

THE X-FILES

"Redux II"

Written by

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Directed by

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**FOR EDUCATIONAL
PURPOSES ONLY**

September 19, 1997

"Redux II"

CAST LIST

Agent Fox Mulder
Agent Dana Scully
Assistant Director Skinner
Doctor
Section Chief Blevins
Senior Agent
Syndicate Elder
Quiet Willy
Cigarette-Smoking Man
Mrs. Scully
Bill Scully, Jr.
Frohike
Byers
Langly
Michael Kritschgau
Dr. Zuckerman
Waitress
Samantha Mulder (from 2X16)

Father McCue

(X)

September 19, 1997

"Redux II"

SET LIST

EXTERIORS

FBI BUILDING (STOCK)
DINER
GEORGETOWN STREET
CIGARETTE-SMOKING MAN'S APARTMENT BUILDING

INTERIORS

TRINITY HOSPITAL
/EMERGENCY MEDICAL UNIT
/CORRIDOR OUTSIDE INTENSIVE CARE UNIT
/INTENSIVE CARE UNIT
/SCULLY'S BED
/SCULLY'S PRIVATE HOSPITAL ROOM
/CORRIDOR OUTSIDE HOSPITAL ROOM
/PET SCAN BAY

N.D. SEDAN
FBI BUILDING
/HALLWAY OUTSIDE BLEVINS' OFFICE
/BLEVINS' OFFICE
/STAR CHAMBER
/HALLWAY OUTSIDE STAR CHAMBER

RACE TRACK
/GRANDSTAND

PARKING GARAGE
/STAIRWELL
/OPEN-AIR WALL

LONE GUNMEN'S OFFICE
DINER

(X)
(X)
(X)

SYNDICATE HEADQUARTERS ROOM
CIGARETTE-SMOKING MAN'S APARTMENT

PART TWO

This episode is part three of three, a continuation of the previous two episodes, and will begin with a re-cap, ending with Agent Scully collapsed in the suspected infidel Skinner's arms. And Agent Mulder left without a cure for her terminal cancer.

FADE IN:

1 INT. TRINITY HOSPITAL EMERGENCY MEDICAL UNIT - NIGHT

1

It's a fairly late hour, as A LEGEND informs us: 5:13 AM. We are looking down a hallway, through light medical personnel traffic. When Agent Mulder bursts through the glass doors in the b.g.

HANDHELD - MOVING WITH MULDER

MULDER

Please can you help me. There was a Dana Scully brought here.

The person he's accosted either doesn't speak English or doesn't have the information to respond. Or she knows something she doesn't want to say. Anyway, all she does is shake her head.

MULDER

Dana Scully.

Leaving Mulder shaking HIS head, in urgent frustration. Moving on to look for someone else who might help --

MULDER

Is there an admitting nurse?!

But nobody responds, staring at Mulder as if he's speaking another language altogether. (This scene should not be so extreme as to be unbelievable, but evoke a moment of absolute helplessness.)

NEW ANGLE ON SCENE

Behind a WHITE-COATED DOCTOR who steps a foot out of an ER room. Seeing Mulder coming in his direction.

REVERSE ON THIS

As the doctor begins moving toward Mulder.

MULDER

CAN SOMEBODY HELP ME HERE!

DOCTOR

You'll have to calm down, sir --

(CONTINUED)

1 CONTINUED:

MULDER

I'll calm down when somebody
gives me a reason to calm
down -- there was a patient
admitted to this ER --

DOCTOR

Dana Scully --
(off Mulder's look of
momentary confusion)
I heard you the first time.
(then:)
I've got her in the ICU.

MULDER

Where is that?

Mulder is, without touching him, pushing the Doctor's space. As
if to push him toward this destination.

DOCTOR

You'll have to tell me who you
are --

MULDER

WHERE IS SHE!?

Mulder is both angry and intimidating. When he's turned by:

SKINNER'S VOICE

Agent Mulder --

MULDER'S POV

Coming out of a hall that runs off the one Mulder just came
down. He stands looking at Mulder, pissed. Momentarily OTHER
AGENTS follow into the hall from the direction he came.

RESUME MULDER - HAND HELD

Reacting to Skinner, then heading right at him.

ANGLE TO INCLUDE - CONTINUED HAND HELD

As Mulder locks eyes on Skinner, not speaking. Moving toward and
past him at a muscular pace. Skinner moves to block him.

SKINNER

Ho -- where're you going?

MULDER

Intensive Care Unit.

(CONTINUED)

1 CONTINUED: (2)

Mulder pushes past Skinner without accommodation. Forcing Skinner to beat it after him.

SKINNER
Moving well for a dead man.

MULDER
Yeah.

SKINNER
You've got a lot to answer for,
Agent Mulder.

Mulder doesn't respond to this. Advancing on a set of double doors on which a shingle overhead reads: INTENSIVE CARE UNIT 106. There is a row of windows before the door which look into this unit. Through which Mulder catches a glimpse of:

MULDER'S MOVING POV - THROUGH WINDOW

Scully lying in bed, unconscious, a ventilator hooked up. She is bathed in a spot of light in the otherwise low-lit room. Looking ethereal somehow, even in this vulnerable setting.

REVERSE ON MULDER - THROUGH WINDOW

halted in his tracks, followed momentarily by Skinner.

RESUME HALLWAY

Where Mulder stands, moving almost unconsciously to the window.

MULDER
What happened to her?

SKINNER
She went into Hypovolemic Shock.
She's lost a lot of blood.

MULDER
Due to what?

Skinner doesn't answer, compelling Mulder to turn to him.

MULDER
Due to what?

SKINNER
She's dying.

It takes Mulder a moment. As if he didn't hear the words.

(CONTINUED)

1 CONTINUED: (3)

1

SKINNER

Let's go.

MULDER

I'm staying here.

SKINNER

There's nothing you can do for
her.

He takes Mulder's arm. But Mulder pulls away angrily, starts
toward the door leading into the room.

MULDER

Get the hell away from me --

But Skinner lunges after him. Surprising Mulder with his force.

SKINNER

I don't want to have to arrest
you --

MULDER

Let me go dammit --

But Skinner doesn't let him go this time. Holding on tight.
Causing Mulder to struggle to escape. A moment of ugliness. Of
desperation better avoided in this setting. Which, as we go: (X)

REVERSE ON SCENE FROM OVER SCULLY'S BED

Looking through the window at the two struggling men, as the
OTHER AGENTS appear. Helping Skinner to wrestle Mulder into
control, to drag him back up the hall. So that the last thing we
see is Mulder's anguished face trying to get a glimpse of her.
And when he's hauled off, we do A SLOW RACK to Scully. Still and
unaware. As we:

FADE OUT. Pausing for an uncharacteristic moment, before:

MAIN TITLES

ACT ONE

FADE IN:

2 OMITTED

(X) 2

3 EXT. FBI BUILDING - DAY (STOCK)

3

Where a matching automobile pulls into the underground garage entrance of the main FBI building. Established with a LEGEND.

CUT TO:

4 INT. HALLWAY - FBI - DAY - SHORT TIME LATER

4

Mulder is escorted by these same men down the lightly trafficked corridor. The impression here is not that Mulder is being brought in against his will, but that there was no other choice.

As the group reaches a door at the far end of the hall:

CUT TO:

5 INT. SECTION CHIEF BLEVINS' OFFICE - DAY - CONTINUOUS

5

Blevins sits at his desk, on the phone. The SENIOR AGENT stands, leaning down into his superior, speaking in a whisper about something. When their attention is redirected by:

THE FBI AGENTS, MULDER, SKINNER

entering the office. There is a seat set out in front of Blevins' desk for Mulder. The same seat Scully was given earlier. Mulder, all eyes on him, sits and says nothing. Gives no one the benefit of an acknowledgment or a gesture.

BLEVINS

(how to proceed?)

I'm at somewhat of a loss here
in going forward.

(more)

(CONTINUED)

5 CONTINUED:

5

BLEVINS (cont'd)

This situation developing unexpectedly during our formal inquiry into your reported death, Agent Mulder. The fact of your being here today, very much alive, has the effect of reshaping the investigation into something altogether different. As we are now put upon to verify the identity of the body found in your apartment and the circumstances which led to this.

Mulder sits quietly unmoved.

SENIOR AGENT

Would you care to enlighten us on these circumstances?

MULDER

Are you suggesting I can?

BLEVINS

Agent Mulder... we're here informally to give you the chance to help yourself.

MULDER

Help myself how?

SENIOR AGENT

By allowing any facts or details which might serve to let us go ahead with this inquiry in a more informed manner.

MULDER

That helps you. How's it help me?

Skinner moves to the top of the room, leaning on the file cabinet as in the previous episode. Eyeing Mulder judgementally.

BLEVINS

This is going to quickly become a murder investigation. Criminal charges are going to be made.

SKINNER

We have only one other suspect. And she may be no longer able to testify on her behalf.

(CONTINUED)

5 CONTINUED: (2)

Mulder for the first time allows a glimmer of emotion. Anger.

BLEVINS
Agent Scully lied to us. Why?

But Mulder doesn't answer. Remaining stone silent.

SENIOR AGENT
Who is protecting whom, Agent
Mulder?

But again, Mulder will not answer.

BLEVINS
Your choice is your own, but
your failure to answer will
reflect poorly on the record in
a formal inquiry.

MULDER
Are we finished here, then?

Their awkward silence is answer enough for Mulder. He gets up without being released and exits. Leaving the men in the room to trade looks of doubt and concern.

Ending with Skinner, who starts for the door. As we:

CUT TO:

6 INT. HALLWAY - FBI - DAY - CONTINUOUS

Mulder's moving out when Skinner exits. Moving to catch him. But even as he does Mulder does not slow for him.

SKINNER
Word of advice from a friend...
(off the non-response)
Keep playing it the way you are.

This draws a sideways look from Mulder.

MULDER
Thanks, buddy.

SKINNER
Right now you need a buddy. You
need any help you can get.

(CONTINUED)

6 CONTINUED:

6

MULDER

You shoulda mentioned it down at
the hospital when you were
hauling my ass off.

(X)

Skinner cross-steps in front of Mulder, blocking his forward motion. Scanning the hall as he does.

SKINNER

I saved your ass, Agent Mulder.

(beat, then a low
angry whisper)

I've been withholding forensic
evidence about the body on your
apartment floor. Until you
showed up last night I was the
one keeping your secret. I had
no choice but to bring you in.

(beat)

Scully'll verify all that.

Mulder still has no idea that it's Skinner who Scully believes is the turncoat. Is the treacherous man inside the FBI.

MULDER

(thin smile)

That's a good place to lay it.
Considering her condition.

SKINNER

You want me to lay it where it
belongs, Agent Mulder?

(off Mulder's look)

Pathology turned up two gunshot
wounds on the dead man in your
apartment. One fired point blank
through the left temple with a
handgun. The second a post
mortem wound to the face to
remove the man's identity.

(tense beat)

I'd be happy to verify the
ballistics on the first shot.

Mulder's cornered now, but he tries not to show it.

MULDER

How can you help me?

SKINNER

Tell me why Scully lied for you.

(CONTINUED)

6 CONTINUED: (2)

MULDER

The disease she has was given to her. By someone connected to the FBI. To a mole working here.

There is a flash of something across Skinner's face. A moment that could be read as Skinner's fear that he's been unmasked.

SKINNER

Who?

MULDER

I failed to find out. I failed in all respects.

SKINNER

(studies him, then
nods. Relieved?)

You don't want to forget who your friends are, Agent Mulder. To remember who you can trust.

Mulder studies Skinner now, then nods himself. Before moving off again. Skinner standing where he is, watching Mulder go. With an inscrutable look. A look of treachery? Over this:

MAN'S VOICE

I want to speak now not as a member of a Presidential Commission or as a representative of my medical school or university...

CUT TO:

7 A SMALL TV SCREEN (THE PROGRAMMING IS STOCK)

Where the man whose voice we hear is seen. He continues.

MAN

... but as an ethicist, parent and citizen with my own concerns about the possibility of human cloning.

A SUPERIMPOSED LEGEND IDs this hearing as: COMMITTEE ON SCIENCE SUBCOMMITTEE ON TECHNOLOGY, U.S. HOUSE OF REPRESENTATIVES.

WIDER TO REVEAL we are:

(CONTINUED)

7 CONTINUED:

7

EXT. HORSE TRACK GRANDSTAND - DAY

The TV is a Watchman type, being viewed by the Syndicate Elder who sits in the stands alone. Except for the quiet company of a fellow we've come to know as QUIET WILLY, who is watching a rider working out a thoroughbred on the track below. While the Elder is fixed on the TV. (X)

RESUME TV

Another LEGEND identifies the speaker as: THOMAS H. MURRAY, Ph.D. CENTER FOR BIOMEDICAL ETHICS, SCHOOL OF MEDICINE, CASE WESTERN RESERVE UNIVERSITY, CLEVELAND, OHIO

MURRAY (ON TV)

... we also need to see what laws we have in place now that are relevant to human cloning, as well as what current laws might be extended to cover it. It may well be that our laws governing research with human subjects could provide the protections that the American people believe are necessary.

REVERSE ON ELDER

Watching this with intense interest, until his head is turned by:

WIDE ANGLE TO INCLUDE

The Cigarette-Smoking Man, approaching from the far end of the grandstand. Making his way through the aisles and seats. As he arrives, the Elder turns down the sound slightly.

The CSM does not take a seat, but rather parks himself in the aisle below the elder, so that the horse track is behind him.

CIGARETTE-SMOKING MAN

I trust you've heard...

ELDER

Mulder is alive.

The CSM nods, unable to hide his satisfaction with this news. A gesture which is not lost on the Elder, or Quiet Willy. (X)

CIGARETTE-SMOKING MAN

As I said, he is not to be underestimated.

(CONTINUED)

7 CONTINUED: (2)

7

ELDER

Yes. As you said. Though I hear he has you to thank, in some part, for his new freedom.

CIGARETTE-SMOKING MAN

Using a stolen ID, Mulder was able to get into the Advanced Research Projects facility.

ELDER

And you allowed him to escape.

CIGARETTE-SMOKING MAN

Yes.

ELDER

We're too vulnerable. Our man in the FBI is exposed. Now we have even further risk to the project. What Mulder may have seen could expose our plans.

CIGARETTE-SMOKING MAN

What Mulder saw only serves us; only serves to insure our plans.

The Elder stares at him with an obdurate disbelief.

CIGARETTE-SMOKING MAN

Mulder is in trouble. He needs help. We can give it to him.

ELDER

In exchange for?

CIGARETTE-SMOKING MAN

His new loyalty. To us.

The Elder gives him the same stone-faced look as before.

CIGARETTE-SMOKING MAN

As I've said all along, he's so much more valuable to us alive.

And off more of this silence, the CSM moves off. Watched for several moments by the Elder.

Until he turns to his associate.

ELDER

You can proceed now.

(X)

(CONTINUED)

7 CONTINUED: (3)

7

Off Quiet Willy's small nod, we:

(X)

CUT TO:

8 AGENT SCULLY

8

Lying in her hospital bed. She is no longer intubated. In fact her eyes are open, though she looks weak, tired and depleted.

Her head turning now to see Agent Mulder. He's appeared in the windows looking into the hall. He stands looking at her for a moment, his spirits leaping when he sees she's conscious. Then:

Mulder enters the ICU, moving to her bedside. (In the b.g., on the wall-mounted TV, the congressional hearings play silently.)

SCULLY

Mulder, what are you doing here?

MULDER

I heard you were being moved out of Intensive Care. That you'd taken an upturn --

SCULLY

(with alarm)

Somebody's going to see you.

As her head rises up, Mulder takes her hand and gently reaches out to stroke her hair off her forehead with his other hand.

MULDER

It's okay. I'm officially back with the living.

SCULLY

What happened?

MULDER

I didn't come here to talk about any of that, Scully --

SCULLY

I need to know --

MULDER

-- there's nothing much to talk about anyway.

She searches his face now, for what that might mean.

(CONTINUED)

8 CONTINUED:

8

MULDER

I'm going to testify to everything I know in front of the FBI assembly. The conspiracy, the men behind it, what I believe is its purpose --

(X)

SCULLY

Did you find what you were looking for; who at the FBI is involved?

(X)

(X)

MULDER

No. But it doesn't matter --

SCULLY

(forcefully)

Yes it does --

MULDER

Scully -- I really didn't come here to put you through this.

SCULLY

Skinner's got evidence that is damning, Mulder. That you killed the man found in your home.

MULDER

Skinner is withholding it.

SCULLY

Mulder -- Skinner is dirty. He's not your friend. I'm all but sure he's the man inside on this.

Now Mulder searches Scully's face.

MULDER

I don't believe that.

SCULLY

If you testify, he's going to use it to ruin you.

MULDER

No. Not Skinner.

SCULLY

He's been in a position to know everything. Everything we've done for the last four years.

(CONTINUED)

8 CONTINUED: (2)

5

MULDER

I've got the evidence now,
Scully --

SCULLY

-- of what?

MULDER

Of a test being run by the
government. A massive scale
collection of DNA.

SCULLY

For the purpose of what?

MULDER

I'm still not sure.

SCULLY

You've got to be sure. If you
can't bury them absolutely,
they're going to bury you.
They'll make you into a murderer
with an unbelievable alibi.

MULDER

If I don't testify now, Scully,
they'll begin to bury the truth.

Scully squeezes his hand tight. Nodding.

SCULLY

Then you've got to lay it on me.
(off his look)
Tell them I killed that man.

MULDER

Scully -- I can't.

SCULLY

You can.
(beat)
If I can save you, then let me.
Let me at least give what's
happened to me some meaning.

He is shaking his head, when his attention is diverted by:

MRS. SCULLY (O.S.)

Dana...

ANGLE TO INCLUDE MRS. SCULLY, SCULLY'S BROTHER BILL

(CONTINUED)

8 CONTINUED: (3)

She's entered the room. Bill is still standing in the hallway.

MRS. SCULLY
Hello, Fox.

MULDER
Mrs. Scully.

MRS. SCULLY
I hope I'm not interrupting.

MULDER
No. I'm just... going.

He looks back to Scully, his hand still in hers. She's just offered him all she has in dying, her reputation -- and it's not lost on him. He squeezes her hand back, then moves off. Past Mrs. Scully and into the hall, where:

9 INT. HOSPITAL CORRIDOR - DAY

Where Bill stands. They've never met, and Mulder holds out his hand. Bill takes it, shaking it.

MULDER
Fox Mulder.

BILL
Bill Scully.

MULDER
I'm sorry. About your sister.

Bill nods. It's an awkward moment, no other way it can be. Mulder takes a beat, then turns to leave. Turned back by:

BILL (O.S.)
Mr. Mulder...
(a step to Mulder)
I know something about you, what
Dana's been through with you.
Leave the work away from here.
Okay? Let her die with dignity.

He's said this so no one else can hear. And before Mulder can respond, he turns and goes into the ICU. Without looking back.

Off Mulder:

FADE OUT:

FROM BLACKNESS, FADE UP INTO:

10 INT. STAIRWELL - DAY

10

We are at the top of some kind of many-storied structure, looking far down to the bottom of the stairs. It's dark down at the very bottom, until someone opens the door and enters.

This momentary fan of light not enough to ID the man, but when the door closes and the stairwell is cast back into darkness we can hear the man mounting the stairs.

NEW ANGLE AT TOP OF STAIRS

Footsteps still, until THE GRAY-HAIRED MAN appears. He's carrying a molded fiberglass case that aficionados will immediately recognize as a rifle case.

The Gray-Haired Man sets the case down on the floor, and with continued calm and deliberateness unlatches the case. Opening it and revealing a sniper's rifle inside. Off this image:

FADE BACK TO BLACK.

FADING UP ON:

11 INT. TRINITY HOSPITAL EMERGENCY MEDICAL UNIT - NIGHT

11

Mulder is leaving, the way he originally came in, in the Teaser, when the double doors at the end of the long hall open... and the Cigarette-Smoking Man enters (not smoking.)

REVERSE ON MULDER

Seeing this man causes his heart rate to jump, gives his anger and frustration a sudden point of focus.

MULDER

Please tell me you're here with
severe chest pains --

ANGLE TO INCLUDE

As Mulder stops the CSM's progress, blocking him physically.

CIGARETTE-SMOKING MAN

You should be glad for why I'm
here. To pay you some respect --

MULDER

Go to hell.

CIGARETTE-SMOKING MAN

-- For your cleverness and
resource. What you've managed to
do for Scully.

(CONTINUED)

11 CONTINUED:

MULDER

What are you talking about?

CIGARETTE-SMOKING MAN

Breaching the security at the
Defense Department facility.
Finding the cure for her disease.

MULDER

What I found was useless.

CIGARETTE-SMOKING MAN

On the contrary.
(off Mulder's
curiosity)
It is essential to her survival.

Mulder is not buying this, but he's not above hearing him out.

CIGARETTE-SMOKING MAN

If you like we can step outside
so I might explain myself.

The CSM takes a step in this direction, but Mulder stays put.

CIGARETTE-SMOKING MAN

I'm here tonight as a friend,
Agent Mulder. I'd just like to
have a smoke.

After a moment, Mulder moves past the man and together they exit
the double doors into the night. As we:

END OF ACT ONE

ACT TWO

FADE IN,

WE ARE VERY CLOSE ON THE SMALL METALLIC VIAL

The one Mulder took from the DARPA facility, that he believed contained the cure for Agent Scully's cancer.

Out of this vial is being poured the rest of the de-ionized water that it was found to contain. The last several drops of liquid falling into a petri dish. We are:

12 INT. LONE GUNMEN'S OFFICE - NIGHT

12

Mulder stands at the same workbench he stood at in the previous episode, with the same threesome. They look at Mulder, anticipating some kind of explanation.

MULDER

He assured me it was in there.

Mulder takes the vial now, tapping it on the side of the dish.

RESUME CLOSE ON VIAL

As Mulder tap, tap, taps it -- and a SMALL, ROUND, METALLIC CHIP falls into the dish.

RESUME MULDER, LONE GUNMEN

Staring at this discovery. As Mulder picks up the glass dish, moving to the lighted magnifying glass. Excited by what he sees.

FROHIKE

I'll be damned.

BYERS

It never occurred to me what the de-ionized water might be for.

LANGLY

Who knew it was a microchip we were looking for.

(X)

They all look at Mulder now. Why are they looking at a microchip?

FROHIKE

This is the cure for cancer?

MULDER

For Scully it may be.

(CONTINUED)

12 CONTINUED:

12

BYERS

How?

MULDER

Some time after her abduction she found a small metallic chip implanted subcutaneously on her neck. Not long after she had it removed her cancer developed.

LANGLY

(X)

I know you're preaching to the choir here, Mulder -- but I've never heard of such a thing.

MULDER

Scully met a group of women, all with similar abduction stories. Each had a chip removed from her neck. And all died of cancer.

The Lone Gunmen are stunned.

BYERS

It's... unreal. It's absolutely...

FROHIKE

... too freakin' amazing.

MULDER

Tweezers.

LANGLY

(X)

No. You'll de-magnetize it.

Mulder presses his finger down into the small amount of water in the petri dish and the little chip sticks to his finger. He holds it up for a moment, marvelling at it (as do the Gunmen), then he carefully guides it back into its container.

CLOSE ON CHIP

Its etched surfaces barely visible to even the magnified eye. As it drops back into the small metallic vial. Off this:

CUT TO:

13 INT. STAR CHAMBER - DAY

13

The members of the investigative panel are assembled, when the door opens and MICHAEL KRITSCHGAU enters, accompanied by two of the FBI Agents we established in the Teaser.

Kritschgau takes the seat we've seen Scully at earlier. His mood is somber, severe, as he scans the faces of the panel.

HIS POV - PANNING THESE FACES

Past Section Chief Blevins, the Senior Agent and on to Skinner, who makes direct eye contact with him.

RESUME KRITSCHGAU

Returning this look, then redirecting his attention to:

BLEVINS (O.S.)
Mr. Kritschgau, thank you for
being here today...

ON BLEVINS

BLEVINS
... and for cooperating with
this investigation. We hope you
can provide us with information
that will allow us to make
formal charges for the murder of
Defense employee Scott Ostelhoff.
(beat)

Mr. Kritschgau, we've learned
you were in contact with Agents
Mulder and Scully just prior to
this man's death.

KRITSCHGAU
That's correct.

BLEVINS
And that you may have given them
classified information.
(off Kritschgau's nod)
What motivated this?

KRITSCHGAU
My knowledge of government
involvement in a conspiracy
against the American people.

This draws a round of murmurs, a nervous shifting of bodies.

(CONTINUED)

13 CONTINUED:

13

SENIOR AGENT
Before... before we get into any
specifics on that subject, I'd
like to ask you a more pointed
question... do you know who
killed Scott Ostelhoff?

SHOT - SKINNER intently interested in this line of questioning.

KRITSCHGAU
(after a heavy beat)
No, I don't.

SHOT - BLEVINS and THE SENIOR AGENT trade a quick glance.

BLEVINS
Are you aware of any connection
between his death and Agents
Mulder or Scully?

KRITSCHGAU
No. I'm aware of one death in
connection, though. My son who
died early this morning.

Kritschgau fights back emotion. He's given a moment to recover.

SENIOR AGENT
Mr. Kritschgau -- you are
employed by the Department of
Defense, is that correct?

KRITSCHGAU
Technically.
(beat)
Part of my remuneration has come
from another source. A
Congressional lobbying firm.
Something called Roush.

(X)
(X)

ANGLE ON SKINNER

He hasn't spoken until this point.

SKINNER
Roush? Any idea what that is?

KRITSCHGAU
No, sir.

(CONTINUED)

13 CONTINUED: (2)

13

Skinner writes this down. The name ROUSH being written onto his legal pad. (X)
(X)

LOOKS FROM BLEVINS TO THE SENIOR AGENT (X)

Off this, we: (X)

CUT TO:

14 BILL SCULLY

14

Caught in the middle of an argument of some kind.

BILL
This is crazy. Just crazy.

We are:

INT. SCULLY'S HOSPITAL ROOM - DAY

Scully's moved to a private room with a window that lets light in through sheer curtains. Right now, though, her privacy has been invaded. By Bill, her mother, her ONCOLOGIST and by:

MULDER
Crazy in what sense? That it might save your sister's life?

BILL
You're not a doctor -- you've got no place even suggesting this... this science fiction.

MULDER
(reasonably)
It's not science fiction --

BILL
He's never heard of it!

Bill is pointing at Scully's oncologist, DR. ZUCKERMAN.

MRS. SCULLY
Bill...

Mrs. Scully reaches a hand out to calm her son, but she does not seem to disagree with his strong concern. During this, Mulder and Scully trade a look. She's holding the small metallic vial.

BILL
(calmer, to Dr. Z)
Have you?

(CONTINUED)

14 CONTINUED:

14



DR. ZUCKERMAN
No. I haven't.

(CONTINUED)



14 CONTINUED: (2)

14

MRS. SCULLY

I think there's an obvious
difference of opinion here...

SCULLY

I think...
(as all eyes go to
her for the 1st time)
... everyone here has their
heart in the right place. But I
need this to be my decision.

BILL

Dana...

SCULLY

I know you're just looking out
for me, Bill. But I don't think
you have all the facts.

MRS. SCULLY

But shouldn't you listen to your
doctor, Dana?

SCULLY

Yes. And I am.

MULDER

Would she have to stop with her
conventional treatment?

DR. ZUCKERMAN

To be honest, at this point the
only approach I have left with
her particular cancer is quite
unconventional. (X)
(X)
(X)
(X)

All eyes are on Scully again, as she fingers the little vial.

SCULLY

I'd like to try this.

There are silent reactions all around, though Bill and Mrs.
Scully try their best to look supporting. As Dr. Zuckerman steps
over and takes the vial which Scully holds out to him.

DR. ZUCKERMAN

I don't suppose it came with
instructions.

Off her smile, we:

FADE TO BLACK

(CONTINUED)

14 CONTINUED: (3)

FADING UP ON:

15 CLOSE ON THE SNIPER'S RIFLE

The one established earlier. Lifted from its case. We are:

INT. STAIRWELL - DAY

Quiet Willy is slowly and meticulously assembling the rifle he's (X) transported to this location.

Putting on the gun stock.

Putting on the rifle scope.

Putting on the small laser sight, affixed to the barrel.

Checking the feel of the gun. Sighting down the barrel.

Loading rounds of ammunition in.

Checking his watch now. As we:

FADE TO BLACK

FADING IN ON:

16 INT. HOSPITAL CORRIDOR - DAY - WIDE

Mulder sits on a bench by himself, outside Scully's new room. When Bill Scully exits Dana's room, closing the door quietly behind himself. He's aware of Mulder, and the two meet eyes.

Bill Scully starts past Mulder, but something stops him. Causing him to turn and go back the few steps to where Mulder sits. Joining him on the bench. He gathers himself a moment, then:

BILL

You really believe this crap,
don't you?

MULDER

What crap is that?

Bill stares at Mulder now, shaking his head.

BILL

She's your big defender. But I
think the truth is, she just
doesn't want to disappoint you.

(CONTINUED)

16 CONTINUED:

16

MULDER

If it works, I don't care what you think she thinks.

BILL

You're a real piece of work. You know that, Mr. Mulder...?

MULDER

Why? Because I'm not playing by your rules -- because I'm not part of the family tragedy.

BILL

You're the reason for it.
(off Mulder's look)
I've already lost one sister to this quest you're on. Now I'm losing another.
(beat)
Has it been worth it? I mean, for you. Have you found what you've been looking for?

Mulder doesn't answer. Caught in the headlights of this logic.

MULDER

No.

BILL

No? You know how that makes me feel?

MULDER

In a way I do. I lost someone very close to me -- a sister. And then my father. Because of this thing I've been looking for.

BILL

These what? Little green aliens?

MULDER

I don't know anymore.

Bill Scully stares at Mulder, who has wilted through this.

BILL

You're one sorry sonofabitch.
(beat)
Not a whole lot more to say.

(CONTINUED)

16 CONTINUED: (2)

16 

And with that Bill gets up and walks off. Leaving Mulder feeling exactly as described. Mulder watches Bill turn the corner of the hall and disappear. Sitting by himself for several painful moments, before... HIS CELL PHONE RINGS. He answers it.

MULDER
Yeah... Mulder.

CIGARETTE-SMOKING MAN (FILTER)
How's our patient?

Mulder knows the voice all too well. And he doesn't respond.

CIGARETTE-SMOKING MAN (FILTER)
You did find the chip, didn't you, Agent Mulder?

MULDER
Yes.

CIGARETTE-SMOKING MAN (FILTER)
I can imagine there was some question to its medical value.

MULDER
There still is.

CIGARETTE-SMOKING MAN (FILTER)
So I have yet to earn your trust, in spite of my gesture.

MULDER
You could say that.

CIGARETTE-SMOKING MAN (FILTER)
Well, I have something else to offer you. To cement our bond.

MULDER
Gonna take alot of cement.

CIGARETTE-SMOKING MAN (FILTER)
I've arranged a meeting I think you'll want to be at, Mr. Mulder.

Off Mulder's rising curiosity, we:

CUT TO:



17 EXT. SMALL DINER - NIGHT

17

The lighted diner is the only establishment open in the row of businesses. There is light street activity, but we sense the hour is late.

As as we PUSH IN, we can see that Agent Mulder is the only patron inside. He's sitting at the counter, or at a booth by himself, while a LONE WAITRESS replaces condiments.

CUT TO:

18 INT. SMALL DINER - NIGHT

18

Mulder sits with a coffee cup in front of him, watching the waitress. She feels his eyes on her as she comes to where he sits with her arms laden with condiment bottles.

She replaces a few, including the bottle of Tabasco.

WAITRESS
(making small talk)
Tabasco. Cures anything.

MULDER
I'll keep that in mind.

Mulder looks past her to:

HIS POV OF WALL CLOCK

It's just after nine thirty.

RESUME MULDER

Reacting to headlights from a vehicle that's pulled up out front.

HIS POV OF HEADLIGHTS

Their direct brightness obscures what looks to be TWO PEOPLE in the vehicle. And they remain on, the car still running.

RESUME MULDER

Made curious by this. Getting up after a moment, walking to the front window.

MULDER'S MOVING POV

The headlights continue to obscure who is exactly in the car.

REVERSE ON MULDER - THROUGH WINDOW

(CONTINUED)

18 CONTINUED:

18

As he moves right up to the window, staring out.

RESUME MULDER'S POV

As the headlights are finally turned off, and he sees -- the Cigarette-Smoking Man behind the wheel. Next to him, in the passenger seat, is someone he recognizes immediately. It is Samantha Mulder, all grown up (as established in Season Two.)

She looks at Mulder, almost fearfully it seems.

CLOSE ON MULDER (CAMERA INSIDE THE RESTAURANT)

Staring in disbelief. As the Waitress moves behind him, continuing with her work.

WAITRESS

You know them or something?

MULDER

Yeah... that's my sister.

19 EXT. SMALL DINER - NIGHT

19

Mulder moves to the door of the diner, pushing it open. Moving to the front of the vehicle now, where his sister sits in the car with the CSM.

REVERSE ON THIS

Off the traded looks between the two men. And off Samantha, her eyes on Mulder. She is emotional, eyes tearing, as she reaches for the handle and opens the car door.

NEW ANGLE

As Samantha exits with some trepidation. Mulder is stunned.

MULDER

(dubiously)

Samantha...?

SAMANTHA

I... was afraid I'd never see you again. He always told me something had happened to you that night...

MULDER

Who? Who told you that?

(CONTINUED)

19 CONTINUED:

19

SAMANTHA

My father.

There is a moment of confusion, then she gestures to the CSM sitting behind the wheel. Off:

MULDER

And his reaction to this, we:

END OF ACT TWO

ACT THREE

FADE IN:

20 ANGLE ON DINER WALL CLOCK

20

It reads: 10:13.

SAMANTHA (O.S.)
... I never really knew what
happened...

PANNING DOWN to Mulder and Samantha.

SAMANTHA
I could never put the memories
all back together...

They are:

INT. SMALL DINER - NIGHT

Seated across from one another in a booth, or at a table (with
a clear line of sight to the front of the restaurant.)

SAMANTHA
... but as much as I tried to
remember, I tried more to forget.

MULDER
Why?

SAMANTHA
I was eight years old. I was
frightened to death. They told
me I was an orphan.

Mulder is staring at her as if she were an apparition.

MULDER
But... you called this man your
father.

SHOT - the CSM remains seated in the car out front. The bright
glow from the tip of his cigarette identifying him.

SAMANTHA
Some time later, I don't know
how long, my foster parents took
me to a hotel room and said I
was going to see my father.

(CONTINUED)

20 CONTINUED:

20

MULDER

But you knew who your father was.

SAMANTHA

I thought I knew. But he told me that it had all been a secret. That he and mom hadn't told anyone to protect the family.

MULDER

And you believe that?

SAMANTHA

He was so kind to me. He was the only person I could remember from before what happened.

MULDER

But you don't remember anything at all about that night?

SAMANTHA

I remember... you. I remember that there was something. Men. And then, nothing.

MULDER

You were abducted, Samantha. I can help you. I can help you to remember.

(X)

(X)

SAMANTHA

I don't want to, Fox. I don't.

MULDER

Then why come here at all?

SAMANTHA

My father told me he'd found you, and that you wanted to see me very bad...

SHOT - Of the CSM out front, his smoke aglow.

SAMANTHA

... that you've been looking for me for a long time.

MULDER

Samantha...

SAMANTHA

Is it true?

(CONTINUED)

20 CONTINUED: (2)

20

MULDER

Yes.

She reaches out and takes his hand.

SAMANTHA

I'm so sorry, Fox. If I had only known how to find you.

MULDER

Samantha... you have to listen to me. What you've been told... what this man has told you, it may not be true.

She stares at Mulder, with wide and incredulous eyes.

SAMANTHA

Why do you say that?

MULDER

Because the man who brought you here has known where I am.

SAMANTHA

I don't understand. Why... why would he not tell me?

MULDER

I don't know. But I think he has kept many things from you.

SAMANTHA

I don't believe you. He's been a good father to me. He's given me a life. He cared for me when there was no one else.

MULDER

Samantha... I want you to come with me. To see Mom.

She looks at him, frightened again now.

SAMANTHA

Mom is alive?

MULDER

Yes. And she'd very much want to see you. Very very much.

Samantha is shaking her head, indicating before she speaks that this is not what she'd expected tonight.

(CONTINUED)

20 CONTINUED: (3)

20

SAMANTHA

I can't.

MULDER

Why can't you?

SAMANTHA

This is too much... I didn't
want to come here at all, Fox.
I was afraid to see you.

(beat)

I have another life. I have
children of my own.

She is getting up from the table now, but Mulder won't let her
hand go. The confused emotions causing her tears again.

MULDER

Don't go.

SAMANTHA

I can't stay here right now.

MULDER

Tell me how to find you.

SAMANTHA

I need some time.

MULDER

Just tell me where.

She pulls her hand from his. Taking a step back.

SAMANTHA

Please don't... Fox.

MULDER

I'll do this on your time.

SAMANTHA

Then just let me go. Please.

(beat)

I promise I'll think about it.

And she turns and goes out the door. Leaving Mulder standing
helplessly. Watching:

MULDER'S POV

(CONTINUED)

20 CONTINUED: (4)

Out the front window. As Samantha gets in the car. Next to the CSM who has his eyes on Mulder, before he looks over at Samantha and says something to her. Something that is caring, from the impression of his delivery.

Then the car starts, and the headlights go on again. Blinding:

MULDER

Standing benumbed. Watching:

RESUME HIS POV

As the car backs out and pulls away. Off:

MULDER

The world crumbling around him, we:

FADE OUT:

FADING UP ON:

21 SCULLY

Looking drawn, withered. Her sunken eyes watching something, which is revealed when the CAMERA PANS DOWN to her arm. Where a needle has been injected into her arm.

CAMERA FOLLOWING the tube leading up from this needle to a pair of hands, then to the person of Dr. Zuckerman. We are:

INT. PET SCAN BAY - MORNING

Scully, dressed in her hospital gown, is seated on the bed of the PET Scan machine. As Zuckerman slowly administers the chemical.

DR. ZUCKERMAN
You doing okay?

SCULLY
Either it's my head, or I'm a long way from med school... I can't remember what it is you're injecting me with.

DR. ZUCKERMAN
Flurodeoxy --

(CONTINUED)

21 CONTINUED:

21

SCULLY
(remembering)
-- deoxyglucose. Fluorine 18 and
glucose. (X)

DR. ZUCKERMAN
If you're making any progress
I'm hoping it might show up
first in a PET Scan.

He continues his work. Scully watching, thinking. Then:

SCULLY
You're not holding your breath
though, are you?

He looks up at her, not surprised by the question.

DR. ZUCKERMAN
I'm going after your cancer as
aggressively as I know how,
Dana. If I can jump start your
immune system; if I can get your
cytolytic cells to recognize
your tumor as something to
attack, then there's a chance.

SCULLY
My cancer, nasopharyngeal... I'm
well aware it has a very poor
response to treatment --

DR. ZUCKERMAN
You're doing everything you can.

SCULLY
Am I?

DR. ZUCKERMAN
(ironically)
And then some.

Scully watches him take the spike out of her arm, wrapping up
his preparations, as Scully works up to something.

SCULLY
Have you ever witnessed a
miracle, Dr. Zuckerman?

(CONTINUED)

21 CONTINUED: (2)

21

DR. ZUCKERMAN
I don't know that I have.
(beat)
But I've seen people make
recoveries, come back from so
far gone I can't explain it.

SCULLY
Isn't that a miracle?

DR. ZUCKERMAN
There was something from my
religion I learned as a boy.
Whoever destroys a single life
is as guilty as though he had
destroyed the entire world, and
whoever rescues a single life
earns as much merit as though he
had rescued the entire world.
(beat)
Maybe they are miracles, but I
don't dare call them that.

SCULLY
(smiling warmly)
Thank you.

He smiles back, continuing with his work. Moving away from
Scully. And as she slips into her own deep thoughts, we:

CUT TO:

22 OMITTED
THRU
24

(X) 22
THR
24

25 MULDER

25

in the crosshairs of a rifle sight. Finding him, following him as he moves down a sidewalk. Staying on him as he stops, waits.

CUT TO:

26 INT. PARKING GARAGE - DAY

26

Where Quiet Willy stands at a corner of the empty garage, with his rifle pointed out the open air space between this floor and the one above it. Poised and aimed at:

CUT TO:

27 EXT. GEORGETOWN STREET - DAY (think Gastown)

27

Mulder stands on a street corner next to a brick building, waiting impatiently.

CUT BACK TO:

28 INT. PARKING GARAGE - DAY

28

CLOSE ON Quiet Willy, where he remains in his position. Still and quiet as a big-game hunter. CAMERA MOVING SLOWLY AROUND HIM, and into an OVER. Punching in now, to:

29 POV THROUGH RIFLE SCOPE

29

Mulder is still in the crosshairs, when a man crosses in front of him: the CSM. Then begin to walk, the POV favoring the CSM now, then finding Mulder again. Following them as they walk.

CUT BACK TO:

30 EXT. GEORGETOWN STREET - DAY

30

With Mulder and the CSM, as they walk slowly through the foot traffic (who carry shopping bags from America's capitol.)

(CONTINUED)

30 CONTINUED:

30

CIGARETTE-SMOKING MAN
My apologies for the rather
hasty departure last night.

MULDER
What do you want from me?

CIGARETTE-SMOKING MAN
Want from you?

MULDER
You give me these things -- the
only things I've ever wanted --
you have no other reason to do
this.

CIGARETTE-SMOKING MAN
It's true, no act is completely
selfless. But I've come today
not to ask, but to offer. To
offer you the truth you've so
desperately sought. About the
project, and the men who have
conspired to protect it.

MULDER
I know the truth.

CIGARETTE-SMOKING MAN
Do you?

They haven't walked far when the CSM stops suddenly, causing
Mulder to turn and face him.

MULDER
I've spoken to one of your men.

CIGARETTE-SMOKING MAN
And you know he's not a liar.

MULDER
I've seen enough to know.

CIGARETTE-SMOKING MAN
What have you seen? A filing
system, a few odd experiments.
You've seen but scant pieces of
the whole.

MULDER
What more can you show me?

(CONTINUED)

30 CONTINUED: (2)

30

CIGARETTE-SMOKING MAN

That this man you spoke to --
Michael Kritschgau -- he has
deceived you with beautiful lies.

(off Mulder's look)

He's told you that everything
you've ever believed about the
existence of extraterrestrial
life is untrue.

MULDER

And what are you saying?

The CSM takes a deliberate pause to take a drag of his smoke.

CIGARETTE-SMOKING MAN

As I said, I'm offering you a
chance to know the truth.

Mulder doesn't flinch, but he's been led him far out on a limb.

MULDER

In exchange for what?

CIGARETTE-SMOKING MAN

Quit the FBI. Come work for me.

(beat)

I can make your problems go away.

(X)

(X)

MULDER

No deal.

CIGARETTE-SMOKING MAN

(a surprised chuckle)

After all I've given you --

MULDER

What have you given me?! The
claim of a cure for Scully: Is
she cured? You bring my sister
to me, only to take her back.
You've given me nothing!

CIGARETTE-SMOKING MAN

What is given can be taken away.
I intend to keep my promises. I
just need something from you.

Mulder gets right up in the CSM's face now.

(CONTINUED)

30 CONTINUED: (3)

30

MULDER

You murdered my father. You murdered Scully's sister. And if Scully dies, I will kill you. I'll put you down. I don't care whose father you are.

CIGARETTE-SMOKING MAN

You certainly are capable, from what I'm told. I understand you have a hearing tomorrow where you'll have to testify to these murderous impulses of yours.

CUT TO:

31 THROUGH THE RIFLE SCOPE POV

31

Mulder in the CSM's face. Both men centered in the crosshairs, but behind a tree or a lamppost, their heads so close together it would be tough to shoot one and not the other. Whoever might be the target.

32 RESUME STREET BELOW

32

As Mulder breaks, turns and walks away. The CSM watches him, unmoved.

CIGARETTE-SMOKING MAN

When you reconsider, the offer still stands.

But Mulder does not turn around. He keeps walking. As we:

CUT BACK TO: (X)

32A QUIET WILLY

(X) 32A

He's missed his shot. Pulling his gun back. Picking up the carrying case at his feet and moving off toward the stairwell. As he disappears into it, we:

(X)

(X)

(X)

CUT TO: (X)

33 OMITTED

34 SCULLY

34

She is back in her bed, lying facing the window where the late afternoon sun blooms warm through the sheer curtains.

(CONTINUED)

34 CONTINUED:

34

She does not look any better than when we last saw her. She does not look good at all. In fact, we can see that she's been crying. She turns now when she hears:

MRS. SCULLY
(o.s.)
Dana...?

We are:

(CONTINUED)

34 CONTINUED: (2)

34 

INT. SCULLY'S HOSPITAL ROOM - LATE AFTERNOON

Mrs. Scully has quietly poked her head in the room. Scully turns over in bed as she enters.

MRS. SCULLY
Dr. Zuckerman called and said
you wanted to see me.

As Mrs. Scully moves to her, she can see her daughter's distress.

MRS. SCULLY (X)
What's the matter?

SCULLY
I'm so sorry...

She begins to cry again, leaning up to her mother who holds her.

SCULLY
I fight and I fight, but I've
been so stupid. I've been so
wrong.

MRS. SCULLY
What? What is it?

SCULLY
I've come so far in my life on
simple faith. And now when I
need it most, I push it away.

She breaks from her mother, grasps at the chain around her neck.
Pulling out the small Christian cross she wears.

SCULLY
Why do I wear this?
(beat)
I'll put something I don't know
or understand under the skin of
my neck. I'll subject myself to
these crazy treatments. I tell
myself I'm doing everything I
can, but it's a lie.

MRS. SCULLY
You haven't lost your faith,
Dana.

(CONTINUED)



34 CONTINUED: (2)

34

SCULLY

But I have, in a way. When you asked Father McCue to dinner, to minister to my faith, I just blew him off.

(CONTINUED)

34 CONTINUED:

34

MRS. SCULLY
I think most important right
now, you need to save your
energy.

She lies Dana back down onto her pillow.

SCULLY
I'm not getting better, Mom.

MRS. SCULLY
You don't know that yet.

SCULLY
My PET Scan showed no
improvement.

She squeezes her mother's hand tight.

MRS. SCULLY
I know you're afraid, Dana. And
I know you're afraid to tell me.
But you need to tell someone.

Scully nods.

MRS. SCULLY
He's been praying for you.

SCULLY
Father McCue?
(Mrs. Scully nods)
Would you call him for me?

MRS. SCULLY
Of course.

Mrs. Scully starts away. Hold on Scully. As we:

CUT TO:

35 CLOSE ON A LARGISH TV SCREEN

35

Where more coverage from the Congressional Hearings on
Biotechnology and the Ethics of Cloning plays. A Speaker waxes
eloquent on the pros and cons of human cloning. (Specific
footage to be used will be provided at a near future time.)
CAMERA WIDENS to reveal we are:

(CONTINUED)

35 CONTINUED:

35

INT. SYNDICATE HEADQUARTERS ROOM - NIGHT

The Elder sits by himself watching this broadcast when something makes him sit up, makes him focus intently on the TV set.

ELDER'S POV ON TV

As the CAMERA PANS the speaker's audience, it has found A.D. SKINNER among the standing room crowd, talking to another man. CAMERA LINGERING on him. (NOTE: This footage will need to be created to fit with the stock footage that's been provided by CNN.)

RESUME ELDER

Reaching quickly for the phone, punching in numbers. Then:

ELDER
(into phone)
Turn on your television. Are you
watching the hearings? Do you
see who's there -- who he's
there talking to...? He's
gathering information -- for who?

(X)
(X)

There is the sound of futzed conversation from the other party.

ELDER
Our colleague was supposed to
have fixed the FBI problem.
(more futzed
conversation)
You will fix it now, do you
understand me? Then I will fix
it for good.

He hangs up the phone. Staring angrily at the TV, where the hearings continue.

CUT TO:

36 INT. SCULLY'S HOSPITAL ROOM - NIGHT

36

It is dark. Scully is asleep. Then the door opens, and standing in silhouette is Mulder.

Mulder enters, moving over to Scully's bed. He stands watching her for a quiet moment, torn over something. Debating with himself about waking her to tell her whatever it is.

(CONTINUED)

36 CONTINUED:

Then he bends on one knee and lays his head on the side of the bed next to hers. In quiet, private anguish. As we:

END OF ACT THREE

ACT FOUR

FADE IN:

37 INT. SECTION CHIEF BLEVINS' OFFICE - DAY

37

TIGHT ANGLE ON MULDER who appears when the door opens. He is affectless to the point of morose as he shuts the door behind himself. Standing where he has entered.

REVERSE ON ROOM

Where Section Chief Blevins sits.

BLEVINS

Agent Mulder, please will you take a seat. Something urgently important has come to the fore.

REVERSE ON MULDER

As he heeds this request.

RESUME ROOM

BLEVINS

As you are set to testify on your own behalf later today, I've received some alarming forensic evidence from the man's body found in your apartment.

He holds up the file folder that A.D. Skinner had brought into the Star Chamber with him in the previous episode.

BLEVINS

I have here in my hand ballistics data matching your service weapon, Agent Mulder.

Mulder sits staring at him, all but accused.

MULDER

Where did you get it?

BLEVINS

I'm not at liberty to say, but unless you can offer up someone else who might have fired the kill shot, everything points to you as this man's murderer.

(more)

(CONTINUED)

37 CONTINUED:

37

BLEVINS (cont'd)

(beat)

Are you prepared to give
testimony you are not the man
who fired that shot?

MULDER

(ignoring this)

Why am I here?

BLEVINS

This man worked for the
Department of Defense, Agent
Mulder --

MULDER

-- This man was spying on me!

BLEVINS

Do you know for whom?

Agent Mulder is again silent.

BLEVINS

Agent Scully was prepared to
name the man at the FBI who was
involved in this plot against
you and her. We believe she was
going to name Assistant Director
Skinner. Who we've just now
learned has been working inside
the FBI with a secret agenda.

MULDER

I refuse to believe that.

BLEVINS

We have accumulated substantial
evidence against him.

MULDER

Show it to me.

BLEVINS

Agent Mulder, if you name this
man today in your testimony we
can file charges against him.
Charges which may very well
exonerate you.

Mulder stares at him in silence again. Before:

(CONTINUED)

37 CONTINUED: (2)

37

MULDER
Name Skinner and save myself...

BLEVINS
(heavy beat)
That's what I've called you here
to recommend. As a friend.

(X)

Mulder rises. Then, inscrutably:

MULDER
I'll see you at the hearing.

He turns and exits. And off Blevins' stern look, we:

CUT TO:

38 INT. SCULLY'S HOSPITAL ROOM - DAY

38

The room is awash in sunlight when Mulder enters. We are OVER SCULLY. She is awake, the sun in her face. She remains, however, drawn and tired. Turning over when she hears the door opening.

REVERSE ON SCENE

Mulder enters, trying not to allow himself a reaction to how bad Scully looks. And how weak her voice is.

SCULLY
What are you doing here? You
have a hearing --

MULDER
I know. I came last night, but
I couldn't wake you.

SCULLY
Came here for what?

She can see Mulder's trouble, in his face, his bearing. She knows him all too well, knows the meaning of his silence.

SCULLY
What is it?

MULDER
I was lost last night, but as I
stood here I thought I'd found
my way.
(more)

(X)

(CONTINUED)

38 CONTINUED:

38



MULDER (cont'd)
(off her look)
I was offered a deal. A deal
that would save my life in a
way. And though I'd refused this
deal earlier, I left here with
my mind made up to take it.

SCULLY
A deal with who?

MULDER
It doesn't matter now. I'm not
taking that deal. I'm not taking
any deal. Not after this morning.

(X)
(X)
(X)

SCULLY
What happened this morning?

MULDER
(beat)
Section Chief Blevins has
directed me to implicate
Skinner; to name him as the
inside man at the FBI, who may
have deceived us both. And if I
do, they'll protect me.



SCULLY
Are you going to name him?

MULDER
No.

SCULLY
Then they'll prosecute you.

MULDER
They have evidence against me.
They know I killed that man.

SCULLY
Even with ballistics evidence,
I could still be the shooter --

MULDER
-- I can't let you take the
blame. Because of your mother,
and your brother. And because I
couldn't live with it.
(more)

(CONTINUED)



38 CONTINUED: (2)

38

MULDER (cont'd)

(beat)

To live the lie you have to believe it, like these men who deceive us. Who gave you this disease. We all have our faith, and mine is in the truth. I've been looking for it so long I don't know any other way.

Scully regards Mulder with a respectful sadness.

SCULLY

Why come here then, if you'd already made up your mind?

MULDER

I knew you would talk me out of it if I was making a mistake.

She takes his hand, squeezing it tight. Then they both turn in reaction to the sound of door opening.

THEIR POV

Father McCue (established in 4X24) has entered tentatively.

RESUME MULDER AND SCULLY

As Mulder turns back to her.

SCULLY

You'll be in my prayers.

He squeezes her hand back, lets it go and exits past the prelate.

Off Scully's face, we:

CUT TO:

39 EXT. FBI BUILDING - DAY (STOCK)

39

With a LEGEND to re-establish.

CUT TO:

40 INT. STAR CHAMBER - DAY

40

ANGLE ON SECTION CHIEF BLEVINS, shuffling through some papers. He looks up, the impatience he feels playing on his face.

(CONTINUED)

40 CONTINUED:

40



BLEVINS
If he's a no-show, I'm going to
ask for a bench warrant --

These words spoken, Blevins interrupts himself when all heads
turn to:

ANGLE TO INCLUDE

Where Mulder enters. Self-possessed, serious but not uncontrite.

MULDER
I'm sorry to keep you.

He sits down. His eyes going to:

A.D. SKINNER

Sitting next to the Senior Agent. He regards Mulder warily.

RESUME SCENE

BLEVINS
Agent Mulder -- the assembled
members of this review panel
first convened to address your
reported death, only to find out
shortly this report had been a
lie. That you were indeed very
much alive...



Mulder looks out over the assembly.

BLEVINS
... and that the body found in
your apartment, believed to be
yours, was a murder victim.
Killed with a weapon issued by
the FBI and registered to you --

MULDER
(interrupting)
Respectfully, sir... I'd like to
set the record straight today.
So that the process which you
have begun can be completed, and
the guilty parties named.

SKINNER
Respectfully, sir -- I'd like to
ask for a short break --

(CONTINUED)



40 CONTINUED: (2)

40

MULDER
(interrupting again)
-- I'm ready to proceed, please.

There is a moment of tension as Blevins looks from Skinner to Mulder, to his Senior Agent. Then:

BLEVINS
Go on, Agent Mulder.

MULDER
Four years ago, working on an assignment outside the FBI mainstream, I was paired with Special Agent Dana Scully, who I believed was sent to spy on me; to debunk my investigations into the paranormal. That Agent Scully did not follow these orders owes more to her integrity as a investigator, as a scientist and as a person. She's paid greatly for this integrity.

BLEVINS
Agent Mulder -- Agent Scully lied straight-faced to this panel about your death --

MULDER
She lied because I asked her to. Because of evidence I had of a conspiracy at work. A conspiracy against the American people --

SENIOR AGENT
We've already heard testimony to these allegations Agent Mulder --

MULDER
-- and a conspiracy intended to destroy the lives of those who might reveal its real purpose.

During this, INTERCUT WITH:

41 INT. PARKING GARAGE - DAY

41

Where Quiet Willy has set up again in his position at the open-air wall of the garage. His weapon pointed at: (X)

42 POV THROUGH RIFLE SIGHT

The crosshairs finding the CSM walking down the street, moving through foot traffic.

MULDER (V.O.)

To conduct experiments on unwitting victims to further a secret agenda for someone within the government, working at a level without restraints or responsibility...

It is an imperfect shot due to trees, lampposts and the other people on the street, but the CSM remains in the crosshairs nonetheless. Until he turns into the front entrance of a brick building fronting the street, disappearing into the doorway.

CUT BACK TO:

43 MULDER

MULDER

... without conscience or morals.

ANGLE ON SKINNER

Watching Mulder intently, unnerved by the stand he's taken.

RESUME SCENE

MULDER

Who deceive as they pretend to honor. The price of this betrayal the lives and reputations of the deceived.

INTERCUT WITH:

44 INT. SCULLY'S HOSPITAL ROOM -- DAY

Father McCue is at Scully's bedside, praying with her. Their urgent prayers in hushed tones, so as to be indecipherable.

MULDER (V.O.)

Agent Scully is lying in a hospital right now, diagnosed with terminal cancer. A victim of these same tests. Conducted without her knowledge or consent...

CUT BACK TO:

45 INT. STAR CHAMBER - DAY

45

MULDER

... by these same men, who as
they try to cover their tracks;
who try to suborn and persecute
those they've used in their
plot, I will now call by name --

(X)

The Senior Agent jumps in. The heat rising off the proceedings.

SENIOR AGENT

-- Agent Mulder -- did you or
did you not shoot the man found
dead in your apartment --

MULDER

I will answer that question --

BLEVINS

-- did you shoot Scott
Ostelhoff, employee of the
Department of Defense --

MULDER

I will answer that question --

INTERCUT WITH:

46 SCULLY

46

Praying with Father McCue, tears streaming down her face.

SENIOR AGENT (V.O.)

Answer the question asked, Agent
Mulder!

INTERCUT WITH:

47 INT. CSM'S APARTMENT - DAY

47

Where, backlit, he exhales a cloud of smoke. As he studies a
photograph. Which we see, AS CAMERA SEARCHES FOR IT, is the
photograph of Mulder with his sister, Samantha.

MULDER (V.O.)

I will answer that question
after I name the man...

CAMERA ANGLE favoring the window. The curtains blow in the
breeze. Across the street, we can see the parking garage.

INTERCUT WITH:

48 BLEVINS

(X) 48

BLEVINS
-- Agent Mulder --

(X)
(X)

MULDER

(X)

MULDER
I will answer that question
after I name the man responsible
for Agent Scully; the same man
who directed that my apartment
be surveilled by the DOD. A man
who I want prosecuted for his
crimes. Who is sitting in this
room as I speak...

QUICK CUTS TO:

SKINNER

BLEVINS

SENIOR AGENT

SENIOR AGENT
Agent Mulder... the Section
Chief has asked you a question.
You are going to answer it.

MULDER
I can't do that, sir.

SENIOR AGENT
You can and you will --

MULDER
I can't do that, sir. Because
the Section Chief is the man I
am about to name.

THE ROOM ERUPTS on this announcement.

SMASH CUT TO:

49 INT. CSM'S APARTMENT - DAY

49

Where the CSM stands looking at the photo. Noticing something
now which causes him alarm. Something which we see, too, when he
changes the position of the photograph in his hands.

A RED LASER DOT has landed on the center of his chest. He looks
up and off to see:

(CONTINUED)

49 CONTINUED:

49

HIS POV THROUGH WINDOW

Where we RACK FOCUS on Quiet Willy. Firing his weapon. (X)

SMASH CUT BACK TO:

50 SECTION CHIEF BLEVINS

50

On his feet, shouting something at Mulder. Something which cannot be heard over the din.

SKINNER

is on his feet, too. Staring at:

MULDER

Who sits in his seat, the calm in the middle of the storm.

RESUME SKINNER

Staring at Mulder. As the Senior Agent is moving behind him. Moving to get past everyone and out of the room.

RESUME MULDER

As the Senior Agent moves behind him and exits the door.

CUT TO:

51 INT. HALLWAY - FBI - DAY - CONTINUOUS

51

Where the Senior Agent hurries down the empty corridor.

SHORT TIME CUT TO:

52 THE PHOTOGRAPH OF MULDER AND SAMANTHA

(X) 52

On the floor of the CSM's apartment. It is blood-spattered now, (X)
the glass of its frame shattered, as the bullet has gone through (X)
it. CAMERA FINDING the CSM. Lying on his stomach, on the floor. (X)

CAMERA SEARCHING IN LOW MODE, finding his eyes open and
unblinking... and for a moment we think he's dead, until his
eyes blink and his hand reaches out feebly to find the photo. (X)
When his hand touches the frame, only then do his eyes close. (X)

CUT TO:

53 INT. SECTION CHIEF BLEVINS' OFFICE - DAY

53

Where the Senior Agent is at Blevins' desk talking on the phone.
He is facing AWAY FROM CAMERA, so that his conversation, which
is urgent but hushed, cannot be heard.

ANGLE ON DOOR

(CONTINUED)

53 CONTINUED:

53

Where Blevins enters. Closing the door behind him, the panic he's feeling betrayed by the beads of sweat which have formed on his brow; by his level of agitation.

PANNING HIM to the desk where, as he reaches it, the Senior Agent, suddenly turns and raises a handgun to him.

ANGLE ON FLOOR

When a GUNSHOT rings out, and Blevins falls into frame. There is movement around the body, the feet of the Senior Agent. As he bends down into frame and places the gun in Blevins' hand.

NEW ANGLE

As he steps over the body, moving with casual quickness to the door and exiting. As we:

FADE TO BLACK

FADING IN ON:

54 OMITTED

(X) 54

55 INT. HOSPITAL CORRIDOR - NIGHT

55

The same hall Mulder and Bill Scully sat in earlier. It should have some visual cue to ID it as the hallway outside Scully's room. Right now, it is void of staff or medical personnel. A LEGEND appears: TRINITY HOSPITAL, WASHINGTON D.C., MIDNIGHT. (X)

A.D. Skinner appears at the end of the hall, MOVING TO CAMERA. (X)

REVERSE ON SCENE (X)

As Skinner approaches, Mulder is sitting outside Scully's room. Without anything more than a nod to one another, Skinner sits down on the bench next to him. Then: (X)

SKINNER
The smoking man is dead. (X)

Mulder turns, staring at him in weary surprise. (X)

MULDER
How? (X)

SKINNER
Shot through his window. (X)

(CONTINUED)

55 CONTINUED:

55

Mulder is stunned. Skinner watches him now as he looks down and away, lost in thought about the consequence of this news. (X)
(X)

As Skinner removes the PHOTO of Mulder and his sister. It's out of it's frame, the photo itself damaged by the breaking glass, spattered with drops of blood from the CSM. (X)
(X)
(X)

SKINNER
Forensics found it at the scene. (X)

Mulder takes it, looks at it. (X)

SKINNER
We're assuming it's his blood. (X)

MULDER
(confused) (X)
Assuming? (X)

SKINNER
No body was found. Though there was too much blood loss for anyone to have survived. (X)
(X)
(X)

Mulder stares at Skinner, unconvinced. Looks back to the photo. (X)

SKINNER
This afternoon -- when you named Blevins? How did you know? (X)
(X)

MULDER
I didn't. I guessed. (X)

SKINNER
Hell of a guess. (X)
(off Mulder's look) (X)
Blevins'd been on payroll for four years to a biotechnology company called Roush, which is somehow connected to all this. (X)
(X)
(X)

MULDER
(futilely) (X)
I'm sure whatever connection has already been erased. (X)
(X)

Skinner nods, as this is probably and unfortunately true. (X)

SKINNER
They're cleaning up, taking everything away. (X)
(X)

(CONTINUED)

55 CONTINUED: (2)

55

MULDER
(beat)
Not everything.
(off Skinner's look)
Agent Scully's cancer has gone
into remission.

SKINNER.
(stunned for a beat)
That is unbelievable news.

MULDER
(with restrained
emotion)
It's the best news I can ever
imagine.

SKINNER (X)
What turned it around? (X)

MULDER (X)
I don't know. I don't know if (X)
we'll ever know. (X)

SKINNER
Can I see her?

MULDER
(nods)
I know she'd like to see you.
She's in with her family.

Skinner gets up, moves to the door. Opening it.

ANGLE OVER SKINNER

To Scully, lying in bed, her mother and brother by her side. Dr.
Zuckerman and Father McCue are there, too. She sees Skinner now
and her face beams.

RESUME OLD ANGLE OVER MULDER

As Skinner gives one last look to him, then enters Scully's
room. Leaving Mulder sitting alone in the hall. Looking down now
to the photo.

INSERT PHOTO

Mulder's family, as it were.

ANGLE UP ON MULDER

When the emotion can no longer be held in. And as it breaks, we:

(CONTINUED)

55 CONTINUED: (3)

55

✓ FADE OUT

THE END