

THE X-FILES

"Memento Mori"

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January 8, 1997

"Memento Mori"

CAST

Agent Fox Mulder  
Agent Dana Scully  
Assistant Director Skinner  
Woman  
Kurt Crawford [Blond Young Man]  
Penny Northern  
The Gray-Haired Man (non-speaking)  
Dr. Kevin Scanlon  
Mrs. Scully

(X)

Frohike  
Langly  
Byers  
The Cigarette-Smoking Man  
William Scully, Jr.  
Security Guard (non-speaking)  
Young Kurt Crawford (non-speaking) [Young Boy from 4X01]  
Young Samantha (non-speaking)  
Nurse

January 14, 1997

"Memento Mori"

SET LIST

EXTERIORS

BETSY HAGOPIAN HOUSE  
KURT CRAWFORD'S APARTMENT  
/CARPORT  
RESIDENTIAL STREET  
RESIDENTIAL ALLEYWAY  
LOMBARD RESEARCH FACILITY  
/MANHOLE COVER

INTERIORS

HOLY CROSS MEMORIAL HOSPITAL  
/X-RAY LAB  
/HALLWAY  
ASSISTANT DIRECTOR SKINNER'S OFFICE  
BETSY HAGOPIAN HOUSE  
/LIVING ROOM  
  
/BASEMENT  
KURT CRAWFORD'S APARTMENT  
/BATHROOM  
ALLENTOWN-BETHLEHEM MEDICAL CENTER  
/PENNY NORTHERN'S HOSPITAL ROOM  
/SCULLY'S HOSPITAL ROOM  
/PROCEDURE ROOM  
/ELEVATOR  
  
/CORRIDOR (X)  
CENTER FOR REPRODUCTIVE MEDICINE  
/RECEPTION AREA  
/RECORDS ROOM  
BRIGHT WHITE PLACE  
LONE GUNMEN OFFICE  
MULDER'S OFFICE  
LOMBARD RESEARCH FACILITY  
/SUBTERRANEAN COMMUNICATIONS TUNNEL  
/HALLWAY  
/ENTRANCE  
/INCUBATOR ROOM  
/BIO-MATERIAL COLD STORAGE  
/BIO-SECURE ROOM (FORMERLY GLASS DOOR ROOM)

TEASER

A1 We are at the far end of a long tunnel for which the vanishing point is a small rectangle of light. Its glow soft and diffused, likening it to the now classic image of a near death experience. There is absolutely no other detail revealed in the darkness -- only the beckoning light which camera creeps in on, under:

SCULLY V.O.

For the first time I feel time like a heartbeat, the seconds pumping in my breast like a reckoning; the numinous mysteries that once seemed so distant and unreal threatening clarity in the presence of a truth entertained not in youth, but only in its passage. I feel these words as if their meaning were weight being lifted from me, knowing that you will read them and share my burden as I have come to trust no other. That you should know my heart, look into it, finding there the memory and experience that belong to you, that are you, is a comfort to me now as I feel the tethers loose and the prospects darken for the continuance of a journey that began not so long ago, and which began again with a faith shaken and strengthened by your convictions. If not for which I might never have been so strong now as I cross to face you and look at you incomplete, hoping that you will forgive me for not making the rest of the journey with you.

(X)

The CAMERA CONTINUES TO CREEP toward the glowing square, growing larger and brighter as we move in. As a vague shape begins to resolve in the light. It is Agent Scully, sitting at a table in a hospital gown.

The room glows due to the large lighted wall behind her, upon which X-rays or MRIs might be studied, but there are no MRIs to be seen. Save for the one which Scully holds in her hand. Staring at it blank and expressionless. As CAMERA COMES AROUND to reveal an MRI transparency, a SMALL DARK MASS clearly visible behind the nasal cavity in the cranial cross section. Off this image, GO TO MAIN TITLES.

(X)

(X)

END OF TEASER



ACT ONE

1 INT. HOSPITAL - DAY

1

Agent Mulder appears at the far end of a fairly busy hallway, looking somewhat intensely for signage. Stopping to ask a NURSE for directions. A LEGEND: HOLY CROSS MEMORIAL HOSPITAL, WASHINGTON, D.C.

Mulder moves TO CAMERA now, as CAMERA ADJUSTS TO REVEAL the signage he'd been looking for in f.g. It reads: ONCOLOGY UNIT AND SERVICES. Mulder disappears past us, moving at a clip, we:

CUT TO:

2 INT. MRI LAB - HOLY CROSS MEMORIAL HOSPITAL

(X) 2

The room we saw Scully sitting in. Only now she is dressed, standing before the lighted wall where a series of MRIs are clipped up, all different perspectives on the image of Scully's cranium we saw earlier. She finishes studying one, removes it and puts it in a manila envelope. Turning when she hears: (X)

MULDER (O.S.)

Scully...

ANGLE TO INCLUDE MULDER

Standing in the doorway. He is trying not to show his shaken concern, the queasy feeling that he has at being called here.

SCULLY

Hi.

There is an awkward moment, information and feeling being passed without words. Mulder trying to gauge and divine Scully's spirits while she is simultaneously trying to disguise them.

MULDER

How are you doing?

SCULLY

I guess that's the question...

He moves to her at the lighted wall now, standing silently for a moment. She doesn't offer anything more and Mulder takes it as a sign of her stoicism. She turns, begins removing another MRI. (X)

SCULLY

Actually, I feel fine.

(CONTINUED)

2 CONTINUED:

2

MULDER  
(nodding uncertainly,  
a look to MRIs)  
What exactly are we looking at?

(X)

SCULLY  
(clinically)  
It's what's called a naso-  
pharyngeal mass; a small growth  
in the wall between the Superior  
concha and the Sphenoidal sinus.

She stares at it but does not point to it.

MULDER  
A growth?

She looks at him with dead seriousness now.

SCULLY  
A tumor.

She turns away, continues taking down the transparencies.

MULDER  
They took a biopsy?

SCULLY  
It came back last night. The  
doctors had said there might be  
several scenarios. There was  
some discussion about it being  
a fungal growth akin to Valley  
Fever, or that the mass was  
benign and inactive -- something  
I'd been living with, and could  
continue to live with. There was  
also a worst case scenario.

She doesn't say, but everything about her says this is the case.

SCULLY  
You're the only one I've called.

MULDER  
Is it operable?

SCULLY  
No.

MULDER  
But it's treatable --

(CONTINUED)

2 CONTINUED: (2)

2

SCULLY

The truth is... the type and placement of the tumor make it difficult. To the extreme.

MULDER

I refuse to believe that.

She takes his hand, holds it tight.

SCULLY

For all the times I've said that to you -- I'm as certain about this as you've ever been.

(beat)

I have cancer. The mass is on the wall between my sinus and cerebrum. If it pushes into my brain, statistically there's about zero chance of survival.

MULDER

You can't stand here and tell me there's nothing --

(refusing her)

There must be people who've received treatment --

SCULLY

(tentatively)

Yes, there are...

Off his look, she takes down the last MRI. As we:

(X)

CUT TO:

3 INT. A.D. SKINNER'S OFFICE - DAY - THE MANILA ENVELOPE

3

Being handed to SKINNER. He takes it, his expression reflecting a knowledge of what it is the envelope contains.

SKINNER

This news comes as the worst kind of surprise, Agent Scully. I'm sorry. Very sorry.

ANGLE TO INCLUDE SCULLY AND MULDER, standing across from Skinner in his office.

(CONTINUED)

3 CONTINUED:

3

SCULLY

Thank you, sir. I don't mean for this to be awkward, but I would appreciate it if I could keep this matter confidential.

(X)

Mulder, though standing next to Scully in support, cannot hide the dread he's feeling. Skinner and he trade a look, sharing it.

SKINNER

(nodding)

I understand. I assume you'll be taking a leave of absence.

SCULLY

No, sir. Actually I've requested that my doctors hold my medical reports, and I would like to ask you to keep any mention of this off the record. Until Agent Mulder and I have exhausted a possible avenue of investigation.

Skinner is surprised by this, noting Scully's continued stoicism, uncertain if he should be buoyed.

SKINNER

Investigation?

MULDER

Last year, Agent Scully and I pursued a case in which a group of women, purported abductees, experienced similar symptoms after having implants removed from the base of their necks.

Skinner looks from Mulder to Scully. She will not acknowledge the connection, in tone or gesture.

MULDER

A woman in Allentown, Pennsylvania named Betsy Hagopian was being treated for a naso-pharyngeal tumor. We have been unable to reach her.

SKINNER

I know you're aware we have contacts with the best physicians and medical facilities in the nation --

(CONTINUED)

3 CONTINUED: (2)

3

SCULLY

(cutting him off)

For reasons of my own, I would like to pursue this through the justice department rather than as a personal matter.

Skinner nods, though he is not altogether sanguine about this. Out of concern for Scully. But she will not crack. Off her clinical reserve we:

CUT TO:

4 A MUFON STICKER

4

being taken off a pane of glass with a razor blade. WIDENING to REVEAL a WOMAN on the opposite side of a front door. We are: (X)

EXT. BETSY HAGOPIAN HOUSE - LATE DAY

The Woman stops scraping for a moment, looking off to something PAST CAMERA. As a LEGEND appears: ALLENTOWN, PENNSYLVANIA. (X)

WOMAN'S POV

Mulder and Scully have pulled up out front in an n.d. rental car. Making their way up the walk.

ANGLE ON FRONT PORCH as the Agents move up the steps, the Woman opening the front door. (X)

WOMAN

I'm sorry, no earlybirds.

SCULLY

Excuse me...

WOMAN

Garage sale starts at nine in the morning. You'll have to come back with everyone else --

SCULLY

We're not here for the garage sale. We're trying to reach Betsy Hagopian -- no one's returning our messages --

WOMAN

Betsy? Oh. I'm sorry. I... Betsy's passed away. Just two and a half weeks ago.

(CONTINUED)

4 CONTINUED:

4

Scully nods, not wanting to meet Mulder's eye. But the news hits her with a mighty force.

WOMAN  
Are you a relation?

MULDER  
No. We're with the FBI.

WOMAN  
Oh. Is... there some kind of  
trouble?

(X)

MULDER  
She was part of a Mufon group --

WOMAN  
I don't know. I'm just the  
realtor. The owner's trying to  
spruce the place up, rent it out  
again. All the stuff she left --  
it's going to be sold unless  
somebody comes to claim it.

Mulder nods, looking to Scully who will not betray her deflation.

MULDER  
(to realtor woman)  
May we look inside?

The Woman looks at them with renewed suspicion.

WOMAN  
You're sure you're not  
earlybirds?

(X)

Mulder reaches for his badge. Scully moves past the Woman, not waiting for permission. As Mulder lets her read the badge, we:

(X)

CUT TO:

5 INT. BETSY HAGOPIAN HOUSE - LATE DAY

5

Scully enters the living room, standing silently for a moment.

HER POV OF ROOM, exactly as she remembers it, the furniture as  
it was.

(X)

RESUME SCULLY - CAMERA PUSHING IN ON HER FACE

The memory of her experience in this house coming to her in:

(CONTINUED)

5 CONTINUED:

5

SCULLY'S MEMORY HIT (STOCK)

PANNING the women who were sitting in this same living room holding up the small containers with their removed implants. (NOTE\* We may want to effect this existing footage in some way, soften it or diffuse it.)

RESUME SCULLY

The power of the memory playing on her face as she unconsciously reaches up and touches the back of her neck. As Mulder appears behind her, looking at the phone which sits on a small entry table. Picking it up and putting the receiver to his ear.

MULDER

Scully, listen to this...

She turns, breaking the moment.

NEW ANGLE

She moves to Mulder. He holds out the receiver to her.

SCULLY

What?

MULDER

There are two lines coming into the house. I noticed one was lit.

She listens to the boops and beeps of an electronic transmission.

SCULLY

Somebody's sending a fax or using a computer modem --

MULDER

Who? And to send what?

He asks these questions already on the move. Scully following.

CUT TO:

6 OMITTED

(X) 6

7 INT. BASEMENT - MULDER

(X) 7

Heads down the stairs, finding a makeshift office, the walls covered with pictures of aliens, spacecraft, Mufon memos, etc. But there is no one actually in the room. Just the noise from:

(X)

CLOSE ON A PC UNIT

Mounted under the desk, its hard drive WHIRRING away, its indicator light flashing. ADJUSTING TO MULDER who moves to the desk, flips on a monitor that is currently blank. As Scully appears behind him.

(X)

(X)

MULDER

Somebody's got remote access to the system.

NEW ANGLE TO INCLUDE THE MONITOR as it blooms up, revealing a box center screen that indicates:

SCULLY

They're downloading data.

MULDER

Copying files. Let's get a trace before whoever it is hangs up.

Scully's already got her cell phone out, dialing. Off this:

(X)

CUT TO:

(X)



8 EXT. LARGE APARTMENT BUILDING - NIGHT

8

Mulder and Scully pull up out front, exiting in a hurry, moving up the walk to the entrance.

ANGLE ON APARTMENT CALLER PANEL

The button with the number 234 being depressed. ADJUSTING TO REVEAL Mulder and Scully. Getting no answer. Scully is running her finger down a posted register of resident's names.

SCULLY

Apartment two thirty four is listed to a Kurt Crawford.

MULDER

No answer.

Mulder scans the neighborhood, moving out on the walk a bit and looking up at the apartment, which is several stories high.

MULDER

I'm going to try around back.  
Why don't you see if you can raise the manager.

Mulder exits as Scully finds the Manager's apartment number and button. Pushing it. Waiting.

9 EXT. LARGE APARTMENT BUILDING - NIGHT - MULDER 9

Comes around the building. CAMERA FOLLOWING HIM into a rear carport where he tries a back door leading from the building into the space. But no sooner does he grab knob than THE DOOR BURSTS OPEN, KNOCKING MULDER BACKWARDS AND TO THE GROUND. (X)

A BLOND YOUNG MAN carrying a SATCHEL scurries over the downed Mulder. Sprinting off, turning the corner of the building where Mulder had just come around, and disappearing. (X)

CUT BACK TO:

10 EXT. LARGE APARTMENT BUILDING - NIGHT - SCULLY 10

at the front door, giving the Manager's button one last try when the BLOND YOUNG MAN sprints past her. He cuts across the front of the building, heading into the street. Scully doesn't hesitate a moment, taking off after him. (X)

SCULLY  
STOP!! FBI!!!

But the Blond Young Man doesn't stop or even slow down. (X)

11 EXT. RESIDENTIAL STREET - NIGHT 11

The Blond Young Man darts out between parked cars in the street, in front of an oncoming vehicle which has to SKID AND SWERVE to miss him. A moment later, Scully crosses this same path, the motorist laying on the horn in irritation.

NEW ANGLE ON THIS

As Scully runs past us, CAMERA FINDS MULDER in the b.g. He's joined the pursuit. Crossing the street where Scully just did, but cutting into and through the apartment buildings on the other side of the street. NOT in Scully's path. (X)

CUT TO:

12 EXT. RESIDENTIAL ALLEYWAY - NIGHT 12

The Blond Young Man flies around a corner into the alley, heading toward us at full sprint. Scully appearing not but a few moments later, going all out. When: (X)

MULDER

darts from out of nowhere (from between two apartment buildings, actually) and tackles the Blond Young Man to the ground, quarterback blitz-style. Both men hitting the deck hard.

(CONTINUED)

12 CONTINUED:

12

As Scully runs up in the darkness, pulling her gun as she does. (X)

SCULLY  
Don't move!! Remain face down!!  
Hands where I can see them!!

SCULLY'S POV

Of Mulder atop the man, working to put him in that position. (X)

MULDER  
Name! I need a name, sir...

The Blond Young Man, out of breath, doesn't answer. (X)

ANGLE OVER SCULLY

Her gun pointed at the man. As Mulder puts a knee in his back, twisting an arm up into a submission hold.

SCULLY  
Is your name Kurt Crawford? ARE  
YOU KURT CRAWFORD?!

BLOND YOUNG MAN  
Yes.

Scully has asked this with such intensity that it brings Mulder's attention from the man beneath him up to Scully.

MULDER  
Scully --

SCULLY  
What?!

MULDER  
It's okay. I got him.

SCULLY  
No, I got him. You get the  
satchel --

Mulder rises but does not go to the satchel. His eyes on Scully. (X)

MULDER  
Give me your gun.

REVERSE ON SCULLY

Her NOSE HAS BEGUN TO BLEED. A small trickle onto her upper lip. (X)

(CONTINUED)

12 CONTINUED: (2)

12

SCULLY  
What are you doing?

MULDER  
(gently)  
Your nose is bleeding, Scully.

With her free hand she wipes at the blood. Looking at it. She's (X)  
a little startled, but doesn't want to show it.

SCULLY  
I'm fine, Mulder.

He stand there looking at her, in silent disagreement. (X)

SCULLY  
Quit staring at me. I'm fine. (X)

But Mulder cannot quit staring out of her for concern, for his  
deep and troubling worry about his partner. Off this:

CUT TO:

13 DROPS OF THIN, DILUTED BLOOD IN A PORCELAIN BASIN

13

Washed away after a moment by a gentle splash of water from:

ANGLE UP ON SCULLY

Squeezing out a washrag, putting it back to her nose. We are: (X)

INT. SMALL APARTMENT BATHROOM - NIGHT - SCULLY (X)

looks at herself in the mirror, the rag to her nose. Slowly she (X)  
pulls it away, but the fresh blood refuses to quit trickling. (X)

MULDER (O.S.)  
You okay, Scully?

SCULLY  
Yep. Just washing up.

A deep breath, staring at herself in the mirror a moment. A (X)  
flash of her own vulnerability.

CUT TO:

14 INT. APARTMENT - NIGHT - SHORT TIME LATER

14

Scully comes out of the bathroom, finding Mulder standing near  
the door. She has a wad of tissue in one hand.

(CONTINUED)

14 CONTINUED:

14

SCULLY

You took his cuffs off.

Mulder nods, but his first concern is Scully.

ANGLE TO INCLUDE BLOND YOUNG MAN (KURT CRAWFORD)

Sitting on the sofa in his front room. Staring down at the floor.(X)

MULDER

He says he's a member of the same Mutual UFO network that Betsy Hagopian belonged to. He was downloading the files for safe keeping, as Betsy had instructed him.

(X)

SCULLY

Why did he run?

MULDER

He thinks his life's in danger. That there's a government conspiracy to keep the information they've gathered in those files a secret.

SCULLY

And you think he's credible?

MULDER

He seems to know an awful lot about what happened to Betsy; about the women from the Mufon group you met at her house.

SCULLY

We should cross check that --

(X)

MULDER

-- we can't.

Scully stares at him blankly for a moment, not comprehending.

SCULLY

Why not?

But Mulder just stares at her. He can't -- won't say it.

ANGLE ON KURT CRAWFORD, his head still down as Scully approaches. Raising it upon:

(X)

(CONTINUED)

14 CONTINUED: (2)

14

SCULLY  
How did they die?

KURT  
Brain cancer. All within the  
last year.

Scully remains stoic, not wanting to meet Mulder's eyes.

(X)

SCULLY  
All of them?

KURT  
From the group you met there's  
only Penny Northern. And she's  
in the hospital, not looking  
real good.

(X)

SCULLY  
What makes you think there's a  
conspiracy? That there's  
government involvement in this?

(X)

KURT  
What makes you think there isn't?  
(beat)  
Eleven women are abducted, all  
with similar recollections about  
the experience. All developing  
identical brain tumors. All  
refused state or federal health  
care because of their insistence  
of the facts. All dying within  
the space of a year.

Scully doesn't buy it, but she doesn't refute it, either. After  
a few moments, Mulder takes her by the arm, pulling her aside.

MULDER  
I want you to listen to me --

SCULLY  
About what?

MULDER  
About the thing you won't admit  
to yourself -- about what you're  
denying to yourself.

SCULLY  
What am I denying --

(X)

(CONTINUED)

14 CONTINUED: (3)

14

MULDER

Where your cancer came from.

SCULLY

It doesn't matter, Mulder --

MULDER

It does matter, Scully. If what you have is the result of your abduction; if that abduction is something that the government knows about, then those facts should be brought to light.

SCULLY

Mulder -- I don't know what happened to me. I don't have any clear "recollection" -- and I don't know these abductions are even abductions --

(X)

MULDER

These women are all dead, Scully!

SCULLY

No, they're not. One of them isn't. This Penny Northern.

MULDER

Then if you won't listen to me, please go and talk to her.

SCULLY

And ask her what? What it feels like to be dying of cancer? What it's like to know there's nothing you can do about it?

MULDER

If that's too hard for you, then go as an investigator. You have one remaining witness, Agent Scully. I think you're going to want to know what her story is.

She stares him down, as we:

CUT TO:

15 INT. HOSPITAL ROOM - NIGHT - WIDISH ON ROOM

15

Shooting through the chrome bars of a sick bed, the resident of (X)  
which we cannot see. A moment or two, then Scully appears in the (X)  
doorway across the room. Her movements are tentative.

As Scully comes forward, CAMERA ARMS DOWN to reveal PENNY (X)  
NORTHERN (established in episode 3X09 "NISEI".) Lying on her (X)  
back, eyes closed. She looks drawn, a turban-style head dressing (X)  
to hide the hair she's lost. Scully stands silently looking at (X)  
her, when suddenly Penny opens her eyes. And smiles.

PENNY

Dana. Hello.

This catches Scully completely off guard.

SCULLY

I'm sorry. Did someone tell you  
I was coming here -- to see you?

PENNY

No.

SCULLY

Then how did you know it was me?

PENNY

I recognized you. I told you (X)  
when we met last year. I held (X)  
you and comforted you there in (X)  
the place. After the tests.

Scully is rattled now, lost for words.

SCULLY

I don't mean to be insensitive,  
but I don't share those memories.

PENNY

It's alright.

Penny starts to cough a little, looking mildly uncomfortable.  
Scully moves instinctively to get her some water. Handing her  
the glass, then helping to get her up into position to drink.

SCULLY

I came to ask you some (X)  
questions -- (X)

PENNY

About Dr. Scanlon? (X)

SCULLY

No. Who's Dr. Scanlon? (X)

(CONTINUED)



15 CONTINUED:

15

PENNY

He's treating the cancer. He treated Betsy, too. He believes he may have isolated the cause. And that if he would have caught it earlier he may have been able to do more for her. And for me. (X)  
(X)  
(X)  
(X)

SCULLY

(beat, beat, then:)  
His name's Scanlon?

PENNY

Yes. What did you want to ask me? (X)

Scully hesitates, unable to think clearly; unable to break through her own fear that the woman in the bed could soon be her. Penny takes Scully's hand now, sensing her fear. Off this we hear a cell phone RINGING. Prelap to: (X)  
(X)

16 CLOSE ON MULDER ANSWERING HIS CELL PHONE.

(X) 16

MULDER

Mulder.

SCULLY (PHONE FILTER)

Mulder, it's me.

MULDER

Where are you?

SCULLY (PHONE FILTER)

I'm at the hospital. With Penny Northern. Where are you?

WIDEN TO REVEAL

INT. BETSY HAGOPIAN'S BASEMENT - NIGHT

Mulder sits in a chair in front of a vertical file cabinet, using his free hand to go through the files. In the b.g, Kurt Crawford sits on the floor going through a cardboard file box.

MULDER

I'm back at Betsy Hagopian's. I wanted to go through all the hardfiles here before stuff started disappearing. And call me an earlybird, Scully, but I think I found something...

INTERCUT WITH SCULLY IN PENNY NORTHERN'S ROOM

(CONTINUED)

16 CONTINUED:

16

MULDER (PHONE FILTER)  
... some of these women who've  
died -- they were childless, and  
had been treated for infertility  
at a clinic about thirty miles  
from here. Including Betsy  
Hagopian and Penny Northern --

SCULLY  
-- Mulder, that's --

MULDER (PHONE FILTER)  
I made some phone calls, tried (X)  
to get some information. (X)  
Nobody's talking to me.

SCULLY  
Mulder -- I need you to come (X)  
down here. (X)

BACK TO MULDER

MULDER  
Why? Did you find something  
there, Scully?

SCULLY (PHONE FILTER)  
No. I need you to bring me the  
overnight bag in the trunk. Then  
I need you to call my mother and  
ask her to bring some things up  
here to the hospital.

Mulder gets a sinking feeling, it plays across his face.

MULDER  
Do I need to ask why?

BACK TO SCULLY

SCULLY  
Whatever you've found, Mulder,  
whatever you might find, I think  
we both know right now the truth  
is in me. That's where I need to  
pursue it. As soon as possible.

BACK TO MULDER

(CONTINUED)

16 CONTINUED: (2)

16

SCULLY

Whatever you've found, Mulder,  
whatever you might find, I think  
we both know right now the truth  
is in me. That's where I need to  
pursue it. As soon as possible.

BACK TO MULDER

(CONTINUED)

16 CONTINUED: (2)

16

MULDER

I'm on my way, Scully.

He clicks off the phone and moves hastily from the room, hitting (X)  
the stairs two at a time. Without any explanation for Kurt (X)  
Crawford, who watches after him with greater concern than one (X)  
might imagine. CAMERA PUSHING IN on Kurt's worried face. As we: (X)

CUT TO:

17 EXT. BETSY HAGOPIAN HOUSE - NIGHT

17

Mulder exits, moving at a walk/run to his car. He gets in and (X)  
takes off in a hurry. As ANOTHER CAR MOVES UP THE STREET. It (X)  
slows in front of Betsy's house, stopping a few doors down. The (X)  
headlights go out. We cannot see who's in the car. (X)

18 INT. BETSY HAGOPIAN'S BASEMENT - NIGHT

18

Kurt Crawford is still on the floor going through yet another  
file box when he REACTS to a sound. Footsteps on the stairs.

KURT

Agent Mulder?

No answer. But the steps continue, coming down. Kurt tensing. (X)

CAMERA PUSHING ON THE DOOR

Where the stairs lead down. As feet appear, legs, a torso, then  
the face of a man we haven't seen since he assassinated X in the  
season opener: THE GRAY-HAIRED MAN. He lifts a familiar device  
into frame: The Gimlet spike. It stilettoes out.

Kurt bolts to his feet, falling backward. Knowing what's coming. (X)

CUT TO:

19 INT. BETSY HAGOPIAN HOUSE - NIGHT

19

The Gray-Haired Man comes up the stairs, moving off in a hurry. (X)  
Putting the retracted Gimlet Weapon back in his suit pocket.

AS CAMERA PUSHES SLOWLY DOWN THE STAIRS, finding THE MELTING (X)  
BODY OF KURT CRAWFORD ON THE FLOOR OF THE ROOM.

Off this image: (X)

END OF ACT ONE

ACT TWO

20 INT. SCULLY'S HOSPITAL ROOM - DAY

20

CAMERA TRACKS SLOWLY UP the length of Scully's body, to find her sleeping soundly on her back. She wears a hospital gown now, her hair pulled back, her face clear but not pale as she wears no makeup. This is accentuated by the bright morning sunshine which is flooding in the window. She wakes now, feeling the presence of someone in the room. Turning toward the light to see:

A HEAVILY BACKLIT FIGURE

An almost alien quality due to the suffusion of bright light. Until the figure steps forward, revealing DR. KEVIN SCANLON.

DR. SCANLON

Dana? I'm Dr. Scanlon. We spoke last night on the phone...

Scully scoots herself into a sitting position.

SCULLY

Yes. Hi. I was... sleeping.

DR. SCANLON

I noticed. How's your energy level generally?

SCULLY

I... y'know. I don't feel any... I'm not feeling sick at all.

DR. SCANLON

(nods)

Your MRIs and charts aren't here yet, but I have an idea what to expect. You probably do, too, from your medical training.

(X)

SCULLY

I know that the chemotherapy is going to make me sick.

DR. SCANLON

And the radiation. Both are part of a high-dose approach to knock your system down so we can attempt the gene therapy on p53.

(beat)

You're going to feel like dying.

(CONTINUED)

20 CONTINUED:

20

SCULLY

I know how controversial this approach is --

DR. SCANLON

-- it's the only thing that's had any effect on your particular cancer. The good news is that I've never been able to begin treatment at this early stage --

(X)

Scully's attention, Dr. Scanlon's are turned by an o.s. voice.

MRS. SCULLY (O.S.)

Dana...

ANGLE TO INCLUDE MARGARET SCULLY

In the doorway, holding a suitcase, and a difficult smile.

SCULLY

Hi, Mom.

She enters awkwardly, bending to give her daughter a kiss.

SCULLY

This is Dr. Scanlon.

MRS. SCULLY

Hi. I drove up -- I was going to take a shuttle but it worked out the drive was only an hour more -- can you believe it --

Scully recognizes her mother's attempt at disguising emotion.

SCULLY

Mom... it's okay. I'm fine. I'm here for treatment.

MRS. SCULLY

You check into a hospital so far away, I don't know what to think.

DR. SCANLON

I'm going to go. I've ordered some additional blood work. I'd like to start right in this afternoon.

SCULLY

Thank you.

(CONTINUED)

20 CONTINUED: (2)

20

Scanlon nods to Mrs. Scully as he exits. As Dana takes her mother's hand. There is another moment of awkwardness.

SCULLY

I know what you're going to say,  
but I don't have any experience  
at being sick. And the truth is  
I feel fine, mom. Really.

Scully slides out of bed now, as if to illustrate this.

MRS. SCULLY

Why wouldn't you tell me? Why  
wouldn't you call immediately?

SCULLY

I wanted all the answers first.

MRS. SCULLY

And you found them here?

SCULLY

I've found some clarity. And  
maybe a way to fight back.

Mrs. Scully starts to cry now. And Dana holds her.

MRS. SCULLY

I don't want to be in the dark.  
I need to know who the enemy is.  
I want to know everything.

SCULLY

You will, mom.

MRS. SCULLY

You're my only daughter now. But  
you were always the strong one.

SCULLY

I know.

Scully continues to comfort her mother. The strong one, not  
letting anything show -- particularly not her fear. Off this: (X)

CUT TO:

21 OMITTED

(X) 21

22 INT. HOSPITAL PROCEDURE ROOM - A LINEAR ACCELERATOR (X)22

Rises into frame, its mantis-like head WHIRRING into position, (X)  
taking aim at us. (X)

NEW ANGLE (X)

A RADIOTHERAPIST steps around the accelerator, angling the head (X)  
toward Scully, who sits deathly still in the patient chair. (X)

SCULLY (V.O.)

Cancer, they taught us in med  
school, never leaves a calling  
card; its unbeckoned and  
mysterious arrival like a dark,  
sleepless stranger who comes not  
with a bid or a summons, but  
with a haunting promise and a  
declaration of imminent domain.  
That soon more dark strangers  
will appear, their dull and  
tireless banality threatening  
the body like an evil.

The Radiotherapist works to secure CLAMPS that will hold (X)  
Scully's head into position. (X)

SCULLY (V.O.)

This is the great mystery, the  
ever insoluble; science's  
unexplained demon possession. It  
is my hope that in these terms  
you might know it and know me,  
and accept this stranger so many  
recognize but cannot with reason  
or might or understanding, ever  
completely cast out.

As the Radiotherapist disappears from view, leaving Scully alone  
with the accelerator head millimeters from her face. As the  
accelerator begins to HUM, Scully instinctively shuts her eyes.

(CONTINUED)



22 CONTINUED:

22

SCULLY (V.O.)

And if the darkness should have  
swallowed me as you read this,  
you must never think there was  
the possibility of some secret  
intervention, something you  
might have done.

We are FADING TO BLACK over these final words. Until we hear the  
sound of a lock being picked in the darkness. Then:

23 A FLASHLIGHT FLARES FRAME

23

as a door opens. The light swinging around, pointing away now as  
someone is entering; AS CAMERA IS RISING TO REVEAL Agent Mulder,  
slipping in the door of a darkened medical-type office. LEGEND (X)  
OVER: CENTER FOR REPRODUCTIVE MEDICINE, LEHIGH FURNACE, PA. (X)

SCULLY (V.O.)

And though we've traveled far  
together, this is fate's parting  
and the last distances must  
necessarily be traveled alone.

Mulder steps past a receptionist's counter. He surveys the work (X)  
area, seeing nothing of interest. He continues on, through a (X)  
connecting door, into: (X)

24 INT. RECORDS ROOM - CONTINUOUS - MULDER

24

Slips inside. Mulder quickly scans the cluttered room, lined  
with vertical filing cabinets arranged like library shelves.  
His gaze falls fast on what he's been looking for:

A LIGHTED COMPUTER MONITOR

Mulder steps up to the keyboard, typing quickly.

CLOSE - MONITOR

As he types the names of several MUFON WOMEN into a search  
window. A message pops up: "ACCESS DENIED - PASSWORD REQ'D."

MULDER

Frustrated. He continues typing, trying anything. When he's  
startled by the sound of someone in the outer office.

25 INT. SMALL FERTILITY CLINIC RECEPTION ROOM - NIGHT - RESUME 25

A DARK FIGURE has entered the same way as Mulder, shutting the doors quietly behind him. We cannot see this person's face or ID him. But we are FOLLOWING directly behind him as he slides past the counter, taking the same path as Mulder, moving through the darkened receptionist's space, heading into the records room.

26 INT. RECORDS ROOM - NIGHT - CONTINUOUS 26

The Dark Figure enters. Mulder's flashlight is off, the only illumination from the computer monitor. As the Dark Figure crosses the axis BETWEEN THE MONITOR AND CAMERA, MULDER'S GUN RISES INTO FRAME, pointed at the dark figure's head. (We still are not able to ID the man.)

MULDER

I've got a gun pointed at your head. (X)  
(X)

In the glow of the computer monitor we see the man slowly turn. (X)  
(CAMERA DOLLY COUNTERS so we still cannot ID the man.) Until:

NEW ANGLE ON DARK FIGURE'S FACE

As a FLASHLIGHT BEAM illuminates it, revealing improbably:

MULDER

Kurt Crawford. We seem to be traveling in the same circles.

KURT

You can put the gun away.

(\*Kurt Crawford was last seen in Betsy Hagopian's basement -- melting into the flooring.)

MULDER

You disappeared with those files from Betsy Hagopian's house. I called you a half dozen times. I got to suspecting you were a liar. Tell me I'm wrong.

KURT

I'm after the same thing you are. I've been trying to hack my way into this system, but couldn't make it past the password protect.

(CONTINUED)

26 CONTINUED:

26

MULDER (X)  
You think you can access it here? (X)

KURT (X)  
I need to find that password. (X)

Mulder uncocks his weapon, lowers it, nods at the computer. Kurt (X)  
reads the gesture, moving to the desktop computer. (X)

Kurt sits down at the wooden desk, starts pulling open drawers, (X)  
Mulder looking over his shoulder, until he steps around and (X)  
lifts a SNOW GLOBE. Staring at it, then saying the word that is (X)  
printed on the diorama inside the globe: (X)

MULDER (X)  
Vegreville. (X)

Kurt looks up at Mulder. A beat, then he types the word into the (X)  
computer, hits enter. A few moments, then the hard drive starts (X)  
working. The screen starts to light up with systems pages. (X)

KURT (X)  
We're in. (X)

Mulder swinging behind Kurt as he rapidly types in prompts. (X)

CUT TO:

27 INT. BRIGHT WHITE PLACE -- SCULLY'S FACE (X) 27

Suffused in a haze of bright white light. Her eyes come open in (X)  
sudden terror. Fighting against something unseen, struggling (X)  
against restraints which we see, AS CAMERA RISES DIRECTLY (X)  
OVERHEAD, her arms bound to a table in a sterile white room. She (X)  
is naked, covered by a white sheet. (X)

As a BLUE LIGHT shines suddenly bright in her face, resolving (X)  
quickly into pinpoints that focus on her eyes. The effect of (X)  
which is to keep Scully's head still, almost as if the beams (X)  
have a kind of magnetic power; the force to keep her head from (X)  
moving. But still the terror remains in her eyes. (X)

SCULLY (X)  
No -- No! Make them stop!! (X)

PENNY'S VOICE (O.S.) (X)  
It's okay, Dana. You'll be okay. (X)

Scully's eyes dart to someone o.s., though the beams seem to (X)  
hold her head firmly in place. (X)

(CONTINUED)

27 CONTINUED:

27

SCULLY (X)  
Make them stop doing this to me!! (X)

CUT TO:

28 INT. SCULLY'S HOSPITAL ROOM - PENNY NORTHERN (X) 28

Her hand reaching out to touch Scully. We are real time (X)  
here, Penny beside Scully's bed in a wheelchair. (X)

PENNY (X)  
It's alright, Dana. Shhh... (X)

ANGLE TO INCLUDE SCULLY (X)

In her real hospital bed, real time. She is awakened from a bad, (X)  
bad dream. It takes her a moment to focus on and recognize (X)  
Penny. It is here that we see that Scully's face, while bathed (X)  
in perspiration, is already showing signs of withering. (X)

SCULLY (X)  
Where am I? (X)

PENNY (X)  
You're safe, Dana. You're in (X)  
your own bed now. (X)

SCULLY (X)  
I feel nauseated. (X)

PENNY (X)  
It's the chemo. The chemo is (X)  
always the worst. (X)

Scully grimaces, closing her eyes again, as if to refocus. (X)

SCULLY (X)  
I had a dream. Something (X)  
horrible was being done to me. (X)

She opens her eyes again, searching now for Penny. (X)

SCULLY (X)  
I could hear your voice. You (X)  
were there. (X)

PENNY (X)  
They let me come to you, during (X)  
the Procedures. I don't know (X)  
why. Human compassion is  
something they don't have.

(CONTINUED)

28 CONTINUED:

28

Scully slowly closes her eyes, unwilling or unable to protest. (X)

PENNY

You still don't remember. But I (X)  
was there, Dana. I held you in (X)  
my arms. I remember you calling (X)  
out. For your father. (X)

SCULLY

Please, Penny -- I can't hear (X)  
this right now. (X)

PENNY

You have to try and make sense (X)  
of this, Dana. It will help you (X)  
through the pain. To understand (X)  
why this is happening to you. (X)

Off Scully's sick, tired and frightened silence, we: (X)

CUT TO:

29 INT. A.D. SKINNER'S OFFICE - DAY (X) 29

Skinner enters, not expecting to find: (X)

MULDER (X)

sitting in a chair before Skinner desk. His head is down, he is (X)  
staring at the floor. (X)

MULDER

I need you to set up a meeting. (X)

Skinner doesn't respond to this, poking his head back out into (X)  
his outer office, telling his assistant to, "Hold all calls." He (X)  
closes the door, approaches Mulder, who still hasn't looked up. (X)

SKINNER

Where's Agent Scully? (X)

MULDER

She's in a hospital in (X)  
Allentown, beginning treatment. (X)

SKINNER

What happened to your (X)  
"investigative avenues?" (X)

MULDER

They have taken a turn. A big (X)  
u-turn by the looks of it. (X)

(CONTINUED)

29 CONTINUED:

29

He looks up now, reaches into his pocket, removing A DISKETTE.

MULDER

This is a file directory taken from a federally operated fertility clinic. One file listing is for Agent Scully, though I'm quite certain -- pretty damn sure -- she's never been treated for infertility.

SKINNER

What's in the file?

MULDER

I don't know. This is only a directory. For a mainframe system housed in the Lombard Research Facility.

Mulder locks eyes with Skinner, who anticipates Mulder.

SKINNER

So you want to set up a meeting. With whom?

MULDER

The Cancer Man. He's behind this, I have no doubt in my mind.

SKINNER

You've come to me before like this, Mulder --

MULDER

This time it's different -- this time I'm willing to deal.

SKINNER

Find another way --

MULDER

I need that meeting!

SKINNER

You deal with that man -- you offer him anything -- and he'll own you forever.

(X)

(CONTINUED)

29 CONTINUED: (2)

29

MULDER

He knows what they did to Agent Scully. And he may very well know what will save her --

SKINNER

If he knows, then you can know, too. But you can't ask the truth of a man who trades in lies. I won't let you.

Mulder stares at Skinner, in barely restrained anger.

MULDER

Agent Scully's life --

SKINNER

-- find another way.

Mulder stares a beat longer, then he breaks, storms out. Leaving Skinner to consider with difficulty the choice he's just made.

CUT TO:

(X)

30 INT. LONE GUNMEN OFFICE - ANGLE ON COMPUTER SCREEN

30

As encrypted DATA scrolls down the screen -- patterned rows of numbers, letters, ASCII symbols.

FROHIKE (O.S.)

The Lombard system is a dedicated mainframe...

WIDER

To reveal the Lone Gunmen positioned around a hodgepodge of COMPUTER EQUIPMENT, Byers at the keyboard. Mulder hovers nearby.

FROHIKE

... Phone Phreaks have been frustrated for years trying to get into this system.

LANGLY

DOD technology. Three levels of security, double back shibboleth encryption. An auto-sentry changes the locks and language as soon it perceives an intruder.

(CONTINUED)

30 CONTINUED:

30

FROHIKE (X)  
Impossible to hack, they say. (X)

The Gunmen all have smiles they can't very well hide. (X)

MULDER (X)  
How'd you get in? (X)

BYERS (X)  
A modified Clipper Chip we  
cannibalized from a government  
surplus Army Field Encoder. (X)

MULDER (X)  
Should I ask where you got it? (X)

FROHIKE (X)  
Bought it back from the Chinese. (X)

The Lone Gunmen smile again, in unison. Then: (X)

LANGLY (X)  
For all it took to get in, what  
we found in Agent Scully's  
file... we don't know how much  
help it's going to be. (X)

As Byers hit a key, and the monitor lights up. (X)

MULDER (X)  
What do you mean? (X)

The Gunmen gather around, peering at the screen, Mulder behind.

ANGLE - COMPUTER SCREEN

Where a window displays a long string of GENETIC CODE, similar  
to what the Thinker found in "One Breath".

BYERS (X)  
It's a gene code we've seen  
before. Detected in Scully's  
blood after her abduction. (X)

Mulder takes this hard. His optimism dashed in a keystroke. (X)

MULDER (X)  
Does it tell us anything at all? (X)

BYERS  
Normal DNA is inactive when in  
its helical form.  
(more)

(CONTINUED)



30 CONTINUED: (2)

30

BYERS (cont'd)  
When it's unwound -- or (X)  
"branched", like this one -- (X)  
that's when it's active. When it (X)  
can mutate. (X)

LANGLY  
Probably what made Scully sick. (X)

MULDER (X)  
Why store something like this? (X)  
And why keep it a secret? (X)

The Gunmen trade looks, pausing to speculate. (X)

BYERS (X)  
Scientists get funky about their (X)  
research being poached. (X)

LANGLY (X)  
Somebody might be working to (X)  
find a cause. (X)

MULDER (X)  
Or a cure. (X)

FROHIKE (X)  
Theoretically. (X)

MULDER (X)  
Any of you ever been to the (X)  
Lombard Research Facility? (X)

They all shake their heads no. (X)

MULDER (X)  
Well, prepare yourselves, (X)  
gentlemen. To do some funky (X)  
poaching. (X)

Off the Gunmen's looks, we: (X)

CUT TO:

31 INT. AGENT MULDER'S OFFICE - NIGHT (X) 31

A creak of the door announces an entry -- then Skinner appears, (X)  
stepping into the darkened office. Stopped by: (X)

CIGARETTE SMOKING MAN'S VOICE (X)  
Funny, I'd always thought of you (X)  
as Fox Mulder's patron. (X)

(CONTINUED)

31 CONTINUED:

31

ANGLE ON A MAN SITTING BEHIND MULDER'S DESK (X)

The glow of his red-tipped smoke giving away his identity. As he (X)  
turns on Mulder's desk lamp, rising from the chair. (X)

CSM (X)  
You'd think under your aegis (X)  
that he might not be consigned (X)  
to a corner of the basement. (X)

SKINNER (X)  
At least he doesn't take the (X)  
elevator up to get to work. (X)

The CSM steps into the light, revealing a thin smile. (X)

CSM (X)  
You think I'm the devil, Mr. (X)  
Skinner? (X)

SKINNER (X)  
I'm not here to talk about what (X)  
I think about you -- (X)

CSM (X)  
Then why are you here? Is it (X)  
Mulder's partner and her illness? (X)

Skinner quickly realizes that he has no power here. No leverage, (X)  
no position from which to conduct the business he's come for. (X)

CSM (X)  
Is it terminal? The cancer? (X)

SKINNER (X)  
You tell me. (X)

CSM (X)  
Modern medicine today -- I hear (X)  
they can perform miracles. (X)

SKINNER (X)  
I need a miracle. (X)

CSM (X)  
(little chuckle) (X)  
Well, you think a lot more of me (X)  
than you let on, Mr. Skinner. (X)

SKINNER (X)  
What'll it take? (X)

(CONTINUED)

31 CONTINUED: (2)

31

CSM (X)  
For Agent Scully's life? What (X)  
would you offer? (X)

SKINNER (X)  
(again) (X)  
What'll it take?! (X)

CSM (X)  
The tone you've taken -- I'd (X)  
think you'd be begging me. (X)

SKINNER (X)  
Do you want me to beg? (X)

CSM (X)  
Well... I'll have to get back to (X)  
you on that, Mr. Skinner. (X)

He brushes past Skinner with a haughty stare. Moving to the door. (X)

CSM (X)  
Oh. Which way to the elevator? (X)

Skinner does not pay him the respect of turning around, as CSM (X)  
exits. Leaving Skinner to fume at his own weakness. As we: (X)

END OF ACT TWO

ACT THREE

32 OMITTED (X) 32  
AND AND  
33 33

33A INT. A ROOM - DAY (STOCK) (X) 33A

The white place from "ONE BREATH" (2X08), where Scully lies (X)  
still on an antique table, dressed in white. (NOTE: Use (X)  
existing footage). As we come around her, finding: (X)

WILLIAM SCULLY, SR. (X)

Scully's dead father, approaching up the long hallway. He steps (X)  
up to his prone daughter, gazing down at her. (X)

WILLIAM SCULLY, SR.  
Hello, Starbuck... it's Ahab. (X)

33B CLOSE ANGLE - SCULLY (NEW FOOTAGE) (X) 33B

Her eyes flutter as she turns her head toward her father's (X)  
voice. (Note: Scully is lying on her hospital bed, looking to (X)  
her father on the left side of her bed.) (X)

SCULLY'S POV - HER FATHER (STOCK) (X)

Looks down at her tenderly. (X)

RESUME SCULLY (NEW FOOTAGE) (X)

Somewhat confused by the sight of her long-dead father. (X)

SCULLY  
Dad...? (X)

CLOSE - SCULLY'S HAND ON THE HOSPITAL BED (X)

A male HAND reaches down to gently touch hers. CAMERA RISES to (X)  
reveal -- not Dana's father -- but a tall, arrow-straight man in (X)  
a Navy officer's blue dress uniform stands at her bedside. The (X)  
man is WILLIAM SCULLY, JR. -- Dana's oldest brother. He  
resembles their father in looks and bearing. He forces a smile,  
gracious but uncomfortable -- and a bit concerned at her (X)  
response. (X)

WILLIAM SCULLY  
Dana... (X)

We are: (X)

(CONTINUED)

33B CONTINUED:

33B

INT. SCULLY'S HOSPITAL ROOM - DAY (X)

Scully sits up, recovering from her waking dream. (X)

SCULLY

Bill -- oh god. I thought for (X)  
a second -- (X)

BILL

You expecting someone else? (X)

SCULLY

No. I thought you might be...  
(beat)  
... it's good to see you, Bill.  
I appreciate you coming here.

Bill suddenly thinks to bend and initiate a hug. It's unfamiliar for both of them. Then he takes a seat.

BILL

You look good.

SCULLY

Thank you. I know you're lying,  
but thank you.

(CONTINUED)

33 CONTINUED:

33

BILL  
(awkwardly)  
Charles is sorry he couldn't  
come. He'll call you tonight,  
if you're feeling up to it.

They both smile faintly as they search for something to say.

SCULLY  
Sad cause for a family reunion.

BILL  
Yeah.  
(beat)  
Mom tell you? I'm getting new  
orders -- NAS Miramar. Dad's old  
stomping grounds.

(X)  
(X)

SCULLY  
That's great. I was out there  
not long ago. A lot of memories.

BILL  
Yeah. A lot of ghosts now.

Scully's smile fades some. Bill looks to the floor.

BILL  
Dad, and Melissa.... Mom's  
worried there's going to be no  
one to carry on the Scully name.  
I guess the pressure's on, huh?

She senses a darker emotion behind this; sees it in Bill's face  
when he looks back at her.

SCULLY  
I didn't choose this, Bill.

BILL  
But you chose to join the FBI.  
I mean, mom and dad sending you  
to med school -- you were going  
to be the one who saved lives.

SCULLY  
When he died -- I asked mom. She  
said he'd forgiven my choice.

BILL  
Yeah. Well, maybe not after what  
happened to Melissa.

(CONTINUED)

33B CONTINUED: (3)

33B

SCULLY

I didn't choose what happened to  
Melissa, either.

BILL

Well... in a way you did.

SCULLY

(stung; softer)

I found the man who killed her.

BILL

Yeah. I heard. Mom says he's  
dead now, too. I don't mean --  
I didn't come here to drop all  
this on you, but they say you  
should try and come to terms.

SCULLY

(bluntly)

Well, have we, Bill?

BILL

I don't know. I guess I just  
want to ask you... joining the  
FBI... was it all worth it?

SCULLY

Yes.

Bill nods, looking away.

SCULLY

Can you forgive me for that?

BILL

I don't think it's up to me to  
forgive you, Dana.

As he says this, Mrs. Scully is entering the room. Bill rises, (X)  
not giving his sister another look. As he kisses his mother on  
the cheek in greeting, Dana catches her mother's eye, realizing  
there's so much unspoken between them.

CUT TO:

34 INT. STORM DRAIN - NIGHT - A MANHOLE COVER

34

is lifted. A pulling tool is dropped PAST CAMERA, rattling on  
concrete down below.

(CONTINUED)

34 CONTINUED:

34

LIGHTS POP ON, beams from two miner-type caps, worn by Langly and Frohike who are looking down into the hole. Dropping equipment bags before they, too, start to descend. (X)  
(X)  
(X)

CUT TO:

35 EXT. LOMBARD RESEARCH FACILITY - NIGHT (X) 35

A SECURITY GUARD walks into frame from the side of the building, making his rounds. LEGEND over. (X)  
(X)

We ADJUST BACK to REVEAL an n.d. sedan in f.g., parked across the street. Mulder and Byers sit hunkered low in the car, Mulder in the driver's seat. They watch the Guard.

The Guard checks a gate to see it's locked. Making a posting into his radio. As he moves off, Byers clicks a stopwatch. (X)  
(X)

BYERS

He'll double back in fifty-four seconds. (X)

Mulder nods. Byers touches a finger to the high-tech EARWIG RADIO in his right ear. He speaks quietly into it. (X)

BYERS

Frohike, where are you guys? (X)  
(X)

INTERCUT WITH:

36 INT. SUBTERRANEAN COMMUNICATIONS TUNNEL - CONTINUOUS 36

Frohike and Langly lie in a dark tunnel lined with pipes and wires. Langly ties in a dozen colored ALLIGATOR CLIPS to a phone junction box -- linking it to a glowing LAPTOP COMPUTER.

FROHIKE

On your diagram, we're in the K branch of the storm drain where the communications system links to public power. Stand by. (X)  
(X)  
(X)  
(X)

BYERS

(to Mulder) (X)  
You carrying your gun? (X)

MULDER

Yeah. Why? (X)

(CONTINUED)



36 CONTINUED:

36

BYERS  
Passive metal detection sensors.  
They can't bypass them.

FROHIKE  
Okay. Two minutes to run a  
systems check...

BYERS  
Two minutes.

Mulder takes out his gun, puts it on the seat, climbs out and jogs toward the building, not looking back. Since Mulder doesn't have a radio, Byers relays this.

BYERS  
We're in motion.

Byers nervously follows, not used to this cloak-and-dagger stuff.

CUT TO: (X)

37 OMITTED

(X) 37

38 INT. SUBTERRANEAN COMMUNICATIONS TUNNEL - MINUTES LATER (X) 38

Langly and Frohike stare at the laptop screen, which shows an applications window full of STATIC. Langly frantically types code into another window as Frohike listens on his radio. (X)

FROHIKE (X)  
They're in. (X)

LANGLY  
Security cameras off-line.  
Patching in... now.

CLOSE - THE LAPTOP SCREEN

Suddenly shows a high, wide, black and white view of Mulder and Byers standing at a door.

FROHIKE (O.S.)  
Smile, Byers, you're on candid camera. Exterior security has been breached.

BYERS  
The door should be open.

As Mulder slides the door, we:

INTERCUT WITH:

39 INT. RESEARCH FACILITY HALLWAY - CONTINUOUS 39

Mulder, Byers round a corner, move silently up the corridor. To:

AN IMPOSING, HIGH-SECURITY DOOR

Mulder waits as Byers checks the RETINAL SCANNER next to it. He waves to a SECURITY CAMERA, speaking quietly into his ear mike.

BYERS  
Langly? Are you reading this?

(CONTINUED)

39 CONTINUED:

39

Langly types a few keystrokes -- watches a stream of COMPUTER CODE scroll by on the laptop. He gives a shake of his head.

LANGLY  
Redundant systems -- triple-  
shunt bypass. It's a toughie.

Mulder watches Byers as he listens on his earwig. Impatient, he holds out his hand for it -- Byers reluctantly gives it to him.

MULDER  
You guys couldn't spring for two (X)  
of these things?

Mulder slips the tiny two-way radio in his own ear.

MULDER  
Langly -- what's going on?

LANGLY  
This one's gonna take time, (X)  
Mulder. (X)

Mulder paces, noticing a DOOR with a window in it. He moves to (X)  
it, looks in. Reacting to something he sees inside: (X)

MULDER  
Boys, we're in trouble. (X)

BYERS  
What? (X)  
(X)

He comes quickly to Mulder's position, looking into: (X)

POV THROUGH WINDOW (X)

It's a personnel room. A "DOCTORS ON CALL" schedule board is (X)  
mounted on a far wall, but the name, DR. KEVIN SCANLON, can be (X)  
made out clearly near the top of the list.: (X)

RESUME MULDER, BYERS (X)

Mulder pulls away from the door, momentarily disturbed. (X)

MULDER  
The doctor treating Scully's (X)  
cancer is on staff here. (X)  
(X)

LANGLY  
More mysteries await. The bypass (X)  
is complete. (X)  
(X)

(CONTINUED)

39 CONTINUED: (2)

39

Mulder and Byers move to the imposing high security door, pull it open, but Mulder stops Byers from entering.

MULDER

I need someone to get to Scully,  
stop her treatment. Right now  
you're the only one who can.

Byers steps back, not sure about this. But as Mulder pulls the door shut, he has no choice. Off his fearful uncertainty, we:

CUT TO:

40 INT. SCULLY'S HOSPITAL ROOM - NIGHT - A SYRINGE

40

Is already discreetly in a woman's arm, its contents being emptied into her bloodstream. We ADJUST UP to INCLUDE... Dr. Scanlon, finishing up and applying a Band-Aid.

DR. SCANLON

Your electrolytes are low. The  
body reacts defensively, as if  
you were running a marathon.

(X)

WIDER

Scully lies in her hospital bed, sick and uncomfortable.

DR. SCANLON

You hanging in there?

Scully nods dully. He smiles with compassion we no longer trust.

DR. SCANLON

I'm going to check in on Penny.

SCULLY

How is she?

DR. SCANLON

She's taken a slight downturn.

He exits, then Scully reaches to the table beside her bed, lifting her notebook and pen. As she writes.

SCULLY V.O.

I have not written to you in the  
last 24 hours out of an optimism  
riding on the treatment which is  
now wracking my body.

(more)

(CONTINUED)

40 CONTINUED:

40

SCULLY V.O. (cont'd)  
The clarity I claimed has been  
dulled now by the cellular  
offensive that is being launched  
on me. Dr. Scanlon is attacking  
a gene known as p53 which he  
believes has mutated and caused  
my cancer. When p53 is beaten  
down sufficiently by the  
therapy, he will inject a jury-  
rigged virus into my system with  
healthy genes attached to it. A  
visit from my brother has  
strengthened my resolve. As has  
the courage and kindness of  
Penny Northern.

CUT TO:

41 INT. RESEARCH FACILITY HALLWAY - CONTINUOUS

41

Mulder is moving down a wide hallway now, cautious and careful.

SCULLY V.O.  
I feel you close, Mulder, though  
I am certain you are now  
pursuing your own path. Though  
I am sick and blind with pain,  
I hope that you will recognize  
futility and go no further. I  
need to know you're out there if  
I am ever to see through this.

(X)

(X)

MULDER  
Langly? Where am I headed?

INTERCUT WITH:

42 INT. SUBTERRANEAN COMMUNICATIONS TUNNEL - CONTINUOUS

42

Langly is alone, furiously typing on his laptop.

LANGLY  
We're losing you on the video  
feed, Mulder. Mulder?  
(no answer)  
Did you do anything, Frohike?

(CONTINUED)

42 CONTINUED:

42

Langly squints into the darkness. We PULL BACK from him, squeezing into a tunnel whose sides pull tighter and tighter around us. Here, surrounded by thick cables is Frohike, shoehorned into a space in which only he could fit.

Frohike's headlamp shines on his outstretched hands as they go over a FIBEROPTIC WIRE from its junction. (X)  
(X)

FROHIKE  
Nada. Didn't touch a thing. (X)

CUT TO:

43 INT. RESEARCH FACILITY ENTRANCE

43

Byers comes jogging silently down the darkened front hall -- until he sees something which brings him to an abrupt stop. He flattens against the wall, out of sight. He stares out at:

BYERS' POV - OUT THROUGH THE PLATE GLASS

FLASHING LIGHTS from a security CRUISER. The familiar Guard, joined by a SECOND GUARD, at the door Byers and Mulder entered. (X)  
(X)

BYERS

Stays motionless against the wall, trapped. No other way out. (X)

CUT TO:

44 INT. RESEARCH FACILITY HALLWAY - CONTINUOUS

(X) 44

Mulder is moving toward a door with a small lighted window. (X)

MULDER  
Langly? Can you hear me? (X)  
(X)

Nothing. Mulder comes to the door, and the same security system. (X)

MULDER  
Langly? (X)

Again, no reply. The lighted window is just above eye level. (X)  
Mulder stands on his tiptoes, slightly chinning himself on the (X)  
narrow sill. (X)  
We do not see what he sees, but when he drops to the floor, (X)  
whatever it is causes him to BANG LOUDLY on the door. (X)

MULDER  
Open up! Open the damn door! (X)  
(X)

(CONTINUED)

44 CONTINUED:

44

A beat, then the door slides open. Standing on the other side is (X)  
Kurt Crawford. Rather -- ONE KURT CRAWFORD, as there are FOUR (X)  
MORE KURTS (bluescreen SPFX) moving into view in the room this (X)  
door leads into: a laboratory filled with rows of liquid-filled (X)  
tanks reminiscent of those in The Erlenmeyer Flask (Season One.) (X)

KURT (X)  
Agent Mulder. Come in. (X)

Staring at the Kurts, astounded. (X)

MULDER (X)  
You're... hybrids. (X)

KURT (X)  
(urgently) (X)  
Come inside, please, so that we (X)  
might explain. (X)

Mulder does and the door closes with a HARD STEEL KA-CHUNK. (X)

45 INT. INCUBATOR ROOM - CONTINUOUS

(X) 45

Mulder is drifting toward the tanks, taking it all in. The tanks (X)  
are glass, but the condensation on the glass prevents us, or (X)  
Mulder, from seeing the identities of what are obviously (X)  
submerged HUMAN FORMS (again, like the Erlenmeyer Flask.) (X)

MULDER (X)  
You've been using me. (X)

KURT (X)  
Not at all. Your arrival was (X)  
only coincident with the (X)  
execution of our objective. (X)

MULDER (X)  
What objective? (X)

KURT #2 (X)  
To subvert the project. The (X)  
project that created us. (X)

Mulder moves toward the other Kurts, who stand at various (X)  
positions among the tanks. He bends and wipes the condensation (X)  
away from one of the tanks, revealing the face of one of the (X)  
BLOND BOYS who we met in the season opener (4X01, HERRENVOLK.) (X)

MULDER (X)  
This boy -- I've seen him. (X)

(CONTINUED)

45 CONTINUED:

45

Mulder glances at the Kurts, moving quickly to the next tank over and wiping the condensation from it. There is an identical boy (and though they are naked, or should appear so, this is disguised by the condensation on the tank glass.) (X)

MULDER (X)  
These boys -- these are you. (X)

KURT #1 (X)  
We're among the end results. (X)

MULDER (X)  
And you want to destroy them? (X)

KURT #2 (X)  
No. What we want is the same (X)  
thing you want. (X)

Off Mulder's confusion: (X)

CUT TO:

46 INT. BIO-MATERIAL COLD STORAGE - CONTINUOUS (X) 46

The door slides open with a hiss. Kurt #1 beckons Mulder in. (X)

NEW ANGLE (X)

We're in a long, narrow room not unlike a bank vault, with both walls comprised of hundreds of roughly 3" x 9" DRAWERS. Each one is labeled with a name. Mulder enters, moves slowly through the space. Looking the place over. Eyeing the drawers. (X)

Kurt #1 moves ahead -- the two are alone in here -- Mulder looking to him. (X)

MULDER (X)  
What are they..? (X)

KURT #1 (X)  
Human ova. (X)

MULDER (X)  
Taken from whom? (X)

ANGLE ON KURT #1's FINGER (X)

Moving along drawers marked with the names HAGOPIAN, BETSY, NORTHERN, PENNY. Stopping on the one labeled: (X)

"SCULLY, DANA. 0000121336540-009, 10/29/94" (X)

(CONTINUED)



46 CONTINUED:

46

ANGLE UP ON MULDER

As he moves next to Kurt #1, his question answered upon seeing this drawer. Mulder pulls open the drawer himself. FREEZER SMOKE wafts out, rolling to the floor. Revealing, inside... SIX SLIM, CAPPED GLASS CONTAINERS arranged in foam rubber.

Mulder leans closer, staring at these containers. He gingerly lifts one out, holds it to the light. It contains a CLEAR FLUID.

KURT  
Harvested during her abduction.  
Through a high-amplification  
radiation procedure that caused  
super-ovulation.

MULDER  
Why?

KURT  
For fertilization. They  
constitute one-half of the  
necessary raw material.

MULDER  
(understanding)  
For genetic hybridization. For  
reproduction.

Kurt just stares at him for a moment, waiting for Mulder to catch on. Mulder blinks, then speaks in a soft voice.

MULDER  
These women -- then they're your  
birth mothers.

Kurt doesn't nod -- he doesn't have to.

KURT #1  
Barren now -- from the same  
procedure responsible for their  
cancer. And now they are left to  
die; their conditions hastened  
by the men running the project.

MULDER  
(realizing)  
You're trying to save them.

KURT #1  
(nod; plainly)  
They're our mothers.

(X)

(X)

(CONTINUED)

46 CONTINUED: (2) 46

MULDER (X)

POCKETS the CONTAINER. Hurrying out of the room. Kurt #1 (X)  
following, as Mulder hits the door. Re-entering: (X)

47 INT. INCUBATOR ROOM (SPFX) - CONTINUOUS 47

Mulder moves purposely through the room to a different row of (X)  
the glass tanks, a row opposing the one where he revealed the (X)  
two boys. As if he knows what he is going to find. (X)

Mulder puts a hand to the nearest tank. He wipes the (X)  
condensation from the glass, revealing...

... The young face of his sister SAMANTHA. She's suspended in  
fluid, her eyes closed, her expression peaceful -- the same age  
as she was in Episode 4X01 ("Herrenvolk"). She's not breathing,  
but rather is in some form of STASIS.

MULDER  
(under his breath)  
Samantha...

Mulder stares, overwhelmed. Then he hears in his ear: (X)

LANGLY (X)  
Mulder? Are you there? Copy? (X)

MULDER (X)  
Langly. It's me. What happened? (X)

LANGLY (X)  
Don't know. We lost our systems (X)  
control briefly. Now you've got (X)  
a security breach at J-14. (X)

MULDER (X)  
You sure it's not Byers? (X)

LANGLY (X)  
Nope. I got Byers on my screen. (X)

CUT TO:

A SECURITY VIDEO CAMERA (X)

looking at: (X)

BYERS (X)

Still tucked in his alcove. As: (X)

48 INT. RESEARCH FACILITY ENTRANCE -- SECURITY GUARDS (X) 48

are opening the door Mulder and Byers entered. ADJUST to REVEAL (X)  
Byers just meters away, flush up against the wall. (X)

Byers shuts his eyes as the two Guards run past him, their (X)  
flashlight beams bouncing around the walls. As soon as they're (X)  
gone, he's about to tear ass in the other direction, when (X)  
ANOTHER SET OF FOOTSTEPS cause him to tuck back into hiding. (X)

CAMERA SLIDING OFF BYERS (X)

TO REVEAL the GRAY-HAIRED MAN moving through the same open door. (X)  
The focused aspect of the assassin in his eye. As he PASSES (X)  
CAMERA, ADJUST to REVEAL BYERS AGAIN, waiting in his hiding (X)  
place one, two, three beats, then dashes out the open door. As (X)  
we: (X)

END OF ACT THREE

ACT FOUR

49 INT. RESEARCH FACILITY HALLWAY - NIGHT - THE GRAY-HAIRED MAN (X) 49

Appears at the far end, moving toward us. He walks with swift purpose, reaching the DOOR at the end of the hall where Mulder had entered the Incubator Room and found the Kurts. The Security Guards have preceded him, already fingering in the code. (X) (X) (X)

50 INT. INCUBATOR ROOM - CONTINUOUS (X) 50

The door slides open and the Gray-Haired Man steps in, finding: (X)

HIS POV (X)

No Kurts, no Mulder. Only the now unmanned tanks. (X)

CUT TO:

51 INT. RESEARCH FACILITY - CONTINUOUS 51

One of the Kurts opens a door for Mulder, shutting it quickly behind him. Mulder on the move now, at a pace down a long hall. (X) (X)

MULDER (X)

Langly...? Help me out here. I don't know where I'm going. (X) (X)

CUT TO:

52 INT. SUBTERRANEAN COMMUNICATIONS TUNNEL - CONTINUOUS (X) 52

Langly is right where we left him, his small video screen throwing blue light on his face. (X) (X)

LANGLY (X)

You're in a bio-quarantine wing leading to an exit. (X) (X)

53 RESUME MULDER - MOVING DOWN THE HALLWAY (X) 53

LANGLY V.O. (CONT'D) (X)

At the end of the hall you'll access a door into a bio-secure room. I'm working on the locks. (X) (X) (X)

Mulder does as Langly instructs, passing through a sliding glass door at the end of the hall into: (X) (X)

54 INT. BIO-SECURE ROOM - CONTINUOUS - MULDER (X) 54

finds himself in a square room with a METAL SECURITY-LOCKED door (X)  
across from him. The door he's just entered slides shut. Mulder (X)  
waits at the security-locked door. (X)

MULDER (X)  
Let's go, Langly, Frohike. (X)

FROHIKE V.O. (X)  
The doors work off redundant (X)  
systems. We're working fast. (X)

Mulder turns now, sees something behind him o.s. that widens his (X)  
eyes. CAMERA PUSHING IN SLOWLY, then: (X)

MULDER (X)  
Work faster. (X)

MULDER'S POV THROUGH THE GLASS DOOR (X)

The Gray-Haired Man has entered the hallway Mulder took. Moving (X)  
toward him at a menacingly average pace. (X)

REVERSE ON MULDER - PUSHING TO MATCH G.H.M.'S WALK (X)

Mulder, in the middle of the room, nowhere to go. Nothing to do (X)  
but THROW THE LOCK on the glass sliding door. In futility. (X)

MULDER'S POV - THE GRAY-HAIRED MAN

Pulls a HANDGUN. Keeps moving as he raises his weapon, FIRING. (X)  
BLAM - BLAM - BLAM! At: (X)

CLOSE - MULDER

Recoiling instinctively as the blasts echo loudly through the (X)  
hallway. Untouched, however. Mulder looks up to see: (X)

THE GLASS DOOR

Marred by three shattered SPLOTCHES where the bullets lodged -- (X)  
it's bullet-proof glass. Realizing what's happened, the Gray- (X)  
Haired Man fires again. Emptying his clip. (X)

CLOSE - THE GLASS

The bullets punch into a concentrated area, breaching a small,  
ragged HOLE in the bullet-proof glass.

MULDER

Talks urgently into his receiver. (X)

(CONTINUED)

54 CONTINUED:

54

MULDER  
I need this door open now.

LANGLY  
Almost there...

THE GRAY-HAIRED MAN

Drops his empty clip, clicking a fresh one into his pistol. As (X)  
he empties it again at the glass:

CLOSE - THE GLASS

Jagged veins of broken glass course through the shatter-proof  
surface, a chunk of it FALLING AWAY as the last bullet is fired. (X)

MULDER

Reacts, seeing the glass will no longer protect him.

HIS POV - RACKING FROM THE GLASS TO THE GRAY-HAIRED MAN

Running toward the wall of bullet-proof glass, reaching into his  
pocket to reload on the way.

PUSH IN ON MULDER

MULDER  
Get me out of here.

CLOSE - A WIRE CLIP

Snaps into place on the circuit part. CAMERA WHIPS to:

CLOSE - FROHIKE

FROHIKE  
Go!

Mulder slams against the panic bar, PUSHING OUTSIDE. BULLETS  
PIERCE THE DOOR closing behind him, echoing over, as we go to: (X)

BLACK

A beat. THEN CAMERA SLIDES OFF A WALL, revealing we are:

55 INT. HOSPITAL CORRIDOR - NIGHT

55

Empty. Until Mulder appears at the far end, moving at a run. To:

56 INT. SCULLY'S HOSPITAL ROOM - NIGHT (X) 56

Mulder appears in the doorway. Stops. Not wanting to see: (X)

SCULLY'S BED (X)

Empty. Mulder moves to the bed, seeing SCULLY'S NOTEPAD lying on the table next to it. Picking it up to read it. He is ruffled, unshaven, still wired from his earlier ordeal, but what he is reading twists his stomach in a knot. (X)

57 INT. HOSPITAL CORRIDOR - RESUME (X) 57

Mulder exits. But he doesn't know what to do now, until he sees: (X)

MULDER  
Nurse! (X)

ANGLE TO INCLUDE A NURSE (X)

Who's appeared at the end of the hall. Mulder moves to her. (X)

MULDER  
Dana Scully. She's supposed to be in her room -- where is she -- (X)

NURSE  
She -- she's not there? (X)

MULDER  
What happened to her?! (X)

NURSE  
I don't -- know -- (X)

MULDER  
Well who knows!!? (X)

NURSE  
I -- (X)

But Mulder is turned by A VOICE o.s. A familiar voice. (X)

BYERS (O.S.)  
Mulder. (X)

MULDER'S POV (X)

At the other end of the hall stands Byers. (X)

RESUME MULDER (X)

As he moves from the Nurse, moving quickly now to Byers. (X)

(CONTINUED)

57 CONTINUED:

57

ANGLE TO INCLUDE BYERS, MULDER (X)

MULDER (X)  
What happened to Scully? (X)

BYERS (X)  
I got to her -- (X)

MULDER (X)  
Where is she now?! (X)

CUT TO:

58 INT. PENNY NORTHERN'S HOSPITAL ROOM - NIGHT (X) 58

Byers and Mulder appear in the doorway. Mulder seeing something (X)  
that at once gives him relief and a renewed sense of dread. (X)

THEIR POV (X)

Scully is at Penny Northern's bedside, one hand holding Penny's (X)  
hand, one hand gently touching her face. Penny's eyes are (X)  
closed. Scully looks up to see Mulder now, acknowledging him (X)  
with. But it quickly turns to a frown. Then she turns back to: (X)

PENNY (X)

She is speaking in a quiet, weak voice, her eyes closed. (X)

PENNY (X)  
Dr. Scanlon isn't coming back? (X)

SCULLY (X)  
No. I don't think he is, Penny. (X)

PENNY (X)  
Oh, Dana. I want you to get (X)  
well. You've been such a (X)  
comfort. You've got to be the (X)  
one -- you can't lose hope. (X)

SCULLY (X)  
I haven't. I won't. (X)

Scully looks up at: (X)

MULDER (X)

Still watching from the door. Moved by Scully's words. Though (X)  
having read her writing now, with reason not to believe them. (X)  
Then, nudging Byers ahead of him, he moves off. (X)

(CONTINUED)



58 CONTINUED:

58

Leaving Scully to her emotional ministrations.

CUT TO:

59 INT. HOSPITAL CORRIDOR - NIGHT - LATER

59

Mulder sits by himself in a chair against the wall. He is tired, sleepless, but very much awake. His elbows resting on his knees, staring at the floor. A LEGEND tells us it's: 5:05 AM.

After a few moments, A NURSE appears at the far end of the hall, moving in a hurry to a door near Mulder. Mulder looks up as the woman enters the door. A beat, then Scully exits the same door. The look she wears says everything. Mulder rises, moving beside Scully who is trying to bury emotion in motion.

MULDER

Is she gone?

Scully manages a nod, holding herself together.

(X)

MULDER

I'm sorry. I know... I know what she meant to you.

Scully looks at him questioningly.

MULDER

When I came for you -- you weren't in your room. I got scared something had happened.  
(beat)  
I read some of what you wrote.

SCULLY

I didn't want you to read it.

MULDER

It was written to me.

SCULLY

I had decided to throw it out.  
(stops, close to him)  
I had decided tonight I wasn't going to let this beat me, Mulder. I was too willing to accept the answers I was given; the conventional wisdom.  
(more)

(CONTINUED)

59 CONTINUED:

59

SCULLY (cont'd)

I came to this hospital still  
able to work. That's how I'm  
leaving.

(X)  
(X)  
(X)

MULDER

Byers told you about Dr. Scanlon.

(X)  
(X)

SCULLY

Yes.

(X)  
(X)

MULDER

He may very well have killed  
those women, Scully.

(X)  
(X)  
(X)

SCULLY

That will have to be proven.

(X)  
(X)

MULDER

If we ever find him.

(X)  
(X)

SCULLY

I know something happened to me,  
Mulder. Something I'm beginning  
to remember. But which I can't  
yet fully explain. An experience  
I shared with those women...

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

MULDER

It can be explained, Scully. It  
will be explained. And no matter  
what you know -- as a scientist,  
a doctor -- there may be a way.

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

SCULLY

I don't want to kid myself,  
Mulder. People live with cancer,  
they carry on. And so will I.  
But for my own reasons... I have  
things to finish, to prove.  
To myself, to my family... But  
the one thing I'm most certain  
of, is that, as long as I'm  
able, I need to be there with  
you, searching for the truth.

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

She puts her arms around Mulder, the emotion breaking.

(X)

MULDER

The truth will save you, Scully.  
I'm almost certain of it.

(X)  
(X)  
(X)

He holds her tight, until she regains herself.

(X)

(CONTINUED)

59 CONTINUED: (2)

59

SCULLY

I need to get out of here.

He lets her go, watches her move back to her room. CAMERA HOLDS on him. When she disappears from sight, Mulder removes the OVA CONTAINER from his coat pocket, stares at it. Under:

A RINGING PHONE

CUT TO:

60 A HAND COMING TO PICK UP THE PHONE. CAMERA FOLLOWING THE HAND UP TO A.D. SKINNER. WE ARE:

60

INT. SKINNER'S OFFICE - LATE NIGHT

The office is lit by only a desk lamp.

SKINNER

Skinner.

MULDER (V.O.)

I... was leaving you a voice mail. It's 5:30, what are you --

(X)

SKINNER

I'm working. How can I help you?

MULDER (V.O.)

I need you to know Scully's doing okay. She says she's coming back to work, actually.

(X)

SKINNER

Good. Good to hear.

MULDER (V.O.)

I was calling to thank you for your advice. About the Cancer Man. I think you were right; we have to know what he knows. We just have to find another way.

(X)

SKINNER

There's always another way.

Skinner hangs up the phone, and as he does A THIN HAZE OF BLUE SMOKE wafts past the front of his desk. His expression is a hardened mask of guilt and hatred for the man sitting across from him. The man THE CAMERA COMES AROUND TO FIND.

(CONTINUED)

60 CONTINUED:

60

CSM

(X)

Yes, I believe there is. If

(X)

you're willing to pay the price.

(X)

He stubs out his smoke in an ashtray on Skinner's desk, then gets up, regarding Skinner with an inscrutable stare. Skinner will not meet it. Then the CSM exits. Off Skinner's blank, hundred yard stare, we FADE OUT.

(X)

(X)

(X)

(X)

THE END

(X)