

THE



FILES

"THE ERLLENMEYER FLASK"

WRITTEN

By

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APRIL 18, 1994
DRAFT

4-18-94

THE X-FILES

The Erlenmeyer Flask

CAST

FOX MULDER
DANA SCULLY

1ST COP
AIR COMMAND V.O.
CAPTAIN ROY LACERIO
CREWCUT MAN
DEEP THROAT
CIGARETTE SMOKING MAN
DR. ANN CARPENTER
DR. T.A. BERUBE
DR. WILLIAM SECARE (FUGITIVE)
MEDIC #1
DOCTOR'S VOICE (V.O. IN AMBULANCE)
REPORTER
TASER COP
WOMAN SCIENTIST
CRYOLOGY LAB GUARD

(X)

THE X-FILES

The Erlenmeyer Flask

SETSEXTERIORS:

CITY STREET
 HARBOR
 /LOADING DOCK
 /STREET
 HELICOPTER AERIAL PERSPECTIVE
 IMPOUND YARD
 MULDER'S APARTMENT
 SCULLY'S APARTMENT
 OPEN FIELD NEAR DOCKS
 DR. BERUBE'S VICTORIAN HOUSE
 /STREET OUTSIDE
 RESIDENTIAL NEIGHBORHOOD
 ZEUS STORAGE
 /STORAGE PARKING LOT
 FORT MARLENE HIGH CONTAINMENT FACILITY (X)
 BRIDGE/OVERPASS
 PENTAGON WAREHOUSE

INTERIORS:

MULDER'S APARTMENT
 SCULLY'S APARTMENT
 /BEDROOM
 AMBULANCE
 SILVER SIERRA (CAR) (X)
 SQUAD CAR -- DAY
 VICTORIAN HOUSE
 /ATTIC
 EMGEN CORPORATION
 /CORRIDOR
 /DR. BERUBE'S LAB
 GEORGETOWN MICROBIOLOGY DEPT.
 /LAB
 /LUNCH ROOM
 ZEUS STORAGE FACILITY
 /HALLWAY
 /STORAGE ROOM
 CRYOLOGY LAB ANTEROOM
 FORT MARLENE HIGH CONTAINMENT FACILITY (X)
 /HALLWAY
 PENTAGON
 /WAREHOUSE

THE ERLIENMEYER FLASK

OPEN HARD, INTO:

0A EXT. CITY STREET - DAY (X) 0A

A SILVER SEDAN comes flying at us, coming off a hill. Traveling at high speed. Followed momentarily by a POLICE CAR in hot pursuit: And then a 2nd POLICE CAR. CAMERA PANNING as the cars zoom off into an abandoned shipworks yard.

1 INT. SQUAD CAR -- DAY (X) 1

A squad car, traveling at high speed. TWO UNIFORMED COPS shadowing the erratic driving of the silver sedan which we see through the windshield. The dizzying sound of rapid engine acceleration; the yelp-scream-wail of three-phase sirens. (If the audience isn't holding on tight to the arms of their sofas during this, the sequence isn't hairy enough.) Over:

1ST UNIFORMED COP (X)
(into radio mike)

Suspect is now westbound, has entered the gate of the shipworks off April Street. Unit 50 still in pursuit.

CUT TO:

2 thru 3 OMITTED SCENES (X) 2 thru 3

4 INT. SILVER SIERRA SEDAN - DAY - CONTINUOUS (X)

ANGLE ON DRIVER

mid 40s, bearded, a white and pasty pallor covered in beads of sweat. (He will be known as The Fugitive.) He looks in the rear view mirror. The two squad cars are still close on his tail.

5 EXT. HARBOR LOADING DOCK - DAY

5

At the far end of the dock the silver Sierra slides into view, then speeds toward us, slamming on its brakes just short of CAMERA. The Fugitive exits, takes off running. A squad car is not far behind, however, bearing down on the abandoned car and screeching to a stop. Doors fly open. TWO UNIFORMED OFFICERS set off in foot pursuit, as a second squad car comes screeching in.

(X)

6 EXT. DOCK - DAY - CONTINUOUS

6

TRACKING FAST with the Fugitive as he launches himself from a full run up onto a chain link fence. But before he can get up and over, a cop appears and whacks him hard across the legs with his billy club, causing him to lose his grip and fall heavily to the ground.

THE COP

stands over the Fugitive, billy club at the ready as the man tries to get up. He is joined now by a 2nd Cop.

1ST COP

On the ground! Face down! Do it!

Both Cops stand over him with their billy clubs poised but the man is not obeying. He's on all fours, attempting to get to his feet.

1ST COP

Did you hear me?!

The 1st Cop jabs at the man with his billy club, only to have the Fugitive reach up and get hold of the weapon. What happens next takes place in a blur of almost superhuman speed and power. We should feel as if we are members of the melee ourselves. The camera never stopping, finding a piece of action, then whipping or cutting to the next piece.

In one quick move the man yanks the baton from the cop's hand. In a powerful swiping motion he WHACKS the cop across the thighs. We hear the sound of a femur breaking, the cop's AGONIZED CRY as he falls with full weight on his back.

The 2nd Cop goes on the offensive, landing a blow with his baton on the Fugitive's shoulders. But it does not seem to faze him. Still on his knees the Fugitive whips around and catches the 2nd Cop's baton before he can land a second blow. With awesome strength he drives the 1st Cop's baton into the 2nd Cop's chest, sending him hurtling backwards into the chain link fence. As:

(CONTINUED)

6 CONTINUED:

6

TWO MORE COPS

appear. One of them carrying a Taser which he fires into the Fugitive's chest. But, again, the Fugitive is unfazed. Yanking the wires from his chest as the 2nd Officer comes at him with his baton flying. The Fugitive takes a blow across the chest that has no effect. Using his stolen baton, he slices it through the air, catching the Officer hard across the throat. (X)

The only two men left standing now are the Taser Cop and the Fugitive. The Taser Cop going for his sidearm as the Fugitive starts to run again.

TASER COP
Stop!! Armed officer!!

ANGLE ON DRIVER

running toward us, away from the Taser Cop, as the first shots ring out. The impact of the slugs causes the Driver to pitch slightly forward but it does not stop him.

REVERSE ANGLE

on the Fugitive's back as he runs to the edge of the dock and leaps off. CAMERA FOLLOWING and TILTING DOWN down to see him hit the dirty water below. Disappearing beneath the surface.

ANGLE ON TASER COP

scrambling to the edge of the dock and looking down. Waiting to see the Fugitive rise to the surface.

HIS POV

The water bubbles and fizzes, but no Fugitive.

ANGLE ON COP

his chest heaving, waiting, his gun at the ready, for the man to break the water - as he's now joined by SEVERAL ARRIVING OFFICERS who look down into the water with him.

TASER COP
I hit him. I know I hit him.
Where the hell did he go?

Then he looks down and notices at his feet.

(CONTINUED)

"The Erlenmeyer Flask" 1X23 4-14-94 (Blue) 4.

6 CONTINUED: (2)

6

SPOTS OF GREEN FLUID

the consistency of blood, spattered on the dock, leading to the spot the Fugitive leapt off.

THE COPS ON THE DOCK

look from the green blood to the water, waiting for the Fugitive to surface.

RESUME WATER

as it goes perfectly and inexplicably calm. As we go to:

GO TO MAIN TITLES:

ACT ONE

FADE IN:

7 INT. MULDER'S APARTMENT - LIVING ROOM - NIGHT 7

The room is dark. Only the dancing light from the TV illuminates the room. CAMERA TRACKS LOW across stacks of books, crime photographs, X-file folders strewn on the floor, the sofa and the coffee table. FINDING Mulder's stocking feet propped up on the table. A small hole in the big toe of his right sock. A LEGEND appears: SUNDAY, MAY 17, 1994.

MULDER

is slumped on the couch. He's fallen asleep reading, an open X-file lying across his chest.

ANGLE ON TV

where Walter Pidgeon, as Professor Morbius, is talking to Anne Francis about his creation of a master race in a scene from the 1956 sci-fi classic, Forbidden Planet.

CLOSE ON MULDER

dead to the world, until THE PHONE RINGS. His eyes blink open. It takes him a moment to get his bearings before he reaches down on the floor where among the pile of folders he finds his portable phone. Which he answers.

MULDER

Mulder.

. DEEP THROAT'S VOICE

(a long beat)

Are you watching channel 8?

(X)

The phone goes dead. It takes Mulder another moment to make any sense of what he's just heard.

ANGLE ON TV

where Forbidden Planet continues to play, until a 8 appears in the upper right hand corner and the channel changes to a live telecast from the Teaser crime scene.

(X)

Mulder enters frame, kneeling in front of the set. A REPORTER stands dockside where the Fugitive jumped. Behind him SEARCH LIGHTS scrape the dark water. UNIFORMED OFFICERS mill around near the newsman.

(CONTINUED)

7 CONTINUED:

7

REPORTER

We are live tonight at Remsburg Shipworks, where a sixty-mile high-speed car chase ended early this evening. The suspect eluding capture by leaping into the harbor, but not before reportedly injuring several Annapolis police officers. We have Captain Roy Lacerio standing by.

CAMERA REFRAMES to include CAPTAIN LACERIO. During this, Mulder has reached up and shoved a tape into his VCR, pressing the record button.

CAPTAIN LACERIO

(all business)

We have a full scale search team moving into position now. We're fairly certain that we'll recover the suspect or his body before daybreak.

REPORTER

How was the man able to escape, and how seriously injured were the officers involved?

CAPTAIN LACERIO

Those details are still unclear. I'm sorry. You'll have to excuse me.

The Captain is led away by another OFFICER.

ON MULDER'S FACE

Wide awake now. Wondering what the hell he's supposed to be looking for. As the newsman continues, under:

REPORTER

Captain Roy Lacerio, being pulled away here during an intense manhunt --

TV SCREEN

During this, the news CAMERA FOLLOWS Captain Lacerio over to a huddle of UNIFORMED OFFICERS and ANOTHER MAN with a crewcut, dressed in a dark suit. When the video lights hit the CREWCUT MAN he turns deliberately away. (X) (X)

(CONTINUED)

7 CONTINUED: (2) 7

The image REWINDS HERE. Going back a few seconds to the place where the crewcut man's face is visible. Now the TV IMAGE FREEZES. CAMERA PULLS BACK to reveal Agent Mulder dressed in a suit and tie. We have transitioned to:

8 INT. AGENT MULDER'S OFFICE - MORNING - NEXT DAY 8

SCULLY

You've been through the tape a dozen times....

CAMERA CONTINUES TO ADJUST, revealing Agent Scully sitting next to him. Using a type of Polaroid camera that takes still photos off the TV, Mulder hits a button on the box beside the monitor and out spits a developing picture.

SCULLY

What exactly are you hoping to find, Mulder?

MULDER

(intent on the Polaroid)

I don't know.

SCULLY

All he told you was to watch channel 8?

(X)
(X)

MULDER

Yeah. That's all he said.

SCULLY

Do we even know why the suspect was being chased?

MULDER

As far as I can tell, he wouldn't pull over for a moving violation.

SCULLY

Well... that ought to put him on the ten most wanted list.

Mulder ignores her sarcasm, fast forwards the tape. FREEZING the picture on a medium wide shot of the silver Sierra used by the fugitive. He hits the button on the Polaroid machine.

(X)

MULDER

There must be something. Some detail...

(CONTINUED)

8 CONTINUED:

8

CLOSE ON MACHINE

ZWIIIIIIIT. Another picture is born. Scully's hand reaches in, takes the photo. CAMERA PANS up with the picture, stopping tight on Scully as she studies it.

SCULLY

How do you know he's not just yanking your chain, this Deep Throat character?

RESUME MULDER

studying the freeze frame of the silver Sierra on the monitor. (X)

MULDER

Why would he?

SCULLY

Well, he HAS lied to you. By his own admission.

MULDER

I don't think he'd call me if there wasn't something here. Something he wanted me to see.

As Scully moves into frame, kneeling next to Mulder, sorting through the other Polaroids. She picks one up, studies it.

SCULLY

Then what are you missing?

MULDER

(staring at screen)
I don't know.

INSERT - PUSHING IN on the Polaroid in Scully's hand. The one of the Crewcut Man. And then another hand reaches into frame, A MAN'S HAND, taking the Polaroid. Under:

CAPTAIN LACERIO'S VOICE

I don't know if you're aware...

We are:

9 EXT. DOCK - DAY

9

Mulder and Scully stand with Lacerio. FROGMEN, members of the search team, are taking off wet gear. Others are preparing to dive. Lots of activity. A boat with officers wearing APD jackets sits in the b.g., the officers studying a sonar screen. Captain Lacerio is staring at the Polaroid.

(CONTINUED)

9 CONTINUED:

9

LACERIO
... We had three different law
enforcement agencies out here
last night.

MULDER
Hunting a man on a moving
violation?

LACERIO
(frowning)
I know it's not Silence of the
Lambs, but it's what we do.

MULDER
This man in the photograph
doesn't seem to be wearing a
badge or a uniform. He's not one
of yours?

LACERIO
No, sir. But like I said, it was
a zoo out here.

Mulder takes the Polaroid back.

MULDER
You say the suspect was shot.
Any explanation why the body
hasn't been recovered?

LACERIO
-- As you can see, our search is
ongoing. We've got divers down
there in shifts and we're quite
certain it will be found.

MULDER
It's been almost 18 hours,
Captain.. Where could the body
have gone? (X)

LACERIO
You've got cables and debris all
over the bottom. It's
painstaking business --
(frowning)
Can I ask? What exactly is the
FBI's interest in this case?

Mulder doesn't have a quick answer for this. Scully looks
smirkingly to Mulder for the responsibility of a reply.

(CONTINUED)

9 CONTINUED: (2)

9

MULDER

The suspect fits the description
of a federal fugitive --

LACERIO

Really? How's that? There's
been no description of the
suspect released.

Another uncomfortable beat.

MULDER

If you don't mind, we'd like to
have a look at the car.

Lacerio regards the Agents with annoyance.

LACERIO

It's been taken to impound.

CUT TO:

10 EXT. IMPOUND YARD - DAY

10

The silver Sierra sits among numerous other cars. Mulder sits
halfway in the driver's seat with the door open, going through
the glove box. Scully stands watching, with an annoyed look of
her own. (X)

SCULLY

The report says it's registered
to a rental agency in
Gaithersburg. They didn't even
know the car was missing.

(beat)

I think we're wasting our time
out here, Mulder.

Mulder gets out of the car and slams the door. Scully closes
the manila folder she's holding to shield the sun from her eyes
(or the rain, as it may be.) In doing so, some of the Polaroids
slip out, flutter to the ground. Mulder bends to pick them up.

MULDER

(frustrated)

What the hell did he want me to
see?

As he puts the Polaroids back in the folder, something catches
his eye. He begins moving circularly around the car, looking
intently for something.

MULDER

Scully.

(CONTINUED)

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10 CONTINUED:

10

He stops, staring at the front windshield on the passenger's side. Scully joins him.

(X)
(X)

MULDER
Here. Look at this.

SCULLY
What?

MULDER
Look at the car in the photo.

Scully takes the Polaroid from him, studies it. Then she sees it, too.

SCULLY
It's not the same car.

CUT TO:

CLOSE ON a magnified image of a small white decal in the corner of the windshield.

SCULLY (O.C.)
It's called the Caduceus.

11 INT. MULDER'S OFFICE - DAY - LATER

11

Scully is studying the photo with a magnifying glass while Mulder has the video tape up and running again on the monitor. Advancing frame by frame on the section that features the silver Sierra. (NOTE: The way it is on the tape, the front or back plates are never completely visible or square to camera.)

SCULLY
It sort of the adopted symbol of the medical profession.

MULDER
So probably only a doctor would have that on his car.
(re: video)
Look. The plates are different, too. Three A Y F.

SCULLY
Go forward.

MULDER
That's all you can make out. The rest is obscured.

Mulder's reaches for the phone, dials an extension. As Scully frame advances the tape.

11 CONTINUED:

11

MULDER

(into phone)

Danny, it's Mulder. I need you to run a Maryland plate. All I have is a partial - Three A Y F. Late model Sierra, registered to a doctor, or used to be. I'll hold.

(then to Scully)

They switched cars and they lied about it, Scully.

SCULLY

Why would they do that?

MULDER

I don't know. Maybe the real owner of the car has something to hide.

CUT TO:

12 INT. EMGEN CORP. - LONG CORRIDOR - DAY

12

CLOSE ON MULDER AND SCULLY'S FEET as they stride down the linoleum hallway. A LEGEND appears: EMGEN CORP., GAITHERSBURG, MARYLAND. CAMERA TILTING UP as they come to a door and stop. A nameplate reads: DR. T.A. BERUBE. MOLECULAR RESEARCH LAB. AUTHORIZED ADMITTANCE ONLY.

13 INT. DR. BERUBE'S LAB - DAY

13

Filled with the tools of a practicing research facility; one whole shelf contains beakers with molds growing out of yeast cultures. Also, against one wall, there are several cages containing MONKEYS. Everything is neat, orderly and in its place. (X)

DR. BERUBE sits at a lab counter, sealing the top of an Erlenmeyer flask, inside which is a solution that looks like weak coffee. He wears gloves, his hooded eyes concentrated on his work. Turning when Mulder and Scully enter.

MULDER

Dr. Berube?

DR. BERUBE

Yes.

MULDER

We're from the FBI. May we have a minute of your time?

(CONTINUED)

13 CONTINUED:

13

DR. BERUBE
I'm actually very busy.

MULDER
I'm sorry. Are you aware that a
car registered to you was used in
a high speed chase in Ardmore
yesterday?

(X)
(X)

Dr. Berube rises. He gives off the cool air of a compulsively
disciplined man.

DR. BERUBE
Excuse me.

MULDER
A silver Sierra. Do you own --

(X)

DR. BERUBE
Yes. It was used for what?

MULDER
A crime. Were you aware the car
was missing?

DR. BERUBE
Not until you mentioned it. I
have a housekeeper and she often
uses the car. It's a second car,
you see.

During this, Scully is looking around, particularly at the
monkeys in their thick gauge metal cages. One of which becomes
EXTREMELY UPSET when she puts her fingers near the cage. In
fact, she checks to see if she wasn't bitten.

DR. BERUBE
Please. They should not be
excited. Nothing should be
touched.

Scully backs away as Dr. Berube moves toward her, angered.

SCULLY
I'm sorry. They looked friendly.

DR. BERUBE
They're part of an experiment.

MULDER
What kind of experiment?

(CONTINUED)

13 CONTINUED: (2)

13

DR. BERUBE
Am I under some kind of
suspicion?

MULDER
No.

DR. BERUBE
Then I think I've answered all of
your questions. Now if you'll
excuse me I have more work than
time.

Dr. Berube opens the door for them. Mulder and Scully trade looks, then step to the door. They exit and Dr. Berube shuts the door quickly behind them.

14 INT. CORRIDOR - DAY

14

The agents stand in the hallway. Scully examining her fingers.

MULDER
Did he bite you?

SCULLY
No, but he tried to.

MULDER
(checks his watch)
It's almost five. We should
probably talk to the doctor's
housekeeper about the car while
we're out here --

SCULLY
(pointedly)
No.

MULDER
No? What do you mean, no?

SCULLY
I mean this has reached the point
of absurdity. We're out here on
half a hunch, off a cryptic phone
call, chasing down a clue based
on nothing but speculation.

MULDER
It's all we've got.

(CONTINUED)

14 CONTINUED:

14

SCULLY

It's all he's given us. Who is this Deep Throat character? He says boo and we hit the ground doing sixty.

MULDER

Look, we've finally got a break, Scully. We know they switched cars on us --

SCULLY

-- Has it occurred to you that maybe they simply showed us the wrong silver Sierra? We're out here grasping at straws, Mulder. And pissing people off in the process.

(X)

Mulder is a little stunned. Unprepared for Scully's turn.

MULDER

He's in a delicate position. He has access to information. An indiscretion could expose him.

SCULLY

We don't know anything about him. His name. What he does, who he does it for. Maybe it's just a game with him. Toying with you, rationing out the facts.

MULDER

You think he does this because he gets off on it?

SCULLY

(a beat)

No, I think he does it because you do.

Scully turns and walks off several yards before turning and entering a ladies restroom. But not before giving Mulder a significant look. Mulder knows she's right.

CUT TO:

15 INT. DR. BERUBE'S LAB - CONTINUOUS

15

Where we see what Mulder doesn't: Dr. Berube standing at the door listening intently to their conversation.

DISSOLVE TO:

16 EXT. MULDER'S APARTMENT - NIGHT

16

Mulder pulls to the curb in his FBI sedan, gets out. He's alone, moving toward his building when a voice stops him.

DEEP THROAT
(in the shadows, near
a tree)
Calling it a night, Mr. Mulder?

Mulder moves toward the voice.

MULDER
My mother usually likes me home
before the street lights come on.

Deep Throat steps out, begins walking down the sidewalk away from Mulder who moves to catch up.

DEEP THROAT
I'm surprised at you.

MULDER
Why?

DEEP THROAT
You're level of commitment seems
to have diminished.

MULDER
My level of commitment?

DEEP THROAT
I'd have expected you'd be
working through the night trying
to put the pieces together.

MULDER
Maybe if you'd have given me more
to work with.

DEEP THROAT
Under the circumstances, I've
given you all I can.

MULDER
A news report?

DEEP THROAT
And where has that led you?

MULDER
Not far.

(CONTINUED)

16 CONTINUED:

16

DEEP THROAT
Or maybe just further than you
realize.

(X)
(X)

Mulder steps in front of Deep Throat, stopping him.

MULDER
Y'know, from day one this has
always been on your terms. I've
gone along, been the dutiful son.
So maybe this time we can cut
through the Obi Wan Knobe bit and
save me the trouble.

DEEP THROAT
(a beat, then calmly)
I fear you've become too
dependent on me.

MULDER
Let me tell you something. I've
got plenty to do without running
down your vague leads and
decoding your circular logic.
Maybe it's you who's become too
dependent. On my willingness to
play your games.

Mulder starts away.

DEEP THROAT
Mr. Mulder.

Mulder turns, listening.

DEEP THROAT
Don't give up on this one. Trust
me. You've never been closer.

MULDER
Closer to what?

But Deep Throat just turns, crossing the street into the night.
Leaving Mulder to watch him and wonder.

DISSOLVE TO:

17 INT. DR. BERUBE'S LAB - NIGHT

17

The monkeys are quiet in their cages as Dr. Berube works at the
lab counter, carefully placing an Erlenmeyer flask into a
counter-top incubating unit. Then making notes in a journal.

(CONTINUED)

17 CONTINUED:

17

Suddenly the monkeys stir, causing Dr. Berube to turn around and look at them. They seem to be restless for no particular reason. After a moment, Dr. Berube turns back to his work.

18 INT. CORRIDOR - EMGEN CORP. - NIGHT

18

Empty. Light from the transom of a lab at the far end of the hall is the only illumination. LOW ANGLE CAMERA as a pair of legs move into frame. CAMERA DOLLIES on the figure's dark pants, dark shoes, matching the earlier move down the same corridor. Stopping at Dr. Berube's lab where a thin sliver of light escapes under the door.

19 INT. DR. BERUBE'S LAB - RESUME

19

The sound of the lab door opening startles Dr. Berube.

DR. BERUBE
Hello? Who's there?

A DARK FIGURE is all that's visible in the open door until THE CREWCUT MAN steps into the room, into the light.

CREWCUT MAN
Working late tonight, doctor?

The Crewcut Man moves into the room. His eyes are cold, uncaring. He stands looking at the monkeys, restless in their cages.

DR. BERUBE
What do you want here?

CREWCUT MAN
He's alive, isn't he? Has he contacted you?

Dr. Berube's nervous reaction belies his anticipation of this question.

DR. BERUBE
Please. You're going to have to leave.

The Crewcut Man ignores this, reaching out and violently shaking one of the monkey cages. Immediately the room is filled with the sound of screaming monkeys. Dr. Berube leaps up, rushing over to the cages as the Crewcut Man moves to another part of the room.

(X)

DR. BERUBE
If you're from the FBI, I've already answered all your questions.

19 CONTINUED:

19

CREWCUT MAN
(turning on this)
What questions?

Dr. Berube is busily checking the hasps on the monkey cages, making sure the doors are closed.

DR. BERUBE
I had nothing to tell them! I
have nothing to tell you!

The Crewcut Man's eyes narrow on hearing this.

CREWCUT MAN
Where is Dr. Secare?

DR. BERUBE
I don't know what you're talking
about.

The Crewcut Man reaches for a roll of medical gauze that sits in a narrow cardboard container on the lab counter, pulling out a length of it and wrapping it around one hand. Dr. Berube moves quickly to the Crewcut Man, fairly begging him.

DR. BERUBE
Please. My work is very
important. I must get on with my
work.

CREWCUT MAN
I'm afraid your work is done.

The Crewcut Man takes a step at Dr. Berube who stumbles backwards into a rolling cart of liquid-filled beakers. Falling out of frame and sending the car rolling hard against the wall next to the cages of monkeys. O.C. we hear the sounds of struggling, drowned out by the louder screams of the chimpanzees going wild in their cages. The sound ringing over, as we:

CUT TO:

20 EXT. -- HIGH ANGLE ONTO DARK WATER -- NIGHT

20

illuminated by high bright flood lights. A SCUBA DIVER breaks the surface, looking upward and giving a thumbs down sign.

21 EXT. DOCK - NIGHT - CLOSE ON

21

Captain Lacerio, standing and looking down at the diver. He turns and shouts an order.

(CONTINUED)

21 CONTINUED:

21

LACERIO
I'm calling it off. Let's get
these men out of the water.

NEW LOW ANGLE ON THE WATER

with the dock and the floodlights far in the b.g. The divers are being pulled into the search boat. Which, when they have gotten aboard, is throttled up, heading toward and then passing us. CAMERA HOLDS as the wake curls and breaks the dark water, the reflection from the bright light in the distance coruscating off its surface. HOLDING until the water settles, undisturbed except for the natural movement of tide and currents. Until A MAN'S HEAD slowly breaks the surface, stopping with the waterline just over the tip of his nose. It is the Fugitive from the Teaser, his eyes wary and watchful, like some kind of sea creature who does not have to breathe. Off this tight, disturbing image, we:

END ACT ONE

ACT TWO

HARD INTO:

A SERIES OF CRIME SCENE PHOTOS - TIGHTLY CROPPED, BLACK AND WHITE each new image coming on screen with a POPPING WHITE STROBE and the sound of the strobe unit recharging. Shots of Dr. Berube's destroyed lab.

Of the glass and liquid strewn on the counters and floor; of rolling carts tipped over.

Of the monkey cages with their doors open and the monkeys lying dead in them.

And of Dr. Berube, his body lying not in his lab, but in the flower bed several stories below. Face down. Then one face up. Each showing a length of medical gauze tied around the doctor's neck. Over:

SCULLY'S VOICE

On their preliminary reports,
it's being listed as a suicide.

A final STROBE puts us in:

22 INT. DR. BERUBE'S LAB - DAY

22

Scully and Mulder are tip toeing over broken glass, moving past the monkey cages which have now been emptied of their former occupants. A FORENSIC TEAM continues to take photos, measurements, dusting for prints.

MULDER

Suicide?

SCULLY

They think Dr. Berube, for whatever reason, trashed his lab and then killed himself.

MULDER

How?

They're moving over to the window now.

SCULLY

He tied one end of a roll of medical gauze around his neck, the other end around the leg of a table. Then he jumped.

MULDER

I don't suppose there were any witnesses.

(CONTINUED)

22 CONTINUED:

22

SCULLY

Nope.

MULDER

The man we met yesterday kept this place like he was waiting for the Good Housekeeping People to show up. I wouldn't have pegged him as a man who'd do this. Or a Greg Louganis out the window?

SCULLY

Yeah. The gauze is troubling.

MULDER

A bit too calculated? As if someone wanted to make doubly sure the doctor broke his neck before he hit the ground?

Scully nods with grim affirmation.

MULDER

What else do we know about Dr. Berube?

Scully looks in the file folder as Mulder pokes through the piles of mess.

SCULLY

Terrence Allen Berube. Harvard Med, 1974. He was working on the Human Genome Project. Are you familiar with that?

MULDER

(piqued)

The mapping of all human genes. Maybe the biggest science project in the history of mankind.

(X)

SCULLY

Right. Which is not so extraordinary in itself. There are thousands of scientists working on that project.

MULDER

But only one of whom owned a silver Sierra and went bungee jumping with medical gauze around his neck.

(CONTINUED)

22 CONTINUED: (2)

22

SCULLY

I'm sorry, Mulder. I'm seeing the pieces but not the connection.

MULDER

Maybe that's just it. Maybe we're not seeing it because it can't be seen. Not in any obvious way.

During this Mulder has opened the small metal door of a specimen incubator. Out of which he has removed the Erlenmeyer flask filled with the weak coffee solution. He studies it, looking underneath.

INSERT - On the bottom of the flask is a label which reads: PURITY CONTROL.

MULDER

What do you suppose this is?

SCULLY

I don't know.

MULDER

Maybe you can find out.

Scully hesitates, but then trades Mulder the flask for the crime report folder.

SCULLY

What are you going to do?

MULDER

See what else I can find out about Dr. Terrence Allen Berube.

He starts away, turning on:

SCULLY

Mulder.

(he turns)

I'm warning you. If this turns out to be monkey pee, that's it. You're on your own.

Mulder smiles, exits the room.

CUT TO:

23 EXT. RESIDENTIAL NEIGHBORHOOD - AFTERNOON 23

Mulder's car pulls up in front of a pleasant looking Victorian house. He gets out, starts up the walk.

ANGLE ON FRONT DOOR

Mulder tries it. It's locked. He reaches into the mail box, pulls out some junk mail addressed to Dr. T.A. Berube. Then he peers in the picture window, before stepping off the porch and starts around to the backyard.

24 EXT. REAR OF VICTORIAN HOUSE - AFTERNOON 24

Mulder raises a double hung window, looks around and then boosts himself up and into the house.

DR. ANN CARPENTER (V.O.) (X)
The scanning electron microscope
will give us a 3-D image.

CUT TO:

25 INT. MICROBIOLOGY LAB - AFTERNOON 25

DR. ANN CARPENTER loading a slide of the weak coffee solution into the tubular vacuum chamber of the microscope. It is about the size of a large executive desk, v-shaped with a computer console and a video screen at its axis. LEGEND appears: (X)
MICROBIOLOGY DEPT., GEORGETOWN UNIVERSITY

DR. CARPENTER (X)
My first impression is it's some
kind of bacteria specimen.

The vacuum chamber seals with a rushing of air as Dr. Carpenter moves around to Scully, standing at the console. She punches several keys and the video monitor blinks on. (X)

DR. CARPENTER (X)
Can I ask where you got it?

SCULLY
It was recovered at a crime
scene.

DR. CARPENTER (X)
We've come a long way from
Colonel Mustard in the den with
a rope, haven't we?

Scully smiles. Dr. Carpenter seems to take a genuine joy in her work. She turns to the video monitor as the images on screen come into resolution. (X)

(CONTINUED)

25 CONTINUED:

25

SCULLY

I'm expecting it'll turn out to be nothing.

DR. CARPENTER

No, you've definitely got something here. Wow, look at this.

(X)

VIDEO MONITOR

on screen are numerous elliptical objects with strange craters, bumps and outgrowths. (PRODUCTION NOTE: To achieve this we'll have to use magnified pollen.)

SCULLY

What are they?

DR. CARPENTER

Well, it's the size of bacteria. But no bacteria I've ever seen.

(X)

SCULLY

What do you mean?

DR. CARPENTER

Most bacteria are symmetrical and smooth. These look... I don't know. Strange.

(X)

SCULLY

You have no way of identifying them?

DR. CARPENTER

Sure, we can do a freeze fracture. Slice a thin section off and see what's going on inside these babies. If you don't mind waiting.

(X)

SCULLY

No, no I'll wait.

Off Scully's wave of heightened curiosity, we:

CUT TO:

26 INT. VICTORIAN HOUSE - EVENING - LATER

26

Mulder sits at the doctor's desk, going through the drawers. A single desk lamp lights the scene. In a bottom drawer, Mulder comes across a series of phone bills.

(CONTINUED)

26 CONTINUED:

26

INSERT PHONE BILLS - Mulder flips from page to page. The same number has been called over and over and over. 555-2804. Pages full.

Mulder picks up the phone on the desk, dials.

MULDER

Danny, Mulder again. I've got a phone number this time. 555-2804. 301 area code. I need an address, a name if you've got it. Yeah, my number here...

(checking)

The number here's the same prefix, 1517. Thanks.

Mulder hangs up, continues looking through the drawers. As he does, we RACK FOCUS through the window behind him that looks out onto the street. A VAN with Abramowitz Plumbing lettered on its side is pulling slowly through the wash of a street light at the curb opposite the house. It passes frame, then backs up in again.

Mulder open the thin middle drawer and picks through the stationary, the pencils, pens and envelopes and finds A SET OF KEYS. He removes them, puts them in his pocket. Then, finding nothing else of interest, gets up from the desk when the PHONE RINGS. He picks it up.

MULDER

That was fast.

MAN'S VOICE

(tired, weak)

Terry, is that you?

Mulder takes a beat. CAMERA PUSHING IN for his reply.

MULDER

Yeah. Who's this?

MAN'S VOICE

They shot me, Terry. Oh, God. I've been in the water three days.... I'm hurt.

CUT TO:

27 EXT. STREET OUTSIDE VICTORIAN HOUSE - NIGHT - CONTINUOUS

27

MATCHING THE PUSH IN on the plumber's van parked out front. The Crewcut Man, sitting in the driver's seat, holds a parabolic dish microphone out the window. Under this, we hear Mulder's transmitted voice being recorded.

(CONTINUED)

27 CONTINUED:

27

MULDER'S VOICE (FILTER)
Where are you now?

MAN'S VOICE (FILTER)
I'm at a pay phone.

CUT TO:

28 EXT. DARK STREET - NIGHT - CONTINUOUS

28

MATCHING THE MOVE on a lighted, unenclosed phone booth. The Fugitive stands with his back to us, leaning heavily into the booth. Turning his face INTO CAMERA at the end of the push, where we recognize him as the Fugitive from the Teaser. His hair is matted to his head, his clothes are rumpled from being wet. He looks to be in pain. (X)

MULDER'S VOICE (PHONE)
I'm going to pick you up. Where are you?

FUGITIVE
Terry?

But the Fugitive is wracked by a sharp pain. He drops the phone, grabbing at his side where we now see A GREEN STAIN oozing onto his damp shirt.

As this happens A MAN is walking by with a bag of groceries. He steps over to the Fugitive.

MAN
Are you okay? Sir?

CUT BACK TO:

28A INT. VICTORIAN HOUSE - NIGHT - RESUME - CLOSE ON

(X) 28A

MULDER on the phone.

MULDER
Are you there?

MAN'S VOICE
Hello? This man's been hurt here. He needs medical attention.

MULDER
Hello? Where are you? What's the street?

MAN'S VOICE
I'm going to call an ambulance.

(CONTINUED)

28A CONTINUED:

28A

MULDER

Sir --

But all Mulder gets is a click, the sound of a dead line. Mulder slams the phone down, staring at it as if willing the phone to ring again. And it does.

MULDER

(into phone)

Don't hang up. What? Danny. I thought... Yeah, no, give me the address. Yeah, I'm writing it down. 1616 Pandora Street.

(X)

As Mulder writes it down, we see the van on the street pull away from the curb. Only this time, Mulder notices it, too. Hanging up the phone and watching it pull off down the street.

HARD CUT TO:

29 EXT. CITY STREET - NIGHT

29

An ambulance speeds past, its light bar and siren on.

30 INT. AMBULANCE - NIGHT - TRAVELING

30

AN AMBULANCE DRIVER looks back over his shoulder at the Fugitive who lies semi-conscious on a stretcher. TWO MEDICS are working to get his vital signs. MEDIC #1 wears a headset, radio communicating with a doctor. While MEDIC #2 is performing CPR using a bag-mask ventilator. We are HANDHELD, feeling every bump and corner the vehicle makes.

MEDIC #1

White male. Forty. Weak vitals and signs of severe dyspnea and hypotension.

DOCTOR (FILTER)

You should be watching for rope veins in the neck or a change in skin hue.

MEDIC #1

Skin hue is normal to light blue. He also seems to have what looks like a green fluid coming from a wound above his right oblique.

The Medic slaps a square of gauze over the seeping green wound, now exposed as the Fugitive lies with his shirt open. Medic #1 is rapping on his chest.

(CONTINUED)

30 CONTINUED:

30

DOCTOR (FILTER)

I don't know what the hell that is. Is he responding at all to the CPR?

MEDIC #1

No and we're noticing those rope veins at the neck and a hypersonant sounding chest. He's going real blue on us now.

DOCTOR (FILTER)

You've got a tension pneumothorax. You're going to perform a thoracostomy and release that air that's pressing on the heart cavity.

MEDIC #1

(to Medic #2)

I need a cannula. We're going to needle him.

Medic #2 discontinues CPR and reaches into his med kit for an IV cannula, a long needle with a valve at one end. He slaps it in Medic #1's hand and then quickly cleanses a spot on his chest near the heart cavity.

With the CAMERA framed low, raking across the Fugitive's body so that we see over his chest with his face in the b.g. So when the Medic plunges the needle into the chest cavity we do not see the point of penetration, only the effect of the insertion: A RUSH OF AIR, like a tire being deflated.

The Fugitive's head comes up of the stretcher when the needle goes in, his eyes opening wide and awake. The air escaping his chest like a wakeup call.

And then all of a sudden the Medics begin to have a reaction to the escaping air. They begin to cough violently, their eyes burning badly. Reeling backwards from the sting of the toxic gas that is inexplicably coming from the Fugitive's chest.

DOCTOR (FILTER)

What's going on in there?
Mobile? Do you read me?
Mobile?!

But the gas has rendered them unable to respond. The Medics are slowly slipping into unconsciousness or toxic coma, gasping for breath as they slump onto the floor of the van. And up front the driver is having the same difficulties.

(CONTINUED)

"The Erlenmeyer Flask" 1X23 4-18-94 (Pink) 30.

30 CONTINUED: (2) 30

The Fugitive, however, is struggling to free his hands, grabbing at the cannula and trying to pull it from his chest.

31 EXT. CITY STREET - NIGHT - CONTINUOUS 31

As the ambulance veers to a stop, bumping almost out of control over a curb. The driver's door flies open and the Ambulance Driver bolts out. Falling to his knees as he gasps for air.

After a beat, the rear doors of the ambulance pop. Another beat and they swing open. The Fugitive climbs out, hunched over, stumbling weakly away from the van and into the night. As we:

CUT TO:

32 INT. MULDER'S CAR - TRAVELING - NIGHT 32

He's driving, looking intensely for an address, when his cellular phone rings. He pulls it from his coat pocket, answers.

MULDER

Mulder.

INTERCUT WITH:

33 INT. MICROBIOLOGY LAB - NIGHT 33

Scully is standing at the electron microscope talking on her cellular. Dr. Carpenter is sitting at the console where a new image now occupies the e.m. video monitor: A bacteria that has been sliced open, exposing all its organelles. It is green in tint. (X)
(X)

SCULLY

It's me.

MULDER

He's alive, Scully.

SCULLY

Who?

MULDER

The fugitive. The driver of the silver Sierra. He called the doctor's house when I was there.

SCULLY

Where is he?

MULDER

I don't know. Where are you?

33 CONTINUED:

33

SCULLY
Georgetown microbiology
department. I've got something
for you.

MULDER
Is it smaller than a silver
Sierra?

SCULLY
Much. And it's not silver, it's
green.

MULDER
What is it?

SCULLY
Some kind of bacteria. Each
containing virus. It looks like
Dr. Berube had been cloning them.

MULDER
That's it?

SCULLY
No. They also contain something
that looks like chloroplasts.
Plant cells. They've never seen
anything like it here.

MULDER
Any idea what he was doing with
them?

SCULLY
Well, the only reason you clone
a virus inside a bacteria is so
you can inject it into something
living. It's called gene therapy
and it's still highly
experimental.

MULDER
Maybe that's what he was doing
with the monkeys. Can they tell
you anything else?

(X)

SCULLY
Yeah. They're going to run some
primary cell cultures and a DNA
sequence.

(MORE)

(CONTINUED)

33 CONTINUED: (2)

33

SCULLY (CONT'D)

(beat)

Maybe I'm understating the strangeness of this, Mulder. Bacteria like this, they may have existed, but not for millions of years. Not since our ancestors first crawled out of the sea.

We are TIGHT ON MULDER'S FACE when Scully delivers this last information. The weight of which hangs on Mulder's expression. He brings the car simultaneously to an abrupt stop.

The CAMERA HOLDS on Mulder's speechless expression for a beat and then RACKS FOCUS on a chain link fence that spans the driveway he's pulled into. On the fence is a somewhat crude sign that reads: ZEUS STORAGE. 1616 PANDORA ST.

(X)

SCULLY

Are you there, Mulder?

MULDER

Yeah. Uh... keep up the good work.

CUT TO:

34 INT. STORAGE FACILITY HALLWAY -- NIGHT

34

FAST TRACKING SHOT moving down a long dimly lit hallway with doors on both side, moving toward a single door at the end. Stopping at this door as Mulder enters.

CAMERA TRACKS slowly backwards with Mulder as he moves down the hallway. He looks closely at the doors, each marked with a number, each secured with a padlock. Finally stopping at a door with the number 1056.

ON MULDER'S HAND

reaching into his pants pocket, pulling the set of keys he took from Dr. Berube's desk out. He fingers the keys which have the numbers 1056 stamped on them. He puts one of the keys in the padlock. It pops open.

35 INT. STORAGE ROOM - NIGHT - CONTINUOUS

35

As the door opens and the dim light from the hallway spills through. Mulder steps in, not quite believing what he is beholding. As he steps in, his disbelieving eyes coming tight into frame, a faint blue light plays across his features.

(CONTINUED)

35 CONTINUED:

35

WIDE ANGLE ON STORAGE ROOM -- SIX TANKS

are lined from one end to the other. Coffin-sized but half again as tall, filled with water or some kind of clear liquid. Inside each is a HUMAN BODY, lying prone but suspended horizontally in solution. (Discreetly hiding their "modest parts" from view by being in semi-fetal positions.) Attached to each are a number of thin white wires that lead to sensor patches fixed to points on the head, the heart and the lower back.

MULDER

enters frame, moving along these tanks.

THE BLUE GLOW

is coming from SIX COMPUTER SCREENS opposite the tanks which are monitoring the state of the bodies. The information on these screens is changing constantly, reflecting heart rate, blood pressure, brain activity, etc.

RESUME MULDER

Stopping at the last one which we see is EMPTY. Then he fairly jumps when the body in the tank next to it MOVES SLIGHTLY. A gentle stretch indicating that the bodies in the tanks are alive.

As we:

END ACT TWO

ACT THREE

36 INT. GEORGETOWN MICROBIOLOGY DEPT. - LUNCH ROOM - LATE NIGHT 36

Scully is lying curled on a vinyl sofa, dozing, when Dr. Carpenter enters frame, cropped at the waist, holding TWO 14X17 PIECES OF DNA SEQUENCE FILM. The images on them look like stretches of highway with checks on them. (X)
(X)

DR. CARPENTER (X)
Agent Scully.

Scully's eyes pop open. She sits up, blinking the sleep from her eyes.

SCULLY
I fell asleep.

Dr. Carpenter sits on the sofa with her, letting Scully get her senses working before she speaks. (X)

DR. CARPENTER (X)
I've done some work.
(beat, then holding the film up)
These are DNA sequences from the bacteria sample you brought in. You seem to know something about molecular biology. Do you know what you're looking at?

SCULLY
Yeah. I think those are genes.

DR. CARPENTER (X)
Right. They're called base pairs. Each pair is made up of something called a nucleotide. Only four nucleotides are found in DNA - four - and through a miracle of design that we have yet to fathom, every living thing is created out of a pairing of these four basic building blocks.

She holds the film up to the light.

(CONTINUED)

36 CONTINUED:

36

DR. CARPENTER

What you're looking at is a sequence of genes from the bacteria you brought in. Normally, we'd see no gaps in the sequence. But with these bacteria we do.

(X)

(X)
(X)

SCULLY

Why is that?

Dr. Carpenter takes a deep breath, staring at Scully for a long beat.

(X)

DR. CARPENTER

I don't know why, but I'll tell you that my first call would, under any other circumstances, have been to the government.

(X)

SCULLY

What exactly did you find?

DR. CARPENTER

A fifth and sixth DNA nucleotide. A new base pair.

(X)

(beat)

What you are looking at, Agent Scully, exists nowhere in nature. It would have to be, by definition, extraterrestrial.

Off Scully's troubled reaction to this, we:

CUT TO:

37 INT. STORAGE FACILITY HALLWAY - LATE NIGHT

37

Mulder exits the storage room door and hastily padlocks it shut. He hurries down the dimly lit corridor, exiting the door that he entered at the end of the hallway.

CUT TO:

38 EXT. STORAGE FACILITY - LATE NIGHT - WIDE

38

on the row of poorly lit buildings set next to a dirt parking lot. Mulder exits one of the buildings.

(CONTINUED)

38 CONTINUED:

38

MOVING WITH MULDER

as he strides hurriedly to his car. Stopping when he gets to it, reacting to something that catches his attention in the b.g. CAMERA RACKS FOCUS on the ABRAMOWITZ PLUMBING VAN that he saw earlier outside Dr. Berube's house. Exiting it are THREE MEN in dark clothes (including the Crewcut Man), moving straight in Mulder's direction.

RACK BACK TO MULDER

It doesn't take him but half a beat to realize these guys aren't here to fix the plumbing. Mulder takes off running.

ANGLE ON CHAIN LINK FENCE

as Mulder springs onto it, climbing up and over. The three men chasing him down. Mulder hits the ground on the opposite side and runs out of frame.

39 EXT. FIELD - NIGHT - CONTINUOUS

39

Moving with Mulder through the dark field at a full sprint. (This location can be any interesting adjacent area that is dark and desolate at night.)

40 EXT. OPEN FIELD NEAR DOCKS - LATE NIGHT

40

Mulder runs through the field to a concrete abutment where he stops to catch his breath and pull out his weapon. He takes a beat, then steps out, drawing down on his pursuers. He does not fire, however. Though he holds his gun in this position for a few long beats.

ON MULDER

breathing hard, his heart pounding as CAMERA ARCS AROUND HIM, REVEALING no one. The field he just crossed is empty. Only the sound of distant tugs working fills the air. He whips his gun toward a noise on the bridge above, but it's only pigeons taking flight. Mulder spins in a circle, looking for the three men who he was sure were chasing them. Slowly realizing that he is quite and unexpectedly safe and alone. Lowering his gun, then moving off quickly into the night.

CUT TO:

41 INT. MULDER'S APARTMENT - LIVING ROOM - EARLY MORNING - CLOSE

41

on RINGING PHONE. Ringing and ringing and ringing. There is no movement until we hear keys in the door and, in the b.g., see Mulder enter. He hurries to answer the phone, CAMERA TILTING UP as he brings the receiver to his face. He really looks like he's been through the wringer.

(CONTINUED)

41 CONTINUED:

41

MULDER
(warily)
Hello?

SCULLY
Mulder? Where on God's earth
have you been? I've been trying
to call you all night.

MULDER
Yeah, I had a little incident.
I left my phone in the car.

SCULLY
Mulder - the bacteria I had
analyzed. They're saying it
doesn't exist in nature. They're
saying it could be
extraterrestrial.

Mulder's mind is racing. He does not respond immediately.

MULDER
Scully?

SCULLY
What?

MULDER
How soon can you be here?
There's something I have to show
you.

CUT TO:

42 EXT. ZEUS STORAGE - MORNING

42

Scully pulls an FBI sedan into the parking lot. Mulder's car
sits right where he left it. They get out, start toward the
storage building.

SCULLY
Mulder.

He stops, turns, facing her.

SCULLY
I just want to say I was wrong.

MULDER
Forget it, Scully.

(CONTINUED)

42 CONTINUED:

42

SCULLY

No. If you'd have listened to me we wouldn't be here. I should know by now to trust your instincts.

MULDER

Why? Nobody else does.

She smiles with an affection for him that will never be spoken.

SCULLY

I've always held science as sacred. I've put my trust in the accepted facts. What I saw last night.... For the first time in my life, I don't know what to believe.

MULDER

Whatever you believe, Scully, when you walk into this room, nothing sacred will hold.

43 INT. HALLWAY - STORAGE BUILDING - DAY

43

Mulder inserts the key, unlocks the padlock. He opens the door to the storage room. And then there is a moment of confusion. A look of shock passing through Mulder.

43A ANGLE ON ROOM

(X) 43A

the room has been completely emptied. Only the table where the computers once stood is left. The computers are gone, as are the bodies. Mulder enters frame, followed by Scully.

MULDER

There were tanks. Five bodies... suspended in solution.

He's prowling the room, looking about as if they might somehow magically appear to him.

MULDER

There were computers monitoring them. They were alive, Scully. Underwater.

SCULLY

What happened to them?

A VOICE at the door snaps both their heads around.

(CONTINUED)

43 CONTINUED:

43

DEEP THROAT (O.S.)
Most likely they've been
destroyed.

ANGLE TO INCLUDE DEEP THROAT

standing in the doorway. He has a manila envelope in one hand,
stepping inside. (X)
(X)

DEEP THROAT
Miss Scully. I believe we met
briefly. (X)

MULDER
Destroyed by whom?

DEEP THROAT
I don't know.

MULDER
I don't believe you.

DEEP THROAT
There are limits to my knowledge,
Mr. Mulder. Inside the
intelligence community there are
so-called black operations,
groups within groups conducting
covert activity unknown at the
highest levels of power.

MULDER
There were three men last night --
I was chased.

QUICK POP - Of the Crewcut Man getting out of the van before
chasing Mulder the night before.

DEEP THROAT
If you were chased by these men
you would have been killed.
These men are trained for that
sort of business and they're
trained well. More likely you
were chased away. So that they
could finish their work here.

SCULLY
Are these the men who killed Dr.
Berube?

QUICK POP - Of the Crewcut Man wrapping the medical gauze
around his hands in Dr. Berube's office.

(CONTINUED)

43 CONTINUED: (2)

43

DEEP THROAT
Presumably.

SCULLY
Why?

DEEP THROAT
Why? Good Lord, you've worked so hard and you still don't see it.

MULDER
Dr. Berube was conducting human experiments with extraterrestrial viruses.

DEEP THROAT
Yes, but that has been going on for years. We've had the tissue since 1947, but not the technology.

MULDER
Roswell?

Deep Throat starts to remove the contents of the manila envelope: several 8x10 portrait photographs of men.

DEEP THROAT
Roswell was a smoke screen. There've been half a dozen better salvage operations. Dr. Berube was killed... because his work was too successful.

QUICK POP - The body in the tank stretching and moving.

DEEP THROAT
You are standing in the room where the first DNA transplant took. Where the first human-alien hybrid was created.

He tosses this off like a bit of trivia, laying the photographs out on what used to be the computer console. While Mulder and Scully stand reeling at the thought.

DEEP THROAT
Six volunteer patients. All terminally ill. One, a Dr. William Secare, a boyhood friend of Dr. Berube's, dying of melanoma cancer.

(CONTINUED)

"The Erlenmeyer Flask" 1X23 4-14-94 (Blue) 40A.

43 CONTINUED: (3)

43

INSERT - The photo lying on the console that we recognize as the Fugitive's.

(CONTINUED)

43 CONTINUED: (4)

43

DEEP THROAT

As a result of the E.T. gene therapy, the six patients treated in this room began to recover from their illnesses. Dr. Secare's melanoma not only disappeared, he was able to discontinue treatment and live a somewhat normal life. Or as normal as possible for a man who had developed inhuman strength and the ability to breathe underwater.

QUICK POP - Of the Fugitive's head coming out of the dark water of the harbor.

MULDER

Which is how he eluded capture.

Scully looks from Deep Throat to Mulder like they have just accepted the fact that pigs can fly. But it all sounds too plausible to dispute, even for her.

SCULLY

But what was he running from?

DEEP THROAT

You see, Dr. Secare was never supposed to have survived.

QUICK POP - Of the Fugitive driving the silver Sierra, sweat covering his face as he tries to lose the cops. (X)

SCULLY

I don't understand.

DEEP THROAT

Dr. Berube's research was part of a top secret government project being run out of Los Alamos. All they wanted was the technology, the science. It never occurred to them that any of the patients would survive. Or thrive for that matter. To have a hybrid out living in the real world was too big a liability. What if he were to need an emergency medical procedure?

QUICK POP - The Fugitive being needled in the back of the ambulance.

(CONTINUED)

43 CONTINUED: (5)

43

DEEP THROAT

The man has a body chemistry that is alien and quite likely toxic. If the story hit the press....

MULDER

So it was just easier to kill Dr. Secare.

DEEP THROAT

Of course. But there was only one problem. He was Dr. Berube's old friend. Dr. Berube was able to warn him.

SCULLY

Which is why he was driving Dr. Berube's car the night he was being chased.

(X)
(X)

Deep Throat nods soberly. The story has come full circle.

SCULLY

There's one thing I don't understand. Why you gave us nothing to go on in the beginning --

DEEP THROAT

(forcefully)

YOU must initiate the investigation. Too much information and you jump too far ahead. It could expose your source. Exposure is what I fear most.

SCULLY

Then why give us so much now?

DEEP THROAT

Because I didn't anticipate the speed and precision of their cleanup operation. They are systematically destroying evidence -- Dr. Berube, the bodies here. If you two have no evidence, you have no case. Who would ever believe the story I've just told you? You must put together everything you've found - and you must find Dr. Secare before they do.

(more)

(CONTINUED)

43 CONTINUED: (6)

43

DEEP THROAT (Cont'd)

(beat)

I'll have no further contact with
you on this matter.

Deep Throat turns and exits the room. Off Mulder and Scully,
we:

CUT TO:

44 EXT. ZEUS STORAGE PARKING LOT - DAY

44

As Mulder and Scully burst out the door of the building.
TRACKING with them to their cars.

SCULLY

I'll get back to Georgetown and
get all the lab work.

MULDER

I'm going to find Dr. Secare.

SCULLY

Where?

MULDER

I don't know. I'm going to trust
my instincts.

CUT TO:

45 INT. GEORGETOWN UNIV. MICROBIOLOGY DEPT. - DAY - LATER

45

Scully enters the lunch/waiting room with the vinyl sofa. LAB
TECH'S and SCIENTISTS are sitting at a lunch table, others
moving through the room. Scully enters hurriedly.

SCULLY

Hi, I'm looking for Dr. Ann
Carpenter. I haven't been able
to get her on the phone and she's
not in her office.

(X)

(X)

Scully gets only room full of stares. The kind of looks that
make your heart sink.

WOMAN SCIENTIST

Dr. Carpenter's dead.

(X)

CAMERA PUSHING ON SCULLY

silent response; the following words playing like they are
being heard underwater.

(CONTINUED)

45 CONTINUED:

45

WOMAN SCIENTIST
She was in a terrible car
accident. Her whole family...

CUT TO:

46 INT. DR. BERUBE'S VICTORIAN HOUSE - LATE DAY

46

Mulder's face appears in the front picture window, peering in. Then keys go in the door and he enters. The house is still, quiet. Just as he left it.

ANGLE ON HALLWAY

as Mulder enters, stopping to listen. He hears A DULL THUMP from somewhere in the house. He continues quietly on.

47 INT. VICTORIAN HOUSE - UPSTAIRS HALLWAY - LATE DAY

47

Mulder moves carefully up the steps, pulling his gun. Listening. ANOTHER DULL THUMP. His eyes go upward where an ATTIC CRAWL DOOR is.

48 INT. ATTIC - LATE DAY - CLOSE ON CRAWL DOOR

48

The crawl door is pushed up and off its seat. Light floods into the attic. A beat, then Mulder's head appears.

ANGLE TO INCLUDE LARGE DARK ATTIC

A single shaft of light from a small rose window cuts across the room. There's no sign of movement, though Mulder does not trust the shadows.

MULDER

Dr. Secare...?

No answer. Mulder pulls himself up and into the space, his gun still in his hand. He stands motionless for a moment, waiting for his senses to acclimate. Then he moves deeper into the room, towards the end with the small window.

When, suddenly, he's HIT FULL FORCE by a MAN leaping from the shadows. Blindsided and sent hard to the ground, his gun spinning from his grasp.

ON MULDER

Barely time to realize what happened when the Man pounces on him again. Picking him up by the front of his clothes and throwing him across the room with superhuman strength and power.

(CONTINUED)

48 CONTINUED:

48

NEW ANGLE ON MULDER

as he hits the wall with bone-crunching force. Landing, however, within reach of his dropped gun. He regains his senses and starts to crawl for the gun when the Man comes charging back at him out of the shadows.

Mulder is unable to grasp the weapon in time to keep the Man from picking him up off the floor again. This time he does not throw Mulder. He holds him powerfully, his face coming into the light. It is Dr. Secare. The look on his face of a man afraid for his life.

MULDER
(weakly)
I'll protect you.

Dr. Secare's expression changes slightly, as if sensing that Mulder is friend, not foe. When A LOUD GUNSHOT rings out. Dr. Secare loses his grip on Mulder, stumbles backwards and falls to the ground. CAMERA RACKING FOCUS on the CREWCUT MAN, still in the firing position, his upper body poking up through the crawlhole. He is wearing A GASMASK.

ON MULDER

standing, though hunched and beaten. When, all of a sudden, he starts to REACT to the escaping toxic gas from Dr. Secare's gunshot wound. Stumbling forward, dropping to his knees, coughing and gagging. Dr. Secare's dead body lying next to him. As we:

END ACT THREE

ACT FOUR

49 EXT. OUTSIDE MULDER'S APARTMENT - VERY EARLY MORNING

49

Scully's car pulls quickly to the curb. LEGEND appears: 36 HOURS LATER. Scully gets out, starts to Mulder's building. REACTING to a voice that calls from somewhere o.s.

DEEP THROAT

He's not home.

Scully stops, searching the darkness, when Deep Throat walks out.

SCULLY

(intense)

Where is he? It's been almost two days.

DEEP THROAT

I wish I knew.

SCULLY

Something's happened to him.

DEEP THROAT

They won't kill him.

(X)

SCULLY

How do you know?

DEEP THROAT

He's become too high profile. And because YOU have evidence that could expose them.

(X)

SCULLY

I don't have any evidence! They've taken it and they may have killed to get it.

Scully's voice has become strong enough to cause Deep Throat public discomfort. He looks up and down the street. Dogs have begun to bark inside someone's apartment.

DEEP THROAT

(pointedly)

I want you to listen to me. Evidence still exists.

SCULLY

Where?

(CONTINUED)

49 CONTINUED:

49

DEEP THROAT

It will be difficult to obtain.
But with your medical
background... I might be able to
get you inside.

SCULLY

Inside where?

DEEP THROAT

The high containment facility at
Fort Marlene, Maryland.

(X)
(X)

SCULLY

What do they have there?

DEEP THROAT

The wellspring, Miss Scully. The
original tissue.

Scully is floored for a brief moment.

DEEP THROAT

If they've got Agent Mulder, they
may be willing to make a deal.

(beat)

It could save his life.

(X)

CUT TO:

50 INT. DR. BERUBE'S HOUSE - ATTIC - MORNING - CLOSE ON

50

Mulder, lying on his side on the floor. His eyes are swollen
shut, the mucous membranes around his nostrils inflamed, as are
the corners of his mouth. A CELLULAR PHONE is RINGING
somewhere in the room.

CAMERA PULLING BACK, revealing that his arms are pulled back
behind him, his wrists bound and tied to his ankles in a
fashion that looks most uncomfortable.

In the b.g., the body of Dr. Secare, now wrapped in hefty bags,
is being bound up with duct tape by the Crewcut Man's two
colleagues. They still wear gas masks, as does the Crewcut Man
who, after kneeling into frame next to Mulder, removes his.
The cellular phone continues to RING.

CREWCUT MAN

Your cellular phone's been
ringing off the hook.

(CONTINUED)

50 CONTINUED:

50

MULDER

I'm a popular guy. Why don't you answer it for me?

CREWCUT MAN

I don't talk on the phone much. I have this thing about unsecure lines. When you feel like talking, you just tell me, though.

At that moment the phone QUILTS RINGING.

CREWCUT MAN

They'll call back.

CUT TO:

51 EXT. FORT MARLENE HIGH CONTAINMENT FACILITY (STOCK) - DAY (X) 51
To establish.

CUT TO:

52 INT. FORT MARLENE FACILITY - DAY (X) 52

Scully standing in a line of MEDICAL PERSONNEL, waiting to be admitted through a set of double doors that lead into a long, wide hallway. AN ARMED GUARD wearing a security uniform is checking photo IDs. Above him is a security camera pointed down at:

SCULLY

who looks up at the camera with a nervous glance. Then looks down at her own Fort Marlene photo ID with electronic strip, newly minted. She steps up to the guard and holds it out to him. He looks at it, then waves her through. (X) (X)

53 INT. HALLWAY - CONTINUOUS 53

As Scully comes through the double doors. A look of some relief, though her journey has just begun. She moves through the busy hallway to an elevator where a sign lists the floors and their corresponding facilities (VIROLOGY, ONCOLOGY, RADIOLOGY, etc.).

At the top of the list is CRYOLOGY LAB. Scully runs her ID card through a wall mounted reader. The elevator doors open and she steps in.

54 INT. SIXTH FLOOR HALLWAY - DAY

54

Elevator doors open. Scully steps out, moving down the hallway to another set of double doors at the end. She puts her ID card through a wall reader and the doors' locks BUZZ loudly. Scully pulls a door open and steps in to:

55 INT. CRYOLOGY LAB ANTEROOM

55

A small room with a glass window separating it from another small room where we can see A SECURITY GUARD sits at a desk. As Scully steps in the doors close behind her with a CHUNK, CLACK, as a deadbolt locks behind her.

Scully reacts to this, and then to the SECURITY CAMERA that seems to track her movement into the room. Next to the security camera is A LARGE TWO-BELL ALARM.

Scully steps over to the glass window and the door which separate her from the guard in the next room. He does not look up to acknowledge her presence just yet. She takes a breath, then runs her card through yet another wall-mounted reader. Nothing happens for a moment, until the Security Guard hits an intercom on his desk. His voice comes over a speaker somewhere in the room.

GUARD
Name?

SCULLY
Dana Scully.

GUARD
Company or institution?

SCULLY
Federal government.

GUARD
Project password?

Scully hesitates. She doesn't know the project password.

ANGLE ON THE SECURITY GUARD

taking a sudden interest in Scully, straightening up in his chair. Alerted by her non-response.

SCULLY

looks up at the security camera overhead, glances back at the double doors. There is no way out. She feels the seconds tick by.

GUARD
Project password?

(CONTINUED)

55 CONTINUED:

55

Scully closes her eyes for a moment, straining to think. As the Guard cranes his neck for a better look at Scully. As she dares to venture a guess. (X)

SCULLY
Purity Control.

The Guard looks at her through the window for a moment, then moves back to his desk. He runs his finger down a chart on the desk, then looks at Scully suspiciously once again. Reaching to press A RED BUTTON near the intercom.

ANGLE BEHIND SCULLY

CAMERA WHIP PANNING, following her eyes up to the TWO-BELL ALARM mounted above her. But all we hear is a LIGHT BUZZ.

NEW ANGLE ON SCULLY

as the tension seems to leave her body in one relieved gasp. She grabs the handle and pushes into the next room where the Guard is holding up a sign-in board.

GUARD
Log in please.

CUT TO:

56 INT. CRYO-LAB - SHORT TIME LATER

56

TRACKING across a series of liquid nitrogen containers. Finally reaching one that has a label affixed to it, reading: PURITY CONTROL.

SCULLY

stands opposite the tank. Reaching down and unsealing the container. Removing the lid with a gloved hand. Then pulling up by the handle a glass vessel which smokes and steams with condensation as it hits the air.

ON THE GLASS VESSEL

as the smoke dissipates, revealing AN ALIEN FETUS, no more than three pounds, gray in color with a large head and tiny slit eyes. Curled up in, what else?, the fetal position.

ON SCULLY

reacting to the creature with a mixture of awe and horror.

CUT TO:

57 EXT. BRIDGE - NIGHT

57

No movement until HEADLIGHTS appear at the end of the street. Moving slowly toward us. CAMERA ADJUSTING to REVEAL a DARK COLORED SEDAN parked on the middle of the bridge.

The moving car pulls slowly past the dark sedan, pulling over and parking in front of it.

After a moment, Scully gets out, carrying a SMALL BROWN CARDBOARD BOX. She walks back to the other car.

ANGLE ON DARK CAR

as Scully moves to the driver's side, the tinted electric window rolls down. Deep Throat sits inside.

DEEP THROAT

(impatient)

You're late. Do you have it?

SCULLY

Yes.

DEEP THROAT

Good. They're willing to make an exchange.

SCULLY

You spoke to them?

DEEP THROAT

Yes.

Scully stands silent for a moment.

DEEP THROAT

I'll take the parcel.

SCULLY

No, sir. I'll make the exchange.

DEEP THROAT

(forcefully)

I made the deal, Miss Scully. They're expecting me.

SCULLY

I don't trust you.

Deep Throat is becoming more impatient, heated.

DEEP THROAT

You've got no one else to trust.

(CONTINUED)

57 CONTINUED:

57

SCULLY

I don't know who you are. I know nothing about you.

DEEP THROAT

For god sake, don't screw this up.

Scully stands holding the box, unwavering.

DEEP THROAT

Let me tell you something you should know. In 1987 there was a group of children in a southern state who received what their parents thought were routine inoculations. What they were injected with was the cloned DNA from the contents of the package you hold. As a test. These are the people you are dealing with.

SCULLY

Why give it back to them?

DEEP THROAT

To save Mulder's life!

SCULLY

At the risk of so many other lives?

DEEP THROAT

It's the tip of the iceberg! You and Mulder are the only ones who can bring it to light!

(looking o.c.)

Give me the parcel.

Scully looks to see what Deep Throat is looking at.

A PAIR OF HEADLIGHTS

coming out of the darkness in the distance, at the opposite end of the bridge.

RESUME SCULLY, DEEP THROAT

As Scully realizes what's happening.

SCULLY

It's going down now? Here?

(CONTINUED)

57 CONTINUED: (2)

57

DEEP THROAT
Give me the parcel.

Scully hesitates.

THE HEADLIGHTS

drawing closer. Moving slowly toward them.

SCULLY

Has to make a decision. And the decision she makes... is to hand Deep Throat the box. And having done it, she starts walking to her car. CAMERA TRACKING BACK with her as she starts out, her pace quickening as she goes.

THE HEADLIGHTS

now clearly belong to the Abramowitz Plumbing van. It has driven onto the bridge.

ON SCULLY

as she gets to her car, opens the door and starts to get in. As the van approaches her. She looks in, sees:

THE CREWCUT MAN

staring at her from the dark interior as the van drives past.

ON SCULLY

watching it pass, then getting in her car and closing the door. She looks up in her rearview mirror.

REARVIEW MIRROR

The van stops at Deep Throat's car. After a long moment, Deep Throat exits holding the box. Then the Crewcut Man exits the van. There is some talk.

SCULLY

watches this with rapt intensity.

RESUME MIRROR

where Deep Throat is still conversing with the Crewcut Man. And then he hands over the box. The Crewcut Man turns to gesture to someone inside the van.

Then, in one quick move, removes a pistol from a shoulder holster and SHOTS DEEP THROAT. Deep Throat goes quickly to the ground.

(CONTINUED)

57 CONTINUED: (3)

57

SCULLY

reacting to this.

SCULLY

NO!

She bolts from the car, pulling out her gun as she does and running at the van. RACK FOCUS on van. The back doors fly open and Agent Mulder's limp body is kicked out onto the street.

ON SCULLY

running on fear and adrenaline. Coming to Mulder's body. His slight movement tells her he is still alive, though his eyes are still swollen shut and he looks like he's been through the works. Twice.

Scully moves from Mulder quickly to Deep Throat, dropping her weapon and pulling at his bloodied clothes. Trying to give him first aid but it doesn't look like it's going to help. Deep Throat grabs her hand, his eyes blinking, unfocused.

DEEP THROAT

Trust no one.

And he dies, right there in her hands. CAMERA CRANING UP on the scene. As we:

FADE TO BLACK:

FADE UP ON:

58 EXT. SCULLY'S APARTMENT - NIGHT ESTABLISHING (STOCK)

58

LEGEND appears: WASHINGTON, D.C. - 13 DAYS LATER

CUT TO:

59 INT. SCULLY'S BEDROOM - NIGHT - CLOSE ON SCULLY

59

hard asleep when something wakens her with a START. Was it a bad dream? She lies with her eyes wide open, her head up off the pillow for a few moments, her breathing shallow and tight. Slowly she puts her head back on the pillow, though she remains awake, in thought. (PRODUCTION NOTE: This scene is a reprise from the Pilot. It will be played tight, therefore the set can be two walls, or a minimal arrangement.)

When THE PHONE RINGS on the night table next to the bed. Scully gets reaches over, lifts the receiver. The time on the clock is 11:21.

(CONTINUED)

59 CONTINUED:

59

SCULLY
Hello...

MULDER
Scully. It's me.

SCULLY
Where are you?

MULDER
(long beat)
Scully, they're shutting us down.

(X)

SCULLY
What?

MULDER
They called me in tonight.
They're said they're going to
reassign us to other sections.

(X)

SCULLY
Who told you?

MULDER
Skinner. He said word came down
from the top of the executive
branch.

SCULLY
Mulder...

CUT TO:

60 INT. MULDER'S APARTMENT - NIGHT

60

PANNING SLOWLY OFF the same mess we saw strewn around the sofa
from Act One.

MULDER (O.C.)
It's over, Scully.

SCULLY
You've got to lodge a protest.
They can't --

MULDER
I'm afraid they can.

SCULLY
What are you going to do?

CAMERA FINDS MULDER now, sitting on the sofa.

(CONTINUED)

60 CONTINUED:

60

MULDER

I'm...

(a tremble in his
voice)

I'm not going to give up, Scully.
I can't give up. Not as long as
the truth is out there.

(X)

And he hangs up the phone, the emotion welling up in him now,
as we:

DISSOLVE TO:

61 INT. PENTAGON WAREHOUSE - NIGHT

61

THE CIGARETTE SMOKING MAN comes around the corner of a long narrow aisle high with shelves. CAMERA CRANING DOWN between the shelves, filled with countless boxes. The CSM moves deliberately to the middle of the aisle, slides out a box where there are TWO JARS.

Inside the jars are TWO SEPARATE ALIEN FETUSES. Joined by a third when the CSM lifts a new jar up and into frame. Placing it snugly in the box and sliding it back on the shelf.

The CSM turns and moves toward us, continuing to a doorway which he passes through and closes behind him. He runs a key card through a wall-mounted reader, causing a thick deadbolt to slide into place, locking the door. As he exits frame, CAMERA PUSHES IN on the sign on the face of the door. It reads: PENTAGON. In Case of Fire, Know Your Exits.

FADE TO BLACK.

THE END