
T H E  F I L M S

Story No. E01240

Episode #8ABX21

"Existence"

Written By
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Directed By
Kim Manners

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|---|----------------|
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CAST LIST

Fox Mulder
Agent Dana Scully
Agent John Doggett
Agent Monica Reyes

A.D. Walter Skinner
Alex Krycek
Agent Gene Crane
Knowle Rohrer
Dr. James Langenhahn
Pathologist's Assistant
Billy Miles
Game Warden
Melvin Frohike
Richard Langly
John Byers

Janitor (Non-speaking)

SET LIST

INTERIORS:

A.D. Skinner's Office
 /Outer Office
X-Files Office
FBI Elevator
FBI Fleet Sedan
FBI Hallway (Several)
FBI Parking Garage
FBI Outer Office
Deputy Director Kersh's Office
FBI Stairwell (Several)
Hospital
 /Pathology Lab
Hospital (#2)
 /Skinner's Room
 /Hallway
Water from the Rock Building

FBI Suburban (Doggett & Mulder's)
Helicopter
Scully's Apartment
Knowle Rohrer's Car

EXTERIORS:

Abandoned Town (Democrat Hot Springs)
 /Water from the Rock Building)
Country Road
Knowle Rohrer's House
FBI Parking Garage
Street Outside Parking Garage

TEASER

FADE IN:

(We begin with a recap of episode 20, including bits of Scully's baby shower, the intro of Lizzy Gill and of her secret pill-swapping at Scully's apartment; the re-intro of Billy Miles at Zeus storage, with specimen jars of strange-looking fetuses; Billy headhunting Duffy Haskell. Mulder and Doggett fighting Billy; Mulder and Doggett with Scully, expressing concern for her baby's health; Lizzy Gill again, being caught by Scully in a pill swap. Scully and Mulder narrowly escaping Billy Miles as he's hit by the car driven by Krycek. Scully learning the truth about her baby -- according to Krycek. Mulder, Skinner and Doggett hustling Scully out of the FBI; Billy Miles' re-appearance at the FBI, and his pursuit of Scully. Billy being pushed off the roof of the FBI by Mulder. Into the whirling maw of a garbage truck. As Scully and Reyes drive away safely into the night, watched by... Agent Crane, the latest man to be revealed with a strange protrusion at the base of his neck.)

62 INT. PATHOLOGY LAB - NIGHT

62

We are in a dark lab, which has frosted glass windows separating it from the hallway outside, where we see LIGHTS COME ON, as a LEGEND APPEARS: WASHINGTON, D.C. POLICE PATHOLOGY LAB 4:07 AM. When the LEGEND FADES, the door to the room opens and DR. JAMES LANGENHAHN enters, flipping on the lights in here, too. He's dressed in green scrubs, yawning. Moving to the sink. As:

CAMERA PANS BACK TO THE DOOR, finding another figure appearing in the glass, pushing through the door into the morgue. A PATHOLOGIST'S ASSISTANT is pushing a gurney into the middle of the room, on it a container about the size of a winter coat box.

PATHOLOGIST'S ASSISTANT

Dr. Langenhahn? Here's the body.

Dr. Langenhahn is scrubbing his hands, craning his neck. As the Assistant takes up a clipboard and a pen. Awaiting the doc.

DR. LANGENHAHN

They weren't kidding, were they?

PATHOLOGIST'S ASSISTANT

Say they did about the best they could, considering it was pretty mashed in with all that garbage.

Dr. Langenhahn is pulling gloves on now, moving to the gurney. Both men stare at the box, Langenhahn looking up at his Asst.

DR. LANGENHAHN

How mashed up is it?

PATHOLOGIST'S ASSISTANT

Basically... it's hamburger.

CONTINUED

62 CONTINUED:

62

The Pathologist reaches out a hand and pops the lid on the container. AS CAMERA DROPS DISCREETLY, just before we see what's inside. Even the older man reacts, if just with mild disgust.

DR. LANGENHAHN

They want me to do what exactly?

PATHOLOGIST'S ASSISTANT

Um... the order was to establish and confirm real fact of death.

Dr. Langenhahn has to chuckle at the grim irony. Yawning again.

DR. LANGENHAHN

I'd say he's dead. How about you?

PATHOLOGIST'S ASSISTANT

Yes, sir.

DR. LANGENHAHN

Good. I'm going home. You fax me the paperwork before nine, I'll sign it and everybody's happy.

Dr. Langenhahn looks down at the greasy grimy guts again, getting ready to put the lid back on when something catches his eye.

DR. LANGENHAHN

Crying out loud. See this? They left some garbage in with it.

He picks up a pair of tongs, and with a sickly, sucking sound pulls something from the unseen guts. A SHINY BLACK OBJECT covered in goo. Which Langenhahn wipes away with his gloved hand.

PATHOLOGIST'S ASSISTANT

Looks kind of like... a vertebra. Only metallic.

Dr. Langenhahn studies it, frowning. Then he sets it on the gurney next to the container with a small CLUNK. He looks at it a moment more, then shakes his head. It doesn't make sense.

DR. LANGENHAHN

Note it on the report and fax me.

Langenhahn is pulling off his gloves, trashing them. As the Pathologist replaces the lid on the container. Langenhahn heading out, anxious to go. The Assistant stays behind a moment, making a note as requested. Then he turns to leave, too. Turning off the light behind himself. Exiting into the adjacent hall.

CONTINUED

62 CONTINUED: (2)

62

We see him through the glass now, exiting into some other part of the building. The lights going out in there, too. The room is dark again, only a dim glow through the dividing windows.

As CAMERA DRIFTS DOWN TO THE PIECE OF METAL VERTEBRA lying on the metal gurney. We see now that it has A REPTILIAN SPIKE on its dorsal side, which would be consistent with a feature we've seen pressing through the skin on at least two mens' necks.

PUSHING INTO A TIGHT CLOSE UP, when something strange happens. The piece of vertebra starts to SPIN. (Super fast, like the Beetle in those Volkswagen commercials.) When it stops spinning, it has another piece of black metallic vertebra fused to it.

The BLACK VERTEBRA spins again, and when it stops it features another addition of vertebra. And so on. With each successive spin, the object and the growing spine RATTLE METALLICALLY on the surface of the gurney. As we:

TIME CUT TO:

63 INT. PATHOLOGY LAB - NIGHT

63

CLOSE ON THE GLASS DIVIDING WINDOWS, as the light comes on in the hallway outside. TRACKING WITH A FIGURE as it rounds into view, making the walk around two sides of the lab to the door we are now familiar with. The PATHOLOGY ASSISTANT enters, turning on the lights once again. DOLLY WITH HIM as he moves to the gurney, where a short time ago we saw AN EVER-GROWING SPINE.

But as we get to the gurney, we see neither the spine, nor the black object atop it, where it once was. The gurney has also been pushed into a new disposition, against some equipment.

The Asst. takes a beat, wondering about this. He bends for a look under the gurney, and when he does, CAMERA DRIFTS OFF HIM to the glass windows, where a NEW FIGURE appears. Stepping out of the shadows, just to one side of the door that the Asst. entered. In hiding there, waiting for this opening. The Figure walking calmly now, his shadow hard against the glass, as he takes the same route out the Asst. took in, unbeknownst to the Asst., who's still clueless as to what happened. And off this:

END OF TEASER

ACT FIVE

FADE IN:

64 EXT. COUNTRY ROAD - DAY

64

A car we might recognize as the FLEET SEDAN driven by AGENT MONICA REYES at the end of the last episode whizzes by us. (This could be a quiet road or a not so quiet road, whichever works.)

CUT TO:

65 INT. FBI FLEET SEDAN - CONTINUOUS

65

Monica Reyes is driving. AGENT SCULLY is asleep in the passenger seat. Waking now, squinting into the sunlight, then at Reyes.

SCULLY

God, I was hoping it was all a dream. When did the sun come up?

MONICA REYES

About six hours ago. Somewhere back in North Carolina.

SCULLY

Where are we?

As Scully sits up, extremely uncomfortable.

MONICA REYES

We just crossed into Georgia.
(beat)
Long way from home, Agent Scully.

SCULLY

Under the circumstances --

MONICA REYES

-- right. We can't be too safe.

Reyes looks away. Scully sees the tension in Reyes' face.

SCULLY

Are you alright? Agent Reyes?

MONICA REYES

Yeah. Fine. I just... I don't know. This is all pretty weird.

She laughs nervously, betraying her real fear.

CONTINUED

65 CONTINUED:

65

SCULLY

Believe me, you have no idea.

MONICA REYES

I should ask how you're feeling.
I mean, you're the one who's
going to be having this baby.

SCULLY

That's it, isn't it? What you're
really worried about...?

MONICA REYES

Aside from whatever danger we're
in... where we're going doesn't
sound like there's all that much
in the way of a... facility. I
mean... you know what I mean.
I've never delivered a baby.

Scully nods, looking away.

SCULLY

Well, I've never had one, so
that makes us both beginners.

It gets Agent Reyes laughing, but again it's a nervous laugh.

SCULLY

The good thing is I've delivered
one. I can coach you through it.

MONICA REYES

Yeah. What's the bad thing?

SCULLY

We don't have much of a choice.

Off a seriously nervous Agent Reyes now, we:

CUT TO:

CLOSE ON A GRAINY SURVEILLANCE PHOTO

In it, a man in scrubs is captured from a HIGH ANGLE. Walking
down a hallway. A man vaguely recognizable as:

MULDER

It's Billy Miles --

We are:

66 INT. A.D. SKINNER'S OFFICE - NIGHT

66

MULDER, dressed in casual wear stands with AGENT DOGGETT, dressed in a suit. Standing across the desk from SKINNER, who is looking at the photograph. Looking up now, on --

A.D. SKINNER
How can that be?

JOHN DOGGETT
It can't be. It's impossible.

MULDER
Yeah. It can't be, but it is.
Walking right out of that
morgue, looking like a new man.

JOHN DOGGETT
His body was taken to the morgue
in a little box for godsake --

The tension between the two men on this point is cut by:

ALEX KRYCEK (O.S.)
It's like I told you.

CAMERA FINDING KRYCEK

Sitting on Skinner's sofa, rather casually relative to the prevailing mood in the room. But what would we expect?

ALEX KRYCEK
You can't stop him.

NEW ANGLE ON SKINNER, MULDER, DOGGETT -- FROM KRYCEK'S POV

All looking at Krycek, with strained patience. Skinner getting up from his desk, coming over with the photo in his hand.

A.D. SKINNER
Yeah, you keep saying that,
Krycek. So explain it for us --
because I find it all a little
hard to swallow myself. Billy
Miles was scraped out of the
back of a garbage truck. I saw
him go in, I saw him come out.

He flicks the surveillance photo at Krycek disrespectfully. Krycek picks it up and looks at it. Smiles tightly.

ALEX KRYCEK
I don't know if I can explain it,
in any technical sense. But that is
Billy Miles, without a doubt.

CONTINUED

66 CONTINUED:

66

A.D. SKINNER

(getting hot)

You're sitting there for one reason, Krycek. Because you can explain it. And if you can't, or you won't, I'm gonna lock you in a box until you do. Understand?

Krycek can't be bullied. He holds the photo out to Skinner.

ALEX KRYCEK

Like I told you, Billy Miles is a human replacement. Some new kind of alien created to aid in the repopulation of the planet.

MULDER

Which Scully is a threat to.

ALEX KRYCEK

If she has that baby.

JOHN DOGGETT

Well, I don't care who he is, or what you think he's made of, no way he's gonna find her. No way.

ALEX KRYCEK

Maybe he won't. But there are others out there just like him. Only a matter of time until they will.

The door to Skinner's office opens and AGENT CRANE steps in. (We will remember in the last episode, and in the recap, we showed the audience that Agent Crane was indeed what Krycek just said. Another of these human replacements, though no one else knows.)

AGENT CRANE

Agent Doggett? See you a moment?

Agent Doggett takes a beat. He's still worked up on the subject at hand. Then he nods to Agent Crane, and breaks from the group.

NEW ANGLE ON AGENT CRANE

As Doggett approaches him. Crane speaks furtively.

AGENT CRANE

Someone here to see you.

Crane steps aside, so Agent Doggett can see... KNOWLE ROHRER standing in A.D. Skinner's outer office. (He has also been established as a replacement. Though, like Crane, no one knows.)

CONTINUED

66 CONTINUED: (2)

66

AGENT CRANE

Says you know each other. And
what he's here for can't wait.

Off this moment:

CUT TO:

DARKNESS

Then HEADLIGHTS SWING INTO FRAME in the distance. Coming TOWARD
US. And pulling TO CAMERA, braking to a gentle, dusty stop.

It's the fleet sedan driven by Monica Reyes. The doors of which
open now. Reyes exiting. Moving around to help Agent Scully out.

MONICA REYES

End of the road.

SCULLY

Literally. Anyone finds us here,
it really would be a miracle.

We are:

67 EXT. ABANDONED TOWN - NIGHT

67

The car sits smack in the middle of the street, of what is
essentially a ghost town. Darkened buildings line either side of
the street. There isn't a light on anywhere.

SCULLY

Where exactly are we?

MONICA REYES

Democrat Hot Springs. According
to Agent Doggett people came for
the waters. Until the springs
dried up and they quit coming.

(beat)

He was born here.

Scully takes this in with bemused significance.

SCULLY

That's comforting. I guess.
Where do you want to set up?

MONICA REYES

Over here.

CONTINUED

67 CONTINUED:

67

Agent Reyes has moved around to the trunk during this. Opening it, removing a flashlight, which she flicks on. Pointing it now into the darkness on one side of the street, in the direction of:

NEW ANGLE OVER A PARTICULAR BUILDING

Where in the street below we see Agent Reyes and Scully moving toward us, the flashlight beam CROSSING LENS. Under:

SCULLY

For any particular reason?

MONICA REYES

I think I told you, I feel these energies. About people and stuff. And places. And I found it works to go with my instincts.

CAMERA DROPPING TO MEET THEM, as they step up to a building, the front of which Agent Reyes hits with her flashlight. A sign painted somewhere, maybe on the building or on the glass reads: WATER FROM THE ROCK *Exodus 7:16*. With a painting of Jesus Christ.

Scully and Agent Reyes step up onto the porch, which creaks underfoot. Moving to the front door, which pushes open with the same sound. Agent Reyes pokes her flashlight in, landing on:

CUT TO:

68 INT. WATER FROM THE ROCK BUILDING - NIGHT

68

The flashlight beam CUTS ACROSS LENS, then lands on the remnants of what probably used to be somebody's home. Old furniture, sofas, etc. An old, dirty kitchen set in an old, dirty kitchen. All left more or less intact, save for mostly bare cupboards.

SCULLY

(unimpressed)

I'm getting a feeling myself.

Scully moves in ahead of Agent Reyes, letting the flashlight beam light her way. As she moves to the kitchen sink and tries the tap. Nothing. It's bone dry. She looks up to Monica Reyes.

SCULLY

No water from this rock.

(looking around)

We're going to need water, and a way to boil it. Along with sterile supplies, and a good clean place to do the delivery.

CONTINUED

68 CONTINUED:

68

She walks back toward Agent Reyes, looking around at the depressingly ramshackle furnishings. No place to have a baby. Agent Reyes acknowledges with a look that it's not what she would have wanted, either. Handing Scully the flashlight.

MONICA REYES

I'm a little stiff from driving.

Scully gives Reyes a look, busting her. As Reyes heads off:

SHORT TIME CUT TO:

AGENT REYES LIGHTING UP A CIGARETTE

Taking a nerve-settling drag. We are:

69 EXT. ABANDONED TOWN - NIGHT

69

Reyes stands smoking by herself, clearly troubled by the circumstance or her situation, when something catches her eye. Causing her to take a few steps in a particular direction.

NEW ANGLE ON MONICA REYES

As she walks away from the car, DRAWING CAMERA WITH HER. Until she reveals what she's looking at. It's in the far distance. A BRIGHT LIGHT on the horizon. Too low and bright to be a star, but too low and bright and fixed to be... anything readily identifiable. Agent Reyes stands looking at it a moment.

CAMERA COMING AROUND ON HER, as she takes a last, rather enraptured drag of her cigarette. Before she drops it to the ground and grinds it out with her heel. Taking a last look at the bright light. Before she starts back in the direction of the building where Scully is. Where the flashlight beam can be seen bouncing around the interior. And off this:

CUT TO:

AGENT DOGGETT

Closing a familiar door on a familiar office. From the inside. And locking it. Before he turns to address someone o.s.

JOHN DOGGETT

Isn't like you, Knowle...

We are, of course:

70 INT. X-FILES OFFICE - NIGHT

70

KNOWLE ROHRER stands mid-office, facing Doggett.

JOHN DOGGETT

...coming to see me. When you
make me work so hard to see you.

KNOWLE ROHRER

This couldn't wait, John. It's
about this thing you're pursuing.

JOHN DOGGETT

(willfully vague)

This thing.

KNOWLE ROHRER

This man you're after. I think
you know what I'm talking about.

JOHN DOGGETT

I think I'm confused, Knowle. If
it's a man, or if it's a thing?

Knowle Rohrer stares at Doggett, not answering.

JOHN DOGGETT

(smoldering sarcasm)

Oh, right. You came to see me.

KNOWLE ROHRER

I'm not at liberty to say, for
reasons I know you understand.
This's military, John. And it
goes all the way to the top. I
can't overstate the sensitivity.

Now it's Doggett who's not responding. Waiting for Rohrer.

KNOWLE ROHRER

Let me say there was a rumored
program out of the Cold War. A
plan to create a Super Soldier.

Doggett smiles, at his friend's paltry parsing of information.

JOHN DOGGETT

A Super Soldier. Kid I'm talking
about was pretty damn super. Got
up right out of a gutbucket and
hit the ground running.

(off Rohrer)

Kid wasn't exactly what I'd call
military material, either. 'Fact,
they say he's an alien abductee.

CONTINUED

70 CONTINUED:

70

KNOWLE ROHRER

You got it half right, John.

JOHN DOGGETT

Which half?

KNOWLE ROHRER

Our science was betrayed to the Eastern Bloc. Now it's traded hands on the open market. What you're chasing is a prototype.

JOHN DOGGETT

(intrigued)

Uh huh.

(beat)

And this prototype, as you call him. What is it he's after?

KNOWLE ROHRER

I think you know that too, John. He's after your partner. Scully.

Right on the nose. And it gives Agent Doggett pause.

KNOWLE ROHRER

You may not be aware she was a part of a program herself. Six years ago Agent Scully was taken in a military operation. Staged as an abduction. I think it's in one of your X-Files.

(off Doggett)

They put a chip in the back of her neck, to monitor her. It was also used to make her pregnant, with the first organic version of that same Super Soldier.

Agent Doggett smiles, then he laughs. But Knowle Rohrer, who isn't smiling or laughing, has more than his attention.

JOHN DOGGETT

What do you want from me?

KNOWLE ROHRER

Help us catch him, so we can put him down. Before he finds her.

(then:)

Tell us where she is. We'll do this thing quickly and quietly.

A long beat as Doggett deliberates.

CONTINUED

70 CONTINUED: (2)

70

JOHN DOGGETT
You assume I know where she is.

KNOWLE ROHRER
Who does? Your superior?

Once again, Doggett gives him the silent treatment.

KNOWLE ROHRER
Whoever knows, his life's in
danger, too. I want you to know.

Doggett gives Rohrer nothing. Then he goes to the door, unlocks it, opens it. Rohrer passes Doggett with an intimidating glance as he exits. Agent Doggett betrays nothing, until Rohrer leaves, and it's then we see the disturbance in his expression. As we:

71 OMITTED
AND
72

71
AND
72

CUT TO:

MULDER

MULDER
You say these human replacements
are unstoppable. How do you know?

73 INT. A.D. SKINNER'S OFFICE - NIGHT

73

SKINNER AND MULDER stand above Krycek, who's on Skinner's sofa. Lifting a can of Coke to his lips WITH HIS PROSTHETIC ARM.

ALEX KRYCEK
You saw me run over Billy Miles.
Man was dead meat and got up and
walked away. What do you need?

MULDER
I need to stop them. And I'm
curious how it is you seem to
know so much about them.

ALEX KRYCEK
Hey, I keep my ear to the ground.

A.D. SKINNER
Good. You'll be spending a lot
of time on your hands and knees
where you're going, Krycek.

CONTINUED

73 CONTINUED:

73

Krycek smiles, taunting Skinner back, as he finishes his Coke.

MULDER

Don't get too comfortable.

As Mulder turns to leave.

ALEX KRYCEK

You get me a cold one, Mulder?

Mulder doesn't even turn around. Exiting Skinner's office. Skinner looks at Krycek holding up the can, ignores him, too.

CUT TO:

A74 INT. FBI HALLWAY - NIGHT - CONTINUOUS

A74

Mulder moves down the hall to the elevator. He pushes the button and waits, but the elevator seems stuck or something. He changes his mind, decides to use the stairs, exiting into the stairwell.

CAMERA DRIFTS UP back to the elevator when we hear a DING. The doors opening now... REVEALING BILLY MILES (NOT in scrubs).

CUT BACK TO:

B74 INT. A.D. SKINNER'S OFFICE - NIGHT

B74

Krycek's on Skinner's sofa. Getting up now, Coke can in hand. Wandering over to the door where Mulder exited, when:

A.D. SKINNER

Sit down, Krycek --

ANGLE TO INCLUDE SKINNER AT HIS DESK

Krycek holds up the Coke can, lets it drop into a wastebasket near the door, as if it's the reason he's gotten up. Then he takes a look out the open door, into Skinner's outer office, where Mulder exited. And seeing what he sees, he steps away from the door. Crossing the room in a hurry. Skinner reacts again.

A.D. SKINNER

Hey -- what did I tell you?!

But Krycek pays him no mind, moving to the other door in Skinner's office. The one that leads directly to the hall. Skinner is up out of his chair, as he opens it and exits.

A.D. SKINNER

Hey --

CONTINUED

B74 CONTINUED:

B74

Skinner is moving toward the door Krycek just exited, when he's stopped by THE APPEARANCE OF BILLY at the outer office door. There's a moment when both Skinner and Billy spot each other. A frozen moment. Before Billy takes a stride toward Skinner. But Skinner's striding himself. Out the same door Krycek exited.

CUT TO:

74 INT. FBI HALLWAY - NIGHT - CONTINUOUS

74

Krycek is already to the elevator at the end of the hall. Hitting the call button, which opens the doors immediately. Stepping onto the car, when he turns in reaction to:

A.D. SKINNER (O.S.)

Krycek --

KRYCEK'S POV OF A.D. SKINNER

Running toward him up the hallway. Fast as he can go.

A.D. SKINNER

Hold the door!

RESUME KRYCEK

In the elevator. Watching Skinner blankly. Reaching for the panel of buttons. Pressing one. That STARTS CLOSING THE DOORS.

RESUME SKINNER -- DOLLYING BACK WITH HIM

Desperate now. As Billy appears b.g., coming from his office.

A.D. SKINNER

HOLD THE DOOR, KRYCEK!

CAMERA PUSHING TOWARD KRYCEK

Hands at his side now. The doors continuing to close.

RESUME KRYCEK'S POV OF SKINNER

Almost to him as the door slip within inches of meeting. We actually lose sight of Skinner for a moment due to the angle -- WHEN HIS HAND SLIPS JUST IN BETWEEN THE CLOSING DOORS. Forcing them open now just enough to slip his body into the elevator. As:

RESUME HALLWAY

CONTINUED

74 CONTINUED:

74

Billy Miles striding to the elevator just as Skinner's body slips into the elevator and the doors close behind him.

CUT TO:

75 INT. FBI ELEVATOR - CONTINUOUS

75

Skinner, out of breath, next to Krycek, staring at the doors. Waiting for Billy to pry them open. When the elevator JERKS and starts to move. Relief coming to Skinner -- when:

SUDDENLY THE ELEVATOR JERKS AGAIN -- MORE VIOLENTLY THIS TIME. When BILLY MILES' HAND AND ARM SLICE STRAIGHT THROUGH THE ELEVATOR DOOR, GLANCING OFF OF SKINNER'S HEAD. KNOCKING HIM AGAINST THE BACK WALL OF THE ELEVATOR AND TO THE FLOOR.

ANGLE ON KRYCEK

Staring at Billy's arm protruding into the elevator, then to Skinner on the floor, bleeding from the head. Krycek strangely fearless. As the arm rips back out of the metal door, and the elevator starts moving again, with a jerk downward. As we:

76 OMITTED
AND
77

76
AND
77

FADE TO BLACK.

END OF ACT FIVE

ACT SIX

FADE IN:

A.D. SKINNER

Eyes closed. Head bandaged, lying on a pillow. We can see he's wearing A HOSPITAL GOWN. Awakening upon hearing:

MULDER (O.S.)

What some people won't do to get
out of an honest day's work...

We are:

78 INT. HOSPITAL - DAY

78

Mulder stands over Skinner's bed, in his same casual wear.

A.D. SKINNER

It was Billy Miles.

MULDER

Caught on tape. Camera showed he
walked out of the building the
way he came. Big as you please.
As did our friend Alex Krycek.

A.D. SKINNER

How'd he ever get past security?

Before Mulder can answer, a VOICE turns his head.

JOHN DOGGETT (O.S.)

Mulder...

ANGLE TO INCLUDE AGENT DOGGETT

Standing at the open door, in the hall. Hesitating to come in
for some reason. Gesturing subtly to Mulder for him to come out.

Which Mulder does, after a moment. Skinner too woozy to pick up
on any of this. Lying his head back down and closing his eyes.

ANGLE ON MULDER AND AGENT DOGGETT

As Mulder steps out of the room.

JOHN DOGGETT

How is he?

CONTINUED

78 CONTINUED:

78

MULDER

You heard about this? Right?
(off Doggett)

He's got a concussion. They want
to keep him here for observation.

Doggett nods, still holding onto something he's not saying,
which Mulder wonders about. Studying Doggett in silence.

MULDER

Where were you when this all
happened, Agent Doggett?

JOHN DOGGETT

In the basement, down in my
office. Talking to somebody who
warned me this might happen.

MULDER

Who?

Doggett doesn't answer. Now Mulder's getting a little pissed off.

MULDER

Skinner could've been killed.
Lucky he wasn't. Seems to me
you're protecting the wrong man.

JOHN DOGGETT

(remorseful)

He's an old friend. Gives me
stuff I'm not supposed to know.
I didn't want to believe him.

MULDER

What exactly did he say?

JOHN DOGGETT

Said Billy Miles isn't what you
think he is. He's the product of
a government program looking to
build a Super Soldier. He said
Scully's part of the program,
too. Her pregnancy was triggered
by a chip they put in her neck.

Mulder suddenly becomes unglued, face filled with rage.

MULDER

I wanna know who the hell you're
talking to. Who's spinning this
fantasy. This source of yours --

CONTINUED

78 CONTINUED: (2)

78

JOHN DOGGETT

His name's Knowle Rohrer. He's deep inside U.S. Intelligence. I don't know much more than that.

MULDER

He ever lie to you before? Give you bad information. False leads?

Doggett hesitates, and Mulder see this.

MULDER

You have to think about it -- ?

JOHN DOGGETT

He says Scully's in danger. Says he needs to stop this guy. How's that different than we're saying?

MULDER

Did you tell him where she is? You didn't tell him, did you?!

Mulder pushes harder here, and it draws the attention of a NURSE who steps out of a room at the opposite end of the hall. Mulder moves around Doggett now, into a more discreet position, facing himself away from the curious Nurse.

JOHN DOGGETT

No. But I think the fact I know is going to catch up with me. If A.D. Skinner's any indication.

MULDER

You don't tell anybody! That was the deal. You don't even tell me!

JOHN DOGGETT

What if something happens to me?

Mulder doesn't have a ready answer for this.

MULDER

Your trusted source says he can stop Billy Miles. He tell you how he's going to do that?

JOHN DOGGETT

No.

CONTINUED

78 CONTINUED: (3)

78

MULDER

Then let's you and I go see just
how trustworthy he really is.

Off Doggett, wondering what exactly Mulder means by this:

CUT TO:

79 EXT. ABANDONED TOWN - DAY

79

ANGLE OUT THROUGH THE DIRTY WINDOWS OR THE PARTLY OPEN FRONT
DOOR, where we see SCULLY standing in the street, stretching her
back. Her pregnant stomach prominent in profile. When Agent
Reyes breaks frame f.g., looking out to her. And calling now:

MONICA REYES

Dana? Come see what you think...

Scully moves toward her, Monica opening the door for her. CAMERA
PULLING BACK TO REVEAL THE ROOM, as it's REVEALED to Scully.

SCULLY

Look at this. Look at you...

It's not only been cleaned, but re-arranged and turned into
something of a living space. With an area in the center of the
room transformed into a delivery place, using a low piece of —
furniture, some white sheets. Which Scully moves to feel. Monica
moving up beside her, proud of the transformation she's created:

MONICA REYES

I found them folded up in a
cabinet upstairs. And a nice
porcelain basin, and a whole box
of some kinda scenty candles --

SCULLY

Have we got matches?

MONICA REYES

I got a lighter.

The two women trade a look and a conspiratory smile.

MONICA REYES

All we need is some mood music
or something. Some whale music...

SCULLY

Whale music?

CONTINUED

79 CONTINUED:

79

MONICA REYES

They have these recordings of
whales talking to each other.
Calling back and forth.

(mimicking this)

It's like, I don't know... it's
almost sort of metaphysical.

Scully is staring at Agent Reyes in an odd way.

MONICA REYES

You're looking at me like... I
probably sound like such a goof.

SCULLY

No. You don't. That's not it. I
just... you remind me of someone
I was very close to. My sister.

MONICA REYES

(flattered, then:)

You're not close to her still?

SCULLY

She was killed, 5 years ago. In
my home. It was a terrible time.

Monica moves to Scully, -touching her to comfort her.

MONICA REYES

Hey...

SCULLY

(recovering)

It's okay. Thanks for doing all
this. It's not how I planned it,
of course. But it's really nice.

Monica keeps a hand on Scully. An intimate gesture, broken by
Reyes' head snapping back in the direction of the front door,
where we've gotten a glimpse of MOVEMENT out the front door.

SCULLY

What?

MONICA REYES

There's someone out there.

And she's on the move, hustling toward the front door. As:

CONTINUED

79 CONTINUED: (2)

79

MONICA REYES
(an order, hushed)
Stay here --

CUT TO:

80 EXT. WATER FROM THE ROCK BUILDING - DAY

80

CAMERA RUNS AT AGENT REYES as she comes out the front door. Drawing her weapon as she does. TRACKING BACK WITH REYES as she comes off the porch, moving with aggressive caution. Scanning:

REYES' POV OF THE SURROUNDING BUILDINGS

She sees nothing, and hears nothing, but a gentle wind blowing dust up the street at her. Building to building to building.

RESUME MONICA REYES

Thinking she's spooked herself, made a mistake. Maybe it was only a tumble weed, and there are JUST A FEW about. She turns now to go back into the building where Scully is, when something causes her to snap her head again. In the direction of:

RESUME MONICA REYES' POV

A BIG OLIVE DRAB 4X4 races up the dusty street. Coming in good and hot -- and right at her, too. In a cloud of dust. (If it were coming in backlit by the sun, all the better. We should not be able to see just who's behind the wheel, expecting the worst.)

CAMERA RACING TOWARD MONICA REYES

As she raises her weapon at the vehicle, standing her ground.

HIGH ANGLE OVER MONICA REYES

The 4X4 races at her. CAMERA DROPPING FROM OVERHEAD, TOWARD THE GROUND, into the vehicle's grille as it skids to a stop.

ANGLE ON SCULLY

Peering out the door of the building she's hiding in. At:

MONICA REYES -- THROUGH THE DUSTY WINDSHIELD

Holding her position, gun POINTED RIGHT PAST THE STEERING WHEEL.

MONICA REYES
Get out of the car! I'm a
Federal Agent --

CONTINUED

80 CONTINUED:

80

RESUME ANGLE ON 4X4, JUST OVER THE HOOD

CAMERA DOLLIES SLOWLY TOWARD THE DRIVER'S SIDE, as we hear the door POP, then start to push open. And that's the first we see of a GEORGIA FISH AND GAME emblem on the door. A beat later, A WOMAN slips out of the seat and to the ground, wearing the official uniform. She's mid-to-late 30s, maybe 40, capable looking in the outdoors. Though she's got her hands up, she's got eye contact with Reyes as she might a bear in the woods.

GAME WARDEN

I don't care who you are. Let's start by putting that weapon away. Just point it down now.

ANGLE TO INCLUDE MONICA REYES

A beat, then she lowers her weapon. Chest still pounding.

MONICA REYES

I'm a Federal Agent --

GAME WARDEN

I heard you the first time. Just let me see some identification.

MONICA REYES

It's not on me. It's in my bag. --

GAME WARDEN

Uh huh. And where is that?

Monica points, reluctantly. At the building. The WFG Woman looks over, then looks back. These women don't trust each other, but Agent Reyes still has a gun. The Warden keeping her distance.

GAME WARDEN

Are you're out here alone?

MONICA REYES

(reluctantly)

No.

The Game Warden nods, waiting for an explanation, as we:

CUT TO:

81 INT. WATER FROM THE ROCK BUILDING - DAY

81

CLOSE ANGLE ON THE DOOR, as Monica Reyes pushes it in, followed by the Warden, who still keeps a distance back. Looking in on:

CONTINUED

81 CONTINUED:

81

MONICA REYES

Dana...?

ANGLE ON SCULLY

Stepping out from the shadows, or from around a corner. Something to feature her pregnancy in a prominent introduction. Scully looks wary, as she holds up her own FBI badge.

SCULLY

I'm sure this looks untoward, but my life's in danger. And my baby. A man is pursuing us. It's important he doesn't find us.

ANGLE TO INCLUDE THE WARDEN

Stepping in past Agent Reyes now, getting a look at Scully's badge, then taking in the room's state of transformation. Looking back up to Scully now. As a woman, not a warden.

GAME WARDEN

We get hunters in here, taking deer and game off season. I've heard every excuse in the book, but this one's far too original.

(then:)

You don't plan to have it here?

MONICA REYES

(off Scully's silence)

It's not as crazy as it sounds. I mean, I hope it's not. She's a doctor. She'll coach me --

GAME WARDEN

(turning to Monica)

And what if something goes wrong?

(turning to Scully)

If you're a doctor, you know the risks. You're unprepared here.

SCULLY

This man is very dangerous.

The Game Warden nods. Assessing the situation.

GAME WARDEN

Got a first aid kit in my truck. Pretty basic, but better to have than not. I'll be back with some towels and proper swaddling.

CONTINUED

81 CONTINUED: (2)

81

SCULLY

Thank you.

The Warden nods, then turns and moves out past Reyes. Scully and Reyes' exchange looks of relief, then Reyes turns to follow:

82 THE WARDEN

82

Moving out of the building, back toward her vehicle in the middle of the street. As Monica moves to catch up to her.

MONICA REYES

We're going to need fresh water,
and a way to boil it --

GAME WARDEN

(pointing)

There's a spring-fed well with
a hand pump. I got a camp stove.

She opens up the back of her truck, revealing, among other pertinent and appropriate gear, A FIRST AID KIT. She has to rummage for the stove, getting up inside to find it stowed.

MONICA REYES

I thought I saw someone out
here, right before you came.

GAME WARDEN

Hunters. Like I said. They're
probably not going to bother you.

The Game Warden finds a boxed Coleman stove, hopping back down from the back of the 4x4 with it. Giving it to Monica, who takes the stove in one hand, handle of the first aid kit in the other. The Woman closing up the truck bed, moving around to leave.

MONICA REYES

I saw a light. Just above the
hills. Do you know what I mean?

The Game Warden shakes her head. Not real sure about Reyes.

GAME WARDEN

No. I've never seen any light.

And she gets in her car and starts it. Pulling away. Maybe in a big U-turn around Reyes and takes off in another cloud of dust.

CUT TO:

83 SOMEONE'S POV OF MONICA 83

Standing in the street. Heading back to join Scully. CAMERA DRIFTING BACK to REVEAL a SILHOUETTED FIGURE watching Reyes.

CUT TO:

A84 INT. FBI PARKING GARAGE - NIGHT A84

Doggett's car wheels around and into a parking space. In the passenger seat is Mulder. Mulder reaches for the door, opening it. We see in his manner the annoyance/impatience he's feeling.

84 OMITTED 84

MULDER

How is it, Agent Doggett, this friend of yours was so desperate for your help? Now he's suddenly unreachable, nowhere to be found?

JOHN DOGGETT

Maybe he got wind somehow. Got spooked. I don't know. But I'm starting to think it doesn't make a damn bit of difference.

Mulder, though he has the door open and is about to get out of the car, stays in his seat. Shooting a look back at Doggett.

85 OMITTED 85

MULDER

I thought he told you he knew how to stop Billy Miles. Are you telling me now he is a liar?

JOHN DOGGETT

He is or he isn't, 'the hell difference does it really make?

MULDER

No difference. Unless you want to protect Scully and that baby.

JOHN DOGGETT

Then what? How long can you keep this up? How long 'til the next Billy Miles rears his head? The next threat, the next phantom?

(more)

CONTINUED

A84 CONTINUED:

A84

JOHN DOGGETT (cont'd)
(getting worked up)
You ever stop to ask yourself?
All the sacrifice, all the blood
spilled -- you've given up near
a decade of your life. And here
you are, three in the morning,
sitting in a parking garage in
the FBI, chasing down a lie. You
aren't even in the FBI anymore.
Where the hell's it gonna end?

Agent Doggett's tone, while aggressive, is also sympathetic.
Mulder stares at Doggett a moment, then looks away. Before:

MULDER
I don't know. Maybe it doesn't.

Agent Doggett shakes his head, as if in pity. When a SQUEAL OF
TIRES draws Mulder's look now, behind them o.s. As the car
passes behind Mulder and Doggett and up into the garage:

MULDER
(slamming the door)
Start the car. Go, let's go --

JOHN DOGGETT
What?

MULDER
Alex Krycek just pulled in --

Doggett reacts, then starts the car, jams it in reverse, we:

CUT TO:

A86 INT. FBI PARKING GARAGE - NIGHT - CONTINUOUS

A86

KRYCEK'S CAR pulls past us. He's got a passenger with him, but
from THIS ANGLE we can't see who. PANNING THE CAR around into
another section of the garage which is visible from here, though
obscured. We see Krycek's tail lights come on. He's braking, as:

DOGGETT'S CAR pulls into f.g. Pulling to a slowing stop.

B86 INT. DARK SEDAN - NIGHT - CONTINUOUS

B86

Doggett and Mulder watch Krycek's car out Doggett's side window.

CONTINUED

B86 CONTINUED:

B86

JOHN DOGGETT
(worked up)
What the hell's he doing here?
How'd he get security clearance?

MULDER
He's got a passenger. Pull up.

THEIR MOVING POV

Krycek's car comes slowly into view, we see a sliver of Krycek in the driver's seat. And... just before we see his passenger:

RESUME MULDER AND DOGGETT, FAVORING DOGGETT

Agent Doggett reacting to this.

MULDER
You recognize his passenger?

JOHN DOGGETT
Yeah. Knowle Rohrer.

RESUME THEIR POV

Sure enough... it's Knowle Rohrer's face that slips into view.

CUT TO: —

C86 SCULLY

C86

Looking beautiful and radiant, in the candlelight from the many lit candles that Agent Reyes was about to pull together. CAMERA CIRCLING HER, as she sits mid-room, dipping a face towel into the porcelain basin of water that sits on the floor. Wringing out the face towel and washing her face with it. She looks lost in her own deep thoughts. As CAMERA COMES around to FIND Agent Reyes, coming to fill the basin with water from a metal pail that she lifts from the camp stove the Warden gave them.

Pouring it in, she and Scully trade anxious smiles.

MONICA REYES
I have to say, with everything
I know you must be feeling, you
look amazingly beautiful, Dana.

Scully smiles at the sentiment.

SCULLY
How about what you're feeling?
Any vibrations, Agent Reyes?

CONTINUED

C86 CONTINUED:

C86

MONICA REYES

I don't know...

SCULLY

What?

MONICA REYES

(shaking her head)

I don't know if I'm just being
paranoid. Something feels off.

Monica is clearly disturbed, and it disturbs Scully now, too.

MONICA REYES

We're going to need more water.

Reyes turns, exits. HOLD ON SCULLY, worries mounting anew:

CUT TO:

86 EXT. ABANDONED TOWN - NIGHT

86

Monica moves down the dark street now, clearly looking for
something, which she finds as she cuts at a particular angle.

MONICA'S POV

The BEACON LIGHT comes into view, over the hilltop horizon.

RESUME MONICA

Reacting to the sight, fixated by it. Until she arrives at:

LOW ANGLE ON A HANDPUMP FIXED TO A WELLHEAD

At the opposite end of the street from the lit building where
Reyes and Scully have set up. Monica bends to it and, with some
effort, works the pump handle until water starts to draw.CAMERA CIRCLING HER DURING THIS, as she fills the pail. COMING
AROUND until A PAIR OF LEGS! come into view. Men's legs,
standing right behind her. And a moment after it startles us, it
STARTLES MONICA, who stands up quickly, UPENDING THE WATER PAIL.CAMERA RISING WITH HER as she stands... and finds herself FACE
TO FACE WITH... BILLY MILES! Staring into his cold, dark eyes.
She stands paralyzed for a moment, unable to breath -- when
Billy reaches up and grabs her by her jacket. And THROWS HER!

ANGLE THE SIDE OF A BUILDING

CONTINUED

86 CONTINUED:

86

Where Agent Reyes hits the forgiving wood siding with force. Bouncing off it and to the ground. But it does her the favor of giving some distance between her and Billy. Because as he steps toward her now, to grab her again, she scrambles to her feet and TAKES OFF AT A RUN. Away from the building where Scully is.

VARIOUS ANGLES

Monica runs for her life, fear in her every gasping breath.

She's running along the backside of the building, looking for someplace, anyplace to hide, but in the b.g., Billy can be seen running, too. Gaining on her. Monica sees a corner and turns it.

NEW ANGLE ON MONICA

Coming around the corner, between two building. Turning RIGHT INTO CAMERA -- and coming to an abrupt stop. Finding herself:

FACE TO FACE WITH THE GAME WARDEN

Who holds a pointed shotgun.

RESUME MONICA

Reacting to this, when... Billy Miles runs around the corner in pursuit of her. But the moment he turns the corner -- BLAM!!

A SHOTGUN BLAST rips into his chest and sends him backwards onto the ground. Where he lies motionless in the dirt or grass.

RESUME MONICA REYES

Reacting to this, her heart still pounding like a drum. As we:

END OF ACT SIX

ACT SEVEN

FADE IN:

87 EXT. WATER FROM THE ROCK BUILDING - NIGHT

87

Scully has exited the building in response to the gunshots, onto the dark porch. Flickering candlelight plays on the walls in the interior behind her. She hesitates, seeing no one. Then:

SCULLY

Agent Reyes...? Monica...?

Then she reacts to something o.s. Something which alarms her.

SCULLY'S POV

Coming from the shadows, between buildings on the opposite side of the street, is Agent Reyes and the Warden, carrying A BODY. Billy Miles' body we must presume, though it is too dark to see. They stop now and lay the body down in the middle of the street.

RESUME SCULLY

Coming off the porch. As the Warden breaks off from Monica, moving up the street for no apparent reason.

MONICA REYES

Go back inside, Dana --

SCULLY

Who is it?

Scully gets her own question answered as she keeps coming. The sight of Billy stops Scully in her tracks, frightening her. As HEADLIGHTS come around now. The Warden's 4x4 coming into view, illuminating the lifeless, bloodied body of Billy Miles.

MONICA REYES

Dana -- it's okay. He's dead.

SCULLY

It's not okay. What do you mean?!

MONICA REYES

Exactly what I said. Now go on inside. We'll take care of this.

SCULLY

They said he couldn't be stopped.

MONICA REYES

I checked him, Dana. He's got no vitals. He's lost too much blood.

CONTINUED

87 CONTINUED:

87

Monica Reyes bends, checking Billy Miles' neck for a pulse.
REACTING TO THE RIDGES at the base of his neck, then:

GAME WARDEN (O.S.)

This the man you're afraid of?

ANGLE TO INCLUDE THE WARDEN

Coming from her 4x4. Still with shotgun in hand. Scully nods,
though the Warden can read the answer in her level of fear.

GAME WARDEN

How'd he find you out here?

Scully shakes her head, the Warden looking to Monica Reyes.

GAME WARDEN

I could take you somewhere else.

(off Scully, Reyes)

I do have to report this thing.

SCULLY

No, you can't do that --

GAME WARDEN

I don't have any real choice --

SCULLY

I mean I just felt a contraction.

Reyes and the Warden hesitate, but only because they're so
surprised. Then they move into action, helping Scully back
toward the building she came out of. Off this:

CUT TO:

88 OMITTED
THRU
91

88
THR
91

A92 INT. DARK SEDAN - NIGHT -- DOGGETT AND MULDER

A92

Slumped down, watching Krycek's car. Our sense is they've been
sitting here a bit, and nothing's been happening, until:

JOHN DOGGETT

Something's happening.

Mulder sits up. Sees Knowle Rohrer exit, moving to the elevators
we've seen used previously, his manner furtive, suspicious.

CONTINUED

A92 CONTINUED:

A92

JOHN DOGGETT
(agitated)
Where's he going?

MULDER
Not to see you, that's for sure.

JOHN DOGGETT
Who the hell's he going to see?

Agent Doggett opens his car door now, quietly. Bending to Mulder.

MULDER
Go. I got Krycek.

Doggett quietly closes the door. Mulder watches him run/walk to the corner of the garage, opposite the direction Rohrer went. To a stairwell, where he opens the door and disappears inside.

Mulder turns back to Krycek, sitting alone in his car, barely visible. But easy to spot by his BRAKE LIGHTS STILL BURNING.

CUT TO:

92 INT. STAIRWELL - NIGHT - CONTINUOUS

92

ANGLE DOWN ON Agent Doggett, climbing stairs, fast as his feet'll take him. Stopping at a landing below us, opening the stairwell door and looking into an unseen hallway. Then closing that door and coming up the stairs, TO CAMERA. To the next door.

93 INT. FBI HALLWAY - NIGHT

93

A winded Doggett comes out of the stairwell door at the far end of the hall. CAMERA MOVES TO MEET HIM at the intersection, where he looks right, then left. Starting back to the stairs, satisfied he's missed Rohrer on this floor, too. When:

A DING from the elevator at the other end of the hall stops him, turns him back. CAMERA MOVING AT DOGGETT AGAIN, as he looks to:

AGENT DOGGETT'S POV OF ELEVATOR AT THE OPPOSITE END OF THE HALL

The doors open, REVEALING KNOWLE ROHRER. Who steps out, moving in the direction of Doggett. Though he doesn't seem to register this, which makes sense only when he passes the intersection, where we see Doggett with his back pressed up against the wall of the intersecting hallway. As Knowle Rohrer passes, CAMERA FOLLOWS AGENT DOGGETT, who crosses to the opposite wall of the intersecting hall, pressing against this wall now, spying:

CONTINUED

93 CONTINUED:

93

ANGLE ON AN OUTER OFFICE (LIKE SKINNER'S BUT NOT SKINNER'S)

Where Knowle Rohrer has entered, moving to the interior door in this office and knocking. A moment later, the door opens. Knowle Rohrer is speaking to someone now, but we cannot see who.

CAMERA PUSHES TOWARD THE OUTER OFFICE NOW, as Rohrer's quiet conversation continues. And when we've pushed to the window, or as far as we can go... AGENT CRANE steps out of the office.

The two men talk a moment longer. Knowing where Doggett is standing in the intersection, one look over by either man would expose him. But CAMERA DRIFTS DOWN NOW, to REVEAL Agent Doggett crouched against the wall under the window of the outer office, trying to listen to what Crane and Rohrer are saying.

CAMERA DRIFTS BACK UP, to find Rohrer and Crane moving to leave the office now. Exiting. If they turn left in the hall, Agent Doggett's busted. But they turn right, heading to the elevators.

CAMERA HOLDING ON THEM as they go. AGENT DOGGETT rising up in frame now, moving in the opposite direction, PAST CAMERA. CAMERA PUSHING TOWARD Rohrer, Crane, waiting for the elevator, when both men REACT to the sound of a door closing down the hall.

ROHRER AND CRANE'S POV DOWN THE HALL

There's no one there, of course. --

RESUME ROHRER AND CRANE

As the elevator comes, and they enter it. As we:

CUT TO:

94 INT. ANOTHER FBI HALLWAY - NIGHT

94

Doggett exits a stairwell door, which matches the one he first exited on the preceding floor. Moving quickly to an outer office which also matches the floor he was just on. In fact, this is A.D. SKINNER'S OUTER OFFICE. Doggett enters. CAMERA FOLLOWS HIM. He grabs a phone to start dialing, when A VOICE startles him:

A.D. SKINNER (O.S.)
Agent Doggett --

DOGGETT'S POV INTO A.D. SKINNER'S OFFICE

Through a crack in the door, he sees Skinner, dressed in his civvies, at his desk, going through paperwork. Rising now.

RESUME AGENT DOGGETT -- THROUGH SKINNER'S OFFICE DOOR

CONTINUED

94 CONTINUED:

94

Putting down the phone, pushing in the room, closing the door.
He's intense, moving to Skinner. Speaking with a hushed urgency.

JOHN DOGGETT

What are you doing here --

A.D. SKINNER

They let me out of the hospital
tonight. What are you doing here?

Moving to a Skinner's visitor phone, dialing as he speaks.

JOHN DOGGETT

I got Mulder down in the garage
watching Alex Krycek --

A.D. SKINNER

(further surprised)
What's Krycek doing here -- ?

JOHN DOGGETT

I'm trying to figure that out.

He interrupts himself to finish dialing the number. As we:

INTERCUT WITH:

95 MULDER

95

Watching Krycek, when Doggett's cell phone suddenly RINGS,
breaking the silence momentarily, until Mulder can answer it.

MULDER

Yeah --

JOHN DOGGETT

He's in here with Agent Crane.

Doggett motions to Skinner to pick up his line and listen.

MULDER

Agent Crane? How's he know Crane?

JOHN DOGGETT

Damn good question -- he doesn't.

MULDER

You been wondering who's getting
these guys past security -- how
Billy Miles in the FBI?

(more)

CONTINUED

95 CONTINUED:

95

MULDER (cont'd)

Crane's in on this with your friend, it means he's in on it with Krycek. They been in on this all along.

Doggett and Skinner trade a look.

JOHN DOGGETT

I don't understand. In on what?

MULDER

Fooling us, Agent Doggett. Into chasing after Billy Miles. Into thinking we could protect her.

JOHN DOGGETT

Scully?!

MULDER

They know where she is.

JOHN DOGGETT

No no. Only I know where she is.

MULDER

Only you and Agent Reyes. You made a call to her, didn't you? On a phone inside the FBI --

A.D. SKINNER

No way Crane can tap calls in here, Mulder. He'd need access to the communications system --

JOHN DOGGETT

-- Skinner's here with me.

MULDER

Then this may go even higher.

Skinner puts down the phone, hurrying out of the room. Agent Doggett's about to do the same, but Mulder's voice stops him:

MULDER

Agent Doggett -- I've got to get to Scully. I need to know where she is -- where you sent her --

JOHN DOGGETT

-- We can nail these guys here, Mulder. We can put an end to it.

CONTINUED

95 CONTINUED: (2)

95

MULDER
Listen to me! Get out of there!
You got no guarantees these guys
aren't alien replacements, too --

This shakes Agent Doggett. We see him waver, then:

JOHN DOGGETT
Northern Georgia. Place called
Democrat Hot Springs.

MULDER
I need specifics --

When Mulder sees something that suddenly startles him:

MULDER'S POV OUT THE OPPOSITE SIDE WINDOW

Krycek's brake lights are no longer burning. And Krycek is gone.

RESUME MULDER WITH THE CELL PHONE TO HIS EAR

Mulder is reacting to this, when SMASH! The passenger window
beside him SHATTERS. Smashed by A HAND pounding it violently.
The same hand which reaches in now and grabs the cell phone, too.

WE'RE WITH AGENT DOGGETT NOW, IN SKINNER'S OFFICE

Reacting to the sound.

JOHN DOGGETT
Mulder --

When the phone suddenly goes DEAD.

CUT TO:

MULDER'S CELL PHONE

On the cement garage floor. A SHOE lifts off it, having just
SMASHED IT. QUICK PANNING UP TO KRYCEK, a gun in his good hand,
pointed at Mulder, who's sitting inside the car, unreciling.

ALEX KRYCEK
Get out of the car.

96 INT. FBI PARKING GARAGE - NIGHT

96

Mulder scrambles across the seat, out the driver's door,
opposite Krycek, standing with the gun on him. Exiting the car
and trying to use it for cover. Otherwise, he's completely
defenseless, as Krycek walks around the car, stone-faced.

CONTINUED

96 CONTINUED:

96

ALEX KRYCEK

Doesn't seem fair. Doesn't seem right. Coming down to this --

MULDER

What do you know about fair or right? You're a coward, Krycek.

ALEX KRYCEK

I could've killed you countless times, Mulder. You gotta know that. I'm who's kept you alive. Praying that you'd somehow win.

MULDER

Then there really is no God.

ALEX KRYCEK

You think I'm evil, a killer. I was only playing to win, too. We wanted the same thing, brother. That's what you don't understand.

MULDER

I wanted to stop them. All you wanted was to save your own ass.

ALEX KRYCEK

No. I tried to stop them. To kill Scully's baby to stop them. But it's too late. Tragedy is, you wouldn't let it go. It's why I have to do this. You know how deep it goes. Right into the FBI.

Mulder quits moving away from Krycek, moving out into the open.

MULDER

You're going to kill me, Alex, kill me. Like you killed my father. Just don't insult me trying to make me understand --

Krycek cocks the hammer on the handgun, tears coming to his eyes. When all of a sudden A SHOT RINGS OUT, and Mulder JUMPS. Thinking it's he who's been shot, until he hears KRYCEK'S GUN DROP WITH A CLATTER to the garage floor. Looking to see:

KRYCEK HOLDING HIS GUN ARM, BLOOD OOZING THROUGH HIS FINGERS

SKINNER steps out. Moving to Krycek, who goes for his gun, in spite of his wound. And SKINNER SHOTS AGAIN. BANG! This shot, to the same arm, drops Krycek to his knees. Skinner looks to

CONTINUED

96 CONTINUED: (2)

96

Mulder, an expression of dim regard for the man kneeling before him. Whom he feels nothing for. Raising his gun.

CONTINUED

96 CONTINUED: (3)

96

MULDER

Skinner -- don't --

Skinner stands poised to do it, though. Cocking his gun now. Krycek hears this, turns to him, crying even as he smiles.

ALEX KRYCEK

Gonna take more shots than you
can ever fire to win this game,
Walter. But one bullet and you
can live forever. Shoot Mulder.

Skinner looks to Mulder, and for a moment we think he might actually be considering Krycek. And in that moment, Krycek goes for his gun, which is lying on the ground near him -- with his prosthetic arm. But that's when Skinner turns and SHOTS, dropping Krycek to the floor with a kill shot.

The shot RINGS OUT. Freezing Mulder in his tracks, but only for a moment. The he's scrambling for Doggett's car. Skinner still standing over Krycek's body as Mulder gets the engine started.

MULDER

I'm going to the airport. I need
that location from Agent Doggett.

(Skinner still
staring at Krycek)

SKINNER! You listening to me?!

Skinner turns and starts walking toward the ELEVATORS.

A.D. SKINNER

You just go. I'll get it.

Mulder doesn't seem so sure, but with no choice, and no time to waste, he puts the car in gear and SQUEALS from the garage. Skinner continues walking toward the elevators, as we:

CUT TO:

SCULLY

Breathing rapidly, still dressed as we last saw her, but seated now. CAMERA FINDING AGENT REYES... AND THE WARDEN. We are:

A97 INT. WATER FROM THE ROCK BUILDING - NIGHT

A97

Scully is sitting in the makeshift birthing area.

CONTINUED

A97 CONTINUED:

A97

SCULLY

There's another one.

GAME WARDEN

Two minutes apart. It's not
going to be long now.

Reyes smiles at Scully, as Scully continues to pant. Reyes digging in the overnight bag she came with, finding A T-SHIRT for Scully. Scully starts to unbutton her blouse, or remove her top, whichever the case. As the Game Warden moves to take off Scully's shoes. Kneeling to do so. Agent Reyes stands holding the T-shirt for Scully, her smile turning to FEAR. Seeing:

AGENT REYES' POV

On the top of the Warden's spine are the REPTILIAN RIDGES. Off:

MONICA REYES

Reacting to this in silent terror, as we:

END OF ACT SEVEN

ACT EIGHT

FADE IN:

B97 INT. FBI HALLWAY - NIGHT

B97

Where DOGGETT busts out the stairwell door at the end opposite the elevator. DOLLY BACK WITH HIM, until he OVERTAKES CAMERA. PANNING HIM to the intersection. He looks right and left, then turns sharply and enters the outer office we saw AGENT CRANE exit earlier. Doggett moving into this office, going to the interior door in search of Crane. But, as with Skinner, he exits the office quickly and moves back into the hall. No Agent Crane.

Doggett, like Skinner, stands a moment in the empty hallway, mind racing over his next move, when he REACTS. To:

THE ELEVATOR DOORS

Sliding open. Standing inside the car is Agent Crane... and Knowle Rohrer. Both of them looking out, spotting:

REVERSE ON AGENT DOGGETT

Standing mid-hallway, pulling his weapon. Though we can see a hint of fear in his manner. Or is it misgiving? Drawing on an old friend. On a fellow Agent. Not knowing the truth about them.

JOHN DOGGETT

Right there. Both of you --

ANGLE ON KNOWLE ROHRER AND AGENT CRANE

Stepping out of the elevator. But they don't stop. Wearing expressions we became familiar with on Billy Miles. Blank, disaffected looks. Looks of potential violence. Moving on:

AGENT DOGGETT

Holding his position. But still with an edgy sense of doom.

JOHN DOGGETT

I am prepared to use force --

CAMERA PUSHING AND SWINGING AROUND DOGGETT, to REVEAL that Agent Doggett's words have gone unheeded. The men are coming at him -- and seeing this, familiar with what happened with Billy Miles -- Agent Doggett turns now and takes off at a run. PAST CAMERA.

Crane and Knowle keep coming at the same speed, PASSING CAMERA. AS WE WHIP PAN to see Agent Doggett hitting the stairwell, same door he came out of. And when he does this, AGENT CRANE breaks

CONTINUED

B97 CONTINUED:

B97

from Knowle Rohrer, spins and heads back toward the elevators. CAMERA WHIP PANNING HIM in this direction, then WHIP PANNING BACK to see Knowle Rohrer going for the stairwell door. As we:

CUT TO:

C97 INT. FBI STAIRWELL - NIGHT - CONTINUOUS

C97

ANGLE DOWN ON Agent Doggett, stutter stepping downstairs, when the door to the stairwell is jerked open by... Knowle Rohrer. Who steps onto the landing, following Doggett's path downward.

ANGLE UP ON JOHN DOGGETT

Fast as he can go, coming downstairs AT CAMERA. When something slows him dead mid-flight. The sound of a door opening below.

AGENT DOGGETT'S POV -- ANGLE DOWN

Maybe it's just the flood of light we see, but a door has opened somewhere on a landing down below -- then AGENT CRANE'S HEAD appears, craning to look straight up the stairwell, at:

RESUME AGENT DOGGETT

Seeing this, he hits the next landing, jerking the door open:

CUT TO:

D97 INT. ANOTHER FBI HALLWAY - NIGHT

D97

Doggett comes flying out the door, running RIGHT INTO SKINNER.

A.D. SKINNER
Agent Doggett --

But Doggett doesn't miss a beat, pushing Skinner bodily forward.

JOHN DOGGETT
Come on -- COME ON!

And they're moving down the hall, toward the elevators, as we:

CUT TO:

E97 SCULLY

E97

She's in the T-shirt now, the one that Monica had for her. Breathing even more rapidly than we last saw her. CAMERA PULLING BACK to REVEAL the lower half of her body is covered by a sheet. CONTINUING BACK to find THE WARDEN massaging Scully's feet.

GAME WARDEN

How're you doing? Alright?

SCULLY

Can I have some water please?

ANGLE ON MONICA REYES

Coming into the room, carrying A PAIL FULL OF WATER. As serious as we've ever seen her. Looking from Scully, to:

MONICA REYES

I've got some fresh, cool water.

FOLLOWING MONICA over to the camp stove, where the porcelain basin sits atop the lit stove, the water boiling. Monica sets the pail down, then turns the stove down. Dipping an old plastic cup into the pail of water. Monica's back's to Scully and the Warden, holding the glass of water, her mind racing over a plan.

MONICA REYES

Here you go.

The Warden comes over, takes the glass of water from Monica, moving back to give it to Scully. As... Monica tests the edges of the porcelain basin for heat. AND THEY'RE HOT TO THE TOUCH.

ANGLE ON THE WARDEN

Giving Scully the water, watching her drink it down.

SCULLY

Thank you.

The Warden takes the cup back, turns to find -- MONICA REYES with the hot porcelain basin in her hand, SWINGING IT AROUND AND HITTING THE WARDEN SQUARE IN THE FACE WITH BOILING WATER.

THE WARDEN IS SCREAMING, STUMBLING. SHE CAN'T SEE -- WHICH ALLOWS MONICA REYES TO PUSH HER BACK AWAY FROM SCULLY -- AND TO GRAB THE SHOTGUN that The Warden has leaned against the wall.

MONICA REYES

MOVE -- MOVE OUT OF HERE!!

She is prodding The Warden, who still can't see. Forcing the woman out of the room -- much to SCULLY'S HORROR.

CONTINUED

E97 CONTINUED:

E97

SCULLY
(breathing rapidly)
Agent Reyes --

But Monica disregards Scully, frightening Scully even further.

SCULLY
WHAT ARE YOU DOING?!

But her words fall on Monica Reyes back, as she successfully pushes The Warden out of the room. And out of the building. To:

F97 EXT. ABANDONED TOWN - NIGHT

F97

The Warden stumbles blindly into the street, prodded by Monica's shotgun. Falling to her knees, away from Agent Reyes -- but TOWARD CAMERA. Allowing us to see HER SEVERELY BLISTERED FACE.

MONICA REYES
WHO ARE YOU?!

GAME WARDEN
You think you can stop us --

When HEADLIGHTS wash over the two women. Monica's head whips to:
THEIR POV

CARS turning onto the far end of the street. Six or seven different makes and models, pulling to slow, dusty stops. The doors starting to open, silhouetted FIGURES beginning to exit.

REVERSE OVER MONICA

Reacting to this, her anger turning now to abject fear. As the Warden turns her blistered face to Agent Reyes.

GAME WARDEN
This baby will be born.

The headlights keep coming, illuminating BILLY MILES' body in the b.g., where it lies behind The Warden's 4x4. Billy SLOWLY PICKING HIS BLOODY BODY UP off the ground. And off this image:

SCULLY (O.S.)
Agent Reyes --

CUT TO:

G97 INT. WATER FROM THE ROCK BUILDING - NIGHT

G97

ANGLE ON SCULLY, breathing rapidly still. Wincing from a contraction. Frightened for so many reasons. But even more so when she gets no answer. Yelling out again, between breaths.

SCULLY

Agent Reyes --

Then Reyes appears, but this only serves to frighten Scully more. Monica has tears streaming down her face. She puts the shotgun down, unused. Trying hard to keep her nerve for Scully.

SCULLY

What?! What is happening?!

MONICA REYES

It's going to be okay, Dana.
It's going to be okay --

But Reyes' face says otherwise. As she kneels to Scully, and FIGURES START TO APPEAR behind her, coming into the room. Including THE WARDEN, and bloody Billy Miles. Crowding in. Off:

SCULLY

Reacting to this, a nightmare she never dreamed:

CUT TO:

AGENT DOGGETT

Busting out of a stairwell door, followed by Skinner. We are:

H97 INT. FBI PARKING GARAGE - NIGHT

H97

Skinner veers off toward a row of cars, Agent Doggett on his heels. They're moving fast. Running for their lives. Getting to a fleet SUBURBAN that's already unlocked. Yanking the doors open.

A.D. SKINNER

GET ON THE PHONE TO MULDER!

Skinner gets behind the wheel, Doggett pulls his cell, jumping in beside him. The car starts with Skinner's foot on the gas.

Skinner backs the car out in a SHRILL RACKET OF SPINNING WHEELS. Swinging the back end around, almost out of control. Until he slams on the brakes, cranks the transmission into drive. We see Agent Doggett trying to dial his cell phone, as CAMERA RACES TOWARD THE CAR as he does, to see their REACTIONS. To:

CUT TO:

J97 INT. SUBURBAN - NIGHT - CONTINUOUS

J97

ANGLE OVER SKINNER AND DOGGETT -- AGENT CRANE, followed by KNOWLE ROHRER -- busting out of the same door they just busted out of. Crane running right at the oncoming Suburban.

Skinner steps on the gas now, heading STRAIGHT AT CRANE. He's going to run him over, with Knowle Rohrer running in another direction (that will make sense momentarily.) Skinner gaining speed and Crane not stopping. As the moment of impact nears:

CUT BACK TO:

K97 INT. FBI PARKING GARAGE - NIGHT

K97

The Suburban HITS AGENT CRANE AT SPEED. His body flipping up on the hood, smashing into the windshield. As we:

CUT BACK TO:

L97 INT. SUBURBAN - NIGHT - CONTINUOUS

L97

Skinner and Doggett REACT to the impact. Crane's body slides off the broken windshield, upward and in a trajectory that would appear to take him up and over the roof. Skinner works to control the car, keeping his foot on the gas. As Agent Doggett glances backward, PAST CAMERA. Looking to the rear windshield.

ANGLE OVER DOGGETT LOOKING OUT THE BACK WINDOW

But the body of Agent Crane doesn't appear coming over the roof. A moment later we see why -- WHEN CRANE DROPS INTO VIEW IN THE PASSENGER SIDE WINDOW, NEXT TO DOGGETT'S HEAD. HOLDING ON WITH ONE HAND, SMASHING HIS FREE HAND THROUGH THE WINDOW. As we:

CUT BACK TO:

M97 OMITTED

N97 OMITTED

P97 OMITTED

97 OMITTED
THRU
103

97
THRU
103

104 INT. WATER FROM THE ROCK BUILDING - NIGHT

104

ANGLE ON SCULLY, breathing in quick pants, between LABORED STRAINING, as she tries to push the baby out. Tears run down her face. Her predicament here could not be any more terrifying.

ANGLE TO INCLUDE AGENT REYES

Terrified, too, as she tries to urge Scully on.

CONTINUED

104 CONTINUED:

104

MONICA REYES

Come on. That's it -- breathe.

SCULLY

This is my baby! It's mine --

CAMERA PANNING THE FACES OF THE ONLOOKERS

Including bloody Billy Miles and The Warden. Staring in silent, intense anticipation. With creepy, disaffected expressions.

MONICA REYES

(becoming upset, too)

You've got to push now, Dana --

SCULLY

Please don't let them take it --

As Scully PUSHES HARD AGAIN NOW, sobbing as she does. Then:

SCULLY

Please don't let this happen --

And she PUSHES AGAIN. STRUGGLING NOW in an extended strain. As Agent Reyes continues to encourage Scully: PUSH - PUSH - PUSH...

CUT BACK TO:

A105 INT. SUBURBAN - NIGHT - CONTINUOUS

A105

CRANE'S ARM GRABS PAST DOGGETT, TO SKINNER. Skinner tries to keep his hands on the wheel, to keep from crashing the vehicle. Doggett beats on Crane, but Crane seems immune to the blows.

NEW ANGLE OVER THIS ACTION, TO THE BACK WINDSHIELD

Where we see KNOWLE ROHRER come sliding into view in Krycek's car, in hot pursuit of the Doggett and Skinner's Suburban.

CUT BACK TO:

B105 OMITTED

C105 OMITTED

D105 INT. WATER FROM THE ROCK BUILDING - NIGHT

D105

SCULLY IS PUSHING HARD, straining now past any ability to express her fear. MONICA TELLING HER TO PUSH, urging her on.

MONICA REYES
PUSH, DANA -- PUSH HARD --

And Scully does, tears rolling down her face. As we:

CUT BACK TO:

E105 INT. FBI PARKING GARAGE - NIGHT

E105

Crane maintains his holds onto the side of the Suburban (using the vehicle's roof racks), as it careens around a corner of the garage, PASSING CAMERA. A beat later, the car driven by Knowle Rohrer slides around the same corner in continued pursuit. As we:

CUT TO:

F105 INT. SUBURBAN - NIGHT - CONTINUOUS

F105

Agent Doggett is gouging at Crane's eyes and face, trying to knock him off the car, but to no effect. When Skinner jerks the wheel, heading the car at a concrete pillar that stands between their vehicle and the garage exit. Heading the pillar at:

FF105 ANGLE ON THE FAST APPROACHING AGENT CRANE

FF105

Looking up, his dull, menacing expression turning wide-eyed.

GG105 CRANE'S MOVING POV

GG105

SHOOTING PAST THE SUBURBAN'S FENDER to the oncoming pillar.

G105 INT. FBI PARKING GARAGE - NIGHT

G105

ANGLE LOOKING AT THE ONCOMING SUBURBAN, as Skinner SIDESWIPES THE CONCRETE PILLAR, driving the body of Agent Crane into it in a shower of sparks. When he careens off the pillar, still COMING AT CAMERA, we see that Crane has been shaved off the side of the vehicle. The Suburban roaring PAST CAMERA. As:

H105 INT. KNOWLE ROHRER'S CAR - NIGHT - CONTINUOUS

H105

ANGLE OVER KNOWLE ROHRER TO THE SUBURBAN, as it breaks the perimeter of the garage and bounces out onto the street. But Agent Crane now LIES DIRECTLY IN ROHRER'S PATH -- CRANE TRYING TO GET UP OFF THE GROUND!

But KNOWLE ROHRER does nothing to avoid Crane. Foot on the gas, heading right at Crane, without caution or mercy. As:

J105 INT. FBI PARKING GARAGE - NIGHT

J105

Rohrer's vehicle hits Crane, whose body GOES UNDER THE CAR, causing Rohrer to lose control. The sedan swerves, just missing the pillar Skinner grazed. But its speed is too great to miss:

ANGLE ON THE GARAGE EXIT

CONTINUED

J105 CONTINUED:

J105

Where Rohrer's out of control car CRASHES INTO THE CONCRETE WALL and, BURSTS INTO FLAMES. A GREAT FIREBALL erupts from the garage into the street, where the Suburban drives away into the night.

CUT BACK TO:

K105 SCULLY

K105

Pushing hard, her face and whole body straining.

RESUME ANGLE ON THE INTENSE FACES OF THE ONLOOKERS

Reacting, but only just barely, as we HEAR SCULLY'S PAINED LABOR GIVE WAY TO A BABY'S CRIES.

ANGLE THROUGH THE ONLOOKERS, DOLLYING PAST THEIR STANDING FIGURES

We see broken glimpses of Monica holding Scully's newborn baby. Which, in this fashion, we cannot see very well at all. Off this:

CUT BACK TO:

105 EXT. ABANDONED TOWN - NIGHT

105

A HELICOPTER CIRCLES IN LOW OVERHEAD, carrying:

106 INT. HELICOPTER - NIGHT

106

Mulder, sitting in the passenger seat, next to the PILOT. Reacting, as he cranes to see:

MULDER'S POV TO THE GROUND

IN THE BRIGHT SPOT FROM THE CHOPPER, we see THE HUMAN REPLACEMENTS leaving the building where Scully gave birth. Moving to their cars and getting in, directly but in no great rush. Some of the arrival vehicles are already pulling out, as:

MULDER

Looks to the chopper Pilot --

MULDER
GET ME DOWN THERE! GET ME DOWN!

107 EXT. ABANDONED TOWN - NIGHT

107

THE REPLACEMENTS are nearly all to their vehicles now. MOST OF THE CARS PULLING AWAY. As the CHOPPER comes in, creating more swirling debris; it's chaos, like an evacuation of a disaster.

ANGLE ON CHOPPER

Coming down fast, into a tight hover over the ground, so that Mulder can step from the cockpit onto the track, then jump to the ground. Fighting to see in the great cloud of dust.

TIGHTER ON MULDER

He's running at the departing vehicles, where a few of the REPLACEMENTS are still getting in. Mulder running wildly through the vehicles that are already in motion. Getting to the last vehicle that hasn't started out, as the last Replacement gets in and slams the door, just before Mulder's arrival. Mulder slamming his hand on the vehicle's tinted window, yelling out:

MULDER

WHAT DID YOU DO TO HER?!

This car pulls away now, too. Even as Mulder is following it, running alongside it, slamming on the window again. To no avail.

MULDER

SCULLY!

His voice is swallowed by the hanging dust, by the chopper's engine noise, as it continues to hover just o.s.

MULDER

SCULLY!

MONICA REYES (O.S.)

Mulder --

Mulder spins to see:

ANGLE ON MONICA REYES

In the doorway of the WATER FROM THE ROCK building. Her clothes are bloodied, as are her arms and hands. As Mulder runs up.

MULDER

WHERE IS SHE?!

MONICA REYES

Inside.

Mulder starts to move inside, past Reyes, but she stops him.

CONTINUED

107 CONTINUED:

107

MONICA REYES

She needs to get to a hospital.

Mulder tries to read Reyes' look, but can't. Nor can we. She looks exhausted. He moves past her into the building. As we:

FADE TO BLACK.

A beat, then OVER BLACK:

DEPUTY DIRECTOR KERSH (V.O.)

I'm to take this story seriously?

HARD CUT TO:

A108 INT. DEPUTY DIRECTOR KERSH'S OFFICE - DAY

A108

Kersh stands behind his desk, barely containing his anger.

CONTINUED

A108 CONTINUED:

A108

DEPUTY DIRECTOR KERSH
These incidents at the FBI; this
account of Agent Scully's birth.
I'm to submit this report as
quality investigative work? As
representative of actual facts?!

ANGLE TO JOHN DOGGETT

Seated in front of Kersh's desk. With a straight, serious face.

JOHN DOGGETT
I signed the report there, sir.

DEPUTY DIRECTOR KERSH
I see it, John. And I see her
signature here, too -- on an X-
File. I'd like to know when you
assigned yourself, Agent Reyes.

CAMERA PANS TO MONICA REYES

Sitting next to John Doggett, also a straight, serious face.

MONICA REYES
Agent Doggett assigned me, sir.

Kersh shoots his look to Doggett, demanding with it an answer.

DEPUTY DIRECTOR KERSH
Agent Doggett cannot just assume
the authority of this office --

Agent Doggett stands, a gesture of disregard for that authority.

JOHN DOGGETT
I assume it because this office
is under investigation. For a
late-night meeting between you,
Agent Crane and an intelligence
operative named Knowle Rohrer.

MONICA REYES
(rising now, too)
Both men were presumed dead, but
are now missing. In actual fact.

John Doggett starts out of the office now, Reyes following.
Kersh is livid, yelling at their backs as they go.

DEPUTY DIRECTOR KERSH
You investigate what I tell you!

CONTINUED

A108 CONTINUED: (2)

A108

Doggett opens the door for Reyes, turning for one last shot.

JOHN DOGGETT

And you put me on the X-Files.
That's what I'm investigating.

Doggett exits, closing the door behind. Off a furious Kersh:

CUT TO:

108 OMITTED

108

109 INT. SCULLY'S APARTMENT - NIGHT

(X) 109

THERE'S A KNOCKING at the door. After a moment, we hear keys in (X)
the door, then the door opens, REVEALING MULDER. He takes a step (X)
in, looking around. Listening. MURMURING comes from somewhere (X)
o.s. Mulder closes the door quietly, moving into the apartment. (X)

MULDER'S MOVING POV (X)

Moving toward the VOICES, toward Scully's bedroom, where CAMERA (X)
FINDS... THE LONE GUNMEN side-by-side, holding SMALL GIFTS. All (X)
smiling at something o.s. Until all at once they turn to see: (X)

MULDER -- STANDING OUTSIDE THE BEDROOM, STARING IN AT THEM (X)

He gives them a look, as if wondering who's minding security. (X)

RESUME THE GUNMEN (X)

They all get sheepish looks. Putting their gifts down as they (X)
file out of the room. Murmuring good-byes o.s. as they go. (X)
Moving out to where Mulder stands, wearing those same sheepish (X)
looks. (X)

FROHIKE (X)

We didn't hear you come in. (X)

LANGLY (X)

We were just dropping off gifts. (X)

BYERS (X)

We just wanted to -- (X)

MULDER (X)

-- see it with your own eyes? (X)

They all look sheepish again. An awkward beat follows, then the (X)
Gunmen get the hint and start past Mulder. Until Frohike turns: (X)

CONTINUED

109 CONTINUED: 109

FROHIKE (X)
It's incredible, you know... (X)
 (off Mulder) (X)
You arriving in time to save (X)
Scully, get her to a hospital. (X)

BYERS (X)
We still don't know how you did (X)
it. Speaking to Agent Doggett -- (X)
he said they never reached you (X)
with specific coordinates... (X)

MULDER (X)
There was a light. I followed it. (X)

The Gunmen react to the heaviness and wonder of this. Then: (X)

LANGLY (X)
I think we got our next headline. (X)

The Gunmen move out again, this time with purpose. Mulder (X)
watches them, takes a heavy beat himself, before he turns to: (X)

A110 INT. SCULLY'S APARTMENT - SCULLY'S BEDROOM - NIGHT (X) A110

Mulder enters, somewhat cautiously, but for different reasons. (X)

MULDER (X)
How's everybody doing? (X)

REVERSE ON SCULLY (X)

Seated on her bed, propped up with pillows. There's a bassinet (X)
in the room, and some of those pink and blue balloons somehow (X)
still manage to hug the ceiling. As Mulder steps to her. (X)

Scully's dressed in nice pjs, a bathrobe. Looking radiant. And (X)
happy. In her arms is an unseen child in a baby blanket. (X)

SCULLY (X)
Everybody's doing fine. (X)

Then the unseen baby starts up, making a little fuss. Scully (X)
gives Mulder a look, as if she spoke too soon. (X)

MULDER (X)
Hey, now. None of that. (X)

Scully gets up off the bed, with the still unseen kid in her (X)
arms. Which she holds out to Mulder now. Surprising him a little. (X)

CONTINUED

A110 CONTINUED:

A110

Mulder takes the bundle, the kid still making a small fuss. That (X)
is until, when in Mulder's arms, the unseen kid settles. (X)

MULDER (X)
Have you decided on a name? (X)

SCULLY (X)
William. After your father. (X)

MULDER (X)
I don't know. I see your eyes (X)
and your coloring, but he looks (X)
an awful lot like A.D. Skinner. (X)

ANGLE TO INCLUDE A BEAUTIFUL (BALD) BABY BOY (X)

Scully and Mulder stare down at it in quiet wonder. Then: (X)

SCULLY (X)
I still can't understand it. (X)
They were there to take him from (X)
us. Why they didn't. (X)

MULDER (X)
I don't understand it myself. (X)
Except that maybe he isn't what (X)
they thought he was. (X)
(beat) (X)
Which still makes him nothing (X)
less than a miracle, does it? (X)

Scully can't keep the tears back. Tears of happiness. Nor can (X)
Mulder, as they both behold the child in his arms. (X)

SCULLY (X)
The moment I became pregnant, I (X)
feared the truth. About how. And (X)
why. I know you feared it, too. (X)

MULDER (X)
I think what we feared were the (X)
answers. The truth, we both know. (X)

Scully stares at Mulder, afraid of the truth as she asks for it. (X)

SCULLY (X)
What? (X)

Mulder bends and kisses Scully. As CAMERA DRIFTS AWAY FROM THEM, (X)
SLOWLY OUT THE BEDROOM DOOR, as we FADE OUT. (X)

THE END