liar.

CIGARETTE-SMOKING MAN
(exasperated)
I'm telling you the truth, Agent
Mulder. The whole damn story!

MULDER
My sister wasn't taken from any
hangar. She was abducted. Right
in front of me, from our home.

(CONTINUED)

28 CONTINUED:

28

CIGARETTE-SMOKING MAN
Because your father was late to
understand the necessity; that
he, too, must give up one of his
children to the alien colonists.
The aliens insisted on it, as
a guarantee of our honor. It was
the only way they would give us
the one thing we needed...

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

CUT TO:

29 INT. FORT MARLENE - CRYOLAB - DAY OR NIGHT - 1973

(X) 29

Where A LAB-COATED SCIENTIST is working with several other
SCIENTISTS. Removing something from a portable medical cold-
storage transport container, which sits on a rolling cart. Their
bodies obscure what is being taken out of this container, until
CAMERA COMES AROUND TO FIND:

THE ALIEN FETUS (Est. Season 1, ep. 1X25: THE ERLLENMEYER FLASK.)

The small, almost humanoid creature is held in a cage-like metal
carry. Swung carefully out of the transport container and poised
over a storage vat of misting liquid nitrogen. Before it is
dropped into the freezing material and the lid put on. As we:

CUT BACK TO:

30 CIGARETTE-SMOKING MAN

30

CIGARETTE-SMOKING MAN
You see, the alien fetus gave us
the alien genome. The DNA with
which we'd make a human hybrid.
Who could survive the holocaust.

Mulder lowers the gun from the CSM. Stumbling back to the chair
which sits opposite the Smoking Man. He understands now.

CIGARETTE-SMOKING MAN
So you could survive it. And
live to see your sister returned.

MULDER
And now you've succeeded.

(CONTINUED)

30 CONTINUED:

30

CIGARETTE-SMOKING MAN
(ironically)

Quite in spite of ourselves. The plan was to stall, and resist.

MULDER

To work secretly on a vaccine.

CIGARETTE-SMOKING MAN

That was your father's idea. To use the alien DNA to make a vaccine. To save everyone. The world. It's the reason he went along. But it's too late now.

(X)

(off Mulder)

Colonization is going to begin.

Mulder is shaking his head no.

CIGARETTE-SMOKING MAN

There will be a sequence of events. A state of emergency will be declared due to massive outbreaks of the alien virus, delivered by bees. Government agencies will be overtaxed, systems will break down. Then the takeover will start. I only have to turn over Cassandra.

MULDER

You can't do that.

CIGARETTE-SMOKING MAN

Our hand's been forced. By the Faceless Rebels. We've no choice.

Mulder is rising from his chair. A renewed rage.

MULDER

If you won't stop it, I will!!

CIGARETTE-SMOKING MAN

You won't stop it, Agent Mulder. If you want to see your sister.

(off Mulder)

You want to see her, don't you?

Mulder sees now the dilemma. His rage quieting as it intensifies. Raising his gun again.

(CONTINUED)

30 CONTINUED: (2)

30

MULDER

Stop it or everyone dies.

CIGARETTE-SMOKING MAN

No, Agent Mulder. I live. You
live. To see your sister return.

(CONTINUED)

30 CONTINUED: (3)

30

The Cigarette-Smoking Man rises from his chair, smug enough to remove a cigarette from the pack he has in his coat. Mulder watching him, light it. It's all he can do.

CIGARETTE-SMOKING MAN

It's what your father realized.
What you will realize as your
father's son. Or die in vain,
with the rest of the world.

The CSM reaches into his pocket and removes a PIECE OF PAPER. (X)

CIGARETTE-SMOKING MAN (X)

Save her. Save yourself. (X)

A moment of hesitation, then Mulder lowers his gun, takes the paper. The CSM turns and exits. Mulder watching him. As we: (X)

END OF ACT TWO

ACT THREE

FADE IN:

31 EXT. SYNDICATE OFFICE - NIGHT - PRESENT DAY

31

To establish, with a LEGEND.

CUT TO:

32 INT. SYNDICATE OFFICE - PRESENT DAY

32

The room is EMPTY. Papers SCATTERED ABOUT. The furniture is no longer neatly arranged. A stale air hangs, as if the place has been abandoned. As Agent Spender appears in the door, reacting.

KRYCEK (O.S.)

You're looking for your father...

ANGLE TO INCLUDE ALEX KRYCEK

Standing across the room. He's wearing his winter coat, as is Spender. Giving us the sense the heat's been turned off.

KRYCEK

He's gone. They're all gone.

AGENT SPENDER

But they're coming back --

KRYCEK

No. They've left. For good.

AGENT SPENDER

What do you mean?

KRYCEK

They've abandoned these offices.

AGENT SPENDER

They've been here for 50 years --

KRYCEK

I don't think you understand --

AGENT SPENDER

-- Where did they go?

(CONTINUED)

32 CONTINUED:

32

KRYCEK

To West Virginia. They'll be transported by the colonists and begin the medical preparations to receive the hybrid genes. (X)
(X)
(X)

(off Spender)

Except for your father. (X)

Through this, Spender has been moving cautiously toward Krycek, drifting across the room. And now he stands before him.

KRYCEK

He's gone to get your mother.

AGENT SPENDER

That's not possible.

(off Krycek)

No one can get to her. I've got her secured away.

KRYCEK

Secured away? He's already had his doctors looking at her.

AGENT SPENDER

I've got her under guard.

KRYCEK

She's probably being prepared as we speak, Jeffrey.

Agent Spender is shaking his head, still thinking it's b.s.

KRYCEK

Prepared for her trip.

AGENT SPENDER

What trip?

KRYCEK

(the obvious)

They're turning her over, Jeff. Giving her up to the colonists.

Spender staring at Krycek now. Krycek stares back at him. As if to impress Spender with his honesty, seriousness. Then Spender turns, rushes off. Krycek watching him, Iago-like. As we:

CUT TO:

33 INT. FORT MARLENE - MEDICAL ISOLATION ROOM - NIGHT

33

Cassandra's in bed, rising up, a look of panic on her face.

CASSANDRA
What do you want now?!

ANGLE TO INCLUDE THE SURGICAL TEAM

Coming in the door, sans surgical masks.

HEAD SURGEON
Just lie back, Cassandra. We're
just going to get you off some
of these machines --

But Cassandra's not going to just lie back, and it takes the
physical restraint of the attending docs to fight her down.

CASSANDRA
Leave me alone!!

A SYRINGE rises up INTO FRAME now, in the Head Surgeon's hand.
As he bleeds its contents out through the needle --

CASSANDRA
You're not going to dope me --

But that is indeed what they're going to do. The other docs
holding Cassandra down as the needle is plunged into her hip.

CASSANDRA
-- damn you, you bastards!

But the fight in her is all but extinguished as the drugs do
their job. The rigid tension in her body going limp.

CASSANDRA
(tranquilly)
Damn you...

(X)

The docs letting go of her now, working to get the pick-ups from
the monitors Cassandra's eyes are getting heavy. But they don't
shut. They've only sedated her. Her watery eyes now finding:

CASSANDRA'S POV TO DOOR

Where the Cigarette-Smoking Man stands. Hesitating to come in.

RESUME CASSANDRA

(CONTINUED)

33 CONTINUED:

33

CASSANDRA
(sedated)
The biggest bastard of all.

All eyes going to the CSM. Who is, we realize now by the awkward way he steps into the room, somewhat fearful of Cassandra.

CIGARETTE-SMOKING MAN
(to the doctors)
I'll need a few minutes.

(X)

This was unanticipated, but the doctors file out dutifully. Leaving the CSM uncomfortably with Cassandra. Moving to her now.

CASSANDRA
They never question it, do they?

CIGARETTE-SMOKING MAN
What?

Cassandra, though sedated, is not slurred. Only becalmed.

CASSANDRA
Your power and authority.
(off the CSM)
When you're really such a coward.

The CSM has been nervously lighting a cigarette during this. He does not defend this slam, nor assail it. Or her.

CIGARETTE-SMOKING MAN
I came in hopes we might speak
of the future. Not the past.

CASSANDRA
I'm at a disadvantage. Since
you've stolen the past from
me -- so many of my memories...

CIGARETTE-SMOKING MAN
I won't defend myself. Except to
say we're here now only because
of what I've done. Due to it.

CASSANDRA
I know it now. Only now. But how
many years I didn't understand.
Through all the abductions, and
all the tests. That it was you.

(CONTINUED)

33 CONTINUED: (2)

33

CIGARETTE-SMOKING MAN
I ordered them. Yes. But it was
never my intention to harm you.

All the hate Cassandra feels is in her eyes now. As if what she
feels is beyond words, or her ability to express what it is.

CIGARETTE-SMOKING MAN
It was to save you. And Jeffrey.

CASSANDRA
You can't save our son.

CIGARETTE-SMOKING MAN
What do you mean? I can --

(X)

CASSANDRA
-- He'll never trust you again.
He'll never listen or obey you --

CIGARETTE-SMOKING MAN
He doesn't understand!

CASSANDRA
He knows what you've done to me.

CIGARETTE-SMOKING MAN
I saved you! I spared you!

The emotion here is not anger. It's a plea for understanding.

CASSANDRA
There's only one way to save him
now. Only one thing you must do.

CIGARETTE-SMOKING MAN
I can't do it to you. I can't.

She grabs his hand now, surprising him. Squeezing it.

CASSANDRA
I must die. Or they all die.

CIGARETTE-SMOKING MAN
It's too late. Too late to stop.

And he pulls away from her, horrified at his own dilemma.
Rushing from the room now, as if from his own conscience. As we:

CUT TO:

34 INT. DIANA'S APARTMENT - NIGHT

34

It is dark in here, as we left it. When we hear the sound of KEYS in the door. Then the door pushes open, Diana appearing. Closing the door behind her. Turning, startled by:

ANGLE ON AGENT MULDER

Sitting slumped in the chair where he sat with the CSM.

MULDER (X)
I didn't mean to scare you. (X)

FOWLEY (X)
Fox? What are you doing? (X)

MULDER (X)
Nothing. Not a damn thing. (X)

Diana moves to turn on a lamp on her desk, seeing as she does (X)
that the drawers are open and the contents have been rifled. (X)

MULDER (X)
I came here looking for evidence. (X)

FOWLEY (X)
(turning quickly) (X)
What are you talking about? (X)

MULDER (X)
Evidence that you'd lied to me. (X)

Fowley stares at Mulder, trying to catch up. Still startled. (X)

MULDER (X)
That you had other loyalties (X)
than to me, or the X-files. (X)

FOWLEY (X)
Nothing could be further from (X)
the truth, Fox -- (X)

MULDER (X)
I didn't find anything, Diana. (X)

Fowley takes a breath, relieved. As if expecting something else. (X)

MULDER (X)
But something found me. (X)

FOWLEY (X)
What? (X)

(CONTINUED)

34 CONTINUED:

34

MULDER (X)
I think they call it fate. Or (X)
destiny. Whatever it's called (X)
when the choices you thought you (X)
had in life are already made. (X)

Diana comes over now, kneeling down. Taking Mulder's hands. It's (X)
quite clear that he is not himself. That he's in a dark place. (X)

FOWLEY (X)
What happened here? (X)

MULDER (X)
You were being paid a visit. By (X)
young Jeffrey Spender's father. (X)

FOWLEY (X)
Here? (X)

MULDER (X)
The Smoking Man was looking for (X)
his son, who's now taken up the (X)
futile cause which used to be (X)
mine. Against his father. (X)

FOWLEY (X)
Futile? (X)

MULDER (X)
As in nothing to be done. To (X)
accept that those you love can (X)
survive only if you give up. (X)

Diana's hand finds the piece of paper that Mulder took from the (X)
Cigarette-Smoking Man. Taking it now, and reading: (X)

INSERT PIECE OF PAPER - It reads: EL RICO AIR FORCE BASE. (X)

MULDER (X)
It's where it all begins. Where (X)
we'll need to be to survive it. (X)

She's looking into Mulder's eyes now, and he into hers. Then she (X)
reaches out and embraces him. As does he to her. And off this: (X)

CUT TO:

35 INT. HALLWAY JUST OUTSIDE ISOLATION ROOM - NIGHT (X) 35

Where we find FEET, moving fast on the linoleum floor -- click, (X)
click, click -- ADJUSTING UP TO FIND Agent Spender. Heading for: (X)

CUT TO:

36 INT. FORT MARLENE - MEDICAL ISOLATION ROOM - NIGHT (X) 36

Where Spender bursts in the door, only to find: (X)

SPENDER'S POV (X)

His mother is not in her bed. Spender entering this shot now, (X)
throwing the rumpled covers back in anger. And futility. Then (X)
turning in surprise, when he hears: (X)

COVARRUBIAS (O.S.)
Please help me... (X)

ANGLE TO INCLUDE MARITA COVARRUBIAS (X)

Dressed as we last saw her, in hospital p.j.s. Near tears now. (X)

COVARRUBIAS (X)
They're going to leave me here. (X)

Spender doesn't know Marita, keeping his distance from her. Such (X)
is the figure she cuts, as if she might be sick or diseased. But (X)
Marita is coming toward Spender now, hands out in supplication. (X)

AGENT SPENDER (X)
Please stay away from me -- I (X)
can't help you. (X)

Spender tries to skirt around Marita, but she grabs at him, (X)
preventing this. Spender recoiling at the close sight of her. (X)

COVARRUBIAS
They're packing everything up. (X)
They aren't coming back here. (X)
(off Spender) (X)
I know you. I can help you. (X)

AGENT SPENDER (X)
You can't help me -- (X)

Agent Spender pulls away from her, heading for the door. When: (X)

COVARRUBIAS (X)
I know where they're taking her. (X)

(CONTINUED)

36 CONTINUED: 36

This stops Spender in the doorway. Turning him. (X)

COVARRUBIAS (X)
I know how they're taking her. (X)

Spender hesitates. Is it a trick? She approaches him again. (X)

COVARRUBIAS (X)
You've got to trust me, Jeffrey. (X)

Spender is in the doorway, not knowing what to do, when A SOUND (X)
ECHOES in the hallway he took to get to this room. (X)

CUT TO:

37 INT. HALLWAY JUST OUTSIDE ISOLATION ROOM - NIGHT (X) 37

Someone is entering at the far end, heading TOWARD CAMERA. A (X)
woman, who, as she approaches, we'll recognize as the same woman (X)
that Agent Mulder hailed to no avail earlier in another hallway. (X)

As she moves TO CAMERA, we begin TRACKING BACK with her. To... (X)
the door to the Isolation Room. Where she slows, listening. (X)

CUT TO:

38 INT. FORT MARLENE - MEDICAL ISOLATION ROOM - NIGHT (X) 38

Where Agent Spender and Marita stand together in the darkness, (X)
listening themselves. As the footsteps start again, ECHOING OFF. (X)

CUT BACK TO:

39 INT. HALLWAY JUST OUTSIDE ISOLATION ROOM - NIGHT (X) 39

REVERSE ON THE WOMAN, moving AWAY FROM CAMERA. As she rounds (X)
another corner, or exits, the door to the isolation room opens (X)
and Agent Spender appears. And then Marita. Heading out. As we: (X)

CUT TO:

40 INT. FORT MARLENE - CRYOLAB - NIGHT (X) 40

CLOSE ON THE ALIEN FETUS, being lifted up out of its cryo- (X)
container. In its small, metal carry. Being lifted by: (X)

(CONTINUED)

40 CONTINUED:

40

THE HEAD SURGEON (X)

Who wears an anti-contamination suit. Careful with his work, (X)
though he is wasting no time. Moving the Alien Fetus over to a (X)
rolling cart, on which there is another container. This one a (X)
transport case, much like the one we saw in 1973. (X)

Carefully putting the Fetus into the transport, when: (X)

THE DOOR TO THE CRYOLAB OPENS (X)

It's the woman seen moments earlier in the hall. (X)

HEAD SURGEON (X)
(through his headgear) (X)
Shut the door -- this is a (X)
highly sensitive area -- (X)

But the woman does not shut the door. She steps in. (X)

HEAD SURGEON (X)
Go back! You are at high risk of (X)
contamination -- leave the room! (X)

But the woman doesn't. Instead, she shuts the door behind her. (X)

TIGHTER ON HEAD SURGEON (X)

Shaking his head, as he hurries to shut the lid on the (X)
transport. As the Woman steps into frame and takes him (X)
physically by his headgear. RIPPING IT OFF. (X)

HEAD SURGEON (X)
What are you doing?! (X)

He struggles to stop her, but her strength is formidable. The (X)
Surgeon's hands going for the woman's eyes, ripping at her (X)
flesh. As they struggle backwards, and he falls to his knees. (X)
Gasping and sucking in the cold air. Looking up at: (X)

HIS POV (X)

The woman's flesh has been ripped off her face, revealing (X)
underneath the face of a FACELESS ALIEN. Off: (X)

THE HEAD SURGEON (X)

CAMERA PUSHING IN on the man's horrified expression. (X)

CUT TO:

41 INT. WATERGATE APARTMENT COMPLEX - NIGHT 41

The door to Diana's apartment opens and Diana exits. Followed by Agent Mulder, closing the door behind. HEADING TO CAMERA, as Mulder dials his cell phone. (X)
(X)

MULDER
Scully, it's me. (X)

INTERCUT WITH:

42 INT. SCULLY'S N.D. SEDAN - NIGHT 42

Scully has one hand on the wheel, one on the phone. We sense that she, too, is in a hurry. We can hear her acceleration.

SCULLY
Mulder, I was just dialing you. (X)
Where are you?

MULDER
I'm with Diana -- (X)

Scully reacts to this with the slightest wince, then: (X)

SCULLY
I'm coming to get you. (X)

MULDER
I'm coming to get you, Scully. (X)
You're coming with us -- (X)

SCULLY
No. I want you to listen to me. (X)
I'm going to pick you up. I'm (X)
going to take you to Cassandra --

MULDER
Cassandra's gone, Scully --

SCULLY
I know. But I know where she's (X)
gone to. Mulder --

MULDER
It's no use, Scully --

SCULLY
Mulder -- I'm going there, -
whether you're coming or not --

(CONTINUED)

42 CONTINUED:

42

MULDER
Going where?

SCULLY
The Potomac Yards. They're
transporting her in a train car.

Now it's Mulder who catches himself. During this, Diana, who'd
moved ahead of him, comes back into frame.

MULDER
Who gave you this information?

SCULLY
Agent Spender called me.

Mulder removes the phone from his ear. Clicks off. (X)

MULDER (X)
I'm going to send you on ahead. (X)

FOWLEY (X)
What did she say? What is it? (X)

MULDER (X)
Maybe a last chance to stop them. (X)

And Mulder is off, rushing down the hall. Off Diana watching him:(X)

CUT TO:

43 OMITTED
THRU
45

(X) 43
THR
45

46 THE LOCOMOTIVE

46

Hooking up to the train car -- KA-BOOM. Then its diesel engines rev again loudly and the train car begins to move forward with the locomotive. Creeping along, but gaining speed, as:

RESUME PREVIOUS ANGLE

Looking down the tracks. In the previous shot the locomotive had entered frame in f.g., heading for the train car. In this shot we see the locomotive in the b.g. pulling toward us, as:

Scully's n.d. sedan breaks frame f.g., heading down the side of the track at speed, toward the oncoming train.

CUT TO:

47 INT. SCULLY'S N.D. SEDAN - NIGHT 47

Scully is at the wheel, bearing down on the oncoming locomotive.

SCULLY
That's it, Mulder.

MULDER
It's already rolling. Turn
around. Turn around, Scully.

48 EXT. POTOMAC YARD - NIGHT - RESUME 48

The n.d. sedan skids into a hard, sliding turn. Changing direction in a cloud of dust. Heading AT CAMERA NOW, alongside the chugging locomotive. Passing it, exiting frame PAST CAMERA.

CUT BACK TO:

49 INT. SCULLY'S N.D. SEDAN - NIGHT - RESUME 49

Scully fights the wheel over the uneven surface, the car trying to fishtail at these speeds. As Mulder's rubbernecking backward and forward -- at the train and then ahead to:

MULDER
Hard right --

And Scully does, yanking the wheel, as we:

CUT BACK TO:

50 EXT. POTOMAC YARD - NIGHT - RESUME 50

The n.d. sedan turns up onto the tracks at a service road crossing. Coming to A HARD STOP ON THE TRACKS. Then the CAR DOORS fly open and the agents exit. As the train bears down.

SCULLY (X)
They're not slowing, Mulder. (X)
He's not going to stop. (X)

CLOSER ON MULDER AND SCULLY

Mulder pulling his weapon. Taking aim. Scully doing the same (X)
now. Both Agents firing at: (X)

ANGLE OVER MULDER AND SCULLY

(CONTINUED)

50 CONTINUED:

50

Their shots SPARK off the locomotive. But it continues toward them -- and their car -- until they SCRAMBLE out of the way, just before... WHAMMO, the locomotive plows into Scully's car. Pushing it along the tracks, until it pushes it off to the side.

(CONTINUED)

50 CONTINUED:

50

NEW ANGLE ON MULDER AND SCULLY (X)

Scrambling back onto the tracks, firing at the train car as it
train keeps on rolling, gaining speed. As we: (X)
(X)

CUT TO:

51 INT. TRAIN CAR - NIGHT

(X) 51

Where the CSM and the Surgical Team encircle Cassandra on the
surgical table. They're all listening to the SHOTS, clutching
handholds in silent tension, as the train ROCKS along. The
lights FLICKERING OFF AND ON. (X)
(X)
(X)

SURGICAL TEAM MEMBER (X)
What the hell is that? (X)

The CSM, alarmed by the shots, shakes his head. Looking over to: (X)

HIS POV (X)

The HEAD SURGEON stand improbably at the other end of the
surgical table -- improbably, because the last we saw he was
being assaulted by the Faceless Alien. But here he is now,
standing as if he were nothing but a member of the team. And off
this, as CAMERA CREEPS IN ON HIM: (X)
(X)

END OF ACT THREE

ACT FOUR

FADE IN:

52 INT. EL RICO SUPER HANGAR - NIGHT (X) 52

HIGH AND WIDE ANGLE, as we began the episode. Only the figures (X)
we see down below us are not the Syndicate circa 1973, but the (X)
Syndicate and their FAMILIES present day. CAMERA DROPS as these (X)
people file into the space. Even though their number is about (X)
50, they're but a small school in the big sea of the hangar. (X)

CLOSER ANGLE ON THESE PEOPLE (X)

We recognize THE SYNDICATE MEMBERS, in their suits. THEIR WIVES, (X)
dressed in winter coats. And their CHILDREN, young and old, also (X)
bundled against the cold. They have SUITCASES, PHOTO ALBUMS, and (X)
any very personal item that they wouldn't leave behind. (X)

Off their apprehensive faces: (X)

CUT TO:

53 EXT. POTOMAC YARD - NIGHT (X) 53

ANGLE ON SCULLY'S SMASHED N.D. SEDAN, ADJUSTING to find Mulder (X)
and Scully near it in the still, silent night. Scully has her (X)
cell phone to her ear. Taking it down when: (X)

MULDER (X)

I think this is him -- (X)

Scully clicking her cell phone off, as: (X)

REVERSE ANGLE UP TRACKS (X)

Where HEADLIGHTS are coming at them at speed. ANOTHER N.D. SEDAN (X)
skids to a stop. The driver REVEALED as it does: A.D. SKINNER. (X)

His electric window rolling down. His mood revealed in his tone: (X)

SKINNER (X)

You gonna tell me what the (X)
hell's going on here -- (X)

MULDER (X)

Our lives are at risk -- we've (X)
got very little time -- (X)

(CONTINUED)

53 CONTINUED:

53

SKINNER (X)
You couldn't tell me that over (X)
the phone, Agent Mulder -- (X)

MULDER (X)
We'd be risking mass panic if (X)
someone were to overhear -- (X)

SKINNER (X)
Mass panic? Over what? (X)

MULDER (X)
El Rico Air Base. (X)

He's getting in the car, as is Scully, on the opposite side. (X)
Skinner's window going up over his aggravated expression. As he (X)
punches the accelerator, and we: (X)

CUT TO:

54 INT. EL RICO SUPER HANGAR - NIGHT (X) 54

CAMERA MOVING THROUGH the waiting Syndicate Members and their (X)
families, where they're huddled together in the middle of the (X)
hangar, bundled against the cold. CAMERA MOVING as heads are (X)
turning now, toward: (X)

THE FAR END OF THE HANGAR, where the Surgical Team is entering, (X)
moving en masse with their prized possession being pushed along (X)
on a rolling gurney. Last through the doors, or to be REVEALED, (X)
are the Head Surgeon. And the Cigarette-Smoking Man. (X)

MOVING REVERSE ON THIS SCENE (X)

as the huddled crowd turns to the newcomers. The Elders moving (X)
out of the pack, stepping up to the arriving members. Their eyes (X)
going to Cassandra who is covered with a warm blanket, and who (X)
is conscious but heavily sedated. (X)

ELDER #2, ELDER #3 and ELDER #4 move to the CSM. (X)

ELDER #2 (X)
We waited to send our (X)
communication -- (X)

ELDER #3 (X)
We were worried something had (X)
happened -- (X)

(CONTINUED)

54 CONTINUED:

54

CIGARETTE-SMOKING MAN (X)
Shots were fired at us. (X)

He says this while moving out of earshot of the HEAD SURGEON. (X)

ELDER #4 (X)
By who? (X)

CIGARETTE-SMOKING MAN (X)
I don't know. (X)

They see the worry in his eyes as he takes a drag of his smoke. (X)
Scanning the crowd, the faces... (X)

CIGARETTE-SMOKING MAN (X)
We have people missing -- (X)
(then:) (X)
Where's Alex Krycek -- (X)

CUT TO:

55 KRYCEK

(X) 55

Moving out. Fast walking. Eyes flashing determination. We are: (X)

INT. HALLWAY JUST OUTSIDE ISOLATION ROOM - NIGHT (X)

Krycek hustling TOWARD CAMERA, taking the route we saw Spender (X)
take earlier, and then the Mysterious Woman who revealed herself (X)
to be the Faceless Alien. Krycek moving past the Isolation Room, (X)
casting but a quick glance inside the empty space as he passes (X)
it, and us, and CAMERA. Heading for: (X)

CUT TO:

56 INT. FORT MARLENE - CRYOLAB - NIGHT

(X) 56

It is dimly lit in here, due to a light which FLICKERS on and (X)
off. As the door is pushed slowly open and KRYCEK appears, (X)
dressed in an anti-contamination suit. But he gets only a step (X)
in the door when he sees something is wrong. (X)

REVERSE ON HEAD SURGEON (X)

Right where we left him in here: on his knees, the headpiece of (X)
his contamination suit lying on the floor near him. Where it was (X)
ripped off. The reason he is still here on his knees is that he (X)

(CONTINUED)

56 CONTINUED:

56

is frozen still and solid. His expression one of pain, his eyes (X)
staring blankly into space. (X)

RESUME KRYCEK (X)

As he steps forward to this man. He wasn't expecting this, of (X)
course, but it's not the man he's concerned about. It's what the (X)
man would have been doing here. Krycek stepping past him, (X)
grabbing for the cryo-container that once held the alien fetus. (X)
Lifting the the lid, only to find it empty. (X)

Krycek RIPPING the headpiece off his own suit now. CAMERA (X)
PUSHING IN before he turns, hurries back through the door. As we (X)
PRELAP THE SOUNDING OF AN ALARM: (X)

CUT TO:

57 INT. FORT MARLENE - ANOTHER HOSPITAL HALLWAY - SHORT TIME CUT (X) 57

The ALARM IS ECHOING in the halls when Krycek appears, back in (X)
his civvies, moving forward at a walk-run. This is the main (X)
facility and there is PERSONNEL in the halls. When Krycek (X)
suddenly stops short, hailed by: (X)

VOICE (O.S.) (X)
Krycek -- (X)

ANGLE ON AGENT SPENDER (X)

Standing in a doorway, looking out a partially opened door. (X)

AGENT SPENDER (X)
I'm trying to get out of here. (X)

KRYCEK (X)
What are you talking about -- (X)

AGENT SPENDER (X)
We can't get past security -- (X)
they won't recognize my (X)
authority to remove a patient -- (X)

Krycek is moving toward Spender now, wondering what the hell (X)
he's talking about. Pushing the door open -- seeing: (X)

ANGLE OVER SPENDER TO MARITA COVARRUBIAS (X)

(CONTINUED)

57 CONTINUED:

57

Standing huddled in dim light. They are no strangers to one another, of course. In far better days for Marita. She cowers slightly from her former boyfriend, ashamed of her looks now.

AGENT SPENDER

My father did this to her.

Krycek almost has to laugh.

AGENT SPENDER

She wants to tell her story.

KRYCEK

(to Spender)

You sorry sonofabitch... you don't get it, do you? It's all going to hell -- the rebels are going to win -- they took it --

AGENT SPENDER

Took what?

GO BACK WIDE

As Krycek answers Spender, then moves off without even a look back. AGENT SPENDER watching him as he moves out, as we:

CUT TO:

58 INT. EL RICO SUPER HANGAR - NIGHT (X) 58

DIANA FOWLEY enters the end of the hangar, where she sees: (X)

HER POV (X)

The ASSEMBLED GROUP in the center of the hangar. (X)

THE CIGARETTE SMOKING MAN (X)

Who turns to see Diana. A look of something... does he know her? (X)
Was her appearance expected? Is this another sign of a threat to (X)
the group and its plans? CAMERA DRIFTING IN on him. Matching to: (X)

TIGHT POV OF DIANA (X)

CAMERA DRIFTING on her, trading this look. Is she going to bust (X)
them? Are they going to allow her here? Her expression reads as (X)
any of the above. She's looking out toward the group, when HER (X)
CELL PHONE RINGS. Diana reaching for it. Pulling it out: (X)

(CONTINUED)

58 CONTINUED: 58

FOWLEY
Yes -- (X)

INTERCUT WITH: (X)

A59 OMITTED (X) A59

59 AGENT SPENDER 59

In the room where he was last seen with Marita. On his phone.

AGENT SPENDER
Agent Fowley, it's me. (X)

FOWLEY
Jeffrey? Where are you? (X)

AGENT SPENDER
Fort Marlene -- (X)

A60 RESUME CIGARETTE-SMOKING MAN (X) A60

Watching Diana, sensing that something is wrong. Moving toward (X)
her now, CAMERA FOLLOWING HIM. As Diana continues to speak on (X)
the phone. Her eyes going to the CSM, as he comes toward her. It (X)
is still unclear what his intent is. And the look in Diana's (X)
eyes when she meets his signals some kind of trouble. (X)

HER POV OF CSM (X)

Coming toward her -- his expression still grave, when: A BRIGHT (X)
WHITE LIGHT PENETRATES THE DOORS behind him at the far opposite (X)
end of the hangar. (The same light we saw in the Teaser.) (X)

Causing the CSM to stop and turn abruptly. (X)

REVERSE ON HIM TO DIANA (X)

As the light grows. The look on his face telling us this isn't (X)
supposed to be happening now -- not yet. As do the looks from: (X)

THE SYNDICATE ELDERS

Standing amidst their families. The light growing on them, too:

(CONTINUED)

A60 CONTINUED:

A60

ELDER #3
Who sent the communications?

ELDER #4
No one --

(CONTINUED)

A60 CONTINUED:

A60

CASSANDRA lifts her head up, and in her stupor manages a smile. (X)
RACKING TO THE HEAD SURGEON, just behind her, his eyes on her. (X)

ELDER #2

This isn't supposed to be --

THEIR POV

As the light grows and the doors begin to part.

RESUME CIGARETTE-SMOKING MAN

CAMERA DRIFTING ON HIM. He, too, knows something's wrong. (X)

POV OF THE DOORS, THE GROWING LIGHT

Where FIGURES APPEAR NOW. Exactly as we saw the alien grays appearing in the Teaser.

REVERSE ON THE SYNDICATE, THEIR FAMILIES

Reacting to this, then to:

ELDER #3

What is this!? What is this?!

THEIR POV

In the bright light, as the FIGURES GET CLOSER, we see they are not alien grays at all, but FACELESS ALIEN REBELS. Moving toward the group with their fire weapons in hand.

RESUME SYNDICATE ELDERS, THEIR FAMILIES (SPFX)

They begin to retreat in fear. Turning as, behind them, THE HEAD SURGEON suddenly MORPHS into a FACELESS ALIEN REBEL, TOO. As:

THE FACELESS REBELS

are swarming in the hangar door. DOZENS of them. Toward:

ANGLE OVER THE SYNDICATE ELDERS TO THE SWARMING REBELS

The Elders and their families corralled by the Head Surgeon/Faceless Alien that stands behind them. Women have started to cry and SCREAM. As have children. We see the fear in the eyes of the Syndicate Elders, as:

(CONTINUED)

A60 CONTINUED: (3)

(X)A60

THE HEAD SURGEON/FACELESS ALIEN

As the music tension ratchets, and he turns to see:

HIS POV

Where the CSM was behind them in the hangar, he is no more.
GONE. Presumably out the door he came in. And off this:

WE GO TO BLACK

Hold for several beats, before PRELAPPING:

ASSISTANT DIRECTOR KERSH (O.S.)
The way these people died... the
loss of life here is, well...

60 INT. ASSISTANT DIRECTOR KERSH'S OFFICE - DAY

60

A.D. KERSH sits behind his desk looking at a stack of photos.
Horrible photos of burn victims, charred beyond recognition.

ASSISTANT DIRECTOR KERSH
... it's somewhat beyond words.
Certainly it is horrible. I
can't imagine how it must be for
you... losing your mother.

AGENT SPENDER

Sitting opposite Kersh, head slightly bowed. Looking up now. If
we've had the sense Spender was just a boy before, his stoicism
here is that of a man. One who's seen the worst in life.

AGENT SPENDER
Yes, sir. But that's not why I
asked for this meeting today.

Spender looks off at:

ANGLE TO INCLUDE MULDER AND SCULLY

Sitting in chairs next to him. Standing in the b.g. is Skinner.

ASSISTANT DIRECTOR KERSH
Why did you ask for it? -

(CONTINUED)

60 CONTINUED:

60

AGENT SPENDER (X)
Because I'm responsible for the (X)
deaths of those people in the (X)
Air Base hangar in no small way. (X)
(off Kersh, Skinner) (X)
I certainly didn't prevent them. (X)

ASSISTANT DIRECTOR KERSH (X)
I assume then you can explain (X)
how they died -- because I've (X)
yet to hear any explanation -- (X)

AGENT SPENDER (X)
Agent Mulder can explain it. I (X)
think Agent Scully to an extent. (X)
They might have even prevented (X)
what you see in those photos. (X)

Kersh casts a dim look at Mulder and Scully. (X)

ASSISTANT DIRECTOR KERSH (X)
Agents Mulder and Scully have (X)
been suspended from the FBI -- (X)

AGENT SPENDER (X)
-- also my doing. And my mistake. (X)

ASSISTANT DIRECTOR KERSH (X)
(not buying it) (X)
I would ask -- (X)

AGENT SPENDER (X)
-- I'd ask, sir, before you tell (X)
me it's not my business, you do (X)
everything possible to get them (X)
back on the X-files. Far worse (X)
can happen. And it will. (X)

Agent Spender rises from his chair, moving to the door. Kersh (X)
watching him in surprise, until: (X)

ASSISTANT DIRECTOR KERSH (X)
Where are you going? (X)

AGENT SPENDER (X)
To pack up my office. (X)

And Spender continues to the door, even though: (X)

(CONTINUED)

60 CONTINUED: (2)

60

ASSISTANT DIRECTOR KERSH
Agent Spender...?

But Spender's out the door. Leaving Kersh to turn to Mulder and Scully. To Skinner. Not exactly wanting to meet their looks.

ASSISTANT DIRECTOR KERSH
(heated, challenging)
I'm being strong-armed, aren't I?

SKINNER
Absolutely not. I can assure you.

ASSISTANT DIRECTOR KERSH
You have answers now? Why didn't
I hear those answers before?

He stands, slaps the photos down angrily on his desk.

MULDER
I've had answers for years --

ASSISTANT DIRECTOR KERSH
Then why haven't we heard them?!

MULDER
No one's ever listened.

ASSISTANT DIRECTOR KERSH
Who burned those people?!

MULDER
They burned themselves --
(before Kersh speaks)
With a choice made long ago, by
a conspiracy of men who thought
they could sleep with the enemy.
Only to awaken another enemy.

ASSISTANT DIRECTOR KERSH
What the hell does that mean?!

MULDER
It means the future is here. And
all bets are off. (X)

Kersh stares at Mulder with restrained rage, turning Scully:

ASSISTANT DIRECTOR KERSH
Agent Scully? Make some sense.

(CONTINUED)

60 CONTINUED: (3) 60

SCULLY (X)
Sir, I wouldn't bet against him. (X)

CUT TO: (X)

CLOSE ON PHOTOGRAPH -- TWO FATHERS, 1973 (X)

The one the two-parter began with: The CSM and Mulder's father. (X)
CAMERA ADJUSTS to REVEAL it's held by the CSM himself. We are: (X)

61 INT. X-FILES OFFICE - DAY 61

The CSM sitting in the chair behind Spender's desk. When: (X)

AGENT SPENDER (O.S.) (X)
Get out of here... (X)

ANGLE TO INCLUDE SPENDER (X)

In the doorway, his hackles going up at the sight of his father. (X)
But the CSM remains sitting, unphased. Photo still in hand. (X)

CIGARETTE-SMOKING MAN (X)
This picture you have... I (X)
haven't seen it since you were (X)
born. You probably don't even (X)
know who the other man here is. (X)

AGENT SPENDER (X)
I don't care. Get out. (X)

CIGARETTE-SMOKING MAN (X)
It's Bill Mulder. Fox Mulder's (X)
father. Isn't that something? (X)

Spender only glares at his father. (X)

CIGARETTE-SMOKING MAN (X)
He was a good man. A friend of (X)
mine. Who betrayed me in the end. (X)

AGENT SPENDER (X)
I know more than enough about (X)
your past. Enough to hate you. (X)

CIGARETTE-SMOKING MAN (X)
Your mother was right. I'd come (X)
here hoping otherwise. (X)

(CONTINUED)

61 CONTINUED:

61

The CSM puts the photo down, opens the drawer to his son's desk. Pulls out his service weapon. Rising. Pointing it at his son. (X)

CIGARETTE-SMOKING MAN
Hoping my son might live to
honor me. Like Bill Mulder's son.

Off Spender's shock, as CAMERA PUSHES IN.

A62 INT. AREA JUST OUTSIDE X-FILES OFFICE - CONTINUOUS

A62

A SINGLE GUNSHOT RINGS OUT. A moment, then the CSM appears, stopping in the doorway. He has the PHOTO, which he puts in his pocket. Exiting PAST CAMERA, lost in deep, dark thought. (X)

62 OMITTED

(X) 62

THE END

