
T H E  F I L E S

Story No. E00939

Episode #8ABX02

"Without"

Written By
Chris Carter

Directed By
Kim Manners

Cover Only

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THE X-FILES

"Untitled"

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Blue Rev. - July 28, 2000

CAST LIST

Agent Fox Mulder
Agent Dana Scully

A.D. Skinner
Agent John Doggett
Gibson Praise
Director Kersh
All-Business Agent/Gene Crane
Agent Landau
The Teacher
Principal
Thea Sprecher
Alien Bounty Hunter
Agent Danny Mosley
Deputy Director Kersh

SET LIST

EXTERIORS

DESERT

/DESOLATE

/EVEN MORE DESOLATE

QUARRY PIT

SCHOOL FOR HEARING IMPAIRED

INTERIORS

SCHOOL FOR THE HEARING IMPAIRED

/CLASSROOM

/DORMITORY

SUBTERRANEAN FORT

LIMBO SPACE

COMMUNITY HOSPITAL

/ROOM

/CORRIDOR

/OPERATING ROOM

KERSH'S OFFICE

(X)

OMITTED

SKINNER'S SEDAN

EXT. COMMUNITY HOSPITAL

ICU WARD

SECOND PILOT -- SECOND PART

FADE IN:

62 EXT. DESERT - NIGHT

62

WE ARE ANGLE STRAIGHT DOWN on the desert floor. DESCENDING SLOWLY ON THIS LANDSCAPE. As we drop, WIND PICKS UP. There is no noise. It is conspicuously and purposefully ABSENT OF SOUND.

GIBSON PRAISE VOICE OVER
TO BE WRITTEN.

The strength and disturbance of the wind INCREASING CONTINUOUSLY as we drift closer and closer to the desert floor. Scrub brush buffeted by the turbulence. Sand being whipped and blown. When:

A BRIGHT LIGHT BLASTS ON

Illuminating the scene below us. We continue to DESCEND.

REVERSE ON SCENE -- ANGLE UP INTO THE BRIGHT LIGHT

From the spaceship we saw abduct Agent Mulder in last season's finale. It is DESCENDING TOWARD US. And as CAMERA WIDENS:

THE SHIP STOPS AND HOVERS gently over the desert floor. HOLD like this for several moments, when A VIBRATING DISTURBANCE begins to form in space. Like a dome of energy covering the ship.

Its intensity growing, until THE SHIP DISAPPEARS. Its form and bright light overwhelmed by the dome of energy.

And then the energy field QUICKLY DISSIPATES. And all that's left is the still and empty desert. No wind, no light, no ship.

End of Teaser

ACT ONE

A RECAP OF PREVIOUS EPISODE(S) tells of Mulder's abduction, Scully's pregnancy, and the ensuing search for Mulder led by the newcomer, John Doggett. There are Scully's disturbing visions of Mulder, and Doggett's insistence that Mulder wasn't abducted at all; that Mulder's actually on the run. A hunt that leads everyone to Arizona, looking for someone else entirely. A boy named Gibson Praise, whom we find being kidnapped -- by Mulder! (X) The episode concludes with Doggett holding Mulder and the boy at gunpoint, on the edge of a steep drop to an old quarry pit.

REWIND to the chase leading to this cliffhanger, as we:

FADE IN:

63 EXT. DESERT - DAY

63

ANGLE DOWN INTO AN OLD QUARRY PIT, eighty or a hundred feet below. CAMERA PANS OFF THIS, UP TO GIBSON PRAISE, being dragged by a man in blue jeans, whom we see only from the waist up.

GIBSON

Let me go! LET ME GO!

But Blue Jeans doesn't, continuing to drag Gibson along by the arm. (NOTE: Their path is not toward the pit, but alongside it.)

JOHN DOGGETT (O.S.)

Let the boy go!

This stops Blue Jeans in his tracks, turns him. As CAMERA ADJUSTS TO JOHN DOGGETT, running at them with his gun drawn.

JOHN DOGGETT

Let him go, Mulder!

REVERSE ON! MULDER

Holding Gibson by the arm, near the edge of the quarry pit. Staring at John Doggett, but saying nothing. Doggett runs into frame, slowing to a stop ten or fifteen feet away. Gun high.

JOHN DOGGETT

LET GO OF HIM OR I WILL BE
COMPELLED TO USE MY WEAPON.

(beat)

I don't want to do that, Agent
Mulder. I don't want to shoot.

Mulder does as he's told now, letting go of Gibson's arm. Gibson scuttles off, angling away from both men. And exiting frame.

CONTINUED

63 CONTINUED:

63

Mulder's eyes are locked on Doggett's, his body taut. Like he's ready to run, or fight. But Doggett need only pull the trigger to stop Mulder in either event -- but he's not about to do this.

JOHN DOGGETT

Now, are you armed?

Mulder doesn't answer. His response a hollow stare.

JOHN DOGGETT

Oh, come on! Dammit... this is just stupid, Agent Mulder. Let's not make this into a movie -- just tell me if you have a gun.

But Mulder doesn't. John Doggett is shaking his head now.

JOHN DOGGETT

It's too hot for this b.s.

(annoyed beat)

Alright, then get down on the ground. Keep your hands out and lie down on your belly there --

(X)

But Mulder doesn't. Or won't, as is the case. Instead, he takes a step backwards -- TOWARD THE EDGE OF THE QUARRY PIT.

JOHN DOGGETT

For crying out loud -- what are you doing? You're not doing this.

But Mulder takes another step backward. John Doggett tensing.

JOHN DOGGETT

AGENT MULDER! STAY THERE!

Doggett takes a step at Mulder now. But as he does, Mulder takes another step back. And another, backpeddling fast now.

REVERSE ON JOHN DOGGETT

Running to catch Mulder, arm outstretched. But he's too late!

RESUME THE BACKPEDDLING MULDER

As he backs himself to the edge of the quarry pit -- and then GOES RIGHT OVER IT! Disappearing over it, even as Agent Doggett is running to try and grab him, to prevent him from falling.

REVERSE ON JOHN DOGGETT

CONTINUED

63 CONTINUED: (2)

63

Grabbing at Mulder, almost going over himself. But regaining his balance, fortunately, because the fall would've killed him -- as it appears to have killed Agent Mulder. Doggett looks down into:

AGENT DOGGETT'S POV INTO THE QUARRY PIT

Mulder's body lies crumpled at the bottom, where it's landed in a clean, unbroken fall from the sheer edge of the pit.

AGENT DOGGETT

Stunned. Beyond surprise this could be the outcome of events. It takes him more than a moment to believe it's even real. Then:

As OTHER AGENTS appear, running in his direction now, including (X)
the All-Business Agent (CRANE) and Agent Mosely. (X)

JOHN DOGGETT

He went over! Off the edge!

CRANE

Who?

CONTINUED

63 CONTINUED: (3)

63

CUT TO:

ANGLE UP ON DOGGETT, THE AGENTS

(X)

High above us, standing on the edge of the pit.

(X)

JOHN DOGGETT

(X)

MULDER!!

Doggett and his men start to move off, in a hurry. Disappearing from the edge of the cliff high above. As CAMERA PANS DOWN TO:

(X)

(X)

64 EXT. BOTTOM OF QUARRY PIT - DAY - CONTINUOUS

64

CAMERA FINDING MULDER, face down. He is unbloodied, but filthy from the impact. There's no question that, from the height of the fall and position of his lifeless form, Mulder's dead. But:

(X)

SUDDENLY MULDER'S EYES OPEN. They blink, but he does not move. His breath pushes dust from his lips. But he does not move.

(X)

(X)

CONTINUED

64 CONTINUED:

64

TIME CUT TO:

65 EXT. BOTTOM OF QUARRY PIT - DAY - SHORT TIME LATER

65

CAMERA FINDS SKINNER, SCULLY running in on foot. Their (X)
expressions full of concern and anticipation. As if they've come (X)
running on the news of Mulder's appearance and fall. (X)

CAMERA ADJUSTS, REVEALING IN F.G. AGENT DOGGETT, HIS AGENTS. (X)
Standing near their N.D. sedans. In heated conversation. There (X)
is something odd here. Something wrong with this picture. (X)

As Skinner and Scully run up, the group breaks. Agents scramble, (X)
heading to their vehicles. Opening the doors and getting in them. (X)

ANGLE ON JOHN DOGGETT (X)

Moving to get in one of the cars as Scully, Skinner accost him. (X)

SCULLY (X)
Where is he?! Where's Mulder?! (X)

JOHN DOGGETT
I don't know. (X)

SCULLY (X)
You don't know? I heard an agent (X)
on the radio say you saw him -- (X)

JOHN DOGGETT
Oh, I saw him -- I saw him back (X)
right off that cliff there. And (X)
saw him fall right over there. (X)

Doggett is pointing o.s. Directing Skinner and Scully's looks. (X)

SKINNER (X)
Then where is he? (X)

JOHN DOGGETT (X)
He's gone. (X)

SKINNER (X)
He can't be gone. (X)

JOHN DOGGETT
Yeah. He can't be, but he is.

Scully is moving out at a pace, in the direction of where Mulder (X)
laid earlier. And, indeed -- there is no body there. (X)

CONTINUED

65 CONTINUED:

65

SKINNER

That cliff? There? He fell from
there? It's impossible, a fall
like that. It's not possible --

(X)

(X)

Doggett decides not to get in the car. He's on the move, to show (X)
Skinner something. Skinner following him. As they go: (X)

CONTINUED

65 CONTINUED: (2)

65

JOHN DOGGETT

A cop sees things: man drops
five stories, dusts off his hat
and goes back to work. Old woman
shot point blank in a Chinese
restaurant plucks the slug out
of her egg foo young. But even
if Mulder survived this, what he
does then is just too much --

He's come to a spot, stopping and pointing toward Scully.

JOHN DOGGETT

You got the point of impact
there, where Agent Scully is
standing. Clear and identifiable.

(pointing o.s.)

Then a set of tracks here.
Leading out of the quarry.

(X)

ANGLE TO INCLUDE THE SET OF TRACKS

JOHN DOGGETT

Look at these tracks. What do
you see? Mulder was running.

Skinner has to agree, looking back at the point of impact, where:

SCULLY

is standing, looking up at the high edge where Mulder threw
himself off, and back down to the point of impact. Turning,
after a moment, and heading back toward Skinner and Doggett.

SCULLY

It wasn't Mulder.

JOHN DOGGETT

(rebutting her)

That's the one thing I'm sure of.

SCULLY

It may have looked like Mulder,
but it wasn't Mulder --

Agent Doggett, his patience strained by this nonsense.

CONTINUED

65 CONTINUED: (3)

65

JOHN DOGGETT

I told you I knew Mulder. Okay, maybe I didn't know him all that well. But I know who it was up there. And it was Fox Mulder.

SCULLY

I'm sure it looked like him, and you have every reason to believe it was him. But it wasn't Mulder.

Scully has to gather herself for what she's going to say next, because she's about to cross a line she never imagined crossing.

SCULLY

I told you I've seen things. Things I can't explain. Well, I've seen what looks like a man transform into another man.

John Doggett is nodding, but not because he believes it.

JOHN DOGGETT

"What looks like a man." But who's not a man. So what was he?

Scully turns, moving away from Doggett.

SCULLY

You don't want to know.

JOHN DOGGETT

He's not a man, 'the hell is he?
Hey, don't turn your back on me.
I'm asking a legitimate question.

Scully stops, turns and marches right back toward Agent Doggett.

SCULLY

(blurting it)

He was alien. A Bounty Hunter.

Doggett stares at Scully. She's pissed off. So he goes with it.

JOHN DOGGETT

Looking to collect a bounty on?

SCULLY

Gibson Praise. Because he's a human anomaly. He's part alien.

CONTINUED

65 CONTINUED: (4)

65

JOHN DOGGETT

And this Alien Bounty Hunter, he disguised himself as Mulder to come out here and grab the boy.

SCULLY

To take him back to his ship, where we believe Mulder is.

Agent Doggett looks off. For a moment we think he might buy it.

JOHN DOGGETT

Y'know, Agent Scully, you're starting to remind me alot of Agent Mulder yourself.

Turning, starting to the FBI vehicle waiting for him.

SCULLY

Then you explain it for me.

Doggett doesn't, however. He gets into the waiting car, which pulls away in a fan of dust. Speeding out of the quarry.

ANGLE ON SKINNER, SCULLY

Standing by themselves now. Skinner is completely baffled, and not really all that comfortable defending Scully's position.

SKINNER

If it's true, or possible, what you're saying... that there's somebody like this out there...

(off Scully)

... he could just become anyone. You, me. Any damn one of us.

She lets it hang there a beat for effect. Then with grim irony.

SCULLY

I think it's true. And possible. And wherever Mulder is, he'd better damn well be smiling.

And Scully starts back toward their car. HOLD ON SKINNER, then:

CUT TO:

66 EXT. SCHOOL FOR HEARING IMPAIRED - DAY - SHORT TIME LATER

66

The PRINCIPAL stands outside with THE ENTIRE STUDENT BODY, including his Secretary, Gibson's TEACHER and OTHER TEACHERS.

CONTINUED

66 CONTINUED:

66

Assembled by Agent Crane and Doggett's other agents. All of whom are looking to the distance, where the sedan carrying John Doggett is pulling up the dirt road.

ANGLE ON JOHN DOGGETT'S CAR

As it pulls to a stop. Agent Crane moving out to meet them, as Agent Doggett climbs out of the sedan, about as impatient as we'll ever see him. On the move toward the waiting group.

JOHN DOGGETT

Any sign of him? Mulder?

CRANE

(to the negative)

Not according to these people.

John Doggett stops, looking at the assembled group. Thinking what to do, what to ask, where to go from here.

CRANE

We went through the school.

ANGLE ON THEA SPRECHER -- GIBSON'S FRIEND

We met her in the previous episode, in class next to Gibson. She's standing with her classmates with secret dread. Trying to hide this as John Doggett's eyes move over the group.

RESUME JOHN DOGGETT

Staring at the group. Trying to find an answer in their eyes.

JOHN DOGGETT

(to himself)

You're better than this.

CRANE

Sir...?

JOHN DOGGETT

He's got to be here somewhere.

Let's search the school again.

Doggett turns, steaming toward the school. Agent Crane calls to his agents, waving them to follow.

CUT TO:

67 INT. SCHOOL - CLASSROOM - DAY - SHORT TIME LATER

67

The room's empty, when the door opens and... MULDER enters. He's as we saw him previously, scraped and filthy, but not bleeding.

He closes the door quietly behind himself, listening.

CLOSE ON MULDER'S ARM

The shirt sleeve is torn, and in pulling it back, we see that HIS ARM IS BROKEN. Severely. Twisted at an odd angle.

RESUME MULDER

Staring at this, in no pain. As if looking at an insect bite. And then he reaches down with his other hand and SNAPS the arm back into place. With a CRUNCHING OF BONE. No problem. No sweat.

Then, as CAMERA DRIFTS IN ON HIM, Mulder MORPHS INTO THE ALIEN BOUNTY HUNTER. Right before our eyes. (His wardrobe changes, too. Not to anything radically different, but something that approximates both what Mulder wore and what the Principal is wearing. And clean. Which will make sense to you momentarily.)

No sooner has this happened, when CAMERA IS ON THE MOVE AGAIN, DRIFTING TOWARD THE DOOR where "Mulder" entered. As the door to the classroom opens again and... John Doggett enters.

JOHN DOGGETT

Hello...

REVERSE ON THE ALIEN BOUNTY HUNTER

As he turns -- revealing himself to be not The Bounty Hunter. Nor even Agent Mulder for that matter. He is -- you guessed it -- THE PRINCIPAL. Staring innocently at:

JOHN DOGGETT -- ANGLE TO INCLUDE

His eyes dart around the classroom, then land back on The Principal. Suspicious. Questioning. With no good reason, really.

JOHN DOGGETT

Sorry. I thought you were... I thought you'd cleared out here.

"The Principal" nods but doesn't respond, not unlike "Mulder" when Doggett confronted him, before he jumped into the quarry.

AGENT CRANE

Appears behind John Doggett now, coming out of the hallway.

CRANE

You find something?

CONTINUED

67 CONTINUED:

67

JOHN DOGGETT

No.

Crane nods, staring at "The Principal". It's an odd moment, but there's a job to do and Crane exits, back into the hall.

JOHN DOGGETT

We'll keep looking.

"The Principal" nods. Agent Doggett takes a beat, but he doesn't know why. Then he backs out the door, not altogether satisfied.

But he's gone, nonetheless. HOLD ON "The Principal". As he MORPHS AGAIN. This time into AGENT CRANE. And off this:

CUT TO:

68 OMITTED

(X) 68

A69 EXT. SCHOOL FOR HEARING IMPAIRED - ANOTHER AREA - DAY

(X) A69

We see AGENTS moving in and out of the school buildings. We can see them through windows, too. All looking for Gibson Praise. (X)

CAMERA FINDING SCULLY AND SKINNER (X)

Coming into this area, reacting to the search party. (X)

SKINNER (X)

What I want to know is how (X)
Doggett got here? How'd he even (X)
know where we were going? (X)

SCULLY (X)

I don't know, but he's going to (X)
turn this place upside down (X)
looking for the wrong person. (X)

SKINNER (X)

What happened to Gibson Praise? (X)

SCULLY (X)

Whatever happened, that kid's (X)
long gone. Wherever he is, he's (X)
already 3 steps ahead of us.

CONTINUED

A69 CONTINUED:

A69

Scully sees something now. It's a good distance off, and obscured from anyone's view but her's and Skinner's. (X)
(X)

ANGLE OVER THEA SPRECHER TO SKINNER AND SCULLY (X)

Gibson's friend. Carrying a backpack, which looks fully stuffed. Moving to a mountain bike, on a rack with a few other bikes. (X)

RESUME SCULLY (X)

Reacting to this. Watching Thea in the b.g. As she rides the bike off now. Skinner sees her too now, then turns to see: (X)
(X)

"AGENT CRANE"

Exiting a building. Spotting them. (X)

RESUME SCULLY/SKINNER (X)

Scully still watching Thea ride off. Only Skinner sees Crane. (X)

SKINNER (X)

Don't look, but we got a pair of (X)
eyeballs on us. Just start (X)
walking. I'm right behind you. (X)

Scully does as he says, never looking at "Crane." Moving away from the search area as if in conversation. Toward a building. (X)
(X)

"AGENT CRANE"

Moves to follow them. Traversing the area, where Skinner and Scully are heading out. Making a beeline for them, as they disappear around the corner of the building up ahead of him. (X)
(X)
(X)

"Agent Crane" steps up his pace now. Moving to catch up. WE ARE FOLLOWING HIM NOW, as he gets to the corner of the building. But when moves to round it, SKINNER SUDDENLY REAPPEARS in his path. (X)
(X)
(X)

SKINNER

Hey. Can I talk to you a second? (X)

Off "Agent Crane's" surprise. And his non-response:

CUT TO:

69 EXT. DESERT - DAY

69

THEA SPRECHER appears on the horizon, pedalling up and over a rise. Pedalling fast away from the school on her mountain bike.

CONTINUED

69 CONTINUED:

69

On a course that takes her right past the upper rim of the old quarry pit, where Mulder leapt to his once-believed death. We see her youthful determination as she passes, exiting frame.

CONTINUED

69 CONTINUED: (2)

69

CAMERA READJUSTS, back to the horizon where Thea appeared. We see someone else appear now. Someone moving toward us on foot.

We, of course, recognize Thea's pursuer as Scully.

CUT TO:

70 EXT. MORE DESOLATE DESERT - DAY

70

Thea is on the move, her bike kicking up dust far out ahead of us on an old cattle track, or some similar kind of beaten path.

Several moments later, Agent Scully enters frame FROM BEHIND CAMERA. Moving at a walk/run, slaked with perspiration.

She's down to an undershirt (or whatever's appropriate given her wardrobe.) The desert sun beating down on her mercilessly.

Scully's moving as fast as she can. As Thea's dust trail recedes in the distance she tries to step up the pace.

CUT TO:

71 EXT. EVEN MORE DESOLATE DESERT - DAY

71

CAMERA TRACKING/PANNING ACROSS A PANORAMA OF FLATNESS AND SCRUB, when in f.g. is REVEALED THEA'S BIKE. Lying on its side.

Thea, however, is unseen. There appears to no rhyme or reason for this. No obvious logic why she might've abandoned it.

CAMERA FINDING AGENT SCULLY

She's moving at the same walk/run, looking the worse for wear. But, following the cattle track, she spots Thea's bike. Making her way to it, she stops to catch her breath. Scanning the area.

Scully can't figure it, either. Spinning 360 degrees now, looking for Thea, or where she might've disappeared.

When, suddenly, Scully senses something -- something hollow under her feet. Whatever it is, it gives. The ground FLEXES slightly, under what appears to be just more desert floor.

Scully moves again, onto firm ground. Now she gets it. She's scanning the ground, looking for something. Which she finds after not much effort. A PIECE OF ROPE, which she takes up. And:

CUT TO:

72 INT. SUBTERRANEAN "FORT" - DAY - CONTINUOUS

72

Where Scully reveals herself, as she lifts the trap door.

REVERSE ON TWO KIDS

Squinting into the sunlight. Thea Sprecher and Gibson Praise.

END OF ACT ONE

ACT TWO

FADE IN:

73 EXT. MORE DESOLATE DESERT - DAY

73

To re-establish, with Thea's bicycle f.g. Over this, PRELAP:

GIBSON (O.S.)

You shouldn't have come here.

74 INT. SUBTERRANEAN "FORT" - DAY - CONTINUOUS

74

Gibson and Thea are in what looks like the top of an old vertical mine shaft. Big timbers and planking hold up the walls. The shaft itself is just beneath them, covered by shoring and makeshift flooring. Light leaks in the ceiling are numerous.

The kids have turned it into a clubhouse. Replete with odds and ends they've scavenged from the desert: license plates, etc.

Gibson sits in an old, sprung sofa, a blood-soaked rag held to his leg. Thea stands protectively beside her friend, still panting from the ride through the desert heat. She looks not only wary of Scully, but guilty that she's been followed.

Scully descends the rickety steps that lead down from the trap door, which is just overhead. Flushed from the heat.

GIBSON

You'll lead them to me.

SCULLY

I'm here to protect you.

(X)

Gibson stares at Scully assessingly. In fact, reading her mind.

SCULLY

I know you know it's true. I know you know my thoughts.

GIBSON

I know they took the man you work with -- Mulder. And now they've come to take me.

SCULLY

They only want to take you because you're a special boy, Gibson. Because of what you are.

CONTINUED

74 CONTINUED:

74

Thea signs something to Gibson, who looks back to Scully.

GIBSON

My friend Thea knows. She's the only one at school I've told. She's says the FBI's looking for me, too. And she's afraid for me.

SCULLY

She's right to be afraid. We don't know who to trust now.

Scully, who's moved closer through the scene, bends down now. Gently taking Gibson's hand away from his bloodied leg.

GIBSON

I fell when I was running away.

SCULLY

You might've broken it, Gibson.

GIBSON

(becoming upset)

I thought I could hide forever at the school. No one would know anything about me. I could pretend I was somebody else...

(Scully looks up)

You can't do anything for me. You can't stop them. If they find me, they'll take me. I know it. I've always known it.

Scully rises, trying not to let Gibson rattle her any more than she already is. Trying to take control here. Looking for something -- piece of wood, something rigid -- to make a splint. Finding something, she moves back to Gibson, starts to work.

SCULLY

I'm going to make you a splint. I can set your leg, Gibson, but I'll need a car to get you out of here. I'll be back to get you. I promise. I won't let anything bad happen to you.

GIBSON

You said that to me once before.

CONTINUED

74 CONTINUED: (2)

74

It's true. Scully knows it. But she ignores it the best she can, continuing to work on Gibson's leg; ripping pieces of rag into ties for the splint. Off Scully's determination:

CUT TO:

75 LONG LENS CAMERA TRACKING ACROSS A SERIES OF BRIGHT LIGHTS

75

With SILHOUETTES crossing in front of them. The image is impressionistic at first. We might wonder for a brief moment if this is possibly another vision of Mulder aboard the spaceship.

Until CAMERA FINDS FOCUS. AND ADJUSTS, to REVEAL that we are looking directly into the HEADLIGHTS of FBI SEDANS parked side by side near the school. And that the SILHOUETTES are FBI AGENTS moving in front of these cars. Getting in them. Moving out.

ANGLE ON JOHN DOGGETT

In the middle of this action. Along with the remainder of Doggett's Task Force. The sedans pulling out around them, heading out into the night. As AGENT DANNY MOSLEY (Established in the previous episode) moves to him, holding up A CELL PHONE.

AGENT MOSLEY

Deputy Director for you.

Doggett takes the phone, then takes a beat. Not really wanting this call. Or maybe just dreading that it's finally coming.

JOHN DOGGETT

This is John Doggett --

INTERCUT WITH NEW FBI DIRECTOR KERSH

76 INT. DEPUTY DIRECTOR KERSH'S NEW OFFICE - NIGHT

(X) 76

A step up from his old one. Kersh is at his new desk, which is large and impressive, as is the space. But he's still moving in. (X)

DIRECTOR KERSH

Agent Doggett -- I'm getting reports from Arizona -- (X)

JOHN DOGGETT

Yes, sir --

DIRECTOR KERSH

-- that you found Agent Mulder.

CONTINUED

76 CONTINUED:

76

JOHN DOGGETT
-- I'm afraid someone jumped the
gun on that. I saw him, sir --

CONTINUED

76 CONTINUED: (2)

76

DIRECTOR KERSH

What do you mean, you saw him?
The hell's going on out there?

JOHN DOGGETT

We're round the clock here. I've
got local SAR, a rolling ground
cordon and an eye in the sky --
We're on top of the situation.

DIRECTOR KERSH

How does the FBI find a man and
lose him in the middle of the
desert? 'Cause I'd like to know.

(long beat)

Agent Doggett? Are you there?

JOHN DOGGETT

Yeah. I heard the question.

DIRECTOR KERSH

I put you in charge out there,
Doggett. Now do the damn job.

Kersh clicks off. John Doggett shakes his head in frustration.
Seeing A.D. Skinner standing nearby. Within earshot. Smirking.

JOHN DOGGETT

This amuse you? I amuse you?

SKINNER

No. It just made sense to me.
How you found your way out here.
Who led you to Gibson Praise.

(X)

(X)

(X)

JOHN DOGGETT

You think I was spying on you?

SKINNER

No, but I think our new Deputy
Director was. And you're being
made a pawn. In a rigged game.

This has attracted the interest of some of the other agents,
whose heads turn. Doggett claps a hand on Skinner's shoulder,
but it's not a friendly gesture. Leading Skinner a way off.

JOHN DOGGETT

Okay. You've painted me the
picture, now put it in a frame.

(X)

(X)

(X)

CONTINUED

76 CONTINUED: (3)

76

SKINNER

You've got a good rep, Agent Doggett. You don't compromise. (X)
You don't quit. Damn good FBI (X)
Agent. Best of the best. Lot of (X)
guys put you in the Director's
chair one day. Which is why (X)
you've been set up to fail. (X)

John Doggett turns toward Skinner, with edgy impatience.

SKINNER

No amount of Search and Rescue
or rolling cordons or eyes in
the sky will turn up Mulder.
It's just the wrong approach.

JOHN DOGGETT

It's not a question of approach.
It's the only approach I've got.

SKINNER

Only way you're going to find
Mulder is to give into the
truth. To listen to Scully.
(off John Doggett)
But even then, say you were to
find him, even then you lose.
Put anything about aliens or
UFOs or Alien Bounty Hunters in
your report, Kersh'll ruin you.
(beat)
I'm betting that was his plan.

Agent Doggett is staring at Skinner now, considering this.

JOHN DOGGETT

Is Agent Scully here?
(off the non-response)
Where is Agent Scully?

No one knows, but Agent Mosley grabs a radio now.

AGENT MOSLEY

(into the radio)

I need someone who's with Agent
Scully to put her on a radio...

John Doggett is moving toward the Agent Mosley now, wondering
why he's getting no response. Not even a call back.

CONTINUED

76 CONTINUED: (4)

76

AGENT MOSLEY
(into the radio)
Someone with Agent Scully...

CUT TO:

77 INT. SCHOOL FOR HEARING IMPAIRED - DORMITORY - NIGHT

77

Occupied by STUDENTS now. Not just the kids who bunk here, but packed with the entire student body. As if they've been told to wait in this room until given further instructions.

A tall agent, LANDAU, holds a radio, listening to the call for Scully. Who, IN THIS PARTICULAR ANGLE, is nowhere to be seen.

We do, however, see "AGENT CRANE" (whom the Alien Bounty Hunter last morphed into) coming in through an exit in the b.g.

AGENT MOSLEY (OVER THE RADIO)
Is anyone out there with her?

As Agent Landau turns now to look around the crowded room, looking for Scully, CAMERA CIRCLES IN A COUNTERING DIRECTION.

Through the turn we don't see Scully anywhere in the room. Until CAMERA COMES AROUND completely and THERE SHE STANDS. Impossibly. Or quite possibly, as we've seen. And now "Agent Crane" is gone.

CUT BACK TO:

78 JOHN DOGGETT

78

He's looking accusingly to Skinner, as if to suggest his complicity in Scully's absence. When A CALL comes over the radio:

AGENT LANDAU (OVER THE RADIO)
I'm with Agent Scully --

The moment of accusation passes. Replaced by some confusion now, when the Agent Mosley points the radio in his hand o.s. At:

AGENT MOSLEY
Then who's this?

THEIR POV INTO THE DESERT DARKNESS

Where there's A FIGURE. Coming toward them. And, though we can't make out exactly who it is yet, it looks like Scully.

RESUME JOHN DOGGETT, SKINNER, AGENT MOSLEY, ET AL

CONTINUED

78 CONTINUED:

78

Reacting to this. Then to another call over the radio:

AGENT LANDAU
Go for Agent Scully...

As Scully -- and it is Scully -- comes out of the dark and into their midst. Wondering, nervously, why all eyes are on her.

SCULLY
What?

Scully looks from the Agents to Skinner -- he, too, with a strange expression -- but no one is answering her. Until:

JOHN DOGGETT
Give me the radio --

He takes it from Agent Mosley, bringing it to his face. Staring directly and deliberately at Scully as he speaks:

JOHN DOGGETT
You're with Scully?

AGENT LANDAU
Right across the room from her.

All John Doggett's men, and Skinner, realize the impossibility.

SCULLY
From who? From me? Where?!

JOHN DOGGETT
(suspicious eyes
pegged on Scully)
What room? Where are you?

SCULLY
That's not me! I'm here!

AGENT LANDAU
Bunkhouse. We're in the dorm --

Scully's already on the move, shouting at John Doggett.

SCULLY
TELL HIM TO HOLD HER -- TELL HIM
NOT TO LET HER OUT OF HIS SIGHT!

She's off. Skinner on her heels. And the other Agents. We are:

79 INT. SCHOOL FOR HEARING IMPAIRED - DORMITORY - NIGHT

79

The Tall Agent is looking across to "Scully". As:

JOHN DOGGETT (OVER THE RADIO)
Hold Scully. We're coming to you.

As this transmits, "Scully" is turning away. Moving into the children. Threading through the kids (many as tall as she is) toward an exit. Ignoring Agent Landau: (X)

AGENT LANDAU
Agent Scully --

Agent Landau catches her, however, reaching out with an arm and grabbing "Scully" by the shoulder. But the moment this happens, "SCULLY" WHEELS AND GRABS THE AGENT BY THE THROAT.

The speed and power of her action are astonishing enough. But it's her strength that really steals our breath. And Agent Landau's -- literally. His eyes go wide, knees buckling. As:

"SCULLY'S" THUMB AND FOREFINGER

are pressing into Agent Landau's throat with such force that they break the skin. But it doesn't stop there. Her fingers are GOUGING INTO THE MAN'S THROAT. And if she keeps squeezing, her fingers are going to meet somewhere inside the man's trachea.

The KIDS surrounding them are RECOILING from Scully and struggling Agent. Frightened by them, and this action. When:

ANGLE OVER "SCULLY" -- WHERE AGENT SCULLY APPEARS (X)

In the b.g., flooding in the exit she was headed to. Followed by Doggett, Skinner and Agent Mosely. (They see only the back of "Scully's" head, as they will throughout this sequence.) (X)

SCULLY (X)
Hey!! (X)

Forcing "Scully" to let go, and bolt. And when she does, the wounded Agent Landau hits the floor like so much dead weight. (X)

NEW ANGLE ON "SCULLY"

Starts away from Agent Scully, toward the opposite exit. Pushing the kids, who are trying, likewise, to get out of her way. When: (X)

DOGGETT'S AGENTS flood in the opposite exit. Forcing "Scully" to change direction, darting out of frame at a new angle. (X)

RESUME AGENT SCULLY (X)

CONTINUED

79 CONTINUED:

79

Pushing through the kids, in pursuit of "Scully", who's zigged (X)
toward ROWS OF BUNK BEDS, darting into these rows. Continuing to (X)
zig. Cutting corners, running an unpredictable pattern which (X)
keeps her just out of reach -- or sight -- of Agent Scully. (X)

CONTINUED

79 CONTINUED: (2)

79

SCULLY

THERE SHE IS -- YOU SEE HER!?

HER MOVING POV

(X)

Of RED HAIR, as it appears in quick glimpses. As "Scully" maneuvers through the kids and the rows of beds, whose height is such that it almost perfectly obscures her identity from:

ANGLE OVER SCULLY TO "SCULLY"

(X)

Chasing herself through the bunks. Zigging, and then zagging -- into a row between the beds that leads to the end of the room. And when she makes this turn -- THERE SHE IS LOOKING AT HERSELF.

QUICK SHOT OF AGENT SCULLY

(X)

Reacting to this. Startled by it. Until she realizes:

(X)

RESUME ANGLE OVER SCULLY

(X)

What she thought was "Scully" is only a reflection of herself in A WALL MIRROR at the end of the room. Agent Scully hustles up, turning the corner at the last row of bunks, running into:

NEW ANGLE ON SCULLY

(X)

Rounding the corner, looking for "Scully", but there's no one at the dead end of the room, except for A FEW COWERING KIDS. And:

"AGENT CRANE"

(X)

Comes out from another row of bunks into the dead end.

(X)

SCULLY

(X)

Did you see her?! Where'd she go?

(X)

CRANE

(X)

No.

(X)

Other Agents follow him into the dead end now. As Doggett and Skinner run in from behind Scully. And now Mosely.

SCULLY

She ran right back here...

(X)

And as she spins -- searching desperately the area.

(X)

SCULLY

(X)

I saw her. YOU SAW HER --

(X)

CONTINUED

79 CONTINUED: (3)

79

She's talking to the Agents. And Doggett, specifically. But John (X)
Doggett's seen enough. Or not enough, as it were. Scully stands (X)
in silent judgement, but she's not about to let this happen. She (X)
suddenly spins, heads back the way everyone came. Moving out to: (X)

CONTINUED

79 CONTINUED: (4)

79

THE WOUNDED AGENT LANDAU

AGENTS knelt down with him, trying to stanch the flow of blood coming from his neck. With articles of kids' clothes. His eyes are closed, though he doesn't appear unconscious. As:

Agent Scully bends in, looking at the wounds, which are largely hidden by the hands of the men trying to stop the bleeding. We can see, though, the trauma's turned his neck A DEEP PURPLE.

SCULLY

Can you breathe? Agent?

(X)

(X)

CONTINUED

79 CONTINUED: (5)

79

He opens his eyes and works to focus on Scully. And when he (X)
does, he SUDDENLY FREAKS. He lets out a horrifying sucking (X)
sound. GASPING for air. Trying, even in his condition, to get (X)
away from her. Even as the other Agents hold him down. (X)

ANGLE OVER SCULLY TO DOGGETT (X)

Watching Agent Landau as he struggles to get away from Scully. (X)
As if he's seeing the devil again. Scully looking up to Doggett. (X)

SCULLY

He thinks it was me. That I did
this to him. How's that possible?

(off Agent Doggett's
non-response)

It's someone in this room.

WIDE ON SCENE

Everyone is looking at Scully, then casting furtive glances at
each other. It's true, what Scully is saying. But how?

John Doggett turns, without acknowledgement of Scully or her
assertion, exiting the room. Past THEA, GIBSON'S FRIEND. Who (X)
looks extremely worried by the action that preceded this. (X)
Particularly by something she alone seems to notice. (X)

HER POV TO "AGENT CRANE" (X)

To the BLOOD on one of his hands -- matching the hand that (X)
"Scully" would've used to throttle Agent Landau. CAMERA TILTING (X)
UP TO CRANE'S FACE. He's staring at Thea, seeing she sees this. (X)

RESUME THEA (X)

As she hurries from the building. And we FADE TO BLACK. (X)

TAKING US TO:

80 LIMBO SPACE

80

It's the same dark place -- and same light interval -- we saw previously in Scully's visions of Mulder aboard the spacecraft.

There is no image here, only LIGHT. Until LONG SHADOWS BEGIN to enter frame; CROSSING LENS, some moving right, some moving left. Like BLURRY PHANTOMS. Cast from unseen figures, who finally... (X)

... BREAK FRAME, from right and left. And only then do we realize WE ARE NOW ANGLE DOWN. CAMERA DROPPING TOWARD THE TOPS OF THEIR HEADS. But they are so BLURRY and OUT OF FOCUS that we cannot tell if they are human or alien. (Their relative uniformity and the context would strongly suggest alien.)

We see them for a relatively quick instant, too. As they stop in a formation around a dark rectangular shape. As CAMERA DROPS PAST THEIR HEADS INTO THE DARK RECTANGULAR SHAPE. When suddenly:

A BRIGHT LIGHT BLASTS ON, REVEALING: Mulder. Lying on the alien platform we've seen him in before. WE ARE IN A TIGHT CLOSE UP ON HIS FACE -- the same weird tube protruding out of his mouth, his eyes closed. HOLD ON THIS DISTURBING IMAGE, then we:

HARD CUT TO:

81 GIBSON PRAISE

81

His eyes pop open now, sucking in a quick, startled breath of air. Awakened by the disturbing and all-too-real image of:

GIBSON

Mulder --

And off this:

END OF ACT TWO

ACT THREE

FADE IN:

82 OMITTED

(X) 82

FLASHING LIGHTS

Moving SILENTLY through the pitch dark. Growing larger as they move toward us. Ominous and eerie in their disembodied approach. They seem to almost float through the night. A harbinger. We are:

83 EXT. SCHOOL FOR HEARING IMPAIRED - NIGHT

83

ANGLE ON AGENT LANDAU. He's on a stretcher, his neck field dressed. Being carried from the school buildings by FBI Agents, hustling out TOWARD THE FLOATING LIGHTS, which we see now are:

A PARAMEDIC VAN

As it roars up. The LIGHT BARS atop it whirling.

NEW TRACKING ANGLE ON THIS ACTION -- THROUGH OTHER AGENTS

who are outside in the hot night air, watching this ongoing action. Engrossed in discussion or conversation about it. And:

TEACHERS, THE PRINCIPAL

On the steps of one of the buildings. Through the windows of which we see THE STUDENTS' FACES PRESSED. Watching. As is:

JOHN DOGGETT

Standing somewhere in the middle ground of this action. His mind on the events that led to it. Watching the wounded agent being put into the van. MEDICAL SUPPORT PERSONNEL working to do this.

CAMERA RACKS b.g. now, where Agent Scully appears. Watching this action too, but from a distance. A remove. Waiting for a chance.

ANGLE OVER AGENT SCULLY TO THE ONGOING ACTION

Turning. She's got her head down, moving out. Conspicuous in this action. As if she's hoping no one will see her.

(X)

But as she goes, CAMERA RACKS TO DOGGETT in the b.g. He's caught sight of Scully. Clearly interested in her evasion. As we:

(X)

CUT TO:

84 EXT. SCHOOL FOR HEARING IMPAIRED - ANOTHER AREA - NIGHT

84

SCULLY WHIPS AROUND A CORNER, heading for a carport structure where FBI SEDANS have been parked. Though there's no one around, Scully's going as fast as she dares without looking too conspicuous. Looking around furtively. Heading toward:

CONTINUED

84 CONTINUED:

84

ANGLE OVER THE N.D. SEDAN

The one she and Skinner used to get here. As Scully makes a beeline for it. Getting the door open, starting to get in. When:

VOICE O.S.
Agent Scully --

It startles Scully, stops her in her tracks. The voice of:

SKINNER

Coming out of the darkness from another direction.

SKINNER
Where are you going?

Scully is looking at Skinner, but she doesn't answer. Then, suddenly, she gets in the car and slams the door. And locks it.

SKINNER
Agent Scully --

But Scully won't look at Skinner. She's reaching for the keys, which she doesn't find right off. Which are not where her hands go to find them, in the ignition. And during this:

SKINNER STARTS BANGING ON THE ROLLED UP WINDOW

SKINNER
Open the door... Agent Scully.

But she doesn't. Her hands going to the floor mat now, looking for the keys. As SKINNER BANGS AGAIN.

SKINNER
Just open the window.

CLOSE ON SCULLY

CONTINUED

84 CONTINUED: (2)

84

She's still ignoring Skinner. Her hands going to the visor, but she's not finding the keys there, either. When A SHINY SET OF KEYS suddenly dangle into f.g. Held by:

REVERSE ON SKINNER

He's holding the car keys, staring down blankly at Scully.

SKINNER
Get out of the car.

SCULLY

Is staring back at Skinner. Then she scrambles. Over the console and across the passenger seat. Going for the opposite door.

REVERSE ON CAR

As Scully grabs the door handle and pushes the door open.

Scrambling back out of the car.

SCULLY
Who are you?!

SKINNER

SKINNER
Who am I? Who the hell are you?!

Suddenly SCULLY PULLS HER WEAPON. And in response:

SKINNER PULLS HIS WEAPON, TOO.

Faced off with Scully now, across the hood

SCULLY
Drop the weapon and turn around.
Back of your neck facing me --

SKINNER
I'm not turning around --

SCULLY
BACK OF YOUR NECK! DO IT!
(tense beat)
I know how it works: kill shot
to the back of the neck --

SKINNER
You're pointing your weapon at
an Assistant Director of the FBI!

CONTINUED

84 CONTINUED: (3)

84

SCULLY

Turn around or I'll have to
assume you're not who you say.

SKINNER

Scully -- IT'S ME! Skinner --

Skinner lowers his weapon, turning. TO CAMERA. As Scully comes
around the car, weapon held with both hands. Deadly serious.

SKINNER

I can prove it. I know your
secret. Who else knows it?

There's a moment's hesitation, but Scully still has the gun high.

SCULLY

You say you know it. Tell me.

SKINNER

Tell you? You tell me.

(beat)

How do I know it's you?

Scully's gun lowers slightly, and in that instant Skinner spins.
Lightning quick. Disarming Scully in her moment of doubt.

SKINNER

I don't like pointing guns at
pregnant women, any more than I
like them pointing guns at me.

Scully starts to breathe again, as the tension abates.

SKINNER

It's gone too far, Scully.

SCULLY

No. That's what's wrong here. It
hasn't gone far enough --

(off Skinner)

I need those car keys.

SKINNER

What do you think you're doing?!

SCULLY

We've only been hampered here.
By the FBI, by John Doggett; by
doubt and now by our own
mistrust. Whatever it is, it's
working. As long as we let it.

CONTINUED

84 CONTINUED: (4)

84

SKINNER

You told me Mulder wouldn't
allow it; wouldn't let me ruin
my career over this -- over him.
But what about you, Scully?
You've got even more at stake.

It's true. And it gives Scully pause. But only for a moment.

SCULLY

I can't take the chance that
I'll never see him again.

SKINNER

Mulder could just come walking
out of the dark. We don't know --

SCULLY

How far would he go to find me?

(off Skinner)

We have a chance here -- waiting
out there for us. Gibson Praise.
It may be who gets to him first.

Scully holds her hand out for the keys. It appears that Skinner
isn't going to give them to her. Staring at her intensely. Then:

SKINNER

Get in the car. I'll drive.

They move quickly to the car now, getting in.

NEW ANGLE ON THIS

(X)

As Skinner backs the car out. Then, without turning on its
lights, he peels out into the darkness in a fan of dust. As:

(X)

(X)

CAMERA ADJUSTS F.G. To THEA, Gibson's friend. Watching Skinner
and Scully pull away. An inscrutable expression on her face.

(X)

(X)

85 OMITTED
AND
86

(X) 85
AND
86

87 EXT. DESERT - NIGHT

87

WIDE ANGLE. We see HEADLIGHTS APPEAR in the darkness. They are BOUNCING, as if on a very rutted road. Finally coming to a stop.

Doors open. The dome light illuminates the interior. We see Scully and Skinner get out of the car, leaving the doors open.

And we can just make them out, running. Moving through the beams of the headlights. Looking for something on the desert floor.

Which they find. Still in the headlights, we can see Skinner helping Scully lifting the trapdoor lid on:

SCULLY

Gibson --

CAMERA PUSHING IN as Scully shines her light down into the fort. (X)

SKINNER

He's not down there.

(X)

(X)

SCULLY

(becoming distressed)

He was supposed to stay here. Itold him to stay here --

(X)

(X)

(X)

(X)

Scully is shining her flashlight into the immense black night. (X)

CONTINUED

87 CONTINUED:

87

SCULLY

GIBSON!

(X)

Scully's flashlight streaks ACROSS LENS, then stops.

SCULLY

I found him!

CAMERA SLOWLY TRACKING THROUGH THIS, LANDING ON GIBSON F.G.

CONTINUED

87 CONTINUED: (2)

87

Bundled in a blanket, shivering. As he stares into the darkness o.s. Scully's flashlight bounces towards us as she runs to f.g.

SCULLY

Gibson -- what are you doing out here?! Why didn't you answer me?

GIBSON

(staring o.s.)

He's here.

SCULLY

What are you talking about?

GIBSON

Mulder. Somewhere out there.

Scully feels the boy's head. He's slaked with sweat. As Skinner runs up. Gibson's gaze still fixed out on the dark horizon.

SCULLY

He's got a bad fever. I think his leg's gotten infected.

Gibson turns to her, for the first time. Very seriously.

GIBSON

I hear him.

It's weird. And it rattles Scully, who looks out into the yawning night now. As Skinner moves around to pick Gibson up.

SKINNER

We got to get you to the hospital. Okay, buddy?

But Gibson still stares at Scully. As if reading her thoughts.

GIBSON

You're so close now.

And Skinner picks him up, starts moving away. Turning when he realizes Scully isn't following him. That she's standing, looking out into the pitch. Just like Gibson was doing.

SKINNER

Agent Scully...?

SCULLY

Can you get him to the hospital?

SKINNER

What about you?

CONTINUED

87 CONTINUED: (3)

87

Scully's silence is her answer. Skinner thinks about protesting, but doesn't. Knowing what he knows about Mulder's disappearance.

Turning, moving back to the car, Gibson in his arms. HOLD ON SCULLY. CAMERA PUSHING IN ON HER INTENSE EXPRESSION. As we:

CUT TO:

88 OMITTED
AND
89

(X) 88
AND
89

90 INT. COMMUNITY HOSPITAL - NIGHT

90

ANGLE DOWN A CORRIDOR, where Skinner appears with Gibson Praise in his arms. THERE ARE NURSES, ORDERLIES F.G. who react to:

SKINNER

I've got a boy here who needs
emergency medical attention --

(X)
(X)
(X)

THE NURSES SCRAMBLE, moving to help. As we:

(X)

TIME CUT TO:

GIBSON PRAISE

(X)

In a hospital bed, sleeping soundly. Sedated. He's got an IV in his arm, his leg with a FIBERGLASS CAST on it. He is:

(X)
(X)

91 INT. HOSPITAL ROOM - NIGHT - CONTINUOUS

91

Gibson's alone in here, until Skinner appears. Coming over to look at the boy. To check on him. Looking down at the sleeping boy, when suddenly, Gibson STARTLES AWAKE. For no particular reason. He lifts his head, looking past Skinner toward the door.

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

SKINNER

What? You okay? What's wrong?

(X)
(X)

Skinner turns to see what Gibson is looking at. Looking to:

(X)

ANGLED POV TO THE DOOR

(X)

No one outside, or in the vicinity. Nor does anyone appear.

(X)

CONTINUED

91 CONTINUED:

91

RESUME SKINNER

(X)

Looking back to Gibson, who is staring, intently. Breathing more rapidly now. As if he sees something we don't. As if he's anticipating some kind of danger. (X)

SKINNER

(X)

It's okay. Lie down. Gibson... (X)

But Gibson doesn't. He's too afraid to. Too afraid to speak. (X)

Then something causes Skinner to turn back to the door. A sense. (X)

Turning around now and reacting to something with confusion. (X)

ANGLE ON THEA

(X)

Gibson's friend. Standing just inside the door. Staring blankly.

SKINNER

Staring at the girl, baffled by her sudden appearance. CAMERA PANS TO GIBSON. Breathing RAPIDLY NOW. Excited, or TERRIFIED? (X)

RESUME THEA

Staring at him with dead, dark eyes. Closing the door gently behind her. As the door closes with a QUIET, OMINOUS CLICK:

CUT TO:

92 OMITTED

(X) 92

93 EXT. DESERT - NIGHT

93

Where we find Scully, walking in the wide open. Nothing but rock, sand and scrub. Looking for... she doesn't quite know what.

Stopping. Listening to the silence. Waiting for something to happen. Shining her flashlight into the indifferent darkness. Looking for anything. Hoping against hope.

SCULLY

Mulder!

She gets no answer.

SCULLY

Mulder!

Then, just as she's about to give up, she catches something in the corner of her eye. And it turns her TO CAMERA, where her gaze turns skyward. The look on her face almost worshipful.

CONTINUED

93 CONTINUED:

93

CAMERA PUSHING IN ON SCULLY

Close enough so that we can see something TWINKLE in her eyes.
A LIGHT reflecting down from the heavens. Growing stronger.

CONTINUED

93 CONTINUED: (2)

93

SCULLY

Oh my God...

OVER SCULLY

Out of the star-filled firmament, A LIGHT IS GROWING. Coming down in such a manner as to rule out a plane, or any kind of celestial event. This is no falling star. But could it be...?

SCULLY

The portent is too much. Overcome with hope she cries out again. Like a castaway calling after a passing ship.

SCULLY

MULDER!

END OF ACT THREE

ACT FOUR

FADE IN ON:

THE STAR-FILLED SKY

Where THE LIGHT is floating downward SILENTLY. Coming toward us like some kind of dream craft. A glowing ball of energy. We are:

94 EXT. DESERT - NIGHT - CONTINUOUS

94

HIGH OVER SCULLY

We've been in this angle before. In the Teaser, when we were high above the earth, gently falling toward an empty desert. We are descending at the same speed now, but toward A LONE FIGURE.

Scully stands below us looking skyward. Like a believer waiting for deliverance. We are dropping, WITHOUT SOUND. Even as:

Scully's hair begins to ruffle and blow. And the scrub around her is moving, too. The energy of our craft, in its descent, being transferred to the desert below -- WHEN A BEAM HITS SCULLY.

CUT TO:

95 EXT. DESERT - NIGHT - CONTINUOUS

95

ANGLE ON SCULLY

The BRIGHTNESS OF THE BEAM causing her to look away, to shield her eyes from its intensity. And as it grows, so does SOUND.

Leaking in dreamlike and surreal -- then becoming a torrent of NOISE. But not from any spacecraft. It's a familiar sound.

ANGLE INTO THE INTENSE BEAM OF LIGHT

Behind which the shape of a helicopter appears. Coming down fast now, and SWEEPING OVER US in a ROAR of blade and engine.

RESUME SCULLY

THE BEAM STILL FOCUSED ON HER, even as the helicopter passes overhead. The disappointment hitting her like the windblown sand.

And like the sand, which settles now as the chopper moves into a circling maneuver, Scully's hopes have fallen hard to earth.

ANGLE OVER SCULLY

The helicopter lands a distance from her. Its intense beam shuts off. And the passenger door opens. A MAN exits now.

CONTINUED

95 CONTINUED:

95

He's walking toward her, out from under the spinning blades. And if we haven't guessed it yet, that man is Agent John Doggett.

JOHN DOGGETT

Well, here we are.

SCULLY

For someone who claims he's not following me, you've got a knack.

JOHN DOGGETT

Hey, you're where the action is.

SCULLY

What does that tell you? That I'm crazy? Or that I'm right?

Scully starts to walk in a direction away from him.

JOHN DOGGETT

Wandering the desert alone in the dead of night. You call it.

SCULLY

You say you want to find Mulder, but you won't do what it takes. You're afraid that I'm right.

JOHN DOGGETT

I'm not afraid of anything. Except that Mulder's got even you believing this crap now.

Scully stops, turns on Doggett. Challenging him.

SCULLY

You've seen "this crap" for yourself now. Are you going to stand there and deny it?

(X)

(X)

JOHN DOGGETT

Let me ask you something -- hypothetically. If you were to find him out here, or this "ship", or this "Alien Bounty Hunter." What would you do then?

She doesn't have a quick answer. Maybe she hasn't thought of it.

SCULLY

I know what Mulder would do. He'd do whatever it took.

CONTINUED

95 CONTINUED: (2)

95

JOHN DOGGETT

You mean lie? Like you've been lying to me. And flout orders, like you've done every step of the way on this thing? That what it takes, Agent Scully?

SCULLY

(defiantly)

Give a little, get a little, Agent Doggett.

JOHN DOGGETT

(getting pissed)

You knew where the kid was. You knew and didn't tell me. Why?

SCULLY

You see a kid? I don't see a kid.

JOHN DOGGETT

You're lying to me again.

(getting angry)

Assistant Director Skinner took him from here to the hospital.

SCULLY

(surprised)

How do you know that?

JOHN DOGGETT

One thing I know for sure in this case: Mulder's after that boy, Gibson Praise. Why? Beats the hell out of me. But he comes back for the kid, my men are going to be waiting for him.

SCULLY

Your men followed Skinner?!

Now Scully is starting off again. Toward the chopper. John Doggett on her heels now. This is a surprise.

JOHN DOGGETT

Hey! Hold on -- where are you going? Agent Scully --

SCULLY

Your men are at that hospital?!

CONTINUED

95 CONTINUED: (3)

95

JOHN DOGGETT

They got it controlled. Nobody goes in or out of the building without my men knowing about it.

Doggett's caught up to Scully, who gives it to him point blank.

SCULLY

How do you know they're your men?

Scully breaks into a run now. Beat, then Doggett breaks, too.

MATCH CUT TO:

96 NEW ANGLE ON HELICOPTER (CGI)

96

Scully and John Doggett run to the helicopter -- BUT WE SEE THIS THROUGH A CLOAKING ENERGY FIELD. It's what Scully's beam was hitting in the darkness. (Which matches to our ANGLE here.)

Doggett and Scully get in the chopper now and it lifts off. Moving into a banking turn right over our heads -- TAKING CAMERA TO THE SPACESHIP introduced in the Teaser. Where it sits, so close that Scully could've thrown a rock and hit it. Off this:

MATCH MOVEMENT TO:

97 AGENT MULDER

97

Lying in the limbo space/alien operating theater. On the reclining rack-like table. Clamped down hand and foot.

His facial skin still pulled by wires attached at distressing pinpoints. He's alone, no other presence.

CAMERA MOVING IN as... Mulder's eyes open. And as the CAMERA MOVES INTO MULDER'S FACE, he screams out SCULLY'S NAME. Off this:

CUT TO:

98 INT. COMMUNITY HOSPITAL - NIGHT

98

ANGLE OUT THE SAME LONG CORRIDOR WHERE SKINNER BROUGHT GIBSON (X)
IN. Where we see nothing -- no movement -- until AGENT CRANE (X)
breaks frame f.g. A "bug" receiver in his ear, its coiled cord (X)
disappearing down into his shirt collar. He scans the area, then (X)
speaks into a small lavalier mike pinned to his collar. (X)

CONTINUED

98 CONTINUED:

98

CRANE
(into his mike)
They're clear to enter.

(X)

CONTINUED

98 CONTINUED: (2)

98

Suddenly, into the corridor come SCULLY AND JOHN DOGGETT. Agent (X)
Crane has his hand up, alerting them to keep quiet. Holding them (X)
now at his position, where Agent Mosley is, too. (X)

Mosley is pointing o.s. for Scully and Doggett's benefit. (X)
Directing their looks past A FEW HOSPITAL PERSONNEL to:

OTHER AGENTS

Positioned at discreet, inconspicuous distances from the closed
door to the room where we saw Skinner, Gibson. (And later Thea.) (X)

RESUME SCULLY, JOHN DOGGETT, AGENTS MOSLEY AND CRANE

Scully isn't on board with this operation. And it shows, her
attitude and adrenaline have carried here from the desert. She
speaks now in a hushed but aggressive low voice.

SCULLY

Where's the boy?

Agent Crane points now -- to the door at the end of the corridor.

CRANE

With A.D. Skinner.

SCULLY

(challenging)

You know that for certain?

AGENT MOSLEY

My agents have a visual on the
exterior window. A night nurse's
been in the room to check on the
boy every 20 minutes. He's fine.

CONTINUED

98 CONTINUED: (3)

98

CRANE

We have hospital personnel going about their business. We're just laying back, waiting for Mulder.

SCULLY

Every minute you wait, that boy's in danger. He's exposed.

AGENT MOSLEY

No one's getting past us, Agent Scully. No one's gotten past us.

Scully's shaking her head, shooting Doggett a doubting look.

SCULLY

You believe that, Agent Doggett?

It's Scully's word against his agents'. Doggett's troubling now, wrestling with the politics, the probabilities. Then, without warning, he starts for the door. Scully's only a step behind him.

MOVING BEHIND THE AGENTS TO THE DOOR

Doggett react to Scully -- she's reaching for her weapon in her rear waistband. Taking it out. He looks at her questioningly.

SCULLY

Hey -- someone tries to rip your throat out, I got you covered.

Doggett gets to the door, full of doubt. Reaching for the knob, but hesitating. As Scully takes a position beside the door.

JOHN DOGGETT

A.D. Skinner?

(no response, so he
knocks on the door)

It's Special Agent Doggett --

Doggett looks to Scully. She steps back away from the door, covering John Doggett as he turns the door handle. Then, quick and decisively, Doggett pushes the door open.

99 OMITTED
AND
100

(X) 99
AND
100

MATCH CUT TO:

101 INT. HOSPITAL ROOM - NIGHT

101

John Doggett bursts into -- REACTING TO SOMETHING WE CAN'T SEE.
It stops him in his tracks. Scully stepping in now, reacting.

CONTINUED

101 CONTINUED:

101

JOHN DOGGETT
The hell is this?!

We DON'T SEE what Doggett's looking at, but Scully isn't answering him. She turns, moving out. Into:

102 INT. COMMUNITY HOSPITAL - NIGHT

102

Moving quickly away from Doggett, back up the hall. John Doggett's in the doorway of the room now, YELLING.

JOHN DOGGETT
What the hell's going on here?!

Agents who were positioned discreetly and inconspicuously are now coming out of the woodwork, rushing PAST SCULLY to John Doggett. Including Agents Mosley and Crane, who look at her questioningly.

SCULLY
THERE'S NO ONE IN THE ROOM!

103 INT. HOSPITAL ROOM - NIGHT - CONTINUOUS

103

Agents Mosley and Crane push through the other agents, seeing John Doggett swinging open the door to the bathroom.

JOHN DOGGETT
How does this happen?!

There's no one in the bathroom, either.

(X)

CUT TO:

104 INT. HOSPITAL ROOM - NIGHT - CONTINUOUS

104

Scully is ON THE MOVE, heading up the hallway past HOSPITAL PERSONNEL. Pushing open any and every door she comes to, looking inside. YELLING at the hospital workers as she goes.

SCULLY
I'M LOOKING FOR A PATIENT -- A
BOY. THIRTEEN YEARS OLD.
(more)

CONTINUED

104 CONTINUED:

104

SCULLY (cont'd)
HE MAY BE SOMEWHERE IN THIS
BUILDING --

And she's off.

CUT BACK TO:

105 INT. HOSPITAL ROOM - NIGHT - CONTINUOUS

105

Agents Crane and Mosley have been struck speechless. Watching John Doggett at the only window in the room, trying it:

JOHN DOGGETT
Window's stuck. STUCK! How's a
grown man and a boy get out of
a room except by that door?!

Doggett is pissed off. And getting no answers. Then, all of a sudden he's hit with an idea. His look going upward -- CAMERA FOLLOWING IT... TO THE DROP TILE CEILING.

ANGLE DOWN ON JOHN DOGGETT AND HIS MEN

All looking up at the ceiling now. There's the way. And now they're hustling to get a chair to stand on. As we:

CUT BACK TO:

106 INT. HOSPITAL - NIGHT - CONTINUOUS

106

CAMERA PICKS UP AGENT SCULLY. Moving through the lobby and into another hallway. There's no hospital personnel in this hall to see Scully pushing open more doors, looking inside. Coming to one now which she tries but finds locked. Crossing the hallway to try a door on the opposite side, she's startled by:

SKINNER (O.S.)
Agent Scully --

His voice turns her. Causing her to instinctively point her weapon, which she still has in hand.

ANGLE ON A THE DOOR THAT SCULLY TRIED BUT WAS LOCKED

Skinner stands with this door partially cracked. Looking out into the hallway at Scully, as if afraid he'll be found.

SKINNER
It's okay. I've got him --
Gibson.

CONTINUED

106 CONTINUED:

106

Scully still has her gun pointed. And she's not letting it down.

SCULLY

How did you get here? How did you get him out of that room?

SKINNER

We went up through the ceiling.

(off Scully)

They were watching us. And I don't know who to trust.

Scully moves closer now, trying to get a look past Skinner.

SCULLY

Where is he?

SKINNER

He's right here.

Skinner opens the door a little wider, though he clearly still doesn't want to be seen or found out. He's on red alert himself.

SKINNER

(forcefully impatient)

They're going to find him --

Scully, gun high, creeps closer to the door. Trying to see in.

CUT TO:

BLACK

And then A CEILING TILE IS PUNCHED UP INTO FRAME. Letting light in from the room below, where we see John Doggett below us:

107 INT. HOSPITAL ROOM - NIGHT - CONTINUOUS

107

Doggett works the ceiling tile up and into the attic area above.

JOHN DOGGETT

I need a flashlight.

Someone's got a small one (the kind Mulder and Scully always had handy), handing it up to John Doggett, who trains it into:

RESUME ANGLE DOWN FROM ABOVE

The BEAM shines up into the darkness, FLASHING ACROSS LENS. But Doggett clearly can't see anything just yet. As we:

CUT TO:

108 INT. OPERATING ROOM - NIGHT - CONTINUOUS

(X)108

This is where A.D. Skinner stands inside the door, holding it open for Scully. Who BREAKS FRAME NOW, creeping forward with her gun raised to see into the room. Not taking any chances.

SKINNER

Scully -- he's right here --

Scully has to get closer now, bending to get a look at:

SCULLY'S POV PAST SKINNER

Into the room, where she can see GIBSON standing. He's barefoot, in his hospital pjs, holding onto a chair to support himself. But what she's actually seeing is GIBSON'S REFLECTION. In a mirror, or in glass, or off a shiny piece of medical equipment.

Because of this, Gibson doesn't know that Scully can see him. Therefore, his eyes don't meet hers.

CUT BACK TO:

109 INT. HOSPITAL ROOM - NIGHT - CONTINUOUS

109

CLOSE ON JOHN DOGGETT'S FOOT. Stepping up onto the back of the chair he's currently standing on. Which is being braced by two Agents, so that Doggett can get some height. CAMERA TILTING UP TO DOGGETT'S HEAD AND SHOULDERS, rising up into:

ANGLE DOWN THROUGH THE TILE CEILING

Doggett's face is illuminated by the radiant light from the flashlight that he is holding, which he shines into the darkness.

CAMERA ADJUSTS to find f.g. what Doggett finds simultaneously. IT'S A.D. SKINNER, HIS EYES AND FACE SEVERELY BURNED IN A WAY WE'VE SEEN BEFORE. From exposure to alien blood/biology. As we:

HARD CUT BACK TO:

110 AGENT SCULLY

110

Leaning slightly farther into the doorway, where A.D. SKINNER! holds the door open for her. So that she can see:

SCULLY'S POV TO GIBSON PRAISE

Not his reflection now -- but GIBSON himself. Standing in the corner of the room. A position that has forced Scully to bend almost all the way into the room to see him.

CONTINUED

110 CONTINUED:

110

When she -- when Gibson makes eye contact with her -- GIBSON IS SHAKING HIS HEAD. SHAKING HIS HEAD NO -- DON'T COME IN THE ROOM!

REVERSE ON SCULLY

Reacting, when A.D. SKINNER reaches out and grabs her weapon arm. PULLING HER WITH EXTREME FORCE out of the hall, and into:

111 INT. OPERATING ROOM - NIGHT - CONTINUOUS

(X)111

Skinner whipsaws Scully into the room. Across the room.

ANGLE ON SCULLY

CRASHING INTO ROLLING MEDICAL EQUIPMENT, hitting the deck in f.g. Somehow managing to hold onto her gun, in spite of this.

With just enough presence of mind to roll over and point it at a man she never in her life imagined she'd be drawing on.

A.D. SKINNER

Coming at Scully with clear and violent intent. And --

THROUGH SOME DEFT, QUICK-THINKING MANNER -- USING SOMETHING AVAILABLE AT THE LOCATION -- SCULLY DETERS SKINNER'S ASSAULT.

MANAGING TO GET BEHIND HIM, WHERE SHE'LL GET A SHOT OFF AT THE BACK OF HIS NECK. WHICH DROPS SKINNER TO THE GROUND.

WHERE SKINNER MORPHS INTO THE BOUNTY HUNTER. MOMENTS LATER HIS BODY STARTS TO DISSOLVE. As we:

CUT BACK TO:

112 INT. HOSPITAL - NIGHT - CONTINUOUS

112

John Doggett and his agents BREAK FRAME at the end of the hall.

Alerted by the gunshots. They know only their direction, however, not why they've been fired or precisely where.

Coming low and slow, with weapons drawn. John Doggett out in front of the group. Creeping along a wall.

JOHN DOGGETT
Agent Scully....?

GIBSON (O.S.)
In here.

CONTINUED

112 CONTINUED:

112

They're all moving faster now, though no less cautious. To:

113 INT. OPERATING ROOM - NIGHT - CONTINUOUS

(X)113

ANGLE OVER GIBSON. Standing in the corner of the room where Scully first saw him. Frightened. As Agent Doggett appears in the partially open door. Still with his weapon at the ready.

Stopping when he sees Gibson. Still not entering. Until Gibson points at something o.s. Then Doggett pushes the door open, on:

POV TO SCULLY

Lying on the floor in the fetal position. Near what is roughly the outline of a body -- Skinner's/The Bounty Hunter's body -- where it came to rest. But where now there's nothing but A PUDDLE OF GREEN VISCOUS LIQUID.

Agent Doggett sweeps into frame, returning his weapon to his holster as he drops to Scully. Rolling her over -- and finding her with contusions already livid on her face. Crying.

CLOSE ON AGENT DOGGETT

Reacting to this, in fear for Scully. Who he takes up in his arms, with real concern. For the severity of her condition.

JOHN DOGGETT

An agent needs help here --

NEW ANGLE ON DOGGETT -- TURNING TO HIS MEN

Featuring Mosley and Crane. They're standing in place, not knowing what to make of what they're seeing. Or what to do. Until Doggett turns -- and they see the emotion in his eyes.

JOHN DOGGETT

I said an agent needs help --

And now they're moving. Scrambling out the door. We hear YELLING FOR A DOCTOR out in the hallway. Doggett turns away from his men, not wanting them to see his emotion. Looking off toward:

GIBSON PRAISE

Looking at Doggett blankly. Knowing that it will never stop.

JOHN DOGGETT

CONTINUED

113 CONTINUED:

113

Still clutching Scully. Looking back to her. Too concerned now for her safety to question what he sees. Or has seen. And, like Scully when she began with Mulder, he has seen much. Off this:

DISSOLVE TO:

114 INT. DEPUTY DIRECTOR KERSH'S OFFICE - DAY

114

Kersh sits at his new desk, in his new office. Flipping through evidence photos, stopping on Skinner with his eyes burned shut. Disturbed by the subject matter, but for all the wrong reasons.

ANGLE TO INCLUDE SPECIAL AGENT JOHN DOGGETT

Sitting across from Kersh, studying the man. His reactions.

DEPUTY DIRECTOR KERSH

Best I can say is, it's lucky
this all happened at a hospital.

JOHN DOGGETT

Yes, sir. Very lucky.

DEPUTY DIRECTOR KERSH

But I would assume the hazardous (X)
materials or chemicals which (X)
caused this must've been medical? (X)

JOHN DOGGETT

That's not yet been determined.

Kersh gives John Doggett a hooded look, putting the photos down. Picking up A CASE FILE FOLDER from his desk. Opening it, reading. (X)

DEPUTY DIRECTOR KERSH

So much here is undetermined. As (X)
remain the whereabouts of Mulder. (X)

John Doggett sits silently. This was obviously coming, though it's no less discomfoting for its anticipation.

DEPUTY DIRECTOR KERSH

But some of your "facts"... a (X)
man falls from a cliff and (X)
disappears. An Agent has his (X)
throat crushed by an assailant (X)
who vanishes in thin air... (X)

(looking up) (X)

This reads like a piece of (X)
potboiled science fiction. (X)

CONTINUED

114 CONTINUED:

114

JOHN DOGGETT (X)
You mean it reads like an X-file. (X)
(beat)
But that's what you intended, (X)
wasn't it, sir? When you (X)
assigned me to the case? (X)

Kersh pushes the file over to John Doggett.

DEPUTY DIRECTOR KERSH
I'll ask the questions, John.
You just get me the damn answers.

John Doggett picks up the file off the desk, rising to leave.

DEPUTY DIRECTOR KERSH
Don't come back until you do.

Off John Doggett, not sure what this means:

CUT TO:

115 INT. HOSPITAL ROOM - NIGHT

115

CLOSE ON SCULLY, asleep. Her face still bruised and abraded. We SLOWLY COME AROUND ON HER, PULLING BACK the length of her body. To her hand (also banged up.) In which a simple but tasteful GET WELL SOON card is placed. TILT BACK UP TO SCULLY, waking.

Scully blinks groggy sleep from her eyes, feeling the card that's been placed in her hand. Bringing it toward her face.

OVER SCULLY TO JOHN DOGGETT

Scully reading the card, then looking over at her fellow agent. He's sitting in a chair, at a right angle to the bed. He has the FILE FOLDER in his lap. An inscrutable expression on his face.

JOHN DOGGETT
My dad always said it's not who
wins or loses, it's who takes
the worst beating that counts.

SCULLY
That supposed to cheer me up?

JOHN DOGGETT
I thought so, but then I never
did get to see your opponent.

She doesn't know if he's kidding. Until Doggett smiles thinly. Scully's not really humored, but it engages her at least.

CONTINUED

115 CONTINUED:

115

SCULLY

And you never will.

Doggett's thin smile turns into something vaguely discomfited.

SCULLY

You still don't believe me.

JOHN DOGGETT

What I don't believe is how long they're keeping you here.

SCULLY

There's just some things they want to check out. Make sure of.

From Doggett's expression, we see he doesn't know. Wonders what.

JOHN DOGGETT

Well, I got some things... I thought you'd want checked out...

Scully gives him a look, not quite understanding what he means. He opens the file folder, looking down into it as he speaks.

JOHN DOGGETT

(reading from a list)
A.D. Skinner, stable condition.
Resting comfortably and awaiting
diagnosis and further study.
Ditto Agent Landau, his throat.
Gibson Praise is right now a
ward of the state. But I asked
for special protections as I
assumed you would yourself.

(X)

(X)

He closes the file, looks up. Now we see how uncomfortable he is.

SCULLY

Why are you here, Agent Doggett?

JOHN DOGGETT

Keeping you apprised of the case.

SCULLY

It's not your job.

JOHN DOGGETT

It is, actually. And officially.
I'm assigned now to the X-files.

Scully is speechless. No more prepared for this than Doggett. Who gets up now, moving to the door. Turning back to her.

CONTINUED

115 CONTINUED: (2)

115

JOHN DOGGETT
Whatever you and I differ on...
I'll find him, Agent Scully.

And he gives her a look that says she can bet on it. Then exits.

CLOSE ON SCULLY

Leaning her head back on the pillow. Closing her eyes. Missing Mulder painfully. AS CAMERA PUSHES IN, we:

MATCH DISSOLVE TO:

116 AGENT MULDER -- IN THE ALIEN SHIP

116

Lying similarly, but still strapped down. With all the various wire pulling at his skin. His eyes are closed now, too. As CAMERA PULLS BACK and REVEALS that he's being watched. By:

A GROUP OF HALF A DOZEN BEINGS who -- AS CAMERA PANS -- are revealed to be HALF A DOZEN ALIEN BOUNTY HUNTERS.

THE END