

# X-FILES

Event Series II

Episode 210 (2AYW10)

"My Struggle IV"

WHITE Production Draft (12/7/17)

## SET LIST

### WASHINGTON, D.C.

#### INTERIORS

FBI HEADQUARTERS  
KERSH'S OFFICE  
HALLWAY OUTSIDE KERSH'S  
MULDER'S HOUSE  
BATHROOM  
LIVING ROOM  
THE TAD O'MALLEY SHOW STAGE

### NORFOLK, VIRGINIA

#### INTERIORS

ANOTHER OLDER WOOD-FRAME  
HOUSE (SARAH'S)  
HARBOR WAREHOUSES  
WAREHOUSE  
MOTEL  
OFFICE  
WILLIAM'S ROOM  
\*LARGE SUV (CSM)  
(HARBOR WAREHOUSES)  
SKINNER'S CAR (HIGHWAY)  
THE WATCHING MAN'S CAR  
(HIGHWAY ON THE OUTSKIRTS  
OF NORFOLK)

#### EXTERIORS

ANOTHER OLDER WOOD-FRAME  
HOUSE (SARAH'S)  
HARBOR WAREHOUSE  
SHIPYARD DOCK  
WAREHOUSE  
NEXT WAREHOUSE  
HIGHWAY ON THE OUTSKIRTS OF  
NORFOLK  
MOTEL  
NEIGHBORHOOD (MULDER'S  
MUSTANG/BRIANNA'S)  
STREET LEADING TO HARBOR  
(MULDER'S MUSTANG)  
WOOD-FRAME HOUSE (BRIANNA'S)

### NORFOLK, VIRGINIA - FLASHBACKS

#### INTERIORS

VAN DE KAMP HOUSE  
BABY NURSERY  
\*JACKSON'S BEDROOM  
WINDOW TO STREET  
\*PSYCHOLOGISTS ROOM #1  
\*PSYCHOLOGISTS ROOM #2  
\*PSYCHOLOGISTS ROOM #3

#### EXTERIORS

\*BASKETBALL COURTSCHOOL-YARD  
INTERSECTION  
\*VAN DE KAMP HOUSE

# X-FILES

Event Series II

Episode 210 (2AYW10)

"My Struggle IV"

WHITE Production Draft (12/7/17)

## SET LIST

### VIRGINIA

#### INTERIORS

MULDER'S MUSTANG (HIGHWAY)  
MULDER'S MUSTANG  
(TWO-LANE HIGHWAY)  
SEMI (HIGHWAY)  
THE WATCHING MAN'S CAR  
(HIGHWAY)  
THE WATCHING MAN'S CAR  
(WILLIAM/HIGHWAY)  
TRUCK STOP GAS STATION  
BACK ROOM

#### EXTERIORS

DRAINPIPE (HIGHWAY)  
HIGHWAY (MULDER'S MUSTANG)  
HIGHWAY (SEMI)  
HIGHWAY (THE WATCHING  
MAN'S CAR)  
HIGHWAY (WILLIAM/THE  
WATCHING MAN'S CAR)  
TRUCK STOP GAS STATION  
TWO-LANE HIGHWAY  
(MULDER'S MUSTANG/SEMI)  
SHOULDER  
ANOTHER SECTION

### UNDISCLOSED LOCATIONS

#### INTERIORS

ABANDONED INDUSTRIAL BUILDING  
(aka DANK PLACE)  
\*LARGE SUV (LOCATION TBD)  
(MONICA ON PHONE)  
\*LARGE SUV (CSM)

#### EXTERIORS

ABANDONED INDUSTRIAL BUILDING  
TOP  
TOP OF THE NEXT BUILDING  
OVER  
TOP OF THE NEXT NEXT  
BUILDING OVER  
GIANT WAREHOUSE COMPLEX  
LARGE WAREHOUSE  
MR. Y'S OFFICE  
\*NEWPORT NEWS AIRPORT

NOTE: This episode begins with a "PREVIOUSLY ON" teaser which includes the important images from MY STRUGGLE I, II AND III

MY STRUGGLE IV

1 THE 17 YEAR-OLD BOY WE NOW RECOGNIZE AS SON OF DANA SCULLY \* 1  
SITS ALONE IN A DANK PLACE ROCKING SIDE TO SIDE. A DISTURBING \*  
IMAGE.

WILLIAM (V.O.)

My name is Jackson Van de Kamp. Son of loving parents who took care of me in every way after my adoption 17 years ago. My original name was William, I've come to know now; given to me by my birth mother, Dana Scully. I have a very special bond with my birth mother, though we've never truly met. I feel her ghostly presence in sometimes violent episodes where we are connected to the future in ways I am just beginning to understand.

2 Through this we see images of William as a baby with Scully, 2  
and similarly with his adoptive parents. A happy child and  
not the boy we see in the dank setting, who looks tormented.

WILLIAM (V.O.)

I don't know my role in the future, though I'm beginning to understand that, too. I have visions of it -- a world of confusion and pain and loneliness that I cannot escape, nor can I prevent. But I want no part in the suffering it brings.

3 We see images of the VISIONS William and Scully have shared. 3

WILLIAM (V.O.)

I've known happiness. I had a happy childhood, though no siblings to share it with. I had friends and, until I grew older, a life where I could dream of all the things that I wanted to be. But even then, I knew I had powers. Special powers.

4 We see photos of William as a happy toddler. And William in \* 4  
his baby crib, turning the mobile above him by telekinesis. \*

5 We see a 5 year-old William crying or angry, in front of a \* 5  
sliding glass door THAT SUDDENLY SHATTERS into 1000 pieces -- \*

(CONTINUED)

CONTINUED:

- 6 We see young William stare at an egg -- WHEN OUT POPS A CHICK \* 6
- WILLIAM
- When I turned 11, my powers grew. I got in a fight with Jerry Marriott who used to pick on smaller kids who couldn't defend themselves. I sent the boy to the hospital and had to change schools cause of it. \*
- 7 We SEE the fight, where a young William pummels a LARGER BOY as OTHER KIDS CHEER HIM ON. William quits hitting the boy now and the boy regains himself, staring murderously at William as if to go another round. WHEN BLOOD BEGINS TO GUSH FROM THE BULLY'S EARS AND NOSE, SOAKING THE KID'S WHITE T-SHIRT IN RED \* 7
- WILLIAM (V.O.)
- I had to change schools many times and kids were afraid of me when it got out that I was different. Then I just became a kind of criminal.
- 8 A 15 YEAR-OLD WILLIAM sits on his bike at an intersection, staring at the stop lights. When he telekinetically turns BOTH LIGHTS GREEN. Resulting in A MULTI-VEHICLE PILEUP 8
- WILLIAM (V.O.)
- I was sent away to a school for bad kids and I know it hurt my parents but I couldn't help myself. I went to psychologists but I just made up stories, cause I always knew what they wanted to hear. One day a man from the government came to talk to me and that's when I knew something was up. That I had to just cool it.
- 9 William talks to A SERIES OF PSYCHOLOGISTS, when the man he's described is ushered into the room. He and William lock eyes. 9
- WILLIAM (V.O.)
- I was finally kicked out of school and got to come home, but everyday there would be a car on the street with guys in it watching our house.
- 10 We see this. William looking out his curtains to the street. 10
- WILLIAM (V.O.)
- I didn't make a mistake until I had to play a joke on two girls. Then my world came crashing down around me and I had to go on the run. \*

(CONTINUED)

11 We see the GHOULI PRANK, THE MONSTER AND THE TWO GIRLS, then 11  
find William again in the dank place. Rocking side to side. \*

WILLIAM (V.O.)

My parents were killed by the men  
on the street, and I know they're  
hunting me now. I'm afraid they  
might kill me, too, if they catch  
me. What I need most right now are  
answers. About who I am; about how  
I can get my life back. I want to  
ask my real mother these questions,  
but I know the truth can only come  
from my father. A man I've never  
met, but who I know I already hate.

\*

12 **THE CIGARETTE SMOKING MAN STARING JUST PAST CAMERA** 12

CIGARETTE SMOKING MAN

You've searched for the truth --  
but the truth is what kills you --

REVERSE ON MULDER STARING BACK AT THE CSM DEFIANTLY

MULDER

I don't think you can do it.

12 **EXT. SHIPYARD DOCKS - HARBOR WAREHOUSE - NIGHT** 12

The CSM has a gun pointed at Mulder's head; Mulder unarmed,  
standing at the end of a dock. Lights playing off dark water.

CIGARETTE SMOKING MAN

Then you don't know me very well.

MULDER

You'd shoot your first-born son?

CIGARETTE SMOKING MAN

I shot my second-born son once. But  
I need you to know, Fox, that when  
I gave you life I never fathomed a  
moment when I might have to end it.

\*

\*

MULDER

A man who can shoot his own flesh  
and blood is really no man at all.

The CSM cocks the weapon. Stone-faced. Finger on the trigger.

**END OF TEASER**

ACT ONE

13 EXT. MOTEL - NIGHT - NORFOLK, VIRGINIA - DAY - HOURS EARLIER \* 13

Agent Mulder's Mustang pulls up briskly and Mulder gets out. \*  
Moving with purpose to the lighted office and going inside.

14 INT. OFFICE - MOTEL - DAY \* 14

A NIGHT MANAGER works at his laptop. Looking up when Mulder enters. Mulder already flashing his FBI badge at the man.

MULDER

I'm an agent of the Federal Bureau of Investigation. You have a guest here. Young man in his late teens.

NIGHT MANAGER

Checked in this morning. Paid me in hundreds. Is the boy a criminal?

MULDER

No, he is not. The boy is my son.

CUT BACK TO:

15 EXT. MOTEL - DAY - CONTINUOUS \* 15

Mulder moves down the row of rooms, arriving at a door. Where he knocks and waits. Hearing A VOICE now from the other side.

WILLIAM (O.C.)

I'm sleeping. Who is it -- ?

MULDER

My name is Mulder. I'm your father.

The curtains are troubled and we see a glimpse of William. Before the door opens. William eyeing Mulder suspiciously.

CUT TO: \*

16 DEPUTY DIRECTOR ALVIN KERSH \* 16

Livid. Hands on his desk, excoriating someone we don't see.

KERSH

Have you seen the internet?! Seen the load of b.s. Mulder's spewing?!

16

INT. KERSH'S OFFICE - FBI HEADQUARTERS - NIGHT - WASHINGTON

16

A.D. Skinner stands opposite Kersh. The target of his anger.

SKINNER

I haven't seen it. What is it?

KERSH

He's gone off about a conspiracy --  
on this Tad O'Malley show -- about  
a conspiracy to wipeout humanity --

Kersh spins his laptop so Skinner can see TAD O'MALLEY on the  
set of his show. A HEADLINE READS: COMPLETE GLOBAL CONTAGION \*

KERSH (CONT'D)

Death will hunt you down -- that's  
a quote from Mulder -- a quote --  
from a federal agent, Mr. Skinner --

SKINNER

I can't speak for Agent Mulder --

KERSH

You're his superior, for god sake!  
You're supposed to be in charge --

SKINNER

I am in charge. Let me find Agent  
Scully and try to find out what --

KERSH

-- you find her, and you shut her  
down. I'm closing The X-Files -- I  
want Mulder and Scully's badges --

Skinner takes it on the chin. Turns and moves to the door.

SKINNER

What if it's not just fake news?

KERSH

I don't care if it's true -- that's  
someone else's problem -- we're not  
going to see panic in the streets --

17

INT. HALLWAY OUTSIDE KERSH'S OFFICE - NIGHT

17

Skinner steps out, concerned. Answering his cell phone now.

(CONTINUED)

17

CONTINUED:

17

SKINNER

Skinner --

INTERCUT WITH:

18

INT. LARGE SUV (CSM) - NIGHT

\* 18

The Cigarette Smoking Man sits in the passenger seat, next to Monica Reyes who sits behind the wheel looking uncomfortable.

CIGARETTE SMOKING MAN

I promised you a global contagion,  
Mr. Skinner. The countdown's begun.

\*  
\*

SKINNER

Are you out of your twisted mind?

CIGARETTE SMOKING MAN

I said I'd save your life. All I  
asked of you was to find the boy.

\*

SKINNER

And if I find him? Will it stop?

CIGARETTE SMOKING MAN

Just find me the boy, Mr. Skinner.

\*

He hangs up. Skinner's head is spinning after his meeting with Kersh, and now the phone call. When he turns to find:

SCULLY

I left you three messages --

She wears a suspicious look, as if she heard Skinner's side of the phone conversation. She detects Skinner's covering.

SCULLY (CONT'D)

Why aren't you answering me -- ?

SKINNER

Cause I was getting my ass chewed.

Scully continues to look doubtful, then thinks better of it.

SCULLY

-- it's Mulder -- he needs help --

SKINNER

He needs a hell of a lot more than  
that, Agent Scully -- where is he?

(CONTINUED)



SCULLY

Virginia. Mulder's with our son --

Skinner's mental calculus being conducted at hyper-speed.

SCULLY (CONT'D)

They're being pursued and he needs your help -- I need your help --

\*  
\*

SKINNER

I was just told to shut you down --

SCULLY

-- what are you talking about -- ?

SKINNER

You're asking for my help when I was just asked to take your badges.

SCULLY

By who?! Kersh?! Is he in there?!

Scully goes for the door but Skinner blocks her action.

SCULLY (CONT'D)

He doesn't understand what's going down here -- I need to talk to him --

\*  
\*

SKINNER

Mulder's lit a fuse you can't put out -- he made outrageous public statements on an internet site --

SCULLY

-- no he didn't -- I made them --

SKINNER

-- where in Virginia are they -- ?

\*

Scully hesitates a moment, as if by animal instinct.

SKINNER (CONT'D)

I can't help you, Agent Scully, if I don't know what's going down --

\*

TIME CUT TO:

INT. MULDER'S HOUSE - DAY - FLASHBACK

Scully pushes in the front door hurriedly, phone to her ear. To emphasize the FLASHBACK, Scully wears DIFFERENT WARDROBE.

(CONTINUED)

SCULLY

I'm going to put you on speaker --

Mulder is at his desk. As Scully brings the phone over.

MULDER

Who's on the phone -- ?

MONICA REYES

(on speakerphone)

-- it's Monica Reyes -- I think  
they've got your son -- William --

Mulder rises to his feet -- locking eyes with Scully.

MULDER

Just tell me where, Monica --

INTERCUT WITH:

20

INT. LARGE SUV - LOCATION TBD - DAY

\* 20

Monica on her cell phone, speaking in a conspiratorial tone.

MONICA REYES

Tennessee. Being transported on a  
private jet -- tail number N880 MR -  
- landing in Maryland in 2 hours --  
this may be your last good chance --

\*  
\*

Mulder's checking his watch, going for his jacket and keys.  
Outside of Monica's car we see the CSM walking toward her.

\*  
\*

MULDER

-- which airport in Maryland -- ?

\*

MONICA REYES

Newport News -- southeast terminal.

\*

MULDER

When you say, "last good chance" --

\*  
\*

MONICA REYES

The person who controls your son is  
the person who controls the future.

\*  
\*  
\*

Monica hangs up as The Cigarette Smoking Man opens the  
passenger door and gets in. A questioning look at Monica.

\*  
\*

CIGARETTE SMOKING MAN

-- is there word on the boy -- ?

\*  
\*

(CONTINUED)

20

20

MONICA REYES

-- nothing -- nothing to report --

\*  
\*

Mulder heads for the door. Looking back questioningly at:

\*

SCULLY

He's not on that plane, Mulder --

MULDER

Do you have reason to distrust her?

SCULLY

I don't know how I know. I just do.

MULDER

What if he is on it? We've got to  
take a chance on this one, Scully --

SCULLY

You go. I'm going to hold tight.

MULDER

But it's William. It's our son --

But Scully's not persuaded. Mulder's out the door. HOLD ON  
HER LOOK OF MISGIVING. OR IS IT A LOOK OF SOMETHING ELSE?

CUT TO:

21

EXT. NEWPORT NEWS AIRPORT - DAY - LATER

\* 21

A BUSINESS JET -- N880MR -- taxis off the runway to the ramp  
where TWO MILITARY VEHICLES are waiting. The jet has a small  
American flag on its tail; this a U.S. military designation.

\*

The jet shuts down and the door hinges open. MR. Y appearing  
from inside [he's from episode 201.] Apparently he's ALONE.

MEN IN BLACK FATIGUES slide out of the military vehicles to  
confer with Mr. Y. Together they walk to A LARGE COMPLEX.

\*  
\*

CAMERA TRACKING ALONG THE AIRPORT'S HIGH-FENCED PERIMETER

\*

LANDING ON MULDER'S CAR IN TIGHT F.G. MULDER WATCHING THIS

\*

CUT TO:

22

OMITTED (COMBINED WITH SCENE 21)

\* 22

23 INT. LARGE WAREHOUSE - COMPLEX - DAY \* 23

Mr. Y enters with four Black-Fatigued Men, walking past A FUTURISTIC MULTI-STAGE ROCKET, several of its stages on dollies, as the warehouse isn't close to tall enough to encompass it fully assembled. Mr. Y moving off alone. As: \*

23A INT. LARGE WAREHOUSE - COMPLEX - EVENING - CONTINUOUS \* 23A

Three Black-Fatigued Men gathered round their SQUAD LEADER in conference when BANG -- a DISTANT GUNSHOT RINGS OUT -- the men frozen for a moment -- REMOVING THEIR SIDEARMS NOW, they move toward the noise; exiting the door they'd entered. As: \*

WE FIND MULDER INSIDE THE COMPLEX, using the ruse to quietly infiltrate the space. MOVING around one of the rocket stages HE FREEZES HIMSELF NOW, WHEN A VOICE ECHOES FROM BEHIND HIM \*

BLACK-FATIGUED SOLDIER \*  
-- stop there -- face away -- \*

ANGLE OVER MULDER to the man who's given the order. He has a pistol leveled at Mulder's head. Mulder does as he's ordered. \*

BLACK-FATIGUED SOLDIER (CONT'D) \*  
-- now hands behind your head -- \*

Mulder does so as the man moves forward on him -- and when he does MULDER SPINS ON HIM, GRABS THE MAN'S GUN HAND AND IN ONE QUICK MOVE HE'S BEHIND THE MAN -- TRAINING THE MAN'S GUN ON: \*

THE FOUR BLACK-FATIGUED SOLDIERS RUNNING BACK INTO THE HANGAR \*

CUT TO: \*

24 INT. MR. Y'S PRIVATE OFFICE - LARGE WAREHOUSE - NIGHT \* 24

LIT PLANS FOR DYSON SPHERES AND RECENTLY-REFERENCED ORBITING SPACE STRUCTURES LINE A WALL OF THE ROOM -- CAMERA TRACKING PAST THEM TO where Mr. Y sits working at his capacious desk. \*

THE ECHOING SOUND OF RAPID GUNFIRE SOMEWHERE IN THE COMPLEX causes Mr. Y to look up from his work. Then the sound stops. \*

Mr. Y goes back to working, then looks up again on HEARING: \*

MULDER (O.S.)  
Here I thought you were a liar --

WHIP PAN TO MULDER IN THE DOORWAY -- WINDED -- GUN POINTED

(CONTINUED)

MULDER (CONT'D)  
-- your secret space program --

Mr. Y dumbstruck seeing Mulder with a gun drawn on him.

MULDER (CONT'D)  
U.S. Military might try to do a  
better job watching your back --

MR. Y  
How the hell did you get in here?

MULDER  
No way to keep it secret for long.

Mulder moves on Mr. Y, who remains seated at his large desk. \*

MR. Y  
I'm unarmed. If you wouldn't mind. \*

MULDER  
- I only came here to find my son --

MR. Y  
We couldn't catch him. And I mean  
that quite literally, Mr. Mulder.

MULDER  
Why does everybody want my son -- ? \*

MR. Y  
You still don't understand, do you? \*

Your son has what everybody wants -- \*

Mulder SPINS NOW -- AND FIRES -- WHIP PANNING TO A BLACK-  
FATIGUED SOLDIER BACKLIT IN THE GLASS DOORS MULDER ENTERED \*

TWO SHOTS SHATTER THE GLASS DOOR, REVEALING THE SOLDIER WHOSE  
SHADOW JUST APPEARED BEHIND IT -- THE SOLDIER FALLING DEAD \*

MR. Y

PULLS A GUN HIDDEN UNDER HIS DESK TO SHOOT MULDER IN THE BACK

BUT MULDER SPINS AND DROPS AS THE GUN FIRES -- FIRING ON MR.  
Y -- HITTING HIM RIGHT BETWEEN THE EYES WITH A SINGLE TAP --  
MR. Y GASPS HIS LAST, TILTS AND FALLS BACKWARDS IN HIS CHAIR \*

Mulder rises -- hurries out -- vaulting the dead soldier.

CUT BACK TO:

25

INT. LARGE WAREHOUSE - COMPLEX - NIGHT - CONTINUOUS

\* 25

Mulder hustles out of the facility -- past the rocket stages,  
RUNNING PAST THE DEAD SOLDIERS SCATTERED ACROSS THE FLOOR

\*

END ACT ONE

Chris Carter  
12/07/2017 07:30:47 PM

ACT TWO

26 WILLIAM SITTING MUCH THE WAY WE FOUND HIM IN THE TEASER 26

Against a wall, rocking. In psychic pain and torment. WE ARE:

26 INT. ABANDONED INDUSTRIAL BUILDING - DAY - FLASHBACK \* 26

William sits alone in the cold, vacant concrete structure.

As we also know from the Teaser, he's on the run. Hyper-alert here when HE HEARS SOMETHING. A SCRAPE. THE FAINTEST NOISE --

-- William is suddenly UP ON HIS FEET -- BREAKING INTO A RUN

When out of the darkness BLACK-FATIGUED SOLDIERS BREAK INTO A RUN IN PURSUIT -- A DOZEN -- RACING TO TAKE WILLIAM ALIVE

AND IT'S ON -- A HIGH-SPEED FOOT CHASE -- ONLY THE RABBIT HERE IS A BOY WITH SUPERHUMAN QUALITIES -- SUPERHUMAN SPEED, STRENGTH, AGILITY, BALANCE, VISION, HEARING AND STAMINA

WILLIAM VAULTS A LOW WALL WITHOUT BREAKING STRIDE -- SOLDIERS COMING AT HIM FROM THREE DIRECTIONS -- WHO MIGHT GRAB HIM IF HE DIDN'T JUMP UP, GRAB A HORIZONTAL PIPE AND SWING HIMSELF UP TO THE NEXT LEVEL -- THE SOLDIERS SHOUTING ORDERS TO STOP!

FOUR SOLDIERS TRY TO MATCH WILLIAM'S MANEUVER -- BUT STRUGGLE

FOUR SOLDIERS HIT THE STAIRWELL -- CLIMBING STEPS AT SPEED

FOUR SOLDIERS RUN IN ANOTHER DIRECTION -- LOOKING UP TO FIND: WILLIAM ABOVE THEM, LEAPING ONTO A NARROW WALL AND RUNNING IT WITH PERFECT BALANCE -- LEAPING ONTO YET ANOTHER SECTION --

WILLIAM VAULTING, LEAPING, CLIMBING -- HIGHER AND HIGHER --

FOUR SOLDIERS COMING OUT OF A STAIRWELL ONTO A NEW LEVEL -- CHASING WILLIAM, WHO RUNS INTO A SLIDING ESCAPE JUST UNDER A LOW CUT OUT ON A VERTICAL WALL -- GLIDING ON SMOOTH CONCRETE

INTO ANOTHER SECTION -- PITCH BLACK -- FOUR SOLDIERS RUN INTO THE DARKNESS AND STOP -- LISTENING -- UNABLE TO SEE ANYTHING

WILLIAM'S POV -- PERFECT NIGHT VISION OF THE SOLDIERS -- HE RUNS RIGHT PAST THEM -- THE SOUND OF HIS FOOTFALLS THE ONLY CLUE THEY HAVE TO CONTINUE THE CHASE -- CHASING HIM OUT TO --

27

EXT. TOP OF THE ABANDONED INDUSTRIAL BUILDING - DAY

\* 27

WILLIAM EXITS ONTO THE ROOF -- TRAPPED -- THE CITY LIGHTS --  
SOLDIERS BUSTING OUT THE DOOR ONTO THE ROOF AND CLOSING IN --  
WHEN WILLIAM RUNS ACROSS THE ROOF AND LEAPS -- INTO SPACE --

28

EXT. TOP OF THE NEXT BUILDING OVER - DAY

\* 28

Where William lands HARD, but on his feet. And he's running.

29

EXT. TOP OF THE NEXT NEXT BUILDING OVER - DAY

\* 29

William flying off the next building. Landing HARD IN F.G. --  
RUNNING FAST AND LEAPING OFF THE EDGE OF THIS BUILDING, TOO --

CUT TO:

30

EXT. ABANDONED INDUSTRIAL BUILDING - DAY - CONTINUOUS

\* 30

WILLIAM RUNS OUT OF THE BUILDING WHERE TWO MILITARY VEHICLES  
ARE PARKED -- AND IMMEDIATELY SWING AROUND TO CHASE HIM DOWN

WILLIAM RUNNING FLAT OUT THROUGH THE DESOLATE LANDSCAPE

RUNNING AS FAST AS THE VEHICLES! STRAIGHT AT A TALL WALL THAT  
LOOKS TOO HIGH TO VAULT EVEN FOR WILLIAM -- YET HE CONTINUES  
RUNNING STRAIGHT AT IT -- THE VEHICLES BEARING DOWN ON HIM

ANGLE FROM THE TOP OF THE WALL -- WILLIAM AND THE VEHICLES

Running and driving flat out, when William LEAPS AND GRABS  
ONTO THE TOP OF THE WALL. The vehicles SLAM ON THEIR BRAKES  
AT THE LAST SECOND -- WILLIAM PULLING HIMSELF UP AND OVER --

ANGLE ON THE GROUND -- WILLIAM DROPS INTO FRAME AND RUNS AWAY

RESUME ANGLE FROM TOP OF THE WALL -- THE MILITARY VEHICLES

THE VEHICLES MANEUVERING NOW -- SOLDIERS JUMP OUT AND CLIMB  
ATOP OF THEM -- THEN, THEY TOO GRAB THE TOP OF THE TALL WALL

RESUME ANGLE ON THE GROUND -- WHERE WILLIAM JUST LANDED

THE SOLDIERS DROP DOWN AS WE WIDEN TO REVEAL... A HOMELESS  
ENCAMPMENT -- NO SIGN OF WILLIAM -- AS THE SOLDIERS SCATTER  
THROUGH THE TENT CITY LOOKING FOR HIM... WE LAND ON A FACE:

A HOMELESS WOMAN SITS BESIDE HER JUNK-FILLED SHOPPING CART

(CONTINUED)



30

CONTINUED:

30

STARING WITH VACANT EYES AT A HOMELESS MAN NEXT TO HER -- AS IF HE APPEARED FROM NOWHERE -- and he did -- HOLD ON THE MAN WATCHING THE SEARCHING SOLDIERS, with knowing eyes. As we:

CUT TO:

31

EXT. HIGHWAY - DAY - VIRGINIA

31

Mulder's Mustang speeds past. LEGEND: SOUTHEASTERN VIRGINIA

32

INT. MULDER'S MUSTANG - HIGHWAY - DAY

32

Mulder checks, then answers his ringing phone as he drives.

MULDER

You were right, Scully --

INTERCUT WITH:

33

INT. LIVING ROOM - MULDER'S HOUSE - DAY - WASHINGTON

33

Scully standing at Mulder's desk, staring at his computer.

MULDER

William wasn't on that plane --

SCULLY

Why weren't you answering me -- ?

\*

MULDER

I had some payback to pay back --

On Mulder's computer, GRAINY FOOTAGE of William standing at the counter of a truck stop conducting some kind of exchange.

\*

\*

SCULLY

I found something on the internet --

I think it's how they found him,

Mulder -- there's a lotto cluster

in Northeastern Tennessee -- eight

recent winners in a 10-mile radius.

\*

\*

\*

\*

MULDER

-- where was the last winner -- ?

34

EXT. HIGHWAY - MULDER'S MUSTANG - DAY

34

Mulder's Mustang does a high speed u-turn and heads out.

CUT TO:

35

EXT. TRUCK STOP GAS STATION - DAY - LATER

35

Mulder pulls in to the busy station. Gets out and enters.

36

INT. TRUCK STOP GAS STATION - DAY

36

Mulder moves past the busy counter, finds A FEMALE ATTENDANT pushing a mop bucket toward the rest rooms. She turns when:

MULDER

You had a winning lottery ticket sold here in the last week---

ATTENDANT

Don't talk to me about that -- I was about to take over the register when the kid bought the ticket --

\*

MULDER

You saw the kid who bought it?

ATTENDANT

Told Dierdre the winning numbers. Like he's got inside information. Hands her the ticket back and says he'll split it with her. Did, too.

MULDER

He came back here. When was that?

ATTENDANT

This morning. Dierdre took the money and quit on the spot. Which is why I'm cleaning toilets now --

\*  
\*  
\*

Mulder pulls his badge and flashes it at the woman.

MULDER

You've got closed circuit cameras.

ATTENDANT

Oh my god. You're not going to take back all that money now, are you?

(CONTINUED)

36

CONTINUED:

36

MULDER

No. I'm just looking for the boy.

CUT TO:

37

INT. BATHROOM - MULDER'S HOUSE - DAY

37

Scully stands with hands on the commode, lost in some kind of deep thought. CAMERA PUSHING IN ON HER WHEN -- WHAM -- SHE HAS A VISION OF AN APOCALYPTIC FUTURE -- IMAGES FROM PREVIOUS EPISODES FLY PAST -- THE MASS CONTAGION -- MULDER IN TROUBLE \*

-- A RINGING PHONE snaps Scully back to reality. Exiting to: \*

38

INT. LIVING ROOM - MULDER'S HOUSE - DAY - CONTINUOUS

38

Scully comes downstairs and finds her phone on Mulder's desk.

SCULLY

It was William, wasn't it?

MULDER

Yes. And I'm looking at him --

CUT TO:

39

INT. BACK ROOM - TRUCK STOP GAS STATION - DAY

39

Mulder looking at the monitors that surveil the premises. Where he sees William getting into the cab of A BIG SEMI.

MULDER

-- he cashed in and then hitched a ride with a trucker. I'm maybe two hours behind him, but I've got a general direction he's headed in --

SCULLY

They'll be traveling northeast.

MULDER

That's exactly what it looks like.

SCULLY

I've got a bad feeling about this.

(CONTINUED)

MULDER

Whatever you're feeling, Scully --  
I'm tired of seeing him on video.

CUT TO:

40

EXT. TRUCK STOP GAS STATION - DAY

40

An N.D. SEDAN pulls into the station and parks. A man -- call him THE WATCHING MAN gets out and walks to Mulder's vehicle. He has something in his hand which he PLACES UNDER MULDER'S CAR. Confident and casual as if he were a friend of Mulder's.

But seeing Mulder now exiting building, he continues on -- passing Mulder on the way, and even nodding a hello to him.

CUT TO:

41

EXT. HIGHWAY - SEMI - DAY

41

The semi we know from the closed circuit video zooms past.

42

INT. SEMI - HIGHWAY - DAY

42

William in the passenger seat, A TRUCKER (40s) at the wheel. \*  
The radio plays COUNTRY MUSIC, which they have to speak over.

TRUCKER

Young fellow like you needs to be  
careful who to trust on the road.

WILLIAM

I can take care of myself okay.

TRUCKER

Forty years of trucking, I've seen  
it all. Driving can drive you mad.  
Fill the time thinking of trouble. \*

WILLIAM

What kind of trouble do you mean? \*

The Trucker smiles at him, but William doesn't smile back. \*

TRUCKER

Kind of trouble you looking for? \*

WILLIAM

You know why no one will mess with  
me? Because I've got superpowers.

(CONTINUED)

CONTINUED:

The Trucker gives him a look, then breaks into laughter.

TRUCKER

Right. You're one of them X-Men.

William smiles. THEN THE RADIO CHANGES FROM COUNTRY MUSIC -- SCROLLING THROUGH STATIONS TIL IT GETS TO AC/DC: HELLS BELLS

TRUCKER (CONT'D)

Now how the hell did you do that?

WILLIAM

Same way that I can do this --

ON TRUCKER LOOKING AT WILLIAM, EXPRESSION TURNING TO HORROR

TRUCKER

Lord afire!

WILLIAM

He's transformed himself into A GHOULI -- RIDING SHOTGUN

CUT TO:

INT. MULDER'S HOUSE - DAY

SCULLY'S RINGING CELL PHONE -- picked up by Scully. She stares at the number, considering. Before she answers it.

SCULLY

How can I help you, Mr. O'Malley?

INTERCUT WITH:

INT. THE TAD O'MALLEY SHOW STAGE - DAY

TAD O'MALLEY stands at his stage desk, not yet on the air. STAGE HANDS organize his crib notes, an AD mimes 5 minutes.

TAD O'MALLEY

Thank you for taking my call, Dana.

SCULLY

This is really not the best time --

TAD O'MALLEY

I just need a confirm or deny on a story we're going to be breaking -- about an imminent global pandemic threatening to wipeout humanity --

(CONTINUED)

CONTINUED:

Scully goes silent. Knowing she's talking to a right-wing conspiracy monger in the fashion of Alex Jones/InfoWars.

SCULLY

How did you happen to call me?

TAD O'MALLEY

I just spoke with Agent Mulder.

SCULLY

I don't believe you, Mr. O'Malley.

TAD O'MALLEY

I'm going to take that as a non-denial denial in the affirmative.

SCULLY

Listen to me -- you are not putting words in my mouth. Is that clear?! This is reckless and dangerous --

TAD O'MALLEY

Death Will Hunt You Down. That's what I'm hearing on the street --

SCULLY

You didn't hear that from me --

TAD O'MALLEY

I think you answered my question.

And she hangs up on him. Angered at having been steamrolled.

CUT TO:

45

INT. MULDER'S MUSTANG - TWO-LANE HIGHWAY - DAY

45

Mulder speeding on the two-lane highway. Ahead is THE SEMI.

46

EXT. TWO-LANE HIGHWAY - MULDER'S MUSTANG/SEMI - DAY

46

LEADING MULDER'S CAR AS HE COMES UP FAST BEHIND THE SEMI -- FLASHING HIS BRIGHTS -- THEN OVERTAKING THE TRUCK AND SLOWING

WAVING HIS ARM OUT THE WINDOW NOW FOR THE TRUCK TO PULL OVER

CUT TO:

47

EXT. SHOULDER - TWO-LANE HIGHWAY - DAY

47

WIDE ANGLE ON THE HIGHWAY AS MULDER LEADS THE TRUCK TO A STOP

MULDER GETS OUT OF HIS MUSTANG, HUSTLES TO THE DRIVER'S DOOR

THE DRIVER GETS OUT AND THE FOLLOWING ALL PLAYS SILENTLY FROM A DISTANCE. THE DRIVER GESTICULATING DRAMATICALLY ABOUT WHAT HAPPENED WITH WILLIAM -- POINTING BACK IN THE DIRECTION THAT MULDER JUST CAME FROM -- MULDER NOW HUSTLING BACK TO HIS CAR

CUT TO:

48

INT. MULDER'S MUSTANG - TWO-LANE HIGHWAY - DAY - CONTINUOUS

48

With Mulder as he swings the car into a squealing u-turn. Driving past the Trucker and the semi, pedal to the metal.

CUT TO:

49

EXT. ANOTHER SECTION - TWO-LANE HIGHWAY - DAY

49

We see Mulder's Mustang heading toward us far down the road. CAMERA SLOWLY MAKING WAY FOR HIM when he finally reaches us.

Mulder blowing PAST CAMERA and he's gone. CAMERA CONTINUING TO RETRACT ONTO THE SHOULDER, and now down an embankment -- FINDING A DRAINPIPE UNDER THE ROAD -- WHERE WILLIAM SITS --

END ACT TWO

ACT THREE

50

INT. MULDER'S MUSTANG - HIGHWAY - DAY - FLASHBACK

50

Mulder driving at breakneck speed, cell phone to his ear.

MULDER

I lost him, Scully -- he's gone --

INTERCUT WITH:

51

INT. LIVING ROOM - MULDER'S HOUSE - DAY

51

Scully standing at Mulder's picture window. Troubled.

MULDER

He scared the truck driver -- you  
don't want to know -- he got out --

SCULLY

Mulder, I need you to come back --

MULDER

I think I know where he's going.

SCULLY

-- you're not listening to me --

MULDER

-- you're not listening to me -- I  
think he probably hitched a ride --  
-- I'm not that far behind him --

SCULLY

William can protect himself -- what  
I fear, Mulder, is that you can't --

MULDER

I'm too close now. I've got to go.

Mulder hangs up. Leaving Scully hanging on the phone. She  
stares out the window, THEN SUDDENLY BREAKS DOWN IN TEARS.

CUT TO:



52

INT. THE WATCHING MAN'S CAR - HIGHWAY - DAY

52

The Watching Man drives. Looking down at his tracking device with ITS FLASHING RED LIGHT AND BEEPING TONE -- SUDDENLY NOW IT STARTS BEEPING FASTER. Making the Watching Man look up at:

MULDER'S MUSTANG FLYING PAST HIM IN THE OPPOSITE DIRECTION. The Watching Man sees Mulder recede in his rearview mirror, wondering what the hell's going down here. As he BRAKES now.

53

EXT. HIGHWAY - WATCHING MAN'S CAR - DAY

53

The Watching Man's car comes to a stop on the shoulder, where he waits for ANOTHER PASSING CAR before he starts his u-turn. Before he does, something captures his attention up ahead:

WATCHING MAN'S POV -- FAR DOWN THE ROAD -- A TINY FIGURE IS ON THE SHOULDER, CROSSING TO THE OTHER SIDE OF THE HIGHWAY

CUT TO:

54

EXT. HIGHWAY - WILLIAM/THE WATCHING MAN'S CAR - DAY

54

William walking the highway, looking for a car and a ride. WHEN THE WATCHING MAN'S CAR PASSES HIM AND CONTINUES ON --

CLOSE ON WILLIAM

Walking, while BEHIND HIM DOWN THE ROAD WE SEE THE WATCHING MAN'S CAR BRAKE, SLOW AND THEN DO A U-TURN -- HEADING AT US.

William turns now when he hears the Watching Man's approach. Putting his hand out to hitch a ride. Seeing the car slowing.

55

INT. THE WATCHING MAN'S CAR - WILLIAM/HIGHWAY - DAY

55

The Watching Man stuffs his TRACKING DEVICE under his seat as he pulls up alongside William. He rolls down the side window.

WILLIAM

Hi. Thanks alot for stopping --

WATCHING MAN

No trouble at all. Long way from nowhere -- where are you headed?

William studies the man a long beat before he answers. Reading the man's mind. Or so we have to hope he is.

(CONTINUED)

WILLIAM  
Norfolk. Where are you going?

WATCHING MAN  
Passing right by there. Get in.

And William does. Opening the door like the jaws of a shark.

CUT TO:

56

EXT. NEIGHBORHOOD - MULDER'S CAR - NIGHT - NORFOLK

\* 56

Mulder's car pulls up in front of an older wood-frame home.

57

EXT. WOOD-FRAME HOUSE (BRIANNA'S) - NIGHT

\* 57

The door opens and BRIANNA STAPLETON appears. Surprised at:

MULDER -- STANDING ON THE PORCH OPPOSITE HER

MULDER  
Do you remember me, Brianna?

BRIANNA  
I think I know why you're here.

MULDER  
Has he been here? Has he called?

BRIANNA  
We broke up. We don't talk now.

MULDER  
I need you to be honest with me.

Brianna REACTS to HER FATHER'S VOICE from inside the house.

BRIANNA'S FATHER (O.S.)  
Who's at the door, Brianna?

BRIANNA  
(to Mulder)  
I really have to go, sir --

Mulder holds the door when Brianna tries to close it.

MULDER  
He was here, wasn't he?

BRIANNA  
He's in really big trouble.

(CONTINUED)

MULDER

I need to know where he is.

BRIANNA

You're asking the wrong girl.

And she slams the door on Mulder. Who hurries from the porch.

CUT TO:

58

EXT. ANOTHER OLDER WOOD-FRAME HOUSE (SARAH'S) - NIGHT

\* 58

WILLIAM'S OTHER GIRLFRIEND, SARAH, opens the door. Her friend  
-- a girl named MADDY -- stands just behind her in the entry.

SARAH

I bet you went to see her first --

WILLIAM STANDS ON THE PORCH

WILLIAM

I need to talk to you, Sarah --

MADDY

How come you didn't call her -- ?

WILLIAM

-- my phone died -- I swear --

MADDY

You couldn't just charge it -- ?

WILLIAM

I can explain everything --

SARAH

My parents are coming home soon.

Reluctantly, Sarah opens the door to him and William enters.

59

INT. ANOTHER OLDER WOOD-FRAME HOUSE (SARAH'S) - NIGHT

\* 59

William steps in, embraces Sarah in front of Maddy.

MADDY

I can't believe you, Sarah --

And Maddy disappears upstairs or into another room.

WILLIAM

I can't keep living like this.

(CONTINUED)

SARAH

What are you talking about?

William breaks from her and she sees his weariness.

WILLIAM

If this is going to be my life, I  
don't want to live anymore, Sarah --

SARAH

You can't talk like that, Jackson --

WILLIAM

I don't even know that's my name --  
my mind is filled with thoughts I  
can't stop -- really bad thoughts --

SARAH

Maybe you need to go to the police.

WILLIAM

No. You don't know what it's like --  
I don't know who to trust. If they  
killed my parents, what about me?!

\*  
\*

SARAH

Are they who killed your parents?

WILLIAM

Yes. Cause I'm some kind of freak --

SARAH

-- stop it -- you are not a freak --

WILLIAM

You've seen what I'm capable of.  
And that's why they're after me.

SARAH

Then what are you going to do?

WILLIAM

I told you. I rather be dead --

Sarah breaks from William now, frightened by the prospect.

SARAH

What can I say to stop you?

WILLIAM

Say you'll come with me -- please --  
I don't have anyone else, Sarah --

HEADLIGHTS FLASH ACROSS THE WINDOW -- HER PARENTS ARE HOME

SARAH

That's my parents. Please -- I  
can't talk about this right now --

WILLIAM

Please just come. I have money --

He digs for A WAD OF BILLS IN HIS FRONT POCKET to show her.

SARAH

I can meet you somewhere --

WILLIAM

That motel. The Timberland.

SARAH

I will. Just go. Out the back.

William does. Disappearing into the house. Sarah hears A DOOR  
SLAM -- right before SHE HEARS A KNOCKING AT THE FRONT DOOR

Expecting her parents, she's confused and opens the door.

TO MULDER

MULDER

I need to know where he is, Sarah --

SARAH

I don't know what you mean --

Maddy appears again behind her, drawn by Mulder's voice.

MULDER

He's on the run. I can help him --

SARAH

Why should I believe you're telling  
the truth if he doesn't believe it?

MULDER

Because I'm his father. That's why.

Mulder reads Sarah's face, and he can see how torn she is.

MADDY

I don't believe you're his father.

CUT TO:

60

EXT. HIGHWAY ON THE OUTSKIRTS OF NORFOLK - NIGHT

60

A BLACK HUMVEE OF THE TYPE THAT CHASED WILLIAM EARLIER, AND THE TYPE WE SAW ERICA PRICE RIDING IN, PULL TO THE SHOULDER

Doors open and BLACK-FATIGUED SOLDIERS GET OUT -- AS DOES ERICA PRICE -- MOVING TOWARD CAMERA, CAUTIOUSLY -- MOVING TO:

THE WATCHING MAN'S CAR

Parked up ahead of them on the shoulder. At a curious angle.

61

INT. THE WATCHING MAN'S CAR - HIGHWAY OUTSKIRTS - NIGHT

61

ANGLE THROUGH THE BACK WINDOW -- AS FLASHLIGHTS FLICK ON:

SOMETHING DARK RED AND BLOTCHY OBSCURING THE BACK WINDOW

CAMERA PANNING THE FLASHLIGHTS TO THE PASSENGER SIDE WINDOW

Reading the same DARK RED BLOTCHES, RACKING TO THEM TO REVEAL THEY'RE MOIST, MADE OF BLOOD AND TISSUE, HAIR AND CLOTHING --

62

EXT. THE WATCHING MAN'S CAR - HIGHWAY OUTSKIRTS - CONTINUOUS

62

BLACK-FATIGUED SOLDIER

This side --

Erica Price and Soldiers move around to the driver's side.

ERICA PRICE

-- somebody shine a light on this --

Somebody does, finding: THE WATCHING MAN'S FACE. LOOKING OUT AT THEM -- PASTED ONTO THE WINDOW AS IF BY A GREAT FORCE THAT RIPPED IT OFF HIS SKULL -- HIS EYES STARING IN FROZEN HORROR

REACTING, Erica opens the door, dislodging the face, which lands with a wet GOOSH on the pavement -- eyes still staring.

Erica bends to look in the car, where it appears as if The Watching Man's upper body EXPLODED. Only the seated lower half of his body, and part of his spinal column remain intact

Erica looks around the brain and body-splattered interior with clinical regard. Looking in the back seat, floorboards.

ERICA PRICE (CONT'D)

-- I'm going to need a glove here --

(CONTINUED)

62

62

One of the soldiers hands her his. She slips it on, reaches  
between The Watching Man's legs under the front seat. Finds:

\*  
\*

THE TRACKING DEVICE -- STILL ON -- BEEPING AND FLASHING --

\*

Off Erica, we:

CUT TO:

63

INT. WILLIAM'S ROOM - MOTEL - NIGHT

63

WILLIAM lies on the still-made bed, and we consider him in a  
new light now. A young man capable of exploding a man's body.

When THERE'S A KNOCK AT THE DOOR. William is up on his feet.

WILLIAM

I'm sleeping. Who is it?

MULDER (O.C.)

My name is Mulder. I'm your father.

William looks through the curtains. This action is the exact  
reverse of the action we've seen from Mulder's previous POV

But we see what we didn't previously. William's hesitation.  
Considering whether to run or to trust the man at the door.

But we know he'll open it, and he does, REVEALING MULDER.

MULDER (CONT'D)

I know this must seem strange, but  
I've been looking for you forever.

\*  
\*  
\*

WILLIAM

So how did you find me now?

\*  
\*

MULDER

It doesn't matter. I'm here.

\*  
\*

Mulder takes the boy in his arms and holds him tight.

\*

MULDER (CONT'D)

I held you when you were a baby.

\*  
\*

William holds Mulder loosely, not giving in to the moment.

\*

WILLIAM

Maybe you did. I don't remember.

\*  
\*

MULDER

You're angry. And I understand.

\*  
\*

(CONTINUED)

63

63

WILLIAM  
I don't think you do understand.

\*  
\*

MULDER  
There's so much I have to explain.

\*  
\*

WILLIAM  
It's not safe for you to be here.

\*  
\*

MULDER  
I'll protect you. Please trust me.

\*  
\*

William allows Mulder in his room and closes the door. As:

\*

64

EXT. MOTEL - NIGHT

\* 64

THE SAME BLACK HUMVEE WE PREVIOUSLY SAW OUT ON THE ROAD ROLLS  
INTO FRAME, ERICA PRICE SHOTGUN. AND OFF HER HARD EXPRESSION:

\*  
\*

END ACT THREE

Chris Canelet  
12/07/2017 07:30:17 PM



ACT FOUR

65 INT. WILLIAM'S ROOM - MOTEL - NIGHT - VIRGINIA - PRESENT

65

Mulder and William stand just inside the door. Unaware that just outside are Erica Price and her Black-Fatigued soldiers.

MULDER

I know you know who I am. You hid from me -- and from your mother --

WILLIAM

-- cause I'm a danger to people --

MULDER

I can protect you if you'll let me.

WILLIAM

No one can protect me. It'll never stop. They'll never stop. Never --

CUT TO:

66 EXT. MOTEL - NIGHT - CONTINUOUS

66

Erica and her men exit their vehicles in stealthy silence.

ERICA PRICE

We still want the boy alive --

CUT BACK TO:

67 INT. WILLIAM'S ROOM - MOTEL - NIGHT - CONTINUOUS

67

WILLIAM

I've seen the future -- I've had visions of the future -- the people who'll die if they ever catch me --

MULDER

Your mother sees the same things --

WILLIAM

-- then why don't you see them?

Mulder doesn't have a ready answer to this challenge.

MULDER

I'm not saying they're not real --

(CONTINUED)

WILLIAM

I don't want to live in that world -  
- maybe I can stop it -- maybe I  
can save people if I didn't exist --

MULDER

This isn't your fault, William --

WILLIAM

You don't understand. It is -- !

Mulder sees William's anger and his anguish over this.

MULDER

Then let me help you stop it --

WILLIAM

You can't. Because you die, too.

CUT BACK TO:

EXT. MOTEL - NIGHT - CONTINUOUS

Erica follows her men moving on William's room. She slams a  
clip, chambers a round into her sidearm with practiced ease.

\*  
\*

ERICA PRICE

Mulder is shoot to kill --

\*  
\*

CUT BACK TO:

INT. WILLIAM'S ROOM - MOTEL - NIGHT - CONTINUOUS

MULDER

No one has to die here, William --  
if anything, you need to live --

William stares at Mulder, and we wonder what he really wants.

MULDER (CONT'D)

-- for Brianna and for Sarah --

\*

WILLIAM

-- you think you're helping me, but  
you're not -- you're helping them --

William's look darts to the door -- SENSING ERICA AND HER MEN

WILLIAM (CONT'D)

It's too late -- they're here --  
outside -- go out the back --

(CONTINUED)

CONTINUED:

MULDER

I'm not leaving without you --

Mulder pulls his gun now, moving past William to the window.

MULDER (CONT'D)

Stand back -- get down --

Mulder moves to the door now. Preparing for what's coming.

WILLIAM

No -- you should get down --

THE DOOR IS BLOWN IN, KNOCKING MULDER TO THE GROUND -- THE SOLDIERS RUSHING IN AT WILLIAM -- WHICH IS A VERY BAD IDEA

The Soldiers rush in over Mulder and grab William -- Erica appearing in the doorway -- WHEN ONE BY ONE THE SOLDIERS BEGIN TO EXPLODE -- EXPLOSIONS OF RED MIST PAINTING THE WALLS

BOOM -- A SOLDIER HOLDING ONTO WILLIAM IS REDUCED TO NOTHING

BOOM -- A SECOND SOLDIER IS TURNED INTO A SPRAY OF RED MIST

BOOM -- A THIRD SOLDIER STANDING OVER MULDER, GUN POINTED AT MULDER'S HEAD, IS VAPORIZED -- painting Mulder with RED RAIN

Erica Price stands in the doorway -- too stunned to move

WILLIAM

Stares at her -- CAMERA PUSHING IN ON HIS INTENSE EXPRESSION

ERICA PRICE

CAMERA PUSHING IN ON HER EXPRESSION -- WHEN BOOM! -- ERICA'S HEAD EXPLODES -- HER BEAUTIFUL FACE BECOMES A FINE RED CLOUD

MULDER ON THE FLOOR

Looks up at William -- trying to fathom what just happened -- this boy's power to reduce people to atoms by sheer will --

WILLIAM BREAKS INTO A RUN

Past Mulder, who reaches out in an attempt to stop him. But William hurdles his outstretched hand and is out the door.

MULDER

WILLIAM -- !

Mulder is up on his feet, chasing William out the door.

70

EXT. MOTEL - NIGHT

70

Mulder runs into the parking lot, where the Humvee sits in the middle, doors thrown open. The Night Manager outside.

NIGHT MANAGER

The hell is going on here --

Mulder runs past him onto the street, but William is gone.

Off Mulder:

CUT TO:

71

INT. HALLWAY OUTSIDE KERSH'S OFFICE - NIGHT - WASHINGTON

71

Scully faced off with Skinner. The intensity of that moment. Back to where we essentially began. Scully answers her phone.

MULDER

I lost him -- he's gone --

INTERCUT WITH:

72

EXT. MOTEL - NIGHT - NORFOLK

72

COP CARS WITH LIGHT BARS WHIRLING ARE PULLING TO THE MOTEL -- Mulder standing out front on his cell. All his energy spent.

SCULLY

Just tell me where you are --

MULDER

Still in Norfolk. You wouldn't believe what just happened here --

SCULLY

I'm coming down there, Mulder --

MULDER

He won't listen to reason --

SCULLY

He'll listen to me. I know it --

Scully hangs up, starts down the hall without an explanation.

SKINNER

I'm supposed to reign you in --

Scully turns. Still not sure where Skinner stands in this.

(CONTINUED)

CONTINUED:

SCULLY

This is beyond taking our badges,  
Skinner -- this is about our son --

Beat. Skinner holds a secret he's not dared to tell her. Or Mulder. That the boy is not Mulder's son. He's the CSM's son. [NOTE: We know this from our "Previously On" and the Teaser.]

SKINNER

Then I'm coming with you --

Scully might argue, but doesn't. Heading out again. Skinner moving to catch up. And we wonder where Skinner stands, too.

CUT TO:

INT. THE TAD O'MALLEY SHOW STAGE - NIGHT - WASHINGTON

Tad O'Malley addressing the camera, with a dire and dramatic tone. \*

TAD O'MALLEY

We're working round the clock here to bring you breaking news about a global contagion -- Death Will Hunt You Down, says our FBI source -- as his superiors label it Fake News --

CELL PHONE VIDEO OF THE SCENE AT THE NORFOLK, MOTEL

TAD O'MALLEY (CONT'D)

Now we have eyewitnesses on site at a motel in Norfolk, Virginia, and a motel manager reporting a military style incursion -- four individuals in a military vehicle assaulting a motel room occupied by a teenager --

WE SEE MULDER IN HIS MUSTANG, TRYING TO AVOID BEING VIDEOED, AS COPS MOVE THE HUMVEE AND HE'S ABLE TO PULL FROM THE LOT

TAD O'MALLEY (CONT'D)

That's our FBI source, on camera -- after he witnessed the execution of military personnel in a blood bath so insane that one guest called it the worst horror movie imaginable --

EYEWITNESS VIDEO OF BLOOD-SPATTERED WALLS IN THE MOTEL ROOM

(CONTINUED)

73

CONTINUED:

73

TAD O'MALLEY (CONT'D)  
We simply call it, The Future --

CUT TO:

74

EXT. MOTEL - NIGHT - NORFOLK

74

Continued POLICE PRESENCE when AN ND SEDAN pulls into the fray. As it PULLS TO CAMERA, we see MONICA REYES AT THE WHEEL AND THE CIGARETTE SMOKING MAN beside her. They both get out.

Monica FLASHING A BADGE at a COP as she heads for the motel.

MONICA REYES  
Federal Agent -- can I talk to you?

As she does, WE FOLLOW THE CSM OVER TO THE HUMVEE, STILL WITH ITS DOOR THROWN OPEN. THAT HE GETS LOOKS FROM THE OTHER COPS DOESN'T SEEM TO CONCERN HIM. ADOPTING AN AIR OF SUPERIORITY.

The CSM pokes his head in the passenger side, looking for... he may not be sure what. But he finds something of interest:

THE TRACKING DEVICE

On the passenger floorboard. ITS RED LIGHT STILL BLINKING

CUT TO:

75

INT. SKINNER'S CAR - HIGHWAY - NIGHT

75

Skinner driving way too fast, Scully riding shotgun. Music underscores the intensity here. A LEGEND: NORFOLK, VIRGINIA

SCULLY  
(phone to her ear)  
Mulder's not answering his cell --

Skinner's looking at his phone as he drives.

SKINNER  
Apparently he's making news again --  
ASAC Kersh is blowing up my phone --

Scully hangs up her phone and stares at Skinner.

SCULLY  
You're violating his direct orders.

SKINNER  
Right now we have to find your son.

(CONTINUED)

SCULLY

Why risk your whole career on that?

Said more as an accusation than as a concern for Skinner.

SKINNER

I think I've made it clear enough --

SCULLY

I really don't think you have, sir.

Skinner glances over at Scully, sees her insinuating stare.

SCULLY (CONT'D)

Who was on the phone -- outside  
Kersh's office -- who was that -- ?

SKINNER

There's something you need to know.

Scully continues to stare at Skinner, who's hesitant.

SKINNER (CONT'D)

Something you may not want to hear.

Either Scully guesses or she really doesn't want to hear.  
Skinner sensing this, as Scully looks down at her phone.

SCULLY

Now I've got Tad O'Malley calling.

SKINNER

Hold on -- there goes Mulder --

THEIR POV -- MULDER'S CAR SPEEDS PAST IN THE INTERSECTION --

SCULLY

Go go go --

SKINNER DOESN'T WASTE A MOMENT -- GIVING CHASE -- AT SPEED \*

CUT TO:

INT. MULDER'S MUSTANG - HIGHWAY - NIGHT

Mulder on his phone too, as he races on the dark street.

MULDER

Just let me talk to Sarah --

INTERCUT WITH:

77

**EXT. ANOTHER OLDER WOOD-FRAME HOUSE (SARAH'S) - NIGHT**

77

Maddy stands on the front porch, cell phone to her ear.

MADDY

-- I said, she can't talk now --

MULDER

I need to know where William would go -- where he'd go to feel safe --

MADDY

-- I'd pretty much say the harbor --

MULDER

-- okay -- where at the harbor -- ?

MADDY

-- we'd all go down by the docks --

MULDER

-- give me a street or a landmark --

MADDY

I don't know -- the sugar factory --

\*

CUT TO:

78

**EXT. STREET LEADING TO THE HARBOR - MULDER'S MUSTANG - NIGHT**

78

Mulder's Mustang races past us. CAMERA PANNING UP THE STREET TO FIND SKINNER'S CAR, racing to catch him. As it passes us:

CUT TO:

79

**EXT. HARBOR WAREHOUSES - NIGHT**

79

Skinner's car appears and comes to a hot stop. Skinner and Scully throw open the doors and head out -- PAST WHERE WE NOW SEE MULDER'S CAR PARKED, ALSO WITH ITS DRIVER DOOR LEFT OPEN

FOLLOW SCULLY -- HEADING INTO A DARK WAREHOUSE, looking for:

SCULLY

Mulder -- ?!

HOLD ON SKINNER

Hanging back. Something's got his attention JUST OFF CAMERA:

SKINNER'S POV -- A PAIR OF HEADLIGHTS FAR UP THE STREET

(CONTINUED)



79

CONTINUED:

79

In the direction from which they just came. Sitting there.

RESUME SKINNER

Staring. HIS EXPRESSION HARDENING. Stepping toward the car.

CUT TO:

80

INT. WAREHOUSE - HARBOR WAREHOUSES - NIGHT

80

Scully with only her flashlight out, poking the darkness.

SCULLY

Mulder -- ?!

No answer -- WHEN SOMEONE BREAKS INTO THE OPEN DEEPER INSIDE

Scully's FLASHLIGHT BEAM FINDING WILLIAM RUNNING AWAY

RESUME SCULLY

Starting after him, breaking into a run herself now.

SCULLY (CONT'D)

Wait -- don't run -- it's okay --

WILLIAM

Scully's BEAM CATCHES HIM, then he disappears from view.

SCULLY

Runs to a stop, spinning with her flashlight. Looking for:

SCULLY (CONT'D)

WILLIAM!

CUT BACK TO:

81

EXT. HARBOR WAREHOUSES - NIGHT

81

OVER SKINNER WALKING toward the car with the HEADLIGHTS.

OVER THE CAR WITH THE HEADLIGHTS -- TRAINED ON SKINNER

CLOSE ON SKINNER

His face an unreadable mask, moving deliberately toward:

ANGLE ON THE CAR WITH THE HEADLIGHTS, WHERE WE CAN SEE:

(CONTINUED)

81

CONTINUED:

81

Monica Reyes at the wheel. In the passenger seat, the CSM.

CUT BACK TO:

82

INT. WAREHOUSE - HARBOR WAREHOUSE - NIGHT

82

Scully moving deeper into the silent darkness. Listening for:

SCULLY

William --

THEN MOVEMENT -- Scully's flashlight FINDING A FIGURE.

MULDER

It's me --

CUT BACK TO:

83

EXT. HARBOR WAREHOUSES - NIGHT

83

MONICA AND THE CSM

In their car, anticipating the man walking toward them.

THEIR POV OF SKINNER

Still unreadable, the headlights trained on him as he walks toward them. AND RAISING HIS HANDS NOW -- COMING IN PEACE

Until HE GOES FOR HIS SHOULDER HOLSTER -- GRABBING HIS WEAPON

Walking toward them, into the headlights -- gun leveled at:

MONICA AND THE CSM

Reacting, as we:

END ACT FOUR

ACT FIVE

84 EXT. HARBOR WAREHOUSES - NIGHT

84

RESUME SKINNER walking at Monica and the CSM, gun high.

85 INT. LARGE SUV - HARBOR WAREHOUSES - CONTINUOUS

\* 85

Monica REACTS. Her hand going to the stick on the console, putting the car in reverse -- looking over her shoulder WHEN THE CSM'S HAND GRABS THE STICK AND JAMS IT BACK INTO DRIVE

CIGARETTE SMOKING MAN

GO!

CAMERA PUSHES ON MONICA -- HER LOOK DARTS BETWEEN THE TWO MEN

CIGARETTE SMOKING MAN (CONT'D)

I SAID GO!

GRABBING THE WHEEL WITH HIS LEFT HAND, HE JAMS HIS LEFT FOOT ON THE GAS -- AGAINST MONICA'S WILL -- NO MATTER SHE RESISTS

MONICA REYES

NO!

BUT THE CAR GUNS AND LURCHES FORWARD -- HEADING STRAIGHT AT:

SKINNER

THE CAR BEARING DOWN ON HIM -- HE BEGINS TO FIRE -- BANG!

RESUME MONICA AND THE CSM

AS THE SHOT RIPS THROUGH THE WINDSHIELD -- HITTING MONICA

In the HEAD -- HER BODY GOING INSTANTLY LIMP -- BLOOD RUNS DOWN INTO HER FACE -- HER DEAD-EYED EXPRESSION LANDING ON:

THE CIGARETTE SMOKING MAN

WHO REACTS WHEN ANOTHER BULLET RIPS THROUGH THE WINDSHIELD

RESUME SKINNER

FIRING AS THE CAR HEADS STRAIGHT FOR HIM -- UNAWARE THAT IT'S NO LONGER MONICA DRIVING THE CAR, BUT HER MURDEROUS PASSENGER

(CONTINUED)

85

CONTINUED:

85

BANG! BANG! BANG! But the car keeps coming -- gaining speed!

CUT TO:

86

INT. WAREHOUSE - HARBOR WAREHOUSES - NIGHT - CONTINUOUS

86

Mulder and Scully REACT to the echoing gunfire outside.

SCULLY

Skinner --

Scully makes a feint in that direction, but Mulder stops her.

MULDER

Wait --

CUT BACK TO:

87

EXT. HARBOR WAREHOUSES - NIGHT

87

RESUME THE CIGARETTE SMOKING MAN

Hunched down, hand still on the wheel, foot still on the gas.

SKINNER

Sidestepping now -- FIRING AS HE DOES BUT THE VEHICLE ANGLES AT HIM -- HEADLIGHTS IN HIS EYES -- AND DOES AN ABOUT FACE

CSM POV OUT WINDSHIELD -- SKINNER RUNNING AHEAD OF THE CAR

When WHAM! -- THE CAR STRIKES SKINNER AND HE GOES DOWN HARD

MATCHING ACTION ON SKINNER -- FALLING HARD RIGHT INTO CAMERA

CUT TO:

88

INT. WAREHOUSE - HARBOR WAREHOUSES - NIGHT - CONTINUOUS

88

Mulder and Scully frozen, listening to the deafening silence.

MULDER

-- he's here -- he's in here --

SCULLY

-- I saw him -- I saw him run --

MULDER

-- he doesn't want to be found --

(CONTINUED)

SCULLY

-- if I can just talk to him --

MULDER

-- I talked to him -- he told me  
everything -- what he's afraid of --

SCULLY

-- I know what he's afraid of --

Scully tries to pull from Mulder, but he holds her back.

MULDER

-- just stop -- it's no use --

SCULLY

-- what do you mean, no use -- ?!

MULDER

-- I'm asking you to let him go --

SCULLY

-- what are you talking about -- ?!

MULDER

-- there's nothing we can do --

SCULLY

-- we can protect him, Mulder -- !

MULDER

-- we can't -- no one can --

Scully pulls away from Mulder angrily. She won't hear it.

MULDER (CONT'D)

-- he knows you love him --

SCULLY

-- how could he know that -- ?

The moment is freighted. Scully swimming in strange waters.

SCULLY (CONT'D)

-- how could he possibly know -- ?

MULDER (O.S.)

Scully -- !

Scully turns, her confusion being pushed over the edge by:

SCULLY'S POV

(CONTINUED)

MULDER is coming out of the shadows a distance away from her.

MULDER (CONT'D)

Stop him -- !

RESUME SCULLY

Who turns to find -- THE OTHER MULDER IS GONE. Realizing --

SCULLY

WILLIAM -- !

Scully BREAKS INTO A RUN -- searching the darkness again. She is frantic, even given the situation -- extremely emotional.

SCULLY (CONT'D)

WILLIAM -- !

MULDER

Still at a distance. Breaking into a run, after Scully and:

MULDER

WILLIAM -- !

WILLIAM

Runs through the dark warehouse, Mulder and Scully's VOICES ECHOING through the structure. As seen previously, he's able to hurdle, vault, climb and run with super speed and agility.

SCULLY

Searches through the structure -- her flashlight FINDING WILLIAM darting through the darkness, then disappearing.

SCULLY

-- you don't have to run --

A PLEA -- CHOKED OUT WITH DIFFICULTY THROUGH THE TEARS

MULDER

Searching WITHOUT A FLASHLIGHT, which is slower going. He HEARS SCULLY and sees HER FLASHLIGHT BEAM INTERMITTENTLY.

MULDER

Scully --

SCULLY

Stopping at the sound of Mulder's voice. Then she SPINS when her flashlight beam finds William again. Moving super fast.

(CONTINUED)

88

88

SCULLY

He's over here, Mulder --

She stops -- HER EMOTIONAL STATE IS DEPLETING HER ENERGIES

CUT TO:

89

EXT. HARBOR WAREHOUSES - NIGHT - CONTINUOUS

89

SKINNER'S LEGS PROTRUDE OUT FROM UNDER THE CAR -- if he's not dead he's VERY seriously injured. We see no sign of movement.

When A PAIR OF FEET STEP IN -- AND NOW A HAND REACHING DOWN UNDER THE CAR -- TO REMOVE SKINNER'S HANDGUN -- CAMERA TILTS UP TO REVEAL THE CIGARETTE SMOKING MAN -- STONE-FACED KILLER

CUT BACK TO:

90

INT. WAREHOUSE - HARBOR WAREHOUSES - NIGHT - CONTINUOUS

90

WILLIAM RUNNING, SEEMINGLY NOT CATCHABLE AS HE GOES UP STAIRS

WILLIAM CLIMBING, to the top of the warehouse, onto the roof. Moving to the edge and seeing another rooftop -- a leap away.

CUT TO:

91

EXT. WAREHOUSE - HARBOR WAREHOUSES - NIGHT - CONTINUOUS

91

Mulder steps out of the warehouse, LOOKS UP TO SEE WILLIAM MAKE THE LEAP HIGH ABOVE HIM -- ONTO THE ADJACENT BUILDING

MULDER

He's in the next building -- !

Mulder hustles down the space between the two buildings.

CUT TO:

92

INT. NEXT WAREHOUSE - HARBOR WAREHOUSES - NIGHT - CONTINUOUS

92

William MAKES AN IMPOSSIBLE JUMP OFF THE ROOF ONTO A LOWER WALL OR FENCE NEXT TO IT -- BARELY MAINTAINING HIS BALANCE

Then another leap down onto a lower structure, from which he leaps to the ground. Now he's running again -- away from the warehouse and out toward the docks. Hurdling over obstacles.

ANGLE ON MULDER

(CONTINUED)

CONTINUED:

Running from between the two warehouse, looking for William -- but doesn't see him. He spins 360 degrees. Has he lost him?!

MULDER

WILLIAM -- ?!

His voice dampened and hollowed by the vastness of the docks. Mulder takes off running again, driven by only his instincts

AERIAL POV -- SWEEPING WIDE OVERHEAD ON THIS SCENE -- A FIGURE RUNNING DOWN BELOW US ON THE DOCKS -- IS IT MULDER?

OR IS IT WILLIAM? We can't tell from this high perspective.

EXT. SHIPYARD DOCKS - NIGHT - CONTINUOUS

CAMERA RACING DOWN THE DOCKS -- SOMEONE'S MOVING POV -- WHEN A FIGURE STEPS DIRECTLY IN OUR PATH -- THE CIGARETTE SMOKING MAN STEPPING OUT FROM BEHIND A STRUCTURE -- GUN POINTED AT:

CIGARETTE SMOKING MAN

You really don't give up, do you?

Chris Cooper  
12/07/2017 07:07 PM