

THE X-FILES

"Herrenvolk"

Written by

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Directed by

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Episode # 4X01

Story No. 4594

July 5, 1996 (White-Full)

July 8, 1996 (Blue-Full)

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July 8, 1996

"Herrenvolk"

CAST LIST

Agent Fox Mulder
Agent Dana Scully
Repairman
Jeremiah Smith
Bounty Hunter
Nurse
Elder
Cigarette Smoking Man
Agent Pendrell
Assistant Director Skinner
X
Senior Agent
2nd Senior Agent
Marita Covarrubias (X)

Young Boy [Non-speaking]
Young Samantha [Non-speaking]
Gray-Haired Man [Non-speaking]
Mrs. Mulder [Non-speaking] (X)

July 8, 1996

"Herrenvolk"

SET LIST

EXTERIORS:

GOLDEN ROLLING HILLS
LONELY TWO-LANE ROAD
SERVICE ROAD
BASE OF TELEPHONE POLE
SAWMILL
 /ROOFTOP
 /ROOFTOP BELOW
 /INLET
OLD STEEL PIER - RIVER'S EDGE
PERIMETER OF AGRICULTURE FIELD
SHANTY TOWN
ROAD LEADING ALONG A SET OF AMMO DUMPS
PARKING LOT
 /LIGHTED PHONE BOOTH
UNITED NATIONS BUILDING

INTERIORS:

SAWMILL
 /BLADE SHARPENING ROOM
SCULLY'S CAR
HOSPITAL - PROVIDENCE, RHODE ISLAND
 /MRS. MULDER'S HOSPITAL ROOM
CAR - TRAVELING THROUGH COUNTRYSIDE
A.D. SKINNER'S OUTER OFFICE
A.D. SKINNER'S OFFICE
AGENT PENDRELL'S OFFICE/LAB
ONE OF THE RUNDOWN HOUSES

(X)

SEDAN - SPEEDING THROUGH FIELDS
BUNKER/APIARY
TELEPHONE REPAIR TRUCK
MULDER'S APARTMENT
HALLWAY OUTSIDE MULDER'S APARTMENT
UNITED NATIONS BUILDING

TEASER

(*NOTE: This episode will begin with a 20-30 second recap of the previous to-be-continued episode, ending with the Alien Bounty Hunter bearing down on Agents Mulder and Scully at the sawmill, preparing to kill the man they are protecting, the man known as Jeremiah Smith.)

FADE IN:

1 EXT. GOLDEN ROLLING HILLS - DAY

1

A wide and beautiful panorama that, void of any modern conveyance or detail, seems timeless or anachronistic. It's a Wyeth painting without a narrative - until a vehicle appears far in the distance. Moving toward us on a lonely two-lane road.

2 EXT. LONELY TWO-LANE ROAD - DAY

2

As the vehicle approaches, which we now see is a truck. Moving ever closer we can determine that it is a work utility vehicle, the kind used by contractors or repairmen. As it passes, we:

CUT TO:

3 EXT. SERVICE ROAD - DAY

3

The work utility vehicle has been pulled up to the base of a telephone pole. The lettering on the doors tells us it is a Canadian phone company truck. The REPAIRMAN sits on the tailgate putting the metal claws on his shoes so he can climb the pole.

Finishing, he wipes his brow, squinting up into the blistering sun. Standing, taking his time, then moving to:

THE TELEPHONE POLE - HIGH ANGLE DOWN

The Repairman secures his waist belt around the pole then digs one of the shoe claws into the creosote wood. Beginning the short, hot climb TOWARD CAMERA.

PROFILE ANGLE ON TOP OF POLE

As the Repairman's head enters frame. Atop the pole, where the cable wires attach to the crosstree frame, sits a transformer and a metal relay box. The Repairman takes out a screwdriver and begins to remove the front plate from the relay box.

CLOSE ON REPAIRMAN

working intently, as a BEE enters frame, begins buzzing around his ear. He swats it away absently, continuing his work.

(CONTINUED)

3 CONTINUED:

CLOSE ON BEE

As it lands on the Repairman's neck, crawling around just above his collar.

4 EXT. BASE OF TELEPHONE POLE - DAY

ANGLE UP ON REPAIRMAN from the ground as we HEAR HIM yell:

REPAIRMAN

Dammit!

And he SWATS at his neck. A beat as the man rubs at the sting with great aggravation, then CAMERA TILTS DOWN to the ground where the swatted bee now BUZZES helplessly on its back.

Then, as the wounded bee continues to struggle, A SERIES OF SHADOWS pass over it, followed by a PAIR OF TENNIS-SHOE CLAD FEET that settle in the dusty ground near the helpless insect.

CAMERA ADJUSTING off the bee to another set of tennis shoes, then another and another and another. Five sets of tennis-shoed feet folding into a semi-circle around the downed bee.

CUT TO:

THE REPAIRMAN

still rubbing his neck when he realizes he's not alone. He cranes his head to take in the small group assembled below, whose faces we still haven't seen.

REPAIRMAN

Bee just stung me, eh.

He continues looking down, his face registering some confusion.

REPAIRMAN

Well don't you all take the cake.

REPAIRMAN'S PANNING POV - (CGI SPFX SHOT)

The FIVE BOYS staring up at him are all IDENTICAL BLOND BOYS, probably twelve or thirteen years old. (They are not, however, dressed alike.)

RESUME REPAIRMAN

REPAIRMAN

Your mom ever get you mixed up?

(CONTINUED)

4 CONTINUED:

RESUME REPAIRMAN'S POV (SPFX SHOT)

The boys do not respond to him. They just stare up at him, squinting into the mid-day sun. Eerily expressionless.

RESUME REPAIRMAN

Staring down at the boys, not knowing what to make of them - when suddenly he starts to WRETCH. Just a little at first, then progressively it starts to get worse.

His hands and body begin to shake and convulse, too. He's going into some kind of seizure. A seizure so violent it causes BLOOD to come oozing out of his eyeballs.

TIGHT ON REPAIRMAN'S FEET

Slipping, losing their purchase. PANNING UP to his thick canvas belt that loops from his waist around the pole - his body convulsing so violently now that the fastener attachment is starting to pop out.

ANGLE UP FROM BASE OF POLE

As the belt disconnects and the Repairman falls RIGHT AT CAMERA. Sending the screen to BLACK as he hits the ground with a THUD.

TIGHT LOW RAKING ANGLE

Coming off the body, out of the blackness, revealing the five sets of tennis-shoed feet. Stepping up to the Repairman who lies motionless on the ground.

CAMERA ADJUSTING to reveal the Repairman's face in tight f.g., the blood that oozes from his eyes already starting to cake with dust.

He is still in some kind of hazy consciousness as one of the boys kicks gently at the man. His body is rigid, locked. He does not stir.

CAMERA ADJUSTING SLIGHTLY, but HOLDING the Repairman's body as the five strange boys turn and walk away nonchalantly, heading off into the wide open field of golden grass that leads to nowhere but the horizon. Off this image, we:

GO TO MAIN TITLES

ACT ONE

5 EXT. SAWMILL - NIGHT (CONTINUED FROM PREV. EPISODE)

The Bounty Hunter stalks toward Mulder and Scully with his sharp gimlet weapon extended. With each step closer making real the threat that he is going to kill the man standing with the two agents. The man known as:

JEREMIAH SMITH

standing just to Mulder's left - when he BOLTS. Taking off at a run into the sawmill structure that looms just behind them. CAMERA WHIP PANNING to Mulder who is caught off guard by this. Who turns back to the Bounty Hunter, synapses firing, then shouting an order at Scully.

MULDER

You can't shoot him --

And then Mulder takes off at a run after Jeremiah.

ANGLE ON SCULLY (LONG LENS)

Her gun drawn, watching Mulder run off into the sawmill - as the Bounty Hunter ENTERS FRAME in the f.g., breaking into a run now, too - heading for the sawmill. Scully reacts, moving to try and block his path, her weapon pointed at him, but her resolve questionable.

SCULLY

Stop right there! Sir -

But the Bounty Hunter does not stop. He runs right through Scully, swatting her aside and sending her HARD TO THE GROUND.

CUT TO:

6 INT. SAWMILL - NIGHT - CONTINUOUS - ANGLE ON

Mulder, who breaks frame and stops. He's lost Jeremiah in the maze of catwalks and giant machinery that make up the mill's interior. Then spots him again, moving:

ANGLE ON CATWALK OVERHEAD

Where Jeremiah PASSES CAMERA on the run - RACKING to Mulder down below. As Mulder takes off in pursuit, exiting frame. Only to be replaced in a swift moment by the pursuing Bounty Hunter.

(*NOTE: The following chase should be shot hand held as much as possible - using leading and following angles whenever possible.

(CONTINUED)

6 CONTINUED:

Putting the viewers inside the chase rather than outside it. Much of the work can be done with stunt doubles, except for the following action:)

SERIES OF CHASING SHOTS:

1. Panning off a large ROUGH CUT SAW to Jeremiah who comes running TOWARD CAMERA in adrenalized fear. CAMERA FINDING Mulder mounting the same catwalk in the b.g., following the path Jeremiah just ran.

2. The Bounty Hunter takes a set of stairs four steps at a time, his weapon still in hand. Moving into a powerful run on a catwalk just below the one Jeremiah is running on in the opposite direction. Stopping and leaping up, trying to grab Jeremiah's leg. But Jeremiah is able to sidestep him.

3. Following Mulder on this same catwalk where, up ahead of him, the Bounty Hunter is pulling himself easily onto the structure. Effectively blocking Mulder's path and putting himself ahead of Mulder in the pursuit of Jeremiah.

The two men freeze momentarily, staring each other down. Before the Bounty Hunter turns and continues his pursuit of Jeremiah, who has now disappeared. Mulder looks over both sides of the catwalk where he stands, considering what to do now. Then he turns and runs BACK TOWARD CAMERA, exiting frame.

CUT TO:

7 EXT. SAWMILL - NIGHT - CONTINUOUS

Where Scully is picking herself up off the ground, moving into the sawmill to join the fray.

8 INT. SAWMILL - NIGHT - CONTINUOUS

CAMERA FOLLOWING JEREMIAH as he runs to a door, slamming through it and finding himself on a rooftop. CAMERA FOLLOWING HIM to the edge of the roof where he looks over and we see that it is easily thirty feet to another rooftop below. Jeremiah hesitates, then turns when he hears:

9 EXT. SAWMILL ROOFTOP - NIGHT

The Bounty Hunter bursts through the same door Jeremiah just came through. Stalking powerfully toward Jeremiah with his weapon drawn up at the ready.

(CONTINUED)

9 CONTINUED:

JEREMIAH

As CAMERA PUSHES IN on his face. He's got twenty paces separating him and certain death. So he chooses the only route he has open to him -- he steps to the edge of the roof and jumps.

10 EXT. SAWMILL ROOFTOP BELOW - NIGHT - CONTINUOUS

Jeremiah hits the deck and rolls hard as - MULDER bursts out of a door in the b.g., running toward him, his eyes scanning the edge of the roof above. Where:

MULDER'S MOVING POV

The Bounty Hunter appears at the edge of the roof above.

TRAILING ANGLE ON MULDER

as he picks up Jeremiah and hustles him toward another door leading off the roof -- As THE BOUNTY HUNTER ENTERS FRAME from above, landing on his feet in the f.g. -- so strong that he does not even tumble from the fall.

Regaining his momentum, moving swiftly after Mulder who is helping Jeremiah through the door. CAMERA FOLLOWING DIRECTLY BEHIND the Bounty Hunter as he breaks into a run, making it to the HEAVY METAL DOOR just as it closes after Mulder and Jeremiah. And finding it - LOCKED.

He pulls on it mightily but the door holds. Turning BACK TO CAMERA NOW, moving quickly off PAST CAMERA.

CUT TO:

11 INT. SAWMILL - BLADE SHARPENING ROOM - NIGHT - CONTINUOUS

Mulder and Jeremiah move at a dead run past the giant saw blades that sit like a maze of dragon's teeth. Blasting out of the room, into:

12 INT. SAWMILL - NIGHT - CONTINUOUS

The two men at a run across one of the catwalks, hitting a set of stairs and flying down them. Moving across another lower catwalk when A VOICE stops them. It's Scully.

SCULLY (O.S.)

Mulder!

(CONTINUED)

12 CONTINUED:

ANGLE TO INCLUDE SCULLY

On the ground floor down below them.

MULDER

Scully - get the car!

Scully doesn't hesitate, sprinting off. As Mulder and Jeremiah resume their descent down the series of catwalks and staircases.

13 EXT. SAWMILL - NIGHT - CONTINUOUS - ANGLE ON

Scully, running to the car. Getting in hastily and turning the engine over. Throwing the car in gear and stepping on the gas.

14 INT. SCULLY'S CAR - NIGHT - CONTINUOUS

OVER SCULLY as she zooms the car up to the front of the sawmill. Coming to an abrupt stop - just as THE BOUNTY HUNTER LANDS FEET FIRST ON THE HOOD OF THE VEHICLE. He's jumped off the roof of the mill, landing in a crouched position so that he is staring directly in at Scully for an intense beat. Until she LAYS ON THE HORN and the Bounty Hunter leaps off the hood, heading back into the mill at a sprint. As Scully continues to lay on the horn, holding it down to warn:

15 INT. SAWMILL - NIGHT - CONTINUOUS - ANGLE ON

MULDER, with Jeremiah. Moving off a flight of stairs toward the front of the sawmill on the ground floor -- when the BLARING CAR HORN causes them to stop. Mulder hesitates, then realizes --

MULDER

This way --

And he and Jeremiah change directions abruptly, heading deeper into the mill on the ground floor. As CAMERA ADJUSTS to find The Bounty Hunter, appearing from another direction. Too late, however, to have seen the route Mulder and Jeremiah just took. He stops tight in f.g., listening. CAMERA FOLLOWING HIM TO:

A WINDOW that looks out toward TWO LARGE HILLS OF WOOD PULP that sit next to a river inlet. Seeing Mulder and Jeremiah running to the piles of pulp and starting up.

The Bounty Hunter exits frame, as we:

CUT TO:

16 EXT. SAWMILL - NIGHT - CONTINUOUS

ANGLE OVER HILL OF WOOD PULP. The Bounty Hunter exits the mill, moving TOWARD CAMERA and toward the high mounds of pulp.

Reaching one of the pulp hills, the Bounty Hunter starts up, taking the same route as he saw Mulder and Jeremiah take. HANDHELD CAMERA FOLLOWING HIM up, his strong legs sinking into the loose chips.

Following him to the top of the pile where he stops, and where, ANGLE OVER THE BOUNTY HUNTER, we see that Mulder and Jeremiah have disappeared. The Bounty Hunter whips his gaze back and forth, scanning the adjacent pile of pulp, looking down to the mill inlet and out across the river. But they are gone.

The Bounty Hunter turns BACK TO CAMERA. Looking back on the route he just covered. Has he been tricked? Could they have doubled back?

Then, standing at the top of the pulp hill, looking out PAST CAMERA in the direction from which he came, CAMERA ADJUSTS SLIGHTLY off the Bounty Hunter's face - FINDING MULDER rising from the pulp just behind the Bounty Hunter, where he has buried himself.

His gleaming gimlet weapon in hand, he moves stealthily to a standing position and PLUNGES the weapon into the back of the Bounty Hunter's neck.

The Bounty Hunter lets out a guttural moan, his body arches back and, though remaining on his feet, he goes rigid from the blow.

ANGLE ON MULDER

standing behind the reeling Alien as JEREMIAH pops out of his own hiding spot under the wood pulp near the bottom of the hill. He takes off running toward the river.

While Mulder remains in ready position, waiting to see if the Alien will stand or fall. But the brawny killer does not go down, though he is weakened by the penetration.

He bends at the waist, his gaze catching Mulder's for a moment before he drops to his knees.

His eyes lolling, trying to find focus. And now he is on all fours, the weapon protruding from its point of entry, which was through the collar of his jacket.

BOUNTY HUNTER

He must die...

Giving Mulder a moment to turn and see:

(CONTINUED)

16 CONTINUED:

JEREMIAH

At water's edge in the mill inlet where he leaps onto a small boat used for the maneuvering of logs from the river to the mill. Begins removing the lines that tie it to shore.

RESUME MULDER

With the Bounty Hunter still on all fours, Mulder puts a heavy foot on the Alien's back and pushes him down. Reaching for and taking THE BOUNTY HUNTER'S WEAPON from his hand, before he turns and bounds down the pulp hill in pursuit of Jeremiah.

CUT TO:

17 EXT. SAWMILL INLET - NIGHT - CONTINUOUS

Jeremiah is on the small boat, turning over the ignition. The boat's engine revs to life and he throws it in gear, pulling the craft away from shore, as:

MULDER - ANGLE TO INCLUDE

Racing from the direction of the pulp hills. Reaching the shoreline where Jeremiah just left the shore.

MULDER

Hey! Hey!!!

Twenty feet from shore, Jeremiah turns to look at Mulder, throttling the boat back to an idle. Mulder yells at him again. The sound of panic in his voice.

MULDER

What are you doing?!

JEREMIAH

(yelling back)

There'll be more - right behind him.

MULDER

You can't leave here.

JEREMIAH

They'll kill me.

MULDER

I need your help --

There is a moment of hesitation. Jeremiah has his hand on the throttle.

(CONTINUED)

17 CONTINUED:

He sits twenty feet offshore -- a veritable ocean away as far as Mulder is concerned.

MULDER
My mother is dying. Only you can
save her --

CUT TO:

18 EXT. SAWMILL - NIGHT - RESUME ANGLE OVER PULP HILL TO MILL

13

Scully exits the mill, moving to the pulp hill, following the path the Bounty Hunter took. Stopping at the base, seeing:

THE BOUNTY HUNTER

Lying motionless on his stomach at the top of the hill.

ANGLE DOWN FROM TOP OF HILL - OVER PROSTRATE BOUNTY HUNTER

Scully climbing from the base of the pulp to where the Bounty Hunter lies, the weapon still protruding from his neck. He appears to have been vanquished.

Even still, Scully stares at him fearfully, maneuvering herself around the body at a safe distance, her gun (which Mulder warned her not to use) pointed down, but at the ready.

Then her attention is drawn by the sound of a BOAT ENGINE. She looks off to see:

SCULLY'S POV

Jeremiah has pulled back to the shore. Mulder is boarding the boat. Then the throttle is gunned and the craft pulls toward the river in a great hurry.

RESUME SCULLY

SCULLY
(yelling out)
MULDER!!

RESUME POV OF BOAT

It does not stop. Continuing to the river and veering hard upstream, disappearing from sight.

(CONTINUED)

18 CONTINUED:

RESUME SCULLY

Confused by this for several significant beats. Then, as the sound of the boat's engine recedes into the distance, she turns her intense concern and focus back to the body which lays nearby. With the weapon protruding from its upper back, driven in nearly all the way to the hilt.

Scully considers for a fearful moment, then reaches down to turn the Bounty Hunter's head over, her fingers moving up to peel back his eyelid. Checking for dilation, to confirm that he is indeed finished.

When -- suddenly -- THE BOUNTY HUNTER ROLLS AND STRIKES -- his hand now on Scully's throat, holding her in a firm and controlling grip.

BOUNTY HUNTER

Where are they going?

SCULLY

(straining)

I - don't - know.

BOUNTY HUNTER

I need to know.

Scully does not answer and the Bounty Hunter tightens his grip. After a tense and dangerous beat he reaches back with his free hand and pulls free the weapon which protrudes from his neck.

There is a moment -- a dangerous moment -- when it occurs that The Bounty Hunter might use the weapon on Scully.

But the moment passes when he pushes her down on the pile of chips, releasing his grip. Scully falls to her hands and knees. As The Bounty Hunter retracts the gimlet weapon, standing over Scully, watching her gasping for breath, choking for air.

CUT TO:

19 EXT. OLD STEEL PIER - RIVER'S EDGE - NIGHT

19

The boat driven by Jeremiah, and now carrying Mulder, pulls off the river to the dilapidated and abandoned pier. Mulder jumps off the boat onto the rusty structure and moves to secure the lines. As does Jeremiah. As they work:

JEREMIAH

They'll know where to find us.

They'll be waiting for us.

(CONTINUED)

19 CONTINUED:

MULDER

Who?

JEREMIAH

Your government men. They'll be waiting at the hospital with your mother.

MULDER

What can they do?

(beat)

We're working in the light -- they can't stop us -- not without consequence -- not without exposure.

JEREMIAH

You have to understand: I must perish. Whatever consequences to that end, they are incalculable to the preservation of the larger plan.

Mulder rises now, moves to Jeremiah, staring hard at him.

MULDER

The larger plan. You mean colonization?

JEREMIAH

Hegemony, Mr. Mulder. A new origin of species.

MULDER

I don't understand.

JEREMIAH

I can show you.

MULDER

(strongly)

My mother is dying. I need to take you to her. Now.

JEREMIAH

And if they are waiting for us? If they are willing to kill me and suffer the consequences of their actions? To stand before your ineffectual justice system....

(more)

(CONTINUED)

19 CONTINUED: (2)

JEREMIAH (cont'd)

(beat)

I'll be dead, I won't be able to
save your mother -- but the work
will go on. It will continue to
be executed.

(beat)

Or you can stop it.

MULDER

Stop it how?

JEREMIAH

I can take you to a place --
where you can see the work in
progress -- where you can see --

MULDER

(cutting him off,
heated)

-- There's no time!

JEREMIAH

-- Where you can see your sister.

This hits Mulder with the force of an unanticipated punch. Off
his stunned expression, we:

CUT TO:

20 INT. HOSPITAL - PROVIDENCE, RHODE ISLAND - NIGHT (STOCK)

(X) 20

A LEGEND appears: PROVIDENCE, RHODE ISLAND. 4:56 AM

(X)

21 INT. MRS. MULDER'S HOSPITAL ROOM - NIGHT

21

finding The Cigarette Smoking Man standing over the still
comatose body of Mulder's mother. Holding her hand in his,
actually.

(X)

(X)

Which he furtively pulls away when the door opens and THE ELDER
enters (we've established his character earlier as a member of
a syndicate dedicated to carrying out a larger conspiracy.) The
Elder remains standing in the open doorway.

(X)

(X)

(X)

ELDER

He isn't coming.

CIGARETTE SMOKING MAN

I told you.

(CONTINUED)

21 CONTINUED:

ELDER

Then where is he?

CIGARETTE SMOKING MAN

I don't know. Certainly he
anticipated we'd be here.
Waiting.

The Elder steps in now and, simultaneously, THE GRAY-HAIRED MAN
opens the door leading from the small private bathroom, tucking
his weapon back into his concealed shoulder holster.

ELDER

Unless we have a security leak.

CIGARETTE SMOKING MAN

Who?

ELDER

I've come in receipt of some
pictures. Of your visit to Mrs.
Mulder's summer house.

(removing a photo)

Were you aware you were being
photographed?

(X)

CIGARETTE SMOKING MAN

(surprised)

By whom?

ELDER

I believe that can be determined
by a simple planting of
information. To see where that
information flows.

CIGARETTE SMOKING MAN

What information?

ELDER

That Mrs. Mulder's life is in
danger. That, left unprotected,
she might come to an unnatural
end.

Something crosses the CSM's face. A betrayal of a fear, of some
personal feeling or chord that has been struck? Then it is gone.
As he nods in affirmation of the plan. As we:

CUT TO:

22 INT. SCULLY'S CAR - EARLY MORNING

Still parked at the sawmill. The first rays of light are beginning to tint the sky. A LEGEND APPEARS: 5:05 AM.

Scully sits in the front seat, her hands on the steering wheel. Her head laid forward on her hands, until the her CELL PHONE begins RINGING and Scully sits up quickly. She hesitates, then picks the phone off the seat and answers it.

SCULLY

Scully...

MULDER (PHONE FILTER)

Scully, it's me. Where are you?

SCULLY

(strangely flat)

I'm where you left me, Mulder.

I've been waiting here in my car.

MULDER (PHONE FILTER)

Why?

SCULLY

(cont'd flat)

Because you wouldn't answer your phone. Because I didn't know what else to do, Mulder.

MULDER (PHONE FILTER)

Are you okay, Scully?

SCULLY

(cont'd flat)

Yes. I'm fine.

MULDER (PHONE FILTER)

Okay, listen to me, Scully.

There are going to be people looking for me. They're going to think they can get to me through you --

SCULLY

(trying to interrupt)

Mulder --

CUT TO:

23 INT. CAR - TRAVELING THROUGH COUNTRYSIDE - EARLY MORNING

Jeremiah drives, Mulder sits in the passenger seat, his cell phone to his ear.

(CONTINUED)

23 CONTINUED:

MULDER

Just listen to me, Scully. I need you to do something for me -- I had to steal a car from an airport in Alberta --

CUT BACK TO:

24 INT. SCULLY'S CAR - NEW ANGLE - EARLY MORNING - CONTINUOUS

Scully still with her phone to her ear. But we can now see that The Bounty Hunter sits behind her. His gimlet weapon pointed at the back of her head.

MULDER (PHONE FILTER)

-- there's going to be a record of me going through Canadian Customs --

As he says this, Scully's eyes dart up to the rear-view mirror.

MULDER (PHONE FILTER)

-- I need you to cover my tracks. And I need you to know that I'm safe. I'm alright. Okay, Scully...?

When he hears this, he opens the door and moves to exit.

RESUME ANGLE ON SCULLY

As the Bounty Hunter exits, moving at a swift clip to his car in the b.g. Scully is suddenly in a panic.

SCULLY

He's coming after you --

CUT TO:

25 INT. CAR - TRAVELING - EARLY MORNING

Jeremiah is behind the wheel of an older Honda Accord. Mulder is sitting beside him, on the phone.

MULDER

Who?

SCULLY (PHONE FILTER)

The man you left for dead. He's alive.

(CONTINUED)

25 CONTINUED:

Jeremiah turns, hearing this. Off he and Mulder's exchanged looks, we:

END OF ACT ONE

ACT TWO

26 EXT. GOLDEN ROLLING HILLS - DAY

26

A panorama not unlike the opening shot of the Teaser. The gentle contours of a river valley under the hot summer sun. With a winding two-lane highway dissecting the landscape.

As CAMERA SETTLES, a VEHICLE enters frame from BEHIND CAMERA. It is the Honda Accord driven by Jeremiah and Mulder, and it is running on fumes. The cough and gasp of the fuel injection system causing the car to buck and surge. Until it rolls to a stop twenty five meters down the way. Easing over onto the shoulder. A beat and the car doors open.

TIGHTER ANGLE ON SCENE

Mulder and Jeremiah exit. Squinting into the hot sunlight. Both men are still soiled and bedraggled from their disappearing act in the wood chips.

MULDER

How much farther from here?

JEREMIAH

Twenty miles. Maybe half that on foot.

Jeremiah points to the hills behind Mulder. Mulder turns, shielding his eyes from the sun, considering.

JEREMIAH

Over those hills.

MULDER

I'm a happy wanderer.

And he starts out on foot. Jeremiah closes the car door and stares at Mulder for a moment. For a fleeting moment we see something in his eyes that doesn't completely jibe with the character who healed those people in the fast food restaurant, who has presented himself as selfless and good.

But the moment passes, as Jeremiah sets out after Mulder and the two men start the hot ascent of the hills that lay out before them. As we:

CUT TO:

27 INT. A.D. SKINNER'S OUTER OFFICE - DAY

Agent Scully enters from the trafficked corridor, finding Skinner with his back to her, at his assistant's desk.

SCULLY

Sir...

He turns, surprised to see her.

SKINNER

Agent Scully --

SCULLY

I know you've been looking for me.

SKINNER

There's been some concern over you and Agent Mulder --

SCULLY

We're both fine, sir.

Skinner steps to Scully, reaching out and taking the liberty to touch the skin on her neck, to better see that it is bruised, with what looks like finger impressions.

SKINNER

Would you like to tell me where you've been --

SCULLY

We were... searching for this man who goes by the name Jeremiah Smith.

SKINNER

Did you find him?

SCULLY

(avoiding his eyes)

No.

SKINNER

(nodding suspiciously)

I received a memo from you that there is more confusion about this man. That the Social Security Administration has five men with this name working in branch offices around the country. With identical photo Ids.

(CONTINUED)

27 CONTINUED:

Skinner turns back to his assistant who hands him a computer printed copy of the five different Jeremiahs we saw on Agent Scully's computer screen in the previous episode.

Scully looks at the familiar photos, nodding.

SKINNER

We ran a check on these men. All five have not reported to work for three days.

(getting hot)

Maybe you or Agent Mulder can let me in on what it is your suspicions are.

SCULLY

We haven't exactly formulated any clear suspicions, sir.

Skinner stares at her, sensing clearly her evasion.

SKINNER

Well, we have, Agent Scully.

SCULLY

(surprised)

Sir?

SKINNER

There's something I'd like you to look at right away. Something that might help you "formulate" a clearer picture for us about who Jeremiah Smith is. And what he's up to.

Pinned by his stare, Scully has nowhere to go, but:

CUT TO:

28 INT. AGENT PENDRELL'S OFFICE/LAB - DAY

28

AGENT PENDRELL sits at a computer terminal. Agent Scully and A.D. Skinner stand beside him, looking down at the monitor as Pendrell works the keyboard.

(CONTINUED)

28 CONTINUED:

PENDRELL

We were able to download the hard drive data from each of the five missing men's Social Security work stations -- and in each case we found an enormous amount of files and data that cannot be identified... that do not correspond with any kind of accounting or document collection done as normal departmental business.

Pendrell continues to type commands. Looking up at Scully.

PENDRELL

Can you see alright, Agent Scully?

He adjusts his chair so that she might stand closer. A gesture that should not be lost on the audience.

PENDRELL

The data was all locked in password files -- here we go...

ON SCREEN, pages of data begin to scroll slowly, marching upwards on the monitor in steady progression. Scully leans in and studies the data.

SCULLY

How much of it is there?

PENDRELL

Enough to fill seven ten gigabyte hard drives -- roughly a billion entries.

Scully shakes her head at the enormity of the data.

SCULLY

My god...

SKINNER

It appears to be some kind of personal record keeping or accounting.

(CONTINUED)

28 CONTINUED: (2)

CLOSE ON MONITOR

Long number and letter strings of precisely the same length scroll upward -- the only clear commonality is that they all begin with the letters: SEP (i.e: SEP -- FMTLPQRTDCAMTGFMSTT - 3TMRQS6699GMC890)

SCULLY

Could it be some kind of cryptogram?

PENDRELL

If it is, I can't crack it.

CLOSE ON SCULLY

Staring in.

CLOSE ON LETTERS: SEP

The prefix for every string of digits and letters.

RESUME GROUP

Scully straightens, glancing at Skinner.

SCULLY

I'd like to get a copy of a portion of this. I might be able to figure it out.

PENDRELL

Seriously?

SCULLY

Maybe. I'd like to run it by someone.

Pendrell glances at Skinner now, too. Impressed. He types in a few commands. O.S. a laser printer whines. Skinner stares at Scully dubiously.

SKINNER

Agent Mulder?

SCULLY

No. This is more along my field of expertise, sir.

And with that cryptic answer, Scully moves to the printer, removes the data copy and exits the room. Offering no more than a slight, anxious glance as a fare-thee-well.

(CONTINUED)

28 CONTINUED: (3)

Off Skinner's look of hardening curiosity, we:

CUT TO:

29 EXT. SERVICE ROAD - DAY

HIGH ANGLE OVER THE TELEPHONE POLE, the one established in the Teaser. In the distant b.g. Agent Mulder and Jeremiah are walking TOWARD CAMERA. CAMERA CRANES DOWN the pole, landing in a low angle OVER THE DEAD REPAIRMAN'S BODY as Mulder and Jeremiah approach. Stopping and looking down at:

THEIR POV OF DEAD REPAIRMAN

The flesh that is exposed has turned into a HIDEOUS mass of RAISED SORES AND SCABS. Ants crawl over the corpse. (*NOTE: The detail and extremity of this special makeup or prosthesis should be given particular attention. We may want to recreate the man's body so as to wither and shrivel it.)

ANGLE UP ON MULDER

Trying to imagine what may have happened to this man. He bends down, studying the body more closely. As Jeremiah watches over his shoulder.

JEREMIAH

I wouldn't touch the body.

MULDER

What happened to this man?

Mulder glances at Jeremiah but he does not answer. He moves off in the direction of the repair truck. Mulder looks down at the gnarled body again, heeding Jeremiah's warning. He does, however, remove gingerly a piece of carbon memo paper from the man's pocket. Reading it.

MULDER

This is a work order. For yesterday. This man's body's only been here a little over twenty four hours.

ANGLE ON JEREMIAH

He is leaning into the cab of the man's truck. When he leans back out he has a pair of binoculars. As he walks toward Mulder:

MULDER

You know what killed him, don't you?

(CONTINUED)

29 CONTINUED:

JEREMIAH
(nodding grimly)
It's only a short way now.

RESUME MULDER

Rising from the body, following Jeremiah in the same direction we saw the five boys leave at the end of the Teaser. As we:

CUT TO:

30 EXT. GOLDEN ROLLING HILLS - WIDE LOW ANGLE - DAY

30

As Mulder and Jeremiah appear, cresting the top of one of the sun beaten hills. Stopping to behold something o.s.

JEREMIAH
You are looking at the future,
Mr. Mulder.

WIDE PANORAMA REVERSE

Sweeping over the acres and acres of mesa down in the river valley below are GREEN FIELDS. Some kind of agriculture that is not immediately recognizable -- particularly for the fact that these fields are all covered by tarpaulin that has been suspended six feet above the entire width and breadth of the vegetation.

RESUME MULDER, JEREMIAH

Mulder takes the binoculars from him. Looking through them.

MULDER
What is it?

JEREMIAH
A flowering shrub. Its specific
epithet not listed on any of
your taxonomic charts.

MULDER
Being grown for what?

JEREMIAH
Pollen.

Still looking through the binoculars, Mulder pans to something that gives him a start. Mulder pulls his eyes from the field glasses.

(CONTINUED)

30 CONTINUED:

MULDER

What is going on here...

Mulder stares at Jeremiah who does not answer. Then he shouts at him, for a reason that does not make any sense. Yet.

MULDER

WHAT IS GOING ON HERE!!

JEREMIAH

What did I tell you, Mr. Mulder --

MULDER

It's my sister!

JEREMIAH

Yes.

MULDER

But... it can't be. She's no older than the day she was taken.

Mulder puts his eyes back up to the binoculars.

MULDER'S POV - BINO MATTE

Walking along the perimeter of one of the great fields of tarped vegetation is YOUNG SAMANTHA. Carrying two small metal buckets. Walking alongside her is A BOY - one of the five identical blond boys we saw in the Teaser.

RESUME MULDER

CAMERA PUSHING IN on his utter incredulity. As he takes the glasses away from his eyes - meeting Jeremiah's grave stare. Off this, we:

CUT TO:

31 EXT. PERIMETER OF AGRICULTURE FIELD - DAY

31

CLOSE ON HONEYBEES lighting on the low, flowering shrubs that are planted in raised rows under the tarpaulin netting. CAMERA PANNING OFF to Mulder's sister, SAMANTHA. Walking with the young blond boy. When A DISTANT VOICE causes her to stop, looking o.s. at:

SAMANTHA'S POV

Running toward her, as fast as his feet will carry him, through the golden grassy field that separates them, is Mulder.

(CONTINUED)

31 CONTINUED:

MULDER

Samantha!

Samantha!

Far behind Mulder is Jeremiah. As Mulder reaches Samantha he stops a short distance from her. As if to allow for her to recognize him, too.

ANGLE ON SAMANTHA

Starting at her brother with a blank, impassive expression. As does the young boy next to her. Even as Mulder finally, carefully approaches. Kneeling before her, taking her shoulders gently in his hands.

MULDER

It's me -- Fox. Your brother.

(beat)

Do you recognize me? Do you
remember? Samantha...

But her response is without affect. She stares at Mulder, neither frightened or moved. Just staring at him. As Jeremiah approaches behind Mulder.

MULDER

What's wrong with her?

JEREMIAH

She has no language.

MULDER

What do you mean?

JEREMIAH

She's a drone, Mr. Mulder. A
worker.

MULDER

(upset)

What are you talking about?

JEREMIAH

I think there's more you should
see. So that you might
understand.

Off Mulder's anguished look back at his mute sister, we:

CUT TO:

32 EXT. SHANTY TOWN - DAY

32

Mulder and Jeremiah are walking down the only road in and out of this ramshackle squatter's village. Walking ahead of them are Samantha and the young blond boy. The shanty town is otherwise void of life. Or so it would appear.

CUT TO:

33 INT. ONE OF THE RUNDOWN HOUSES - DAY - CONTINUOUS

33

POV THROUGH A WINDOW, where the silhouetted heads of a young boy and a young girl appear in frame, spying out on the street where Mulder and the others walk.

Peering out so as not to be seen themselves.

CUT BACK TO:

34 EXT. SHANTY TOWN - DAY - CONTINUOUS

34

As Samantha and the young boy turn up the walk of one of the other rundown houses. Moving up to the house.

MULDER

How did they get here?

JEREMIAH

They're stationed here. They're part of an agrarian workforce.

(X)

Setting the buckets of honey down, the kids glance back at the two men, then enter the house.

ANGLE ON MULDER, JEREMIAH

Mulder remains confused, by his own incomprehension.

MULDER

Who takes care of them?

JEREMIAH

They take care of themselves. Parenting is unnecessary, a needless division of energy.

Even further confused by this, something disturbing catches Mulder's eye o.s. The only thing that, if anything could, up the ante of his disturbed anguish.

(CONTINUED)

34 CONTINUED:

MULDER'S POV

Creeping out from the house next door are a young boy and young girl - IDENTICAL CHILDREN to Samantha and the young boy who just entered the house in front of Mulder and Jeremiah. Trying to get a better look at the strangers who have come to town.

RESUME MULDER

Startled by this. Then turning when he hears a screen door slam in the opposite direction. Turning in place to see:

MULDER'S REVERSE POV

Two more kids - clones to Samantha and the young blond boy - have ventured out of the house on the other side now, too. Staring at Mulder and Jeremiah with blank curiosity.

RESUME MULDER, JEREMIAH

The dawning realization beginning to hit Mulder. Crashing down on him when he turns and sees the third pair - the original pair of kids - staring out at him from the screen door of the house they are standing in front of. (*NOTE: With every camera angle, the sets of kids should be in the b.g. where they have been established. Each in different wardrobe. This whole sequence should be accomplished without any CGI effects.)

MULDER

They're clones.

JEREMIAH

Serial Ovotypes.

(beat)

Have you seen enough, Mr.
Mulder? We can't stay much
longer.

But Mulder does not answer, looking back to the screen door where his "sister" stands staring out at him.

JEREMIAH

I'm going to go see if I can
find a car.

And Jeremiah heads off, leaving Mulder to stare at the sets of children surrounding him. Powerless, at a loss for words or actions. As we:

CUT TO:

35 INT. AGENT MULDER'S APARTMENT - DAY

Agent Scully enters using her own set of keys. She is cautious, but she has come with an objective, which compels her to Mulder's desk. She removes a roll of masking tape, hastily tearing off two pieces to make an X on the window.

She looks at her watch, takes a deep breath. LOOKING PAST CAMERA to the door, anxiously.

DISSOLVE TO:

THE X ON THE WINDOW - SHORT TIME LATER

CAMERA PANNING to Scully, sitting on Mulder's sofa, going over the FILES that Pendrell downloaded for her -- her coat off now, her weapon, holster in plain sight. When there's a KNOCK at the door. Scully rises, instinctively reaches for her weapon.

Moving cautiously to the door. Not saying anything. Startled by:

X (O.S.)
Open the door, Agent Scully.

And she does, admitting X. He closes the door behind himself for her. He seems jumpy, anxious -- possibly more so than usual.

SCULLY
How did you know I was here?

X
I've been trying to reach Agent Mulder. I watched you enter the building. Where is he?

SCULLY
I don't know.

X
I have information for him. A matter that would concern him greatly.

SCULLY
Concerning what?

X
Concerning his mother.

SCULLY
(suddenly concerned)
Has something happened to her?

X
No. Not yet.

(CONTINUED)

35 CONTINUED:

Scully is taken aback momentarily at this implied threat.

SCULLY
Is she in danger?

X
I'd prefer to speak to Agent
Mulder directly.
(beat, then gravely)
Let me say, she is unprotected.

SCULLY
From whom?

X shakes his head, reaches for the doorknob but Scully grabs him.

SCULLY
FROM WHOM?

X
If you want to involve yourself,
Agent Scully, you might do well
to give this information to your
partner.

SCULLY
No. Not before you give me some
information first.

Scully moves quickly to the living room, scooping up the file
she had laid out there.

Moving back to X at the door. Poking the files at him.

SCULLY
These are data entries taken
from Social Security records --

X
You're going in the wrong
direction, Agent Scully.

SCULLY
-- all beginning with the
letters SEP.

X stares at her and she stares back.

SCULLY
You know what these are.
(off his stare)
Confirm or deny.

(CONTINUED)

35 CONTINUED: (2)

X
Smallpox Eradication Program.

X
X

SCULLY
Smallpox?

X

X
Don't unlock doors you're not
prepared to go through, Agent
Scully.

SCULLY
What is that supposed to mean?

X
Leave it alone. Protect the
mother.

And he opens the door and exits. As we:

(X)

CUT BACK TO:

36 EXT. SHANTY TOWN - DAY

36

ANGLE ON JEREMIAH moving down the narrow two-lane road that
fronts the single row of ramshackle houses, hefting a metal ten-
gallon can of gas. Seeing something that causes him to slow to
an eventual stop. To set the can down and say:

JEREMIAH
You can't do this --

REVERSE ANGLE

Agent Mulder is moving toward him, holding the hand of one of
the Samanthas (*NOTE: Her wardrobe tells us it is the first girl
he met, the one who was walking in the fields.)

MULDER
She's coming with us.

Mulder gets to Jeremiah, standing before him defiantly. The
young girl is blank, compliant.

JEREMIAH
She's not your sister.

MULDER
Then who is she!?!?

(CONTINUED)

36 CONTINUED:

JEREMIAH

You have a chance here to understand something so much greater. To comprehend it and expose it.

MULDER

Then explain it to me -- explain it to me now --

But there is no response - because both men's attentions are turned to:

THEIR POV

In the distance, a dust cloud is being kicked up on the perimeter road bordering the fields of green. A car is moving toward them at great speed. A car driven by:

37 INT. SEDAN - SPEEDING THROUGH FIELDS - DAY

Driven by The Bounty Hunter. Along the bumpy, dusty road that Mulder found Samantha walking on. A grim look of determination on his face.

CUT BACK TO:

38 EXT. SHANTY TOWN - DAY - CONTINUOUS

Mulder and Jeremiah begin to run. Mulder holding Samantha by the hand. Jeremiah lugging the ten-gallon can of gas. CAMERA FOLLOWING THEM as they run down the road.

Being pursued by an Alien whose objectives don't need explaining.

END OF ACT TWO

ACT THREE

39 INT. SEDAN - SPEEDING THROUGH FIELDS - DAY 39

HANDHELD ANGLE OVER BOUNTY HUNTER as the car swerves off the dirt road onto a paved two-lane road that becomes the street that services the row of shanty houses.

40 EXT. SHANTY TOWN - DAY - CONTINUOUS 40

As the sedan swerves onto the road where Mulder, Jeremiah and Samantha just stood. And where they began running. But where they are no longer to be seen.

As the sedan bears down on us at high speed, we:

CUT TO:

41 EXT. ROAD LEADING ALONG A SET OF AMMO DUMPS - DAY 41

Where Mulder, Samantha and Jeremiah appear from between a series of tall berms that give shape and protection to the concrete facades of ammo bunkers.

Running TOWARD CAMERA when Samantha breaks from Mulder's grip, moving at a sharp angle to the door of one of these bunkers.

ANGLE ON AMMO BUNKER DOOR

Samantha pulls the door open, as an invitation. Mulder stops, peering into the darkness. Hearing A SOUND that is very unsettling. A DEEP PITCHED HUM -- the hum of bees. Some of whom are buzzing around the door, flying out into the light, crawling on the jamb, etc. Mulder turns to Jeremiah urgently, out of breath, sucking big wind.

MULDER

Bees.

JEREMIAH

It's an apiary.

MULDER

Are bees what killed the man we found?

JEREMIAH

Yes.

(CONTINUED)

41 CONTINUED:

MULDER

So this isn't a place we're going to want to hide.

JEREMIAH

No. You have no immunity to them.

MULDER

But you do?

Jeremiah nods, as Mulder reaches for the gas can. He quickly unscrews the cap, hoisting it above his head and dousing himself with gasoline. Reacting to the burn on his eyes, face and skin. Then reaching out to Jeremiah and Samantha.

MULDER

Somebody lead me -- I can't see.

And they hasten him into the doorway, carrying the gas can with him. As the door closes, CAMERA RACKS to The Bounty Hunter's sedan sliding into frame in the b.g. Regaining forward motion and heading TOWARD CAMERA at full throttle.

CUT TO:

42 INT. BUNKER/APIARY - DAY - CONTINUOUS

42

Mulder, Samantha and Jeremiah exit a closed stairway that has descended from ground level. Entering a LARGE ROOM that is ALIVE with sound - and alive with BEES.

The interior is filled with giant pillars of dripping honeycomb, the walls are lined with honeycomb, reaching up to the ceiling.

ANGLE ON MULDER

Squinting through the burning gasoline at the great honeycomb structures that surround him.

MULDER

Is there any other way out?

Samantha is staring upward, toward the ceiling. Drawing their stares upward, too, where:

POV OVERHEAD

Where a narrow skylight provides ingress/egress for the insects. And which provides the only illumination for the room.

RESUME MULDER, JEREMIAH, SAMANTHA

(CONTINUED)

42 CONTINUED:

FAVORING MULDER, realizing the answer to his own question.

MULDER

Well, then... does anybody have
a match?

JEREMIAH

I think we walked into our own
trap.

Mulder is looking around now, stepping over to one of the
honeycomb covered walls and peering into one of the holes that,
because the honeycomb is imperfect, riddled with fissures and
cracks, allows him to see something that gives him an idea.

He steps back from the wall, looking it up and down.

MULDER

I need that gas can...

Jeremiah hesitates, so that Mulder has to move to get it
himself. Samantha watches him intently and he catches her
look -- then he takes the gas can and quickly unscrews the lid,
lifting it and splashing a generous stream on the section of
wall he just surveyed.

JEREMIAH

What are you doing?!

MULDER

Trying to save our lives.

And with that Mulder puts the can down and gives it a kick with
his foot, so that gasoline runs in a great flowing stream.
CAMERA FOLLOWING the stream, PANNING IT to the door.

Where, at the base of the stairs that disappear up in the
staircase to ground level, A FAN OF LIGHT appears, then the
sound of footsteps, followed by the feet of The Bounty Hunter.
He stops on the bottom step and -- THWIT!! -- his gimlet sharp
weapon stilettoes out.

Stepping into the room, which is still alive with the BUZZ of
thousands of bees, he looks to his feet and CAMERA PANS BACK
DOWN to the STREAM OF GAS leading from:

LOW ANGLE OVER GAS CAN

As The Bounty Hunter moves cautiously toward the tipped can.
Stopping and looking around. Looking toward the ceiling, and
along the walls. Trying to figure out where his quarry is, or is
hiding. Looking at:

(CONTINUED)

42 CONTINUED: (2)

THE SPOT ON THE HONEYCOMB WALL WHERE MULDER SPLASHED GAS

It has been eaten away by the gas, or pulled away, opening up a ragged fissure about six-feet high. The Bounty Hunter steps into frame, looking at the fissure, around which bees buzz and work, when -- SUDDENLY THE ENTIRE WALL BEGINS TO TIP FORWARD, PITCHING OUT ONTO THE BOUNTY HUNTER WITH ALL ITS WAXY, STICKY MASS.

Burying The Bounty Hunter under its weight. REVEALING behind it Mulder, Jeremiah and Samantha - who is protected behind Mulder's back.

MULDER

RUN!

Mulder lifts Samantha under her armpits, guiding her with protective care as the trio picks their way quickly across the fallen mass, disappearing from frame as:

CLOSE ON FALLEN WALL OF HONEYCOMB

Starting to move and undulate, to rise and quake where the Bounty Hunter was felled. Until The Alien begins to try and stand under the weight of the material. Lifting himself up out of the sticky mess.

ANGLE OVER BOUNTY HUNTER TO MULDER

As he pushes Samantha and Jeremiah up the stairs in front of him. Turning back to see, as we RACK FOCUS on Bounty Hunter -- that he is covered in not only the sticky residue from the wall, but that he is now being attacked by THOUSANDS OF SWARMING BEES. His body covered with bees, as if by a thick, vibrating coat.

Causing the Bounty Hunter to let out a GUTTURAL SCREAM. As CAMERA RACKS BACK TO MULDER. As he high tails it up the stairs and disappears.

NEW ANGLE ON BOUNTY HUNTER

Flailing his arms like a man on fire, being stung and swarmed by the marauding horde of killer bees who are intent on destroying the invading warrior. And who seem to be winning the battle.

As the Alien screams and stumbles, dropping again to his knees, appearing as if he is succumbing to the swarm, we:

CUT TO:

43 INT. AGENT PENDRELL'S OFFICE/LAB - DAY

43

Agent Pendrell sits at his computer work station, reading over some kind of manual when he looks up. His attention drawn by Agent Scully, who has entered his office with urgency in her stride. Closing his door behind her.

SCULLY

Are you busy, Agent Pendrell?

PENDRELL

No, I was --

SCULLY

Good. Because I think I've made some headway on this data. Can you call up the files, please --

Scully comes around to stand beside him, as Pendrell straightens in a hurry and starts tapping commands on his keyboard. Scully has the air and purpose of someone with no time to waste.

PENDRELL

I've got to tell you, I've gotten nowhere --

As the monitor comes to life and the screen fills with the same long three column list of SEP entries we saw earlier.

SCULLY

SEP - Smallpox Eradication Program.

PENDRELL

Smallpox? How'd you figure that?

(X)

SCULLY

I got lucky. But the key is this first string of letters -

(X)

PENDRELL

Twenty letter strings. Thirty different variations.

SCULLY

You say twenty letter code to any scientist and they're going to think immediately: protein code. Which is what this turned out to be.

PENDRELL

Protein for what?

(CONTINUED)

43 CONTINUED:

SCULLY

A cowpox virus. The virus they use to inoculate humans against smallpox.

PENDRELL

(pretty lost)

Okay... right. These guys were keeping records of smallpox inoculations. Why?

SCULLY

I'm working on that. The key is this second alpha numeric string - fifteen digits -

CLOSE ON SCREEN

Scully HIGHLIGHTS the second string of digits.

PENDRELL

Yeah, I checked. Each one is different. An almost infinite number of variations.

SCULLY

An inventory.

PENDRELL

Of what?

Scully gives Pendrell a look - what she's about to do is a wager. One that he might not immediately understand.

SCULLY

Of us.

Scully pulls up her sleeve to show Agent Pendrell her upper arm, at the point where her smallpox vaccination scar would be. On her scar is a gauze bandage.

Off Agent Pendrell's creeping confusion, we:

CUT TO:

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

44

Skinner sits at the head of the conference table, where SENIOR AGENTS are seated with him. There are also SENIOR and OTHER AGENTS standing. This is a special session, all members are listening intently, with great and serious interest.

(CONTINUED)

44 CONTINUED:

SENIOR AGENT

It looks like something from the
Hubble Telescope...

He is directing this comment to:

AGENT SCULLY

Standing at a light board which has been mounted on Skinner's wall. On the light board is a large, colorful TRANSPARENCY. It is a whirl of dots and shapes which are quite beautiful but are like nothing most of us have ever seen.

Scully's manner here is very transparent. While trying to show poise, confidence, she is obviously very uncertain about the thesis she is putting forth for this high level group.

SCULLY

Actually, it's an image created by what is called a confocal microscope. You're looking at a three dimensional picture of a protein. In this case, cowpox structural protein number six. One of the innoculants used in the smallpox vaccine.

ANGLE ON ROOM

There is some shifting, curiosities being piqued.

2ND SENIOR AGENT

Where did it come from?

RESUME SCULLY

We see (if we haven't seen already) that Agent Pendrell is standing off to the side of Scully. Holding more material.

SCULLY

From me. I had a biopsy taken from the smallpox inoculation scar on my upper arm. Through a process known as immunohistochemical staining, and through the addition of two antibodies for the cowpox virus, I was able to get this picture of a single protein from the virus.

(heavy beat, then
with emphasis)

A single, unique protein.

(CONTINUED)

44 CONTINUED: (2)

SKINNER

I'm not a scientist Agent Scully, and I don't know that many people in this room --

SCULLY

What I'm saying is -- I believe this protein is a tag, some kind of genetic marker. Applied to me when I was inoculated against smallpox as a child.

There is the murmur of dubious throat clearing, and some disturbed whispers in the rear of the room.

2ND SENIOR AGENT

Why you?

SCULLY

Not just me. All of us -- quite possibly anyone who was inoculated in the last fifty years.

Again, this causes a lot of shifting, impatience.

SENIOR AGENT

Agent Scully -- frankly this sounds like something we might expect from Agent Mulder --

Agent Pendrell steps forward, handing Scully another transparency. She is speaking with conviction now, trying to stem the tide of doubt so that she might defend her hypothesis.

SCULLY

I had my doubts -- I'm still not certain -- but I performed the same procedure on Agent Pendrell.

She puts the second next to the first and points to the center of the image where three swash-shaped lines of dots are formed.

SCULLY

The protein from his biopsy, which should be identical to mine, is slightly different. Which might correspond with the alpha numeric entries being collected by the men at the Social Security Administration.

(CONTINUED)

44 CONTINUED: (3)

She looks out at the room, having not made much headway in convincing her audience.

SKINNER

So what you're saying, Agent Scully, is that we've been catalogued, tagged and inventoried. By who?

SCULLY

I don't know. It would have to have been a government agency.

More shifting, impatience from the room.

2ND SENIOR AGENT

And for what purpose?

SCULLY

I don't know that either. And right now, I think the only man who can answer that is Jeremiah Smith.

SKINNER

Whose whereabouts are unknown.

A.D. Skinner rises, looking down at the notes in front of him, feeling all eyes in the room on him. Before:

SKINNER

Agent Scully can I see you outside for a moment. Alone.

CUT TO:

45 INT. A.D. SKINNER'S OUTER OFFICE - NIGHT - CONTINUOUS

The door opens and Scully exits, followed by Skinner who closes the door behind them. There is only the occasional person in the corridor outside, and Skinner's assistant has long gone home. (Actually, she moved to Los Angeles, but that's another story...)

SKINNER

(restrained fury)

Do you realize what you're promoting in there?! You're rounding these people up in the middle of the night to imply that --

(CONTINUED)

45 CONTINUED:

SCULLY

-- I'm a scientist, sir. What I'm promoting in there is reductive evidence. It is the reason I believe I was put on the X-Files, is it not? To put Agent Mulder's work to the test of science...?

They are interrupted by Agent Pendrell, who opens the door and steps in somewhat sheepishly. Holding Scully's RINGING cell phone.

PENDRELL

Sorry...

Scully steps to him, taking the phone. Answering it, after:

SCULLY

Excuse me.

(into phone)

Scully --

CUT TO:

46 EXT. PARKING LOT - LIGHTED PHONE BOOTH - NIGHT

45

Agent Mulder stands in the desolate, deserted parking lot -- looking a long way from anywhere, and also as if he's been through the ringer both ways. The sound of PLANES LOW OVERHEAD can be heard intermittently.

AS CAMERA DOLLIES IN A LOOSE SEMI-CIRCLE around him, we REVEAL IN F.G. the car he came in. (Previously driven by The Bounty Hunter.) Sitting in the passenger's seat is Jeremiah. In the car, asleep in the back seat, is Samantha. Under:

MULDER

Scully -- where are you right now?

SCULLY (PHONE FILTER)

I'm in Skinner's office. Where are you?

MULDER

I'm still in Canada. I'm catching a plane soon and I need you to be waiting for me at the other end.

(CONTINUED)

46 CONTINUED:

46

SCULLY (PHONE FILTER)
Just tell me where.

MULDER
At the hospital where my mother
is.

SCULLY (PHONE FILTER)
Mulder --

MULDER
-- Her life depends on me
getting my party safely to that
hospital, Scully.

(Here, Jeremiah Smith should be framed nicely in f.g.)

SCULLY (PHONE FILTER)
Who?

CUT BACK TO:

46A INT. A.D. SKINNER'S OUTER OFFICE - NIGHT - CONTINUOUS

(X) 46A

SCULLY

(X)

MULDER (PHONE FILTER)
Jeremiah Smith. And someone
else.

Scully shoots a look to Skinner.

MULDER (PHONE FILTER)
I'm going to need protection,
Scully.

SCULLY
Believe me, you're going to have
it, Mulder. More than you'll
believe.

MULDER (PHONE FILTER)
What do you mean?

SCULLY
There are a lot of people who
want to talk to Jeremiah Smith.

CUT BACK TO:

47 EXT. PARKING LOT - ANGLE OVER JEREMIAH - NIGHT

As Mulder listens to what Scully is telling him about Jeremiah, Jeremiah TURNS TO CAMERA -- something o.s. causing him alarm.

And now Mulder turns too, when the SQUEAL OF TIRES is heard.

THEIR POV

The CANADIAN TELEPHONE TRUCK, formerly driven by the repairman, careens into the parking lot, bouncing over the concrete parking bumpers at high speed. Bearing down on Mulder and Jeremiah. Driven by The Bounty Hunter. As it heads straight for them -

END OF ACT THREE

ACT FOUR

48 INT. TELEPHONE REPAIR TRUCK - NIGHT - CONTINUOUS

43

ANGLE OVER THE BOUNTY HUNTER as he drives the truck straight at Mulder and the car occupied by Jeremiah and Samantha. Veering toward Mulder - who dives, disappearing beneath the hood and The Bounty Hunter's POV.

But The Bounty Hunter does not brake...

CUT TO:

49 EXT. PARKING LOT - NIGHT - CONTINUOUS

43

Mulder is on his hands and knees, trying to get up, when the truck enters frame and PLOWS INTO THE LIGHTED PHONE BOOTH, smashing it into pieces as it brakes to a lurching stop.

ANGLE ON MULDER

Scrambling to recover the gimlet weapon that has come rolling out from his possession during the near miss. As it rolls TOWARD CAMERA. And just as Mulder scrabbles to pick it up, The Bounty Hunter steps into frame, lifting Mulder by the collar and swinging him away from the weapon.

For the first time we get a clear view of The Bounty Hunter's face. It is covered with the same horrific sores and scabs that we saw on the dead repairman. A kind of extreme smallpox viral infection, which is also on his hands and any other exposed skin.

NEW ANGLE

The Bounty Hunter, with superhuman strength, throws Mulder against the side of the repair truck. He bounces off and falls weakly to the ground. As The Bounty Hunter walks to the fallen weapon and picks it up.

Mulder rolls, tries to pick himself up but he is a beaten man.

MULDER
(pleading)
You can't kill him -- he can't
die.

SHOT -- Jeremiah is getting out of the car, starting to run. But it is the run of a man who will not get far.

CAMERA ADJUSTING, RACKING to Samantha who cowers in the back seat of the car. Not knowing what to do.

(X)
(X)

(CONTINUED)

49 CONTINUED:

RESUME MULDER, BOUNTY HUNTER

The Bounty Hunter lifts Mulder again, but this time he only looks into his face.

BOUNTY HUNTER

He must. His miracles are used to confound us. But it is just trickery. Like everything you've seen.

(X)
(X)

MULDER

That girl is my sister!

BOUNTY HUNTER

He shows you pieces but tells you nothing of the whole. Because he is inconsequential. A traitor to the project.

(X)

MULDER

Kill me. Let them go.

BOUNTY HUNTER

You'd trade your life for his?

MULDER

For my mother's.

The Bounty Hunter stares at Mulder, as if to measure the depth of his pain, his emotion.

MULDER

Please. Her life is inconsequential to you.

BOUNTY HUNTER

(gently)

Everything dies.

He drops Mulder to the ground, then takes off after Jeremiah. AS CAMERA DRIFTS DOWN TO MULDER, lying on the ground, falling into unconsciousness. As we FADE TO BLACK.

FADE UP:

50 INT. HOSPITAL - PROVIDENCE, RHODE ISLAND - NIGHT

50

The hallway is full of FBI AGENTS, trailing all the way from the big glass double doors at the far entrance to Mrs. Mulder's room where Skinner is standing. And where Scully is exiting. (In the b.g. we see Mrs. Mulder, still in bed and unconscious.)

(CONTINUED)

50 CONTINUED:

SKINNER

Five hours we're out here
swinging in the wind, Agent
Scully.

SCULLY

Something's wrong. Something
happened.

NEW ANGLE

There are TWO OR THREE HOSPITAL PERSONNEL in the corridor,
including A DOCTOR who appears very put out; having an intense
discussion with the NURSE (previously established.) She breaks
from the Doctor and moves to Scully and Skinner.

NURSE

This is beginning to seriously
compromise our ability to treat
patients --

She does not get a response, though, because everyone's
attention is turned by:

ANGLE ON T IN MIDDLE OF HALLWAY

Where Agent Mulder has entered. Indeed a beaten man. He locks
eyes with Scully. His face a mask of sadness. Moving to her. And
she to him.

SCULLY

Oh my god, Mulder -- NURSE!

MULDER

I can't. There's nothing...

He is moving, not stopping for Scully's ministrations, though
she has her hands on him, trying her best to reach him.

SCULLY

You're freezing. You're in shock.

SKINNER

What happened?

But he doesn't answer her, moving to his mother's doorway. Ahead
of Scully and the Nurse.

51 INT. MRS. MULDER'S HOSPITAL ROOM - NIGHT

Mulder steps in, staring down at his mother, painfully. A kind
of dizzy, abstracted grief.

(CONTINUED)

51 CONTINUED:

Scully moves to his side, taking a blanket from the Nurse, putting it around Mulder's shoulders. Skinner behind them.

MULDER
She'll never know.

Scully takes Mulder in her arms and he begins to sob, collapsing into her.

MULDER
She'll never know.

CUT TO:

52 INT. MULDER'S APARTMENT - NIGHT

(X) 52

LONG LENS -- FRAMING THE X which has been masking taped on Mulder's window. (The apartment is dimly lit, not more than one table lamp on.) HOLD ON THIS for several beats.

Then CAMERA FLASH PANS to the front door of the apartment where THE SHADOWS from a pair of feet appear. Suddenly there is movement in front of the lens, as someone has moved through the room. Then there's a KNOCK at the door. But the door has been left open and the force of the knock pushes it open six inches.

The door is pushed open carefully and X takes a cautious step in, keeping one foot out the door. Standing silently for a moment. Then something, some sense, tells him that there is danger.

DISSOLVE TO:

53 INT. HALLWAY OUTSIDE MULDER'S APARTMENT - NIGHT

53

X steps out of the apartment. DOLLYING BACK FAST WITH HIM as he heads to the elevator. Removing his weapon as he goes. Stopping to press the call button, turning back to the door now. Nervous, jumpy, as the seconds tick. As the rumbling sound of the elevator coming can be heard distinctly in the silence.

X'S POV

Waiting for someone to stick his head out, exit the apartment.

RESUME X - CLOSER

His senses alive. As the car arrives and the bell DINGS. As the doors open X turns - only to be surprised by:

HIS POV - THE ELEVATOR LIGHT HAS BEEN DOWSED

(CONTINUED)

53 CONTINUED:

53

A FIGURE stands in dark recess of the elevator. A BLACK GLOVED LEFT HAND rises and we see the glint of blue steel and a cylindrical silencer extending from the gun barrel. As soon as X sees this THE DULL SOUND OF A SILENCED REPORT breaks the air. And X is pitched backward onto the floor.

ANGLE DIRECTLY OVER X

Lying on his back, gasping for breath. A blood stain is growing through his shirt and jacket. CAMERA TURNING IN A SLOW CIRCLE. There is movement over him, feet and shadows. Hushed voices. The sound of the elevator doors being held, then closing. CAMERA CONTINUING TO ROTATE OVERHEAD, as we:

DISSOLVE TO:

54 INT. MRS. MULDER'S HOSPITAL ROOM - NIGHT

54

Mulder is in a chair now, beside his mother's bed. His head hung low. Scully is kneeling before him, looking over her shoulder now to Skinner who considerately closes the door to give them privacy from the group in the hall. ANGLE OVER THE BED.

MULDER

We could've saved her, Scully.

SCULLY

As long as she's lying here,
Mulder, you can't give up on
that. I don't care what the
doctors say.

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

MULDER

There was only one chance. But
I let it slip away.

(X)
(X)
(X)

SCULLY

We don't know that. You can't
blame yourself for what you
could only hope.

MULDER

He took me to to a place with
green fields. I saw my sister.
She was just a little girl. I've
seen too many things not to
believe.

Scully doesn't know if Mulder is tired, hallucinating or what.

(CONTINUED)

54 CONTINUED:

34

SCULLY

I've seen things, too. There are answers to be found now, Mulder. We have hope that there are places to start. That's what I believe.

Mulder nods his head.

MULDER

You put such faith in your science, Scully. But the things I've seen... science provides no place to start.

SCULLY

Nothing happens in contradiction to nature. Only in contradiction to what we know of it. That's the place to begin. Don't you see -- that's where the hope is.

(X)

(X)

Mulder hears her, fueled by the passion that he seems to have lost. The passion that has always fueled her.

(X)

(X)

MULDER

I feel I came so close --

SCULLY

I feel it, too. I know it.

MULDER

How?

SCULLY

I was warned.

CUT BACK TO:

55 INT. HALLWAY OUTSIDE MULDER'S APARTMENT - NIGHT

55

LOW ANGLE ON X lying on the floor, near death but finding the last reserve of strength and life to pull himself on his belly back toward Mulder's apartment. DOLLYING BACK WITH HIM as he wheezes and struggles. As the blood from his internal injuries paints his lips, and the blood from his wounds paints the floor. Pulling himself with his elbows, as if his legs have ceased to work. Under:

(CONTINUED)

55 CONTINUED:

53

SCULLY (V.O.)
By a man we both know. Who I
believe knows the truth. Who can
give us a place to start...

ANGLE OVERHEAD X

Pulling himself to Mulder's apartment door with his last drop of energy. (The door is still partly ajar.) Struggling to extend one of his blood-soaked arms outward to the transom -- and begin to paint in blood FOUR LETTERS: S R S G.

LOW CLOSE ANGLE ON X

His head turned away as he writes, his eyes open and unblinking. As if a dead man is writing the letters. As we say goodbye to an old friend. And we FADE OUT:

FADE IN:

56 EXT. UNITED NATIONS BUILDING - NEW YORK CITY - DAY (STOCK)

56

With a LEGEND, to establish. And the added LEGEND: ONE MONTH
LATER.

(X)

CUT TO:

57 INT. UNITED NATIONS BUILDING - DAY

57

TIGHT ON A DOOR which reads: Special Representative to the Secretary General. (The S,R,S,G caps should be gilt or rendered in a way to make them stand out.)

The door opens and a WOMAN exits into an outer office area, decorated with nice institutional appointments. A heavy wooden secretary's desk. Nearby are upholstered chairs, in one of which sits Mulder. He looks up when the woman enters. Hopefully.

WOMAN

Mr. Mulder, my name is Marita
Covarrubias. I'm the Assistant
to the Special Representative.

Mulder rises to shake the woman's hand. She is attractive, in her late 30s, dressed in a tailored business suit. Exuding an air of intelligent seriousness. She carries a FILE FOLDER.

MULDER

Was he able to review the
material I sent him?

(CONTINUED)

57 CONTINUED:

COVARRUBIAS

Yes.

MULDER

Will he see me?

COVARRUBIAS

I'm afraid he's been called into something important. Can I ask who sent you here, Mr. Mulder?

MULDER

A friend. I've spent the last month inquiring with each of the Special Representatives about the farmland in Canada, hoping to get some answers. So far I've reached nothing but dead ends.

COVARRUBIAS

I can tell you that farm has been abandoned. The crops you've described were left to die, but they have been identified as ginseng. No evidence of beehives or bee husbandry was found.

She hands him the file folder. Staring at him, seeing his disappointment.

COVARRUBIAS

I know it's not the answer you wanted.

There is a tacit exchange of information in her look. It lasts a beat too long. It is not romantic or sexual attraction. It is an understanding.

MULDER

No. I...

COVARRUBIAS

Can I ask why this is so important to you?

MULDER

I've suffered some very personal losses recently. I was hoping...

He trails off. She nods sympathetically. And he turns to leave -- looking in the file folder as he goes. Seeing something that stops him in his tracks.

(CONTINUED)

57 CONTINUED: (2)

INSERT FILE FOLDER

In it, atop other papers and material, is a picture of SAMANTHA, along with several other Samanthas. It looks to have been taken at the farm in Canada.

MULDER

turns back to Ms. Covarrubias. Who has the same look of intensity.

COVARRUBIAS

Not everything dies, Mr. Mulder.

Off their exchanged looks, we:

(X)

CUT TO:

57A INT. HOSPITAL - PROVIDENCE, RHODE ISLAND - NIGHT

(X) 57A

We are in the long, main hall (last seen crawling with FBI Agents.) Looking past the Nurse's station to the glass doors at the end. The Nurse (established) is moving toward us, turning at the T intersection and disappearing. As:

(X)

(X)

(X)

(X)

At the end of the hall The Bounty Hunter enters, moving TOWARD CAMERA. Glancing in the direction of the departed Nurse and continuing on to Mrs. Mulder's room.

(X)

(X)

(X)

CUT TO:

57B INT. MRS. MULDER'S HOSPITAL ROOM - NIGHT

(X) 57B

OVER MRS. MULDER, lying in her bed in the same sorry disposition. The Bounty Hunter enters, leaving the door behind himself. He glances down at her, then at the figure who is standing BEHIND CAMERA.

(X)

(X)

(X)

(X)

BOUNTY HUNTER

(X)

I need to know the reasons. Why this should be.

(X)

(X)

The figure steps into frame now, though he is cropped so that we cannot recognize him immediately.

(X)

(X)

CIGARETTE SMOKING MAN

(X)

So that the work may continue.

(X)

REVERSE ANGLE

(X)

The CSM fingers an unlit smoke nervously at his side.

(X)

(CONTINUED)

57B CONTINUED:

CIGARETTE SMOKING MAN
So that the project can go on
unabated by removing an
unnecessary obstacle.

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

His manner is jumpy, somewhat solicitous.

(X)

BOUNTY HUNTER
What obstacle?

(X)
(X)

CIGARETTE SMOKING MAN
Agent Mulder, actually. If his
mother were to die, he...

(X)
(X)
(X)

BOUNTY HUNTER
He what?

(X)
(X)

CIGARETTE SMOKING MAN
You see... the fiercest enemy is
the man who has nothing left to
lose.

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

(intense beat)
And you know how important Agent
Mulder is to the equation.

(X)
(X)
(X)

The Bounty Hunter stares at him impassively for a moment, then
turns to the door - and closes it. Stepping back to Mrs. Mulder
and laying his hand on her head.

(X)
(X)
(X)

As the CSM, though trying not to show it, trembles in hope and
anticipation.

(X)
X

THE END

(X)