

THE X-FILES

"Redux"

Written by  
Chris Carter

Directed by  
R.W. Goodwin

Episode # 5X02  
Story No. 4792  
August 19, 1997 (White)  
August 27, 1997 (Blue-Full)  
September 5, 1997 (Pink-Pages)  
September 11, 1997 (Green-Pages)  
October 7, 1997 (Yellow-Pages)

September 11, 1997

"Redux"

CAST LIST

Agent Fox Mulder  
Agent Dana Scully  
Assistant Director Skinner  
Michael Kritschgau  
Scott Ostelhoff  
Detective Rempulski (4X24 Stock)  
Senior Agent  
Section Chief Blevins (4X24 Stock & New)  
The Cigarette-Smoking Man  
Holly (from 3X17)  
Dr. Vitagliano  
The Syndicate Elder  
Byers  
Langly  
Frohike  
Quiet Willy  
Woman in Operating Theatre (Non-Speaking)

(X)

August 27, 1997

"Redux"

SET LIST

EXTERIORS

DARPA RESEARCH FACILITY

INTERIORS

MULDER'S APARTMENT

/HALLWAY OUTSIDE APARTMENT

PAY PHONE

APARTMENT ABOVE MULDER'S APARTMENT

/HALLWAY OUTSIDE APARTMENT

SCULLY'S APARTMENT

/BEDROOM

/KITCHEN

DARPA RESEARCH FACILITY

/LOBBY

/FIRST SECURITY CHECKPOINT

/SECOND-FLOOR BALCONY

/MAIN FLOOR (Behind first security checkpoint)

/SECOND SECURITY CHECKPOINT

/HALLWAY OUTSIDE KRITSCHGAU'S OFFICE

/KRITSCHGAU'S OFFICE

/3RD FLOOR CATWALK

(X)

/CONNECTING HALL

(X)

/ELEVATOR

(X)

/FOURTH LEVEL SECURITY FLOOR (Multi-level, like main floor)

/LOWER LEVEL HALLWAY

/INTERSECTING CORRIDOR

/DARK, WINDOWLESS ROOM

/LONG, DARK HALLWAY

/OPERATING THEATRE

/UNDERGROUND TUNNEL HALL

/WAREHOUSE

/FOURTH LEVEL SECURITY CHECKPOINT

SECTION CHIEF BLEVINS' OFFICE

FBI HEADQUARTERS

/MULDER'S OFFICE

/HALLWAY

/STAR CHAMBER

/COMMUNICATIONS CENTER

RACE TRACK

/GRANDSTAND

AMERICAN UNIVERSITY PALEOCLIMATOLOGY LAB

/HALLWAY OUTSIDE LAB

/PHOTOGRAPHIC DARK ROOM

LONE GUNMEN OFFICE

REDUX

Open with a re-cap of Gethsemane (4X24), where we learn again that the existence of extraterrestrial life and the government conspiracy to keep it secret are a hoax. An elaborate sleight of hand perpetrated by the American government. What Agent Scully calls the "biggest of lies." And that Scully's cancer was given to her by the perpetrators of this hoax as a way of making Agent Mulder believe in it. Leading to Scully's pronouncement to the FBI assembly that Mulder is dead.

FADE TO BLACK. Over black, a LEGEND appears: TWENTY FOUR HOURS EARLIER. The legend fades out, then picture FADES IN:

1 INT. MULDER'S APARTMENT - NIGHT - AGENT MULDER

(X) 1

sits on his sofa in his apartment, staring at the TV -- with disturbed emotions about having been told the reason for Scully's cancer. Wracked by his guilt over Scully's illness, and by his own dashed hopes over the revelation that everything he's believed in and worked to prove have been revealed as false.

CAMERA PUSHING IN on Mulder, watching:

THE TELEVISION

Where Carl Sagan, Ashley Montagu and the other assembled learned men of science are proclaiming with ironic certainty the existence of alien life. CUT BACK TO:

AGENT MULDER'S HANDGUN

lies on the coffee table before him. TILTING UP to Mulder, rising from the sofa, reaching for the weapon. Checking the clip, then moving calmly to the TV set and turning it off. We see only his dim shadow -- if that -- as he stands stock still in the darkness. When:

A PHONE RING rips apart the silence.

CLOSER ANGLE ON MULDER

As the phone continues to ring several times, before he reaches in the darkness and picks it up. He says nothing.

KRITSCHGAU (FILTER)  
Agent Mulder?

Mulder stands unspaking. Then --

MULDER  
(his voice cracked)  
... yes.

2 INTERCUT WITH MICHAEL KRITSCHGAU

2

standing at a pay phone.

KRITSCHGAU

There is a matter of security --

MULDER

-- who are you?

KRITSCHGAU

-- our last conversation --

MULDER

-- WHO ARE YOU?!

KRITSCHGAU

Are you listening, Agent Mulder?  
Are you hearing me?

MULDER

Did they give Agent Scully this  
disease?! Did they do this  
because of me?!

KRITSCHGAU

Our last conversation... they  
may be listening, Agent Mulder.  
They may be watching. Everything  
you do and say.

3 RESUME MULDER

3

Mulder is silent at the other end of the phone, his chest  
heaving from the outburst.

KRITSCHGAU (FILTER)

Are you listening, Agent Mulder?

Mulder is looking around now, at the walls, the window. His eyes  
going to and stopping on:

HIGH ANGLE DOWN ON MULDER

Mulder is looking at the ceiling, his eyes finding something.

KRITSCHGAU (FILTER)

Are you hearing me?

MULDER'S POV

In the ceiling is a dark pinhole next to a light fixture.

(CONTINUED)

3 CONTINUED:

RESUME MULDER - HIGH ANGLE - CLOSER

MATCH CUT TO:

4 HIGH ANGLE DOWN ON MULDER - INFRARED VIDEO 4

Mulder is staring up at the pinhole, gun still in his hand. Moving quickly away now. As CAMERA SLOWLY CREEPS BACK, revealing we are looking at a video monitor somewhere. Through this move, A BODY breaks frame, eclipsing the picture momentarily. Someone moving with haste and quickness.

CONTINUING TO WIDEN, though it is still unclear where we are. Until THE SOUND OF A DOOR BEING SHOULDERED IN motivates a CAMERA WHIP to Agent Mulder at this door. We are:

5 INT. APT. DIRECTLY ABOVE MULDER'S APT. - NIGHT (X) 5

MULDER

Put it out! Put it down!

REVERSE ON

SCOTT OSTELHOFF, the man whose shotgun pistol silenced over a half dozen men in the previous episode. He is lighting flash paper that has been tossed into a metal waste basket. Stepping away from the burning basket with his hands up.

Mulder charging toward him, gun leveled at his head.

MULDER

Back away!

Overturning the burning basket with his foot, trying to stomp out the flames. Giving Ostelhoff the chance to lunge for his shotgun pistol, lying somewhere nearby. Wheeling on Mulder.

CUT TO:

6 INT. END OF HALLWAY OUTSIDE THIS APT. - NIGHT - CONTINUOUS 6

Where we hear the sound of a SHOT FIRED. CAMERA CREEPING toward the door, anticipating who might come out. But when we reach the door, all we see is it being pushed gently closed. Off this:

GO TO MAIN TITLES

ACT ONE

## 7 INT. AGENT SCULLY'S APARTMENT - NIGHT 7

Scully enters, still dressed as we last saw her in the warehouse scene in 4X24. She is tired, but what is weighing on her right now are the same revelations that rocked Agent Mulder. She moves to her answering machine, rewinds it. The silly voice from the machine tells her, "You have no new messages." She stands for a moment in the darkness. Heavy.

CUT TO:

## 8 INT. SCULLY'S BEDROOM - NIGHT 8

Scully enters, her trenchcoat off and suit jacket off. She begins taking off the rest of her clothes, unbuttoning her blouse, when A VOICE STARTLES HER.

MULDER'S VOICE

Keep going FBI woman.

Scully hasn't caught her breath as she scans the darkness. A man (X) is sitting in a chair, but the low light hides his face. Until: (X)

SCULLY

Mulder...?

Mulder stands up and the moonlight/streetlight coming through (X) the window illuminates his face. (X)

SCULLY

What are you doing?

Mulder moves past her to the window where moonlight better (X) illuminates his tired face. Spying cautiously the street below.

SCULLY

Why are you sitting in my bedroom in the dark?

MULDER

I didn't feel like going to bed yet.

SCULLY

I'm not kidding, Mulder.

MULDER

Good, because neither am I.

(CONTINUED)

8 CONTINUED:

8

He closes the blinds now, turning on a small lamp. He seems nervous, wired - too preoccupied to meet Scully's gaze.

(X)  
(X)

MULDER

There's a dead man on the floor of my apartment. It won't be long until he starts to stink up the place.

SCULLY

(picking up on  
Mulder's tone)

What are you talking about?  
Mulder -- would you tell me  
what's going on?

(X)  
(X)  
(X)

MULDER

Apparently somebody thinks my life is interesting enough to put it all on video. My apartment's been under electronic surveillance for at least two months.

(holding up a wallet  
with a photo ID)  
Courtesy of the U.S. government.

INSERT WALLET PENTAGON PHOTO ID of Scott Ostelhoff. Again she is reacting, but it is not altogether clear to her what Mulder's getting at.

SCULLY

He's the dead man in your apartment?

(X)

Mulder nods, troubled. Considering the act he just committed. That he just killed a man. (And, as we'll learn, used the man's shotgun to deliver a blast to the face, to remove his identity.)

MULDER

He works -- worked -- for the Department of Defense...

(X)

SCULLY

Mulder, how did this man die?

(X)  
(X)

MULDER

Gunshot wound to the face.

(X)  
(X)

Scully reacts, realizing the depth of the situation. Mulder's look telling her that he killed this man.

(X)  
(X)

(CONTINUED)



8 CONTINUED: (2)

8

SCULLY

Have you contacted anyone at the bureau?

(X)  
(X)  
(X)

MULDER

-- I can't, Scully. I can't go to the authorities.

(X)  
(X)  
(X)

SCULLY

What do you mean?

(X)  
(X)

Mulder holds out the ID badge again.

(X)

MULDER

Scott Ostelhoff worked for the military. You get the picture? You see what's going on here?

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

SCULLY

That this hoax was connected to the military, just like Kritschgau said it was.

(X)  
(X)  
(X)

MULDER

This hoax, your cancer -- everything, Scully. It doesn't just lead to the military. It leads back to the FBI.

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

SCULLY

What?!

(X)

(CONTINUED)

8 CONTINUED: (3)

8

CUT TO:

9 SCULLY'S KITCHEN TABLE

9

The light goes on and Mulder lays a small piece of paper with burned edges on its surface.

MULDER

This man Ostelhoff was set up in the apartment directly above mine. I caught him trying to destroy phone records, on which there were seventeen calls placed to this number.

SCULLY

That's the PBX operator at the Bureau.

(snapping)

Who was he calling at the FBI?

MULDER

I don't know.

(X)

SCULLY

Mulder... how long has this been going on?

(CONTINUED)

9 CONTINUED:

9

MULDER

Maybe since the beginning. Since you joined me on the X-files.

SCULLY

(reeling)

That would mean for four years we've been nothing more than pawns in a game. That it was a lie from the start.

(X)

Mulder's look is grim confirmation of this. Scully blinks away tears of anger and frustration.

SCULLY

These men... you give them your faith. You're supposed to trust them with your life.

MULDER

There are those who are to be trusted. What I want to know is who among them is not. But I won't let this treason prosper. Not if they've done this to you.

(X)  
(X)

SCULLY

We can't go to the Bureau making these accusations --

MULDER

No. But as they lie to us, we can lie to them. A lie to find the truth.

Off Scully's still-troubled look we FADE TO BLACK.

FADING IN ON:

10 A PAIR OF MAN'S HANDS

10

Working with practiced and deliberate movements. Using a pipette to take a small amount of clear liquid from a test tube. Putting it, drop by drop, into what is called a "microtiter dish." Putting a drop in each well of this multi-welled container.

TIGHTER ON MICROTITER DISH

As a PINK LIQUID is now introduced in a similar fashion to each of the many microtiter wells. Off this image, FADE TO BLACK.

FADING IN ON:

## 11 INT. HALLWAY OUTSIDE AGENT MULDER'S APARTMENT - DAY

UNIFORMED OFFICERS and PLAINCLOTHES DETECTIVES are gathered outside of Mulder's apartment. A LEGEND reads: 6:45 AM. These men turn as the elevator doors open and Scully exits, moving toward them. (Wardrobe, hair, makeup to match the first scene in last year's season ender, Gethsemane 4X24.)

One of these men pipes up, directing his, "She's coming in," to someone we can't see o.s. inside Mulder's apartment.

As Scully brushes through these men, moving into the open door:

CUT TO:

## 12 INT. MULDER'S APARTMENT - DAY - (STOCK)

(This has been shot. Replay the first scene in 4X24, Gethsemane.)

DETECTIVE (V.O.)

Make way. Let her through.

Agent Scully is allowed through a CRUSH OF UNIFORMED OFFICERS, DETECTIVES, FORENSIC TECHS who are crowded inside. The mood is tense, and from the reception she gets it's evident these people have been waiting for her.

## SCULLY'S POV

The eyes of everyone finding her. The expressions on these faces are grim, expectant. The crowd parting to find A SHEET-COVERED BODY lying face down on the floor between the sofa and the coffee table.

## REVERSE ON SCULLY

PRETENDING to be hit by a wave of whatever hits you when you chance to see a dead body lying in the apartment of someone you know -- a body of a person that you knew, possibly knew well -- which you've been called down to identify.

## ANGLE OVER BODY

Where the DETECTIVE who spoke is standing, waiting for Scully.

DETECTIVE

Agent Scully? Detective  
Rempulski, Alexandria PD. Thanks  
for coming down to do this --

Scully nods. Rempulski takes a respectful beat, then lifts the sheet up for Scully. (We cannot see what she sees, however.)

## ANGLE UP ON SCULLY

(CONTINUED)

12 CONTINUED:

12

Reacting to the body (which is actually Scott Ostelhoff.) Trying her best to experience a moment of soul-shivering horror. Collecting herself, she nods, looks away.

RESUME DETECTIVE REMPULSKI

As he lets the sheet drop.

DETECTIVE

It him?

SCULLY

(flatly)

Yes.

Then she turns and moves off, without any further exchange. Moving back through the parting crowd. As we:

CUT TO:

13 INT. HALLWAY OUTSIDE AGENT MULDER'S APARTMENT - DAY

13

Where Scully exits, trying to keep her eyes from meeting those of the men she is passing. Having just committed her own deception and a betrayal of her oath of faith.

Passing these men with their probing eyes, only to find herself facing a more difficult obstacle. Reacting to:

SCULLY'S POV - A.D. SKINNER

is coming off the elevator, pinning Scully with his look.

SKINNER

Agent Scully... is it true?

She looks away, trying to disguise her deception as emotion. When she looks up she has tears in her eyes.

SCULLY

Yes, sir.

Skinner nods. Troubled, but not allowing any emotion.

SKINNER

Are you alright?

SCULLY

I'm... I don't know what to say.

In the dead air:

(CONTINUED)

13 CONTINUED:

SCULLY

They called me to make the identification.

SKINNER

How did you make the ID?

Scully doesn't respond directly, causing Skinner to jump on this. (X)

SKINNER

The word from Alexandria P.D. is that it was self-inflicted. A shotgun blast to the face.

SCULLY

I'd seen Mulder earlier. Wearing the clothes he's in.

Skinner nods, though we can't tell if he's convinced of this. (X)

SKINNER

Well, I'm very sorry.

Scully wipes her eyes, moves past him now, to the elevator. Skinner watches her the whole way. Then:

SKINNER

Agent Scully...

(off her turn)

Section Chief Blevins wants you in for questioning on this. He believes you have information you haven't come forward with.

Skinner is staring at her in an uncomfortable way. As if to question her himself. Off Scully's rising fear of being caught:

CUT TO:

14 EXT. OFFICE PARK - DARPA RESEARCH FACILITY - DAY

14

The same facility established in 4X24. With a LEGEND to re-establish. A LEGEND reads: 8:49 AM.

CUT TO:

15 INT. DARPA RESEARCH FACILITY - DAY

15

A fair amount of foot traffic moving in and out of the building. These are defense industry employees, research scientists and office workers, dressed both in shirt sleeves and summer suits.

(CONTINUED)

15 CONTINUED:

15

CAMERA FINDING MULDER entering the front door, finding himself in a lobby that features an armed-guard station, X-ray, metal detector and a card-swipe device. He hangs back momentarily, then follows behind several employees moving through security.

ANGLE ON CARD SWIPE

As an ID card is run through it. TILTING UP to an employee in line in front of Mulder. He steps forward when the device lights up green. Moving past the guard, on through the metal detector. (X)

Now Mulder runs his card through the swipe device. A beat and it lights up green. Allowing Mulder past the SECURITY GUARD... who eyes Mulder. There is a moment of questionable recognition... as if he might have been IDd. But the guard allows Mulder to pass, just as the man before him. (X)  
(X)  
(X)

CUT TO:

16 INT. SECTION CHIEF BLEVINS' OFFICE - DAY

16

Scully enters, finding herself in a room where Blevins sits at his desk. Also in the room is the Senior Agent who was in this office in a similar scene in The X-Files Pilot. (This scene should harken to the Pilot, including the look of the office.)

Following Scully in, carrying a MANILA ENVELOPE, is Skinner.

BLEVINS

Agent Scully, please have a seat.

Scully does this. The Senior Agent takes a seat to Blevins' left, as he did in the Pilot. Skinner hangs back behind Scully.

BLEVINS

Some time has passed since you were first in this office.

SCULLY

Yes, sir. Four years.

BLEVINS

From all reports, your work on the X-files brought you very close to Agent Mulder.

SCULLY

Yes, sir.

(CONTINUED)

16 CONTINUED:

BLEVINS

There are those in the Bureau who believe you came to share his belief in the paranormal, and in the existence of extraterrestrial life.

SCULLY

No, sir. That couldn't be further from the truth.

Scully's eyes go to Skinner who moves to a position leaning on Blevins' file cabinet. (This is the same position taken by the Cigarette Smoking Man in the Pilot.)

SENIOR AGENT

We're all sorry for what's happened, Agent Scully.

SCULLY

But that's not why I'm here.

BLEVINS

You're here because we've been informed by the Department of Defense that prior to Agent Mulder's accident you may have been contacted by a DOD employee.

Scully's throat tenses. Her nerve is being tested.

SCULLY

Yes, that's right.

SENIOR AGENT

And that he gave you classified information.

SCULLY

He had information about the discovery of what Agent Mulder believed was an alien corpse. He said the body was part of a hoax.

BLEVINS

He provided evidence of this?

SCULLY

He... he provided us with no hard evidence.

They stare at Scully, judging her stumbling deception.

(CONTINUED)



16 CONTINUED: (2)

16

BLEVINS

Agent Scully, I suggest you tell us everything you know. If you have knowledge of this man you should speak up now.

SCULLY

What knowledge?

BLEVINS

His name.

Scully sits mute, on the hot seat now. But she does not answer.

BLEVINS

Whatever you're withholding, you will be asked to explain yourself tonight at a joint FBI panel I've asked assembled on this matter.

(X)

Still, Scully sits tight. Not responding to this. Then Skinner steps up, opening the manila envelope he carried in with him. From it he removes a surveillance photo of Michael Kritschgau.

SKINNER

Is this the man? Michael Kritschgau?

SCULLY

(with nervous hesitation)

Yes.

She looks at Skinner who stares down at her accusingly. Wondering now if it could be he who is the traitor.

Off the photo of Kritschgau in her hand:

CUT TO:

17 MICHAEL KRITSCHGAU

17

Moving along a second-floor balcony in a large office building. His manner is cautious, a man who doesn't want to call attention to himself. He carries a valise. A LEGEND reads: 9:05 AM. We are:

INT. DARPA RESEARCH FACILITY - DAY

Kritschgau moves among other EMPLOYEES on this balcony when something catches his attention, causing him private alarm. Causing him to move to the railing of the balcony and stop.

(CONTINUED)

17 CONTINUED:

KRITSCHGAU'S POV

Walking below him is Agent Mulder, moving among employees in the more populated main floor. (Note: The impression should be that Mulder has penetrated a larger complex.

In short, we shouldn't be able to see the lobby entrance from here.)

Mulder, however, does not see Kritschgau.

RESUME KRITSCHGAU - ANGLE UP FROM BELOW, OVER MULDER

He moves away from the edge of the balcony, disappearing.

18 INT. DARPA RESEARCH FACILITY - DAY - MOVING WITH AGENT MULDER

as he continues walking through the facility, his eyes focused ahead on:

MULDER'S POV

There is another security station a distance ahead. This one, however, is more elaborate. A solid wall and door, guarded by armed SENTRIES who sit behind a bulletproof glass window.

A short queue of EMPLOYEES waits to show the Sentries their IDs.

RESUME MULDER

Moving to join this queue when he's cut off by Kritschgau, entering frame and redirecting Mulder by taking his arm as inconspicuously as possible. We are MOVING with them during:

KRITSCHGAU  
(quiet panic)

How did you get in here?

MULDER

Through the front door.

KRITSCHGAU

You can't bypass security.

MULDER

You can with The Card.

He flashes Kritschgau the ID card. Kritschgau gives Mulder a sidelong look. His nervousness has just become even greater.

KRITSCHGAU  
Put that away. Put it away.

(CONTINUED)

18 CONTINUED:

18

MULDER  
(as he does)  
You knew my apartment was being  
surveilled -- how?

They've come to an elevator. Kritschgau hits the button and the  
doors open. (X)  
(X)

KRITSCHGAU (X)  
Come with me. (X)

He steps in and, after a beat, Mulder follows. (X)

CUT TO:

19 INT. KRITSCHGAU'S SMALL OFFICE - DAY - CONTINUOUS

19

The two men enter, Kritschgau locking the door behind them.

KRITSCHGAU  
I was followed from your  
apartment the night we spoke.

MULDER  
(re:card)  
Someone at the FBI is involved.  
This man Ostelhoff was in  
contact with someone I work  
with --

KRITSCHGAU  
(cutting him off)  
How did you get his card?

MULDER  
(cagey beat)  
I found it on a dead man.

Kritschgau takes a moment, studying Mulder. Calculating.

KRITSCHGAU  
Do you know what that is? What  
you've got in your hand? That  
gives you level four clearance.

MULDER  
So, what... I get to dine at the  
officer's club?

(CONTINUED)

19 CONTINUED:

19

KRITSCHGAU

You have access to everything,  
Mr. Mulder. Things I don't.  
Things I can only tell you about.

MULDER

I need to know who did this to  
Scully --

KRITSCHGAU

What you can have -- what you  
may find -- is so much more than  
that. What you want most  
desperately of all.

Now it's Mulder who takes a beat. Studying Kritschgau.

MULDER

What?

(beat)

The cure for Scully's cancer?

(X)  
(X)  
(X)

KRITSCHGAU

(nodding yes)

Who knows this man is dead?

MULDER

No one but Agent Scully. She's  
identified his body as mine.

KRITSCHGAU

Then you have only until they  
learn what's happened to him. If  
they run a scan on his card,  
they'll know you're inside.

(X)  
(X)  
(X)

Off Mulder's reaction to this, to the urgency this creates:

CUT TO:

20 INT. MULDER'S APARTMENT - DAY

20

A still, stale air pervades the apartment. It is empty, void of  
the men that filled it earlier. A LEGEND appears: 9:56 AM.

When the legend fades out, there is a SOUND at the front door.  
Someone working the lock. Then the door creaks open and THE  
CIGARETTE SMOKING MAN stands by himself, looking into the  
apartment. As if hesitant to enter.

After another moment, the CSM steps inside, shutting the door  
behind. Moving into the apartment now, where he sees:

(CONTINUED)

20 CONTINUED:

THE FLOOR

The tape outline of the position of the body. The frame of the window has cast it in a square of sunlight. TILTING UP to the CSM as he steps up to it. He looks shaken, disturbed. He steps carefully around the outline, moving to Mulder's desk, where he picks up an old framed photo of young Mulder and young Samantha.

CLOSE ON CSM

Staring at the photo, his eyes begin to tear. If we've never seen genuine emotion from this man, we're seeing it now.

Setting the photograph down, he gathers himself. Turning back to the door now as if to leave. But something stops him.

CSM'S POV.

His own shadow covers the outline of the body. And in the center of it is a BRIGHT PINHOLE OF LIGHT.

RESUME CSM

Following the light up to its source. The small hole in the ceiling where the fiber optic camera had surveilled Mulder.

Off his discovery:

END OF ACT ONE

ACT TWO

FROM BLACK, FADE UP ON:

## 21 THE PAIR OF MAN'S HANDS

21

Working with the pink liquid in the microtiter dish. Moving with steady deliberateness. Using a pipette to remove some of the pink liquid from one of the wells of the microtiter.

A GLASS PETRI DISH

(X)

As a drop of the pink liquid is placed in it. The drop spreading out on the glass.

MICROSCOPE BED.

As the DISH is placed with deft fingers on the microscope bed.  
(Note: This is NOT an "inverted" microscope.)

(X)

(X)

CLOSE ON MAN'S EYE

Looking down into the scope, the light from below illuminating his eyeball. (This is extremely tight, so that we will have no way of knowing the identity of this man.)

POV THROUGH SCOPE

Of a single cell floating in the pinkish media. Off this image:

FADE TO BLACK

FADE IN ON:

## 22 INT. MULDER'S OFFICE - DAY

22

The office is empty. A LEGEND appears: 11:00 AM. It fades off and Agent Scully enters, closing the door behind herself.

She moves quickly to Agent Mulder's desk, picking up the phone. Dialing. Waiting impatiently as the phone rings in her ear. Then:

FBI OPERATOR'S VOICE

Federal Bureau of Investigation,  
how may I direct your call?

SCULLY

Communications center, please.

FBI OPERATOR'S VOICE

One moment.

(CONTINUED)

22 CONTINUED:

22

HOLLY'S VOICE  
Communications, Holly.

(X)

SCULLY  
Holly, this is Dana Scully.

HOLLY'S VOICE  
Dana, I'm so sorry. About what's  
happened. I just heard --

SCULLY  
-- Holly, I need your help on  
something. I'm hoping you can  
get me some information.

As she says this, Scully is removing from her inside coat pocket  
the burnt piece of paper that Mulder gave her, with the FBI  
numbers on it. As we INTERCUT WITH:

23 INT. COMMUNICATIONS CENTER - DAY - CONTINUOUS

23

Holly sits in front of a computer terminal. In the b.g. are  
other COMMUNICATIONS TECHS working at identical terminals.

SCULLY  
I have some phone records I need  
to have run.

HOLLY  
Sure. What do you need?

SCULLY  
I have calls to the Bureau on  
consecutive dates. On the sixth,  
seventh, eighth, ninth and  
tenth. They came into the PBX  
operator, the first at 11:21...

ECU INSERT the burnt paper as Scully goes through this info.

SCULLY  
The next at 11:14, then 3:07,  
2:02 and 5:12. They would've all  
been transferred to the same  
extension.

HOLLY  
And you're looking for that  
extension?

SCULLY  
Yes.

(CONTINUED)

23 CONTINUED:

Holly is tapping in the information on her computer.

HOLLY

I've got five calls matching those times and dates transferred to an executive level extension.

Scully's heart is racing.

SCULLY

Whose?

HOLLY

It's a branch extension. It could be anyone at that level.

SCULLY

Would Assistant Director Skinner be on that branch extension?

Holly taps in a few more commands.

HOLLY

Yes.

SCULLY

Thank you.

HOLLY

Okay. You take care now, Dana.

Scully hangs up the phone. Numb. When she's startled by the PHONE RINGING.

SCULLY

Yes.

MAN'S VOICE

Special Agent Scully...?

SCULLY

(hesitant now)

Yes.

MAN'S VOICE

This is Dr. Vitagliano at the Paleoclimatology department at American University. You'd asked me to look into these ice core samples for you.

(CONTINUED)



23 CONTINUED: (2)

23

SCULLY

(with some relief)

Right. I'm sorry I haven't gotten back to you.

DR. VITAGLIANO

I think you might want to come down here to the lab. There's something I know you're going to want to see for yourself.

Off Scully's piqued curiosity:

CUT TO:

24 INT. DARPA RESEARCH FACILITY HALLWAY - DAY

24

A LEGEND appears: 12:00 NOON. As it fades off, Kritschgau opens the door to his office, holding it for Mulder. The two men exit into the semi-busy hall. MOVING with them, as they walk and converse. Careful about who might overhear them.

MULDER

What am I looking for?

KRITSCHGAU

Level four is a biological quarantine wing. It houses a series of labs and medical facilities. And an elaborate system for the storage of mass quantities of DNA.

MULDER

DNA from whom?

KRITSCHGAU

Virtually every American born since 1945. Every immigrant, every indigenous person who's ever given blood or tissue to a government doctor.

Mulder reacts to this, not quite understanding. Kritschgau gathers himself, this subject carrying great emotional baggage for him. (The following dialogue will be INTERCUT with stock images from news sources, a la "JFK.")

KRITSCHGAU

This is what I was telling you, Agent Mulder.

(more)

(CONTINUED)

24 CONTINUED:

KRITSCHGAU (cont'd)

This is the hoax into which you've been drawn. The roots go back fifty years, to the end of World War II.

(looking around cautiously)

Playing on a virulent national appetite for bogus revelation, and a public newly fearful of something called the atom bomb, the U.S. military command began to fan the flames of what were being called "flying saucer stories." There are truths which can kill a nation, Agent Mulder, and the military needed something to deflect attention away from its arms strategy: global domination through the capability of total enemy annihilation. The nuclear card was fine as long as we alone could play it, but pointed back at us the generals and politicians knew what they couldn't win was a public relations war.

(X)  
(X)

They've come to a set of double doors. Pushing through to:

(X)

24A INT. NEW HALLWAY - CONTINUOUS

(X) 24A

Coming through these doors, not missing a beat.

(X)

KRITSCHGAU

Those photos of Nagasaki and Hiroshima were not faces Americans wanted to see in the mirror. Oppenheimer knew it of course, but we silenced him. When the Russians developed the bomb the fear in the military was not for safety at home, but for armistice and treaties. The business of America isn't business, Agent Mulder. It's war. Since Antietam, nothing has driven the economy faster.

(X)

(X)

(more)

(CONTINUED)

24A CONTINUED:

24A

KRITSCHGAU (cont'd)

We needed a reason to keep spending money, and when there wasn't a war to justify it we called it war anyway. The Cold War was essentially a fifty-year public relations battle. A pitched game of chicken against an enemy we did not much more than call names. The Communists called us a few names, too. "We will bury you," Khrushchev said, and the public believed it. After what McCarthy had done to the country, they ate it with a big spoon. We squared off a few times, in Cuba, in Korea and Viet Nam. But nobody dropped the bomb. Nobody dared.

(X)

MULDER

(still dubious)

What's any of that have to do with flying saucers?

KRITSCHGAU

The military saw a good thing in '47 when the Roswell story broke. The more we denied it, the more people believed it was true. Aliens had landed. A made-to-order cover story for generals looking to develop the national war chest. They opened official investigations, with names like Grudge and Twinkle, Project Blue Book and Majestic 12. They brought in college professors and congressmen and fed them enough bogus fact, enough fuzzy photos and eyewitness accounts that they believed it, too. They'd even hooked Doug MacArthur, for god sake.

Kritschgau maneuvers Mulder, turning into a connecting hall.

(X)

24B INT. CONNECTING HALL - CONTINUOUS

(X) 24B

MATCHING MOVEMENT. Again, not missing a beat.

(X)

(CONTINUED)

24B CONTINUED:

KRITSCHGAU

I can't tell you how fortuitous the timing of it all was. Do you know when the first supersonic flight was, Agent Mulder? 1947. Soon every experimental aircraft being flown was a UFO sighting. And when the abduction stories started up, it was too perfect.

(off Mulder's look)

We'd almost gotten caught in Korea. An ambitious misstep. China and the Soviets knew it. The U.N. got all heated up at us.

(X)

(X)

MULDER

Germ warfare. We were accused of using it on the Koreans.

(X)

(X)

Another turn here leads them to:

24C INT. THIRD FLOOR CATWALK - CONTINUOUS

(X) 24C

MATCHING MOVEMENT, not missing a beat.

(X)

KRITSCHGAU

It was developmental then, nothing like what we or the Russians have now. The bio-weapons used in the Gulf War are so ingenious as to be almost undetectable. Developed right in this very building.

MULDER

Then all these accounts of abductions -- you're saying they've all been lies.

KRITSCHGAU

Not lies exactly. But citizens taken unsuspecting and tested. A classified military project above top secret. And still ongoing. You've heard the recent denials about Roswell by the military and the CIA. What has been the effect? Even wilder and more widespread belief. The American appetite for bogus revelation, Agent Mulder.

(X)

(X)

(CONTINUED)

24C CONTINUED:

24C

They've come to an elevator. Kritschgau pushes the button and the doors open.

MULDER

But I've seen aliens -- I've witnessed these things.

KRITSCHGAU

You've seen what they've wanted you to see.

Kritschgau steps in the elevator. Mulder follows, doors closing.

24D INT. ELEVATOR - CONTINUOUS

24D

KRITSCHGAU

The line between science and science fiction doesn't exist anymore. What this is about is control, of the very elements of life. DNA. Yours, mine, everyone's.

MULDER

Then why a hoax? Why create hard evidence; an alien body which could be disproved.

KRITSCHGAU

The body you found is so good, so believable that only a directed scientific examination would have proven the fraud.

MULDER

Scully would have known.

KRITSCHGAU

The timing of the hoax was planned so that Agent Scully wouldn't be alive to do an examination.

The elevator stops and the doors open. Mulder steps out, holding the door, blocking Kritschgau's exit.

24E INT. DARPA RESEARCH FACILITY - ANOTHER HALLWAY - DAY

(X) 24E

MULDER

You went along with all this.

(CONTINUED)

24D CONTINUED:

KRITSCHGAU

I've paid the price, Agent Mulder. When my son came home sick from the Gulf War it was my retribution. I'm helping you now, but not unselfishly.

MULDER

You believe there's a cure for him in here, too.

KRITSCHGAU

I have to think there is.

Mulder stares this man down, seeing his honesty. Then, without another word, he allows Kritschgau to exit. They both stand before the "fourth level" security station now. Another look is exchanged, then Mulder moves toward it. (No one else is in line.)

REVERSE ON KRITSCHGAU

Watching Mulder, standing at a distance.

HIS POV OF MULDER

Moving to the window, behind which the SENTRIES sit. They are eyeing him, but Mulder's cool.

CLOSE ON MULDER

Swiping his stolen card through the swipe device. Watching as the light turns green. Then the door BUZZES open and Mulder steps to it. Looking back at:

KRITSCHGAU

Nodding furtively to him.

RESUME MULDER

As he enters the door and it closes behind him.

RESUME KRITSCHGAU

As he turns to go... TWO OTHER SENTRIES are coming in his direction from far down the hall. Heading right for him.

SENTRY

Michael Kritschgau -- may we talk to you?

Kritschgau is trying not to show the panic he feels right now -- that his heart is taching in the red.

(CONTINUED)

24E CONTINUED: (2)

24

KRITSCHGAU

What about?

SENTRY

(moving to flank him)

DOD is detaining you for  
questioning. Would you come with  
us, Mr. Kritschgau? Sir...?

And he does, being escorted back up the hallway as he came.

CUT TO:

25 EXT. HORSE TRACK - DAY

25

A LEGEND reads: 12:25 PM. As it fades off, a rider and jockey gallop by. This is off-hours, workout time. CAMERA ADJUSTS, revealing THE SYNDICATE ELDER, sitting alone in a box in the grandstand. Reading a handicap form. In a seat just a short distance away is another man who we'll call QUIET WILLY. He is watching the horses working out.

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

In the b.g. another man appears. Moving through the seats and aisles toward where the big man sits. As he approaches, we see it is the CSM. Coming to take a seat next to the Elder.

ELDER

(not looking at him)

I was told you needed to see me.  
That there was some urgency.

CSM

(restrained anger)

It seems I've been left out of  
the loop.

ELDER

Left out?

CSM

You were watching Mulder. You  
put a man on him. No one  
bothered to inform me of this.

ELDER

I don't know about a man.

CSM

(finally snapping)

I won't be cut out like this!  
You need my expertise.

(CONTINUED)

25 CONTINUED:

The Cigarette Smoking Man sits silently fuming. The Elder gives him a calm look of unshakable power.

(CONTINUED)



25 CONTINUED: (2)

25

Leaving the CSM at a disadvantage, with no avenue of reasonable approach.

CSM

Is this being run out of DOD?

ELDER

If it is, then I'm unaware of it.

CSM

I've always kept Mulder in check. I put this whole thing together. I created Mulder.

ELDER

Agent Mulder is dead.

CSM

(challenging)

You know that for a fact?

ELDER

Our FBI source confirmed it this morning. Mulder killed himself.

(X)

(off the CSM's  
silence)

Mulder was an asset. But without his partner, you may have underestimated his fragility.

CSM

I never underestimated Mulder.  
I still don't.

Now it's the CSM's turn to play inscrutability. Off his look to the Elder, he rises and walks off just as he had come. With the Elder watching him go. Turning now and exchanging a look with Quiet Willy. Off this:

(X)

(X)

CUT TO:

26 OMITTED

26

CUT TO:

27 CLOSE ON THE SCIENTIST'S HANDS

27

Manipulating the focus knob of the microscope. CAMERA RISING up to his eye, which, again, is illuminated through the ocular piece by the light coming from below. And for the first time:

(CONTINUED)

27 CONTINUED:

SCIENTIST

As you'd asked, I've tested some  
of the cellular material found  
in the ice core sample...

(X)

WIDER to include SCULLY, standing next to Dr. Vitagliano. We are:

INT. AMERICAN UNIVERSITY PALEOCLIMATOLOGY LAB - DAY

A LEGEND comes on to re-establish. It fades off, followed by  
another LEGEND: 1:20 PM. Dr. Vitagliano rises up from the  
microscope, addressing Scully directly.

DR. VITAGLIANO

Because we couldn't identify it  
as either plant or animal, only  
as some kind of chimerical  
hybrid, I put some of the  
individual cells in media  
containing fetal bovine serum,  
and the cells began to divide.

(X)

(X)

(X)

SCULLY

Then these were animal cells  
found in the ice core sample.

DR. VITAGLIANO

(shaking his head)

They are... not classifiable.

He says this in a manner that suggests he's somewhat freaked.

SCULLY

What do you mean? You said there  
was mitotic cell division.

(X)

(X)

DR. VITAGLIANO

Yes. But not what you might  
anticipate.

(off her reaction)

When the cells began to divide,  
they didn't just multiply --  
they began to go through the  
stages of morula, blastula,  
gastrula...

(X)

He says this, knowing what her reaction will be. Because Scully  
knows what these words mean. And it is shocking.

SCULLY

They began somatic development.

He rises from his chair, offering it and the scope to Scully.

(CONTINUED)

27 CONTINUED: (2)

27

DR. VITAGLIANO  
The beginning of a lifeform.

Scully puts her eye down to the ocular piece now, staring in.

CLOSE ON SCULLY'S EYE

The pupil dilating down with the light.

SPFX - A small blob of interconnected cells. A rudimentary creature. (Note: What we will use for this is a sea urchin embryo, in the "pluteus" stage, whose early development looks somewhat otherworldly. Contact Dr. Eric Davidson at the biology department at Cal Tech.) (X)  
(X)  
(X)  
(X)

RESUME SCENE - SLIGHTLY WIDER

DR. VITAGLIANO  
Growing into what, I don't know.

As Scully looks up at him, reacting to what she sees. Off this:

CUT TO:

27A INT. DARPA RESEARCH FACILITY - FOURTH LEVEL SECURITY - DAY (X) 27A

Mulder is through what is essentially a mirror image of the more populated multi-level space where he came across Kritschgau. (X)  
(X)

Small-windowed doors lead off each side of the lower hallway. (X)  
The hall itself is empty, though on the upper level TWO (X)  
SCIENTISTS are moving along, unaware of Mulder below them. (X)

REVERSE ON MULDER (X)

He looks into the small windows of the lower level doors, seeing nothing in their darkness. He tries the knobs, but they are all locked. Then, he notices something behind him, in the direction he just came from. He stops, CAMERA MOVING IN ON HIS FACE. Then he turns and continues down the empty hallway. Turning a corner and disappearing onto an intersecting corridor. (X)  
(X)  
(X)  
(X)  
(X)

REVERSE ON HALLWAY (X)

Where, in the deep b.g. THE TWO SENTRIES are entering through the security station door Mulder used. Moving with purpose, as if they might be looking for Mulder. As they move TOWARD CAMERA: (X)  
(X)  
(X)

## 28 INT. DARPA RESEARCH FACILITY - FOURTH LEVEL CORRIDOR - DAY 28

Mulder comes around a corner, moving at a pace down this branch off the main hallway he just left. He's being pursued now, looking for someplace to hide. But every door he checks is locked. Coming to the end of the corridor where he runs into a dead end. Turning back, expecting to see: (X)

CUT BACK TO:

## 29 INT. DARPA RESEARCH FACILITY - FOURTH LEVEL HALLWAY - DAY 29

The main hallway, where the Sentries who are pursuing Mulder are COMING TOWARD CAMERA, in the same direction as we saw Mulder go. Heading for the corner he disappeared around.

CUT BACK TO:

## 30 TIGHT ON MULDER 30

Working to do something we can't see yet. Not until CAMERA TILTS DOWN to REVEAL he's got a small lockpick jammed into the lock of the door at the end of the corridor.

TILTING BACK UP to Mulder's face, as he looks PAST CAMERA. Still anticipating the arrival of the Sentries as he continues to work the pick in the lock. When, finally, the lock pops.

REVERSE ON MULDER

Pushing the door in, entering. Just as the two Sentries round the corner. Seeing nothing now but an empty hallway. And a door that only we can see, as it SLOWLY CLOSES SHUT.

CUT TO:

## 31 INT. DARK, WINDOWLESS ROOM - DAY 31

Mulder stands in the dark, waiting and listening. Hearing the Sentries moving into the hallway he just left. They are trying doors. And as he stands there, the knob of the door he's standing next to has its knob jiggled. But the door is locked.

Mulder waits several more moments, until he hears the Sentries move off.

Waiting and listening, then running his hand up the wall, looking for a light switch. Which he finds, flipping on a dim overhead light. Turning to see what kind of room he's found himself in. Then REACTING to something he sees o.s.

MULDER'S POV

(CONTINUED)

31 CONTINUED:

31

The room is filled with metal hospital gurneys, lined in rows. Six rows, three or four deep. On each is AN ALIEN BODY.

Exactly like the one which came from the ice cave. Off:

MULDER

Reacting to this.

END OF ACT TWO

ACT THREE

32 INT. DARK, WINDOWLESS ROOM - DAY - RESUME

32

CLOSE ON ONE OF THE ALIEN BODIES

As a LEGEND appears: 1:25 PM. Then, Mulder leans down into frame, looking closely at the body. Turning to look at the one next to it, then the one behind it.

WIDER

Mulder stands in the middle of the corpse-filled room, his mind racing over not just the discovery, but the meaning of the discovery. And how it fits with what Kritschgau has told him. When Mulder reacts to a new source of interest:

A STROBING LIGHT

begins to illuminate the dim room through a small, square window in the only means of entry to this area: a door across the room.

CLOSE ON MULDER

Turning toward this light, its brilliant pulses playing on his face. Moving toward it, through the narrow aisles between the alien corpses. Crossing cautiously to this door.

CUT TO:

33 INT. LONG, DARK HALLWAY - DAY - CONTINUOUS

33

REVERSE ANGLE on the door Mulder's crossing to. TRACKING SLOW AND LOW toward it as Mulder's face appears in the glass. His eyes searching this hallway. Finding:

MULDER'S POV DOWN THE LONG, DARK HALLWAY

THE STROBING LIGHT is emitting from a door directly facing him at the end of the hall.

CLOSE REVERSE ON MULDER

Looking with intense curiosity. CAMERA CONTINUES PUSHING, as we:

CUT TO:

34 INT. AMERICAN UNIVERSITY PALEOCLIMATOLOGY LAB - DAY

34

CLOSE ON SCULLY'S ARM as blood is being drawn out of it and into (X)  
a plastic tube. (X)

(CONTINUED)

34 CONTINUED:

34

WIDEN ON SCULLY AND DR. VITAGLIANO

Scully is seated. Vitagliano (wearing latex gloves) draws the blood. Scully's expression is stoic. She's trying to hide her intense apprehension. (X)

DR. VITAGLIANO

I'm still not sure what you're hoping to find here...

SCULLY

I want to do a Southern Blot; to run the culture you've shown me against my own DNA.

(off his look)

You said when you looked at the unclassified cells under the EM they were full of virus. (X)

(X)

(X)

(X)

(X)

DR. VITAGLIANO

Right. What are you looking for? (X)

(X)

SCULLY

A match. (X)

(X)

Vitagliano nods, though he's still not sure what the connection is. Which is because Scully's not telling him everything. Vitagliano drains the blood into a conical test tube.

SCULLY

And I need it before seven.

DR. VITAGLIANO

Tonight?

Scully nods as she opens her mouth and allows Vitagliano to scrape the inside of her cheek, collecting a cell sample.

DR. VITAGLIANO

Not going to happen. Not unless we have a blazing hot probe. (X)

(X)

Vitagliano takes the small brush and plunges it into a test tube filled with solution, swirling this around.

SCULLY

It's got to happen. Everything in my life depends on it. (X)

(X)

(X)

Vitagliano gives her a look. Scully gives it back, as she blots her finger with a cotton ball and alcohol. Noticing something o.s. Something which surprises her and darkens her expression.

(CONTINUED)

34 CONTINUED: (2)

SCULLY'S POV

Assistant Director Skinner is looking in through the small, square window in the door to Vitagliano's office. When he sees he's been seen, he moves away from the door.

CUT TO:

35 INT. HALLWAY OUTSIDE VITAGLIANO'S LAB - DAY

35

Scully exits, looking right, then left. Skinner is nowhere in sight. STEADICAM with her as she starts out looking for him. Making a choice and moving quickly down the hall. Turning a corner and:

SCULLY FINDS HERSELF FACE TO FACE with Skinner, who waits just around the corner. It startles her at first, but she's quick to regain herself -- and lights into him.

SCULLY

What are you doing here?

SKINNER

I was going to ask you the same.

SCULLY

No you weren't.

Skinner ignores this, moves past her now, walking off in the direction Scully came from. Causing her to spin and dog him.

SCULLY

You followed me here. Why are you following me?!

Now Skinner stops, turns on her.

SCULLY

Is this more dirty work you're doing for the DOD?

SKINNER

Why don't you tell me something, Agent Scully? Why don't you tell me what you're doing here?

SCULLY

I want an answer from you!

SKINNER

I want an answer from you!

(CONTINUED)



35 CONTINUED:

35

They stand squared off. But Scully's not going to be bullied.

SCULLY

This isn't your job --

SKINNER

My job is to direct the agents  
under me -- to --

SCULLY

-- is that your job?!

SKINNER

-- to question their motives  
when they're lying about  
investigations. To take steps to  
cease or censure those actions.

This takes Scully down a notch. Or at least gives her pause.

SCULLY

I report to you -- I report to  
you as you report to me.

Skinner stares at her, either busted by or trying to decode this.

SKINNER

Your lie is on record, Agent  
Scully.

SCULLY

And yours?

SKINNER

On my desk, I have the pathology  
and forensics reports for the  
body found in Agent Mulder's  
apartment.

(beat)

You have to answer for yourself  
in five hours. As you compound  
the lies, you compound the  
consequences for them.

SCULLY

All lies lead to the truth,  
don't they?

SKINNER

And what about your lie; what  
does it lead to, Agent Scully?

(CONTINUED)

35 CONTINUED: (2)

35

SCULLY

The truth. About the men behind what happened to me. About my abduction and the tests on me.

36 INTERCUT

36

this dialogue with Agent Mulder. He has entered the long, dark hallway that he was peering into.

Moving toward the end, where a windowed door flashes pulses of bright, white light. As he moves with cautious steps:

37 RESUME

37

SCULLY

About being exposed to something against my will. Being put on a table and having something implanted in me. Then having my memory stolen, only to have it come back -- along with the disease that I was given.

Skinner looks down on Scully with inscrutable assessment.

SKINNER

Is that your justification; Is that what you're going to tell the joint panel tonight?

SCULLY

Are you afraid of that?

SKINNER

Considering the dead man in Mulder's apartment was murdered in cold blood, and that you willfully misidentified him -- yes. But I'm only afraid for you.

SCULLY

You'll use that against me, won't you? You'll use me as I've been used all along. To preserve the lies.

SKINNER

Where is Agent Mulder?

(CONTINUED)

37 CONTINUED:

37

Scully doesn't answer. Skinner nods, regarding Scully with a sad impatience. She returns his look with defiance.

SKINNER

Your silence won't save you. Not with these people. And if you lie, I don't know if anything can.

SCULLY

Except proof.

Scully turns and walks away. Skinner watching her re-enter the lab. Off this, we:

CUT BACK TO:

38 INT. LONG, DARK HALLWAY - DAY - CONTINUOUS

38

Mulder takes the last few steps toward the door from which the strobing light emanates. Putting his face up to the window. Witnessing:

39 INT. OPERATING THEATRE - DAY - CONTINUOUS

39

MULDER'S POV THROUGH GLASS

A WOMAN lies on an operating table, eyes open. Her hands and feet are bound down with velcro cuffs. A HOSE protrudes out of her giantly expanded abdomen. Suspended over her is a lighting grid, from which an intense blue geometric pattern of light is projected down onto the woman.

(We have witnessed this scene at least twice before, as it is essentially Agent Scully's abduction scenario, and we should try to match up any and all detail to recreate the previous setting.)

REVERSE ON MULDER THROUGH THE WINDOW

Startled by this image, thought given what Kritschgau has told him, beholding it with a gnawing certainty that his beliefs are indeed false. That the government is the creator of an elaborate lie against the people, built on propaganda about space aliens.

Mulder moves away from the door, heading back through the hall.

CUT TO:

## 40 INT. DARPA RESEARCH FACILITY HALLWAY - DAY

The door Mulder picked to escape the searching Sentries opens again and Mulder appears. The hall is empty when Mulder slips out and moves cautiously back the way he came.

CUT TO:

## 41 BLACK

A LEGEND appears: 2:00 PM. It fades off, then a door opens far away from us. The light silhouetting Agent Mulder.

Then the door closes behind him and the scene is cast into darkness again.

Until OVERHEAD LIGHTS are flipped. And we see Mulder's entered:

INT. DARPA RESEARCH FACILITY - UNDERGROUND TUNNEL HALL - DAY

WE ARE AT THE FAR OF THE HALL, Mulder moving toward us. He's entered what might be a service tunnel. Pipes and venting run overhead.

REVERSE ANGLE - FOLLOWING MULDER (POSSIBLE SPFX: SET EXTENSION)

The tunnel ahead of him seems to stretch out into infinity, or at least off into an indistinct darkness. As if it is an underground passage to somewhere.

Mulder continues TO CAMERA. Arriving at a door, where he stops and stares. Reading a sign that we cannot yet see.

NEW ANGLE CLOSE ON MULDER

As he reads the door. Fishing now for Ostelhoff's security access card. Which he removes.

REVERSE ANGLE

Mulder is standing in front of a door that we've actually seen several times before. Once in the Pilot Episode. Once in the cliffhanger at the end of season one (The Erlenmeyer Flask.)

It reads: IN CASE OF EMERGENCY - PENTAGON EVACUATION PROCEDURE. (This sign should match precisely to the previous episodes.)

Mulder reaches out and runs the security card through the swipe device (also pre-established) next to the door. A red light on top goes to GREEN, and a serious auto bolt lock ka-chunks back.

Mulder reaches for the door, and we:

CUT TO:

## 42 INT. WAREHOUSE - DAY - CONTINUOUS

42

Mulder enters what hardcore fans will immediately recognize as the repository for all the alien-related odds and ends that the Cigarette Smoking Man has taken from Mulder over the years. Deep Storage, as it were. Mulder starts in, moving past the aisles.

REVERSE ANGLE - TRACKING

At the other end of these aisles, where we can see Mulder as he passes the far ends. Looking down each aisle, TOWARD CAMERA.

CUT TO:

## 43 HIGH ANGLE - CRANING DOWN - (POSSIBLE SPFX: SET EXTENSION)

43

At the end of one of these aisles. Where Mulder stops, moving into the aisle. AS CAMERA CRANES DOWN to meet him, we see that he has come upon not a storage aisle for boxes and such, but a tall double-sided aisle.

On each side are drawers with small handles, floor-to-ceiling and end-to-end. It is reminiscent of a giant and more elaborate Dewey Decimal library index. Access to the higher drawers is by a tall, rolling metal ladder.

CLOSE ON MULDER

Searching across the index cards that label each drawer. Finding names that begin with the letter S.

Moving to get the metal ladder now, and rolling it back to this position. Beginning his climb up the ladder.

HIGH ANGLE OVER MULDER

As he climbs TOWARD CAMERA. Reaching near the top of the ladder. His eyes searching the drawers, reading the labels. Then finding what he's looking for:

CLOSE ON MULDER

Reaching for the handle on specific drawer. He pulls the drawer as far out as it goes, revealing (like a Dewey Decimal system) a series of small index cards, which he starts to finger through.

CLOSE ON CARDS

Mulder's fingers moving rapidly to find the name. Which he comes to now, peeling back a card that reads: DANA KATHERINE SCULLY.

Off this:

CUT TO:

## 44 AGENT DANA KATHERINE SCULLY

Wearing goggles, gloves. Working with high seriousness at:

## SCULLY'S POV - A WHIRLING CENTRIFUGE

Loaded with test tubes that spin in a blurry circle. We are:

## INT. AMERICAN UNIVERSITY PALEOCLIMATOLOGY LAB - DAY

Scully flips the centrifuge off and removes the conical ended test tube. At the pointed end of which there is blood that has been separated. From this Scully will use a pipette to remove the layer of white blood cells.

(X)  
(X)

NOTE: The following is less than accurate. Therefore, Jessica, our T.A. will provide us with the actual steps on-site and we will shoot the more important ones to fit the process of doing a real Southern Blot.

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

## SERIES OF SHOTS, TIME CUTS

Scully takes a small bottle of solution and adds it to the conical test tube. Squeezing it into the separated blood.

To this she adds another solution, what would be "protease", which will digest everything in the solution except the DNA.

To this she adds yet another solution, this being something called phenol. Which, upon adding it, she swirls vigorously.

## CLOSE ON SCULLY

Lifting the test tube she's been working on up to her eyes. Then, maneuvering a pipette into the solution contained within, she extracts liquid away.

Again now, she adds liquid. This being more ethanol. As she does, white stringy material begins to form in the test tube. This is DNA.

## NEW CLOSE ANGLE ON SCULLY

Using a needle designed for this purpose, she extracts the DNA from the test tube and places it in a small petri dish filled with water. To this she adds another solution, called a restriction enzyme.

## CLOSE ON AGAROS GEL

This is a flat, gelatin material. Onto which Scully will place pieces of the collected DNA. Putting them in "wells", which are depressions on the gel.

## CLOSE ON SCULLY - UP ANGLE

(CONTINUED)

44 CONTINUED:

44

Doing this work with intense concentration and focus. Off this:

DISSOLVE TO:

45 AGENT MULDER - SAME ANGLE

45

Looking at Scully's index card, which he pulls from the drawer. There are several lines of letters and numbers. But in the bottom right-hand corner, there is an index number which begins with the letters SEP.

Mulder takes this card. Shutting the drawer now, and descending the ladder. MOVING AWAY FROM CAMERA.

SHORT TIME CUT TO:

46 TIGHT ON MULDER - NEW ANGLE

46

Opening another drawer. And, again, his fingers move rapidly through the index cards. Coming to the one he's looking for:

INSERT INDEX CARD

It reads: MICHAEL LEE KRITSCHGAU. He flips to the card behind it, which reads: MICHAEL LEE KRITSCHGAU, JR. He removes the card, but it has no information on it. This card is empty save for the name at the top.

(X)  
(X)

RESUME MULDER - CLOSE

Putting the card back. Pushing the drawer in, and exiting frame. (X)

FADE TO BLACK:

In the blackness, a LEGEND appears: 5:52 PM. The legend fades off, and A UV light pops on, illuminating:

47 THE AGAROS GEL

47

The gelatin strip with the series of depressions to which Scully added the DNA material. In each well now, the DNA reacts to the UV light by turning a fluorescent PINK.

(X)

NOTE: Refer to earlier note about the accuracy of these steps. Our set T.A. will provide actual steps of process.

(X)  
(X)

Widen to reveal we are:

(X)

(CONTINUED)

47 CONTINUED:

INT. PHCTOGRAPHIC DARK ROOM - SCULLY

Lays a special paper towel atop the agaros gel, onto which soaks the blue dye.

SERIES OF SHOTS - TIME CUTS (All in the darkroom)

Scully takes the paper off the agaros gel, placing it in a liquid-filled ziploc baggie.

To the liquid in the baggie, Scully adds more liquid poured from a test tube.

Scully takes the paper from the baggie, carefully placing it on a piece of X-RAY FILM. Off this last image:

CUT TO:

48 INT. WAREHOUSE - ANOTHER TALL AISLE - DAY - CONTINUOUS

Mulder is moving through a different tall, narrow aisle. Shelving stacked with cardboard boxes, floor to ceiling.

CLOSER ON MULDER

Finding a box, labeled with a SERIAL NUMBER matching that on the lower right-hand corner of DANA KATHERINE SCULLY'S index card.

Mulder pulls this box out, finding inside it a series of SMALL, METALLIC VIALS. Arranged in a special holder.

CUT TO:

49 INT. PHOTOGRAPHIC DARK ROOM - SCULLY

Scully removes the paper from the X-ray film. A LEGEND appears: 6:37 PM. As it fades off, Dr. Vitagliano enters. Just as Scully turns on a white-light spot lamp, delivering the room from darkness. We see the X-ray film has a series of black stripe lanes on it. This is an AUTORADIOGRAM.

SCULLY

There it is.

CLOSE ON SCULLY, VITAGLIANO

Eyeing carefully a PAIR OF LANES not like any of the others, because they are PAIRED.

DR. VITAGLIANO

I don't understand.

(CONTINUED)



49 CONTINUED:

49

SCULLY

My DNA hybridized with the viral DNA from the cell culture.

DR. VITAGLIANO

Yes. But that means... the material in the ice core sample -- you'd have to have DNA from the unclassified chimera cells in your own body.

(X)

SCULLY

(gravely)

I know.

DR. VITAGLIANO

But... how? And how did you know?

SCULLY

I believe I was exposed to this material. And it is responsible for giving me a serious illness.

(X)

(X)

DR. VITAGLIANO

What kind of illness?

SCULLY

One which cannot be cured.

CUT BACK TO:

50 INT. WAREHOUSE - ANOTHER TALL AISLE - DAY - CONTINUOUS

50

VERY CLOSE ON MULDER

Lifting A METALLIC VIAL up out of its special holder, looking at it carefully. Holding what very well may be the cure for Scully's cancer. Off this image:

END OF ACT THREE

ACT FOUR

51 INT. DARPA RESEARCH FACILITY - UNDERGROUND TUNNEL HALL -  
EVENING

51  
(X)

The lighted hallway, with the pipes and venting running overhead, is empty. A LEGEND appears: 7:07PM. It fades, then the door leading to the Warehouse (on which the PENTAGON EVACUATION PROCEDURE sign is posted) opens and Agent Mulder exits.

Shutting this door behind himself and moving quickly off in the direction from which he entered.

CUT TO:

52 INT. FBI HALLWAY - EVENING - CONTINUOUS

52

MATCH MOVEMENT as Agent Scully moves toward us, coming down this long (and lightly trafficked with AGENTS) corridor.

As she approaches, we see she carries A FILE FOLDER (to match the one she carried into the "Star Chamber" scene in the Teaser of episode 4X24, Gethsemane.) As she moves past us, we:

CUT TO:

53 INT. FBI STAR CHAMBER - EVENING (STOCK)

53

(This scene, and the FBI Star Chamber scenes following it, were used in 4X24, Gethsemane. Until noted, these scenes will reflect footage already shot. There will need to be some small re-editing of existing material to conform to this new sequence.)

The door to this room opens and Agent Scully enters.

FBI OFFICIALS are seated around a U-shaped table, including SECTION CHIEF SCOTT BLEVINS. He has a file in front of him, perusing it. As CAMERA SETTLES, Blevins looks up at:

(X)

BLEVINS

Agent Scully. Please have a seat.

AGENT SCULLY

Taking her seat. The room is lit only by ceiling spots, giving the proceedings here a weighty quality, a serious tone.

SCULLY

Thank you.

WIDER ON ROOM

(CONTINUED)

53 CONTINUED:

53

There is a quieting as Blevins gets his notes in order.

BLEVINS

Agent Scully, we've had a brief discussion, but will you restate the matter we're here to put to rest.

SCULLY

Yes, sir.

(gathering herself)

Four years ago, Section Chief Blevins assigned me to a project you know as the X-Files. As I was a medical doctor with a background in hard science, my job was to provide an analytical perspective on the work of Special Agent Fox Mulder, whose investigations into the paranormal were fueled by a personal belief that his sister had been abducted by aliens when he was twelve.

During this, CAMERA WILL DRIFT along the faces of the men lining the table. Their reactions to this last statement reflect their conservatism on this subject, and their discomfort.

CUT TO:

54 INT. DARPA RESEARCH FACILITY - LEVEL FOUR HALL - EVENING

54

The large two-story hallway is void of anyone. Until Mulder appears in deep b.g., rounding a corner, heading TOWARD CAMERA.

SCULLY (V.O.)

I have come here today, four years later, to report to you on the illegitimacy of Agent Mulder's work...

MOVING WITH MULDER

His eyes go high, scanning the balcony for any sign of the the Sentries who had pursued him earlier. Moving with a forced calmness, so as not to attract any undue attention. But with enough speed so that it is obvious he's in a hurry.

(CONTINUED)

54 CONTINUED:

SCULLY (V.O.)

That it is my scientific opinion he became, through the course of these years, a victim of his own false hopes, and of his belief in the biggest of lies.

As he PASSES CAMERA, we 180 PAN WITH HIM and reveal the backside of the LEVEL FOUR SECURITY STATION up ahead.

CUT BACK TO:

55 INT. FBI STAR CHAMBER - NIGHT (STOCK)

(X) 55

Scully continues. As before, she is deadly serious.

SCULLY

Recent events have shed new light on the factual and physical evidence that would serve to prove the existence of extraterrestrial life -- the foundation of Agent Mulder's consuming devotion to his work.

(Note small dialogue change above to reflect a new tense.)

CUT TO:

56 INT. DARPA RESEARCH FACILITY - FOURTH LEVEL HALLWAY - EVENING

56

Mulder reaches the backside of the security station, where there is a SWIPE DEVICE on the wall. The light atop it is red.

SCULLY (V.O.)

... I'm here today to expose this lie, to show the mechanism of deception that drew him, and me, into it, and to expose Agent Mulder's work for what it is.

Mulder reaches in his jacket, removes the ID card he used to enter this area. Runs it through the swipe. The light goes out.

When it comes back -- IT IS STILL RED. Mulder reacts to this, cool panic in his eyes.

SCULLY (NEW V.O.)

And what it was.

57 INT. FBI STAR CHAMBER - NIGHT

(X) 57

(NOTE: This scene will include a portion of new material, which can be reflected on the board as work to be completed.)

ANGLE ON SENIOR AGENT (PLAYED BY KEN CAMROUX)

SENIOR AGENT

You were contacted by a man who claimed he worked for the Department of Defense, a Michael Kritschgau. Who told you Mulder was taken in by a hoax. By a body found in the Yukon.

SCULLY

They had managed the frozen corpse down from the mountain by helicopter, then across the Canadian border in a refrigerated truck. After conducting a limited physical examination, Agent Mulder believed -- was ready to believe -- that the body was that of an extraterrestrial biological entity. That he finally found the proof which had eluded him. Which would confirm not only the existence of alien life, but of his sister Samantha's abduction.

BLEVINS

But this man Kritschgau had convinced you otherwise. How?

SCULLY

By telling me a story that detailed point by point the systematic way in which Agent Mulder had been used, and deceived. And how I, as his partner, had been led down the same path. Losing a family member due to my allegiance, and contracting a fatal disease I was being told had been engineered by the men responsible for Agent Mulder's deception.

(CONTINUED)

57 CONTINUED:

57

BLEVINS

Were you able to convince Agent  
Mulder of these facts?

CUT BACK TO:

58 MULDER

58

Putting the ID card through the swipe again. And, again, it goes  
off and comes back on RED.

SCULLY (V.O.)

What I couldn't tell Agent  
Mulder... what I had only just  
learned myself, was that the  
cancer which had been diagnosed  
in me several months earlier had  
metastasized.

Mulder reaches down and tries the door that would let him exit,  
but it is locked. Then he turns back, looking behind him, to see:

MULDER'S POV

The Sentries who we saw pursuing him earlier have rounded the  
corner in the deep b.g. Moving toward Mulder.

SCULLY (V.O.)

And that my doctors had told me,  
short of a miracle, it would  
continue to aggressively invade  
my body.

MULDER'S REACTION TO THIS

CAMERA PUSHING IN on his face.

SCULLY (V.O.)

Advancing faster each day toward  
the inevitable.

RESUME MULDER'S POV

As the Sentries advance, too.

59 INT. STAR CHAMBER - NIGHT

(X) 59

(Note: This is more new material, added to old.)

Scully sits stoically. All eyes on her.

(CONTINUED)

59 CONTINUED:

59

SCULLY

These facts -- these  
revelations -- once learned,  
were devastating to Agent Mulder.

Her own eyes are welling with emotion, as she remembers.

SCULLY

This morning...  
(gathering herself)  
I received a call from the  
police, asking me to come to  
Agent Mulder's apartment. The  
detective asked me - he needed  
me to identify a body.

She's fighting off emotion.

REVERSE ON BLEVINS, THE OTHERS

Watching Scully, seeing her stoicism cracking.

BLEVINS

Agent Scully?

REVERSE ON SCULLY

CAMERA PUSHING SLIGHTLY as she tries mightily to maintain her  
composure, her expression and her voice betray that she is  
deeply shaken as she finally recounts:

SCULLY

Agent Mulder died late last  
night. Of an apparent self-  
inflicted gunshot to the head.

As her voice cracks and what appears to be real emotion is  
fought back, her attention is suddenly turned by:

ANGLE TO INCLUDE A.D. SKINNER

entering the chamber, carrying his own FILE FOLDER. Leveling a  
judgemental gaze at, and meeting eyes with:

REVERSE ON SCULLY

A moment of truth. With emotion still playing on her face, her  
eyes betray to Skinner what he already knows. As we:

CUT BACK TO:

## 60 AGENT MULDER

Trying to keep his cool. Trying not to show any sign of panic. Running the ID card through the swipe device one more time. As:

## THE SENTRIES

bear down on him. Moving within twenty yards.

## RESUME MULDER

Turning back to the swipe device, which suddenly TURNS GREEN. The sound of the door popping accompanying this. Mulder quickly grasps the knob. Opening the door and escaping through it.

CUT TO:

## 61 INT. DARPA RESEARCH FACILITY - FOURTH LEVEL SECURITY - NIGHT (X) 61

The opposite side of this security checkpoint. Mulder comes through the door, moving out into the more crowded central facility. MOVING TOWARD CAMERA, passing us in a hurry.

As he does, exiting frame, CAMERA TRACKS SLIGHTLY ACROSS, finding and RACKING on the Cigarette Smoking Man. He's standing in the security booth, behind two seated Sentries.

## CLOSE ON CIGARETTE SMOKING MAN

Having a smoke and watching Mulder, with a thin smile.

CSM  
(to the Sentries)  
It's okay. Let him go.

## REVERSE ON MULDER - CSM'S POV

As he moves briskly off, disappearing into the crowd. As we:

CUT BACK TO:

## 62 RESUME AGENT SCULLY

62

Looking at Skinner. Caught dead in the lie. Though his presence actually seems to steel her. When:

BLEVINS  
Agent Scully...?

Causing her to turn quickly away.

(CONTINUED)



62 CONTINUED:

62

BLEVINS

These accusations you've made --  
that you were given a disease --

SCULLY

Yes, sir.

Scully is regaining herself now, catching her breath, pulling herself in. Very aware, though, of Skinner standing behind her.

BLEVINS

These are extremely serious  
charges --

SCULLY

Yes, sir. But I have proof --

She holds up the file folder she's brought with her.

SCULLY

Against the men behind this --

SHOT - Of Skinner fingering his own folder, which holds evidence of Scully and Mulder's lie.

SCULLY

(her intensity builds)

-- of the lies I believed --

There are REACTIONS all around, as Scully pulls the autoradiogram from the folder; the film with the black, trailing streaks. She stands now, but leaves the autorad on the desk.

SCULLY

(anger rising)

-- what I have here is proof  
undeniable that the men who gave  
me this disease were also behind  
the hoax. A plot designed to  
lead to Agent Mulder's demise --  
and to my own. Planned and  
executed by someone in this room.

This draws even bigger REACTIONS. From Blevins, the Senior Agent. And from Skinner.

SCULLY

What I have in my hand is  
scientific evidence --

INSERT THE AUTORADIOGRAM -- Scully's hand goes to it where it lays on the desk. As RED DROPS OF BLOOD fall on it. Plop, plop

--

(CONTINUED)

62 CONTINUED: (2)

## REACTION SHOTS

From all those seated in judgement of:

SCULLY

Her nose bleeding. Again. She dabs at it with her finger. Then suddenly she gets woozy. So that:

SKINNER

Has to lunge for her, to keep her from losing her balance and going to the floor.

SCULLY

You...

(X)

But she is out of it.

SKINNER

Somebody get a doctor.

And he cradles Scully in his arms, her bleary eyes searching his face. The man who she believes put her in this condition. As we:

CUT TO:

63 CLOSE ON A PAIR OF HANDS

63

working with the small METALLIC VIAL that Agent Mulder lifted from the DARPA facility. The cure for Agent Scully's cancer.

In keeping with our other macro work on this show, this should be clean, tight and moody.

A small amount of the liquid from the vial is poured into a container, which is transported by the hands we are watching to the bin on a mass spectrometer. A device used for making chemical analysis of unknown compounds.

The meters and readouts on the instrument flash, then CAMERA ADJUSTS to reveal:

THE LONE GUNMEN

Standing with Mulder, huddled over the instrument. Byers' hands are those doing the work. The men are focused intently on the spectrometer, when Mulder sees Byers look away, catching the eyes of Frohike of Langly. A look which unsettles him.

MULDER

What? What is it?

(CONTINUED)

63 CONTINUED:

63

BYERS

It's... deionized water. Nothing  
more than that.

Off Mulder's sinking expression, we:

FADE OUT

TO BE CONTINUED