
THE X FILES

Story No. E01031

Episode #8ABX08

"Untitled"

Written By

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Directed By

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CAST LIST

Agent Fox Mulder
Agent Dana Scully
Agent John Doggett

A.D. Skinner
Duffy Haskell
Kath McCready (X)
Dr. Lev
Dr. Parenti
Delivery Nurse
Second Nurse
Receptionist
Mrs. Hendershot
Agent Joe Farah
Dr. Miryum
First Associate
Second Associate
Knowle Rohrer

Anesthesiologist (Non-speaking)
3 Special Forces Field Medics (Non-Speaking)

SET LIST

INTERIORS:

SCULLY'S APARTMENT
MULDER'S OFFICE
FBI BASEMENT ELEVATOR
FBI HALLWAY
/SKINNER'S FLOOR
A.D. SKINNER'S OFFICE (X)
FBI FINGERPRINT LAB
MODERN MEDICAL CLINIC
/WAITING ROOM
/DELIVERY ROOM
/INTERIOR HALLWAY
/DARK ROOM OFF HALLWAY
/ANOTHER HALLWAY
/LABORATORY
INSTITUTIONAL MEDICAL CLINIC
/WAITING ROOM
ALL-NIGHT DINER
WALDEN-FREEDMAN ARMY RESEARCH HOSPITAL
/LOBBY
/HIGH-TECH DELIVERY ROOM
/HIGH-TECH EXAM ROOM
/BALCONY
/ELEVATOR
BLACK SUBURBAN

EXTERIORS:

WASHINGTON, D.C. CITY STREET
WALDEN-FREEDMAN ARMY RESEARCH HOSPITAL
FBI BUILDING - WASHINGTON, D.C.
TWO-LANED ROAD BORDERED BY WOODS
SINGLE TRACK ROAD IN WOODS
GOVERNMENT BUILDING (X)
WASHINGTON, D.C. - GREENSWORD (X)

OMITTED:

INT. PENTAGON - LOBBY (X)
EXT. PENTAGON (X)
EXT. WASHINGTON, D.C. - CAPITAL MALL (X)

TEASER

FADE IN:

KATH MCCREADY stares just PAST CAMERA, eyes wide, lips pursed, (X)
breathing in short, rapid breaths. Hyperventilating. She is:

1 INT. DELIVERY ROOM - NIGHT 2

Ms. McCready lies on a gurney in a hospital gown, her pregnant (X)
belly rising and falling with each quick breath. She's hooked up
to a monitor that boops intermittently. An overhead lamp
spotlights her, in the otherwise dim, sterile room. She's alone
in here, except for her partner and coach, DUFFY HASKELL. (X)

DUFFY

You gotta breathe, Kath. In and (X)
out, in and out. You're panting.

KATH

Can't we just go home and start
this all over again tomorrow?

DUFFY

We're in safe hands now --

She winces at a stabbing contraction. Gripping her partner's (X)
arm, as a DELIVERY NURSE enters the room from a hallway outside.

DELIVERY NURSE

How're we doing, Ms. McCready? (X)

Kath is still in the throes of her contraction, breathing like (X)
a race horse through her nostrils now.

DUFFY

I think she's getting ready.

DELIVERY NURSE

I'll check on her dilation. When (X)
she's ready we'll call Dr. Lev -- (X)

She checks the booping monitor routinely during this, moving to
the gurney, when -- suddenly -- THE HEART MONITOR'S ALARM
SOUNDS. A high-frequency BEEPING that spins the Nurse around. (X)

KATH

What is that? What's that sound?

Though she tries to disguise it, they both see the Nurse's own (X)
alarm. On top of everything else, Kath panics. Her partner, too. (X)

DELIVERY NURSE

It's the baby's heart monitor --

CONTINUED

1 CONTINUED:

KATH

What is happening?! Duffy?!
Something is happening!

DUFFY

Get the doctor, for God sake!

Not necessary. DR. LEV, already dressed in scrubs, pushes open the door to the room like Red Adair arriving at an oil well fire. (The rest of this scene happens and should play FAST.)

DR. LEV

Nurse -- get the team in here.
We're going to do a C-section --

The Nurse rushes from the room, replaced by A SECOND NURSE who moves to prep all the necessary implements for the procedure. As Dr. Lev moves to the sink to scrub up.

KATH

Why?! What's wrong?!

DR. LEV

Baby's having some trouble, some (X)
distress. We're going to take (X)
care of it. We know what to do.
You just lie back now. Sir? (X)
You'll have to scrub if you're (X)
going to be here --

THE TEAM begins to arrive, NURSES, AN ANESTHESIOLOGIST -- a half dozen different personnel (or per research.) Rushing past Duffy, who's like the stalled car in the middle of the Daytona 500.

DUFFY

Where do I do that?

DR. LEV

Nurse --

SECOND NURSE

Scrubs are out in the hall. Cap
and booties in box dispensers --

Duffy hops to it, but first must pull himself from Kath's grasp.

KATH

Duffy -- !!

DUFFY

I'll be here. I'll be right back.

CONTINUED

1 CONTINUED: (2)

She lets go reluctantly. Duffy hustles to the door, which is now being held for him by the returning DELIVERY NURSE. Duffy skirts past her, adopting the team's urgent seriousness as his own.

DUFFY

Don't wait for me --

He's out the door. The Delivery Nurse closes it behind him, then surprisingly -- CAMERA ADJUSTING TO FEATURE THIS -- she LOCKS IT.

ANGLE ON DR. LEV

Watching the Delivery Nurse conspiratorially, while pulling on a new pair of latex gloves. Meanwhile, the Team is prepping Ms. McCready for the surgical procedure. A LARGE SYRINGE enters frame, driven toward Kath by the Anesthesiologist. (X)
(X)
(X)

KATH

Please -- just don't let
anything happen to my baby --

Getting down to business, Dr. Lev picks up his scalpel.

DR. LEV

You just lie back now. Let us do
our work. (X)

Kath continues to hyperventilate, but does as she's told now. (X)
The Second Nurse reclines the gurney fully back. As Dr. Lev starts toward the woman's stomach with his blade -- (X)

CLOSE ON KATH'S FACE (X)

Bucking slightly as the blade goes in. But her breathing begins to slow somewhat now. She's getting drowsy, her eyes blinking and fighting for consciousness. As the work continues o.s.

KATH

I can't feel anything --
(panting softly)
Doctor Lev -- what is it?
(fighting sleep)
I can't hear anything --

She lifts her head with much effort, trying to see:

KATH'S BLURRY POV (X)

Doctor Lev's hands are working in her belly, pulling out her child presumably. When the Delivery Nurse reaches out to push Kath's head back down. A rather strange action in all this.

RESUME KATH (MATCHING THIS ACTION) (X)

CONTINUED

1 CONTINUED: (3)

The Nurse's hand pushes Kath's head back on the gurney.

KATH
Something's wrong, isn't it?!

ANGLE ON DR. LEV

Hands working just o.s. His eyes dart to the Anesthesiologist.

DR. LEV
Lie down, Ms. McCready. (X)
(to Anesthesiologist)
You'd better hit her again.

He hurries to ready another syringe, when gout's of blood suddenly leap onto Dr. Lev's scrubs, the baby releasing upwards.

KATH
Is something wrong with my baby?!

It's hand BREAKS FRAME now, which is unmistakably FOUR-FINGERED.

DR. LEV
Your baby's going to be fine.

RESUME KATH (X)

Fighting against the anesthetic, and the Nurse's firm hand.

KATH
Let me see -- what is it? Is it
a boy? -- oh my God! Oh my God!

RESUME KATH'S POV (X)

Glimpsing a BLOODY NEWBORN CHILD in Dr. Lev's hands. A brief, blurry glimpse of SOMETHING HIDEOUS, before Dr. Lev turns AWAY FROM CAMERA, so that only the other medical personnel can see it.

KATH
WHAT IS IT?!

As the Anesthesiologist hits her with the second syringe.

KATH
Duffy? Duffy --

She's going fast, her eyes loll back in spite of her efforts. Trying until the end to see what's in Dr. Lev's hands. Which has begun to CRY -- an odd, unearthly cry. A kind of croaking.

KATH
My baby --

CONTINUED

1 CONTINUED: (4)

But it's lights out, as the new round of drugs do the trick. Duffy continues to POUND on the door o.s., as CAMERA DRIFTS OFF his unconscious wife to Dr. Lev and his team. All looking at what Dr. Lev holds: a newborn ALIEN BABY. Not a gray, but the more reptilian-looking alien introduced in the X-files Movie.

Off this, GO TO MAIN TITLES:

ACT ONE

FADE IN:

AN ULTRASOUND OF AN EMBRYO

A black-and-white image on photographic paper. Like all embryos, it looks rather alien in the womb, but after the rather shocking Teaser, we might be prone to assumption. Until CAMERA ADJUSTS to the top of the ultrasound, where we find the name of the patient on a medical label: DANA SCULLY. We are:

2 INT. SCULLY'S APARTMENT - MORNING

2

Scully is fresh out of the shower, half-dressed for work. Standing in her bedroom, studying the ultrasound intently. When something catches her eye o.s. Giving her a moment of pause.

ANGLE INTO A FULL LENGTH MIRROR

Inside Scully's ajar closet door. Scully's caught a look at her pregnant self in profile. And though she's not yet showing, she straightens and runs her hand over her tummy as if to weigh the not-too-distant future, with all the fear and excitement of the first-time expectant mother. Did she ever imagine this? Did we?

CLOSER ON SCULLY

She puts the ultrasound back into its manila folder, and unexpectedly her eyes begin to tear up. Breaking into a smile, which quickly becomes self-conscious laughter at herself. Which transforms right before our eyes into some kind of sadness now, as the tears come for other reasons. For loneliness and longing.

Scully catches her breath, wipes her tears and shakes her head at the raging storm of emotions she's experiencing. Moving to her closet to get the jacket that goes with her business suit.

CUT TO:

3 INT. MULDER'S OFFICE - MORNING

3

ANGLE OVER MULDER'S DESK, the chair behind it empty. Scully appears in the doorway, coming into the office as she might on any day of the week, when something seizes her mid-stride.

DOGGETT (O.S.)

Agent Scully --

Scully looks o.s. To:

ANGLE TO INCLUDE AGENT DOGGETT

CONTINUED

3 CONTINUED:

At his smaller desk, which sits kitty-cornered from Mulder's. Seated across from him is a man we recognize from the Teaser: DUFFY HASKELL. Who rises after he turns, sees Scully behind him.

DUFFY

Hi.

SCULLY

Hi. I... didn't realize you had an appointment, Agent Doggett.

DOGGETT

This is Duffy Haskell. He says he knows you, or you know him.

Scully looks to Haskell, shaking her head.

SCULLY

I'm sorry. I don't remember.

DUFFY

I contacted you about my wife. About eight years ago. Because she was an alien abductee.

SCULLY

That was before my time here. Is there any way I can help you --

DUFFY

She's dead. My wife's dead now.

Scully trades a quick, stolen glance to Doggett. He returns it with raised eyebrows. A look to say he's already heard all this.

DUFFY

I knew something like this would happen, but you wouldn't listen.

SCULLY

Mr. Haskell, slow down. I don't know what you're talking about.

DUFFY

They killed her. Kath. My wife.

Scully doesn't know what to say. Agent Doggett rises out of his chair now, literally stepping into the middle of things.

CONTINUED

3 CONTINUED: (2)

3

DOGGETT

I checked the files. Mr. Haskell wrote several letters to Agent Mulder describing his wife's "abduction experiences."

Duffy holds out a letter of his own now, on FBI stationery.

DUFFY

Agent Mulder wrote us back, said we weren't alone. That lots of people were being taken, but he couldn't do anything for us if there wasn't a crime involved.

SCULLY

Mr. Haskell, Agent Mulder is not currently here or able to help.

DUFFY

Well, who is? This was a murder.

Duffy, if it isn't apparent yet, is a bit of a kook. A classic "victim" personality, which works against him in life as it's working against him here. We share Scully's justified skepticism.

DOGGETT

I think you should hear this, Agent Scully. I really do.

Which takes Scully by surprise, coming from Doggett. Scully looks from Doggett to Duffy, who needs no pretext to launch in.

DUFFY

My wife gave birth to an alien.

This conversation is going places Scully would never have imagined. It's beginning to make her feel a little crazy herself.

SCULLY

You said your wife was murdered.

DUFFY

That's the reason they did it.

SCULLY

Why don't you start at the beginning, Mr. Haskell.

CONTINUED

3 CONTINUED: (3)

3

DUFFY

Kath was a multiple abductee.
The aliens did these procedures
on her. Tests and whatnot. One
procedure'd give her cancer, and
then another one'd cure her...

Duffy recounts this as if it's an everyday, run-of-the-mill
occurrence. Old hat. Scully feels Doggett's eyes on her.

DUFFY

... stuff like that. For years.
Then this year they came right
into our bedroom and implanted
an alien embryo in Kath.

Scully's discomfort shows, for reasons that are more personal
than professional. Though she appears to remain unconvinced.

SCULLY

I don't suppose, Mr. Haskell,
you have medical proof of this.

DUFFY

(a folder labeled
ZEUS GENETICS)

I got an ultrasound here that
anybody with a trained eye can
see is a bizarre pregnancy.
'Specially for a woman who was
never supposed to even be able
to conceive. But I doubt the
doctors'll cop to any of that.

(X)
(X)
(X)

SCULLY

What doctors?

DUFFY

We went through three sets. We
thought these last ones were on
the up-n-up, but they're all in
on it. All of 'em in cahoots.

SCULLY

(this isn't a joke?)
You mean... you're saying that
the doctors killed your wife...?

DUFFY

And stole the alien baby.

Scully nods, looks to Doggett with straining forbearance.

CONTINUED

3 CONTINUED: (4)

3

SCULLY

Did you get all this down --
names, numbers, a place we can
reach Mr. Haskell if we need to?

Doggett taps on a note pad he was writing on when Scully entered.

SCULLY

Mr. Haskell, we'll be in touch.

Duffy nods, looks to Doggett. Finally he's getting somewhere.

DUFFY

Thank you. Thank you very much.

And Duffy EXITS. Scully looks to Doggett as if she's been put on.

SCULLY

And thank you, Agent Doggett.
I'm sure the rest of my day
can't possibly be so amusing.

DOGGETT

I thought you'd find it
interesting, actually.

SCULLY

Interesting? You mean as in
preposterous. And outrageous.

DOGGETT

Well, unless I'm mistaken, you
already knew that man's story.

(off Scully)

The abduction, the tests, a bout
with cancer, then a remission --

SCULLY

(defensively)

Exactly what're you getting at?

DOGGETT

That's your story, Agent Scully.
I'd say right down to a Tee.

(off Scully)

I mean, except for the pregnancy.

Apart from the small relief she feels that her secret is still
safe, Scully couldn't feel more anxious and paranoid right now.

SCULLY

And who've you been talking to?

CONTINUED

3 CONTINUED: (5)

3

DOGGETT

Me? Nobody. I read it. It's all right there in the X-files.

Agent Doggett is pointing at the file cabinets behind Scully. He's truly and genuinely just trying to say he made a connection.

SCULLY

I appreciate your thoroughness, Agent Doggett; your familiarity with the X-files cases in those cabinets, but my personal files are my personal files. Okay?

DOGGETT

(chastened)

Sure. Of course.

(X)

Scully drops the satchel she's carrying on Mulder's desk, turns, with THE ULTRASOUND FOLDER still in hand, and exits the office without explanation. Off Doggett:

CUT TO:

4 INT. BASEMENT ELEVATOR - MORNING - CONTINUOUS

4

The doors open and Scully enters, from the hallway leading to Mulder's office. Whatever she held together in there for Agent Doggett breaks down for her now. She steps inside the elevator and closes her eyes. Her head spinning with fear and confusion.

CAMERA DRIFTS OFF HER to the elevator doors, as they open again. Standing in the basement hallway is... AGENT MULDER. Standing in:

5 INT. FBI HALLWAY - SKINNER'S FLOOR - DAY

5

MULDER

Where've you been? I've been looking all over for you.

(X)

REVERSE ON SCULLY (A YEAR EARLIER)

(We've leapt back in time, Scully in wardrobe from this year. Hair slightly different, whatever will sell the time rewind.) She does not have the ultrasound folder in hand here. But she's surprised to see Mulder, although for different reasons now. (X)

SCULLY

I'm sorry. I had a doctor's appointment. And, I don't know, time just got away from me.

CONTINUED

5 CONTINUED:

Scully's covering, hedging. And Mulder knows her too well.
Mulder steps into the elevator, doors closing. They're alone now.

MULDER

What's the matter? Scully?

SCULLY

Nothing. I took a walk.

MULDER

Don't tell me they've found something.

SCULLY

No, I'm still in remission.

MULDER

Then what? What is it?

SCULLY

I'm sorry I haven't told you. I can't say why I haven't, because you were always there for me through my entire illness... but this is just different, Mulder.

Mulder reaches out, presses a button. A pregnant silence, then:

MULDER

Don't make me guess, Scully.

Another long silence, then:

SCULLY

I was left barren by whatever tests were done on me, and... I'm just not ready to accept that I'll never have children.

There. She's said it. It's out. As painful as it is. They've come to the basement now, elevator doors opening. Mulder stares down at Scully, trying to express something, but can't. He steps out into the basement hall, but she remains where she is. Mulder turning back to her now, a painful admission to make himself.

MULDER

There's something I haven't told you, either. I hope you can forgive me and understand the reason I kept it from you.

SCULLY

What?

CONTINUED

5 CONTINUED: (2)

5

MULDER

In my investigation into your
illness, I found something.

(X)

(off Scully)

(X)

I found the ova that were taken
from you. Stored in a government
lab, in a glass vial.

(X)

(X)

(X)

SCULLY

Mulder --

MULDER

-- I took them directly to a
specialist, someone who could
tell me if they were okay --

SCULLY

(upset)

I don't believe this --

MULDER

Scully -- you were ill. Deathly
ill. I couldn't bear to give you
another piece of bad news.

In a sad, possibly still unforgiveable way, it makes sense.
Scully tries to bear up under the crushing anticipation.

SCULLY

Is that what it was? Bad news?

MULDER

The doctor said the ova weren't
viable. That with current
medical technology they couldn't
offer any hope for reproduction.

SCULLY

Can I ask the doctor's name?

MULDER

Siegler. Why?

Scully reaches out and presses a button, then looks to Mulder.

SCULLY

Because I want a second opinion.

The doors try to close on Mulder. He holds them for a moment,
feeling very much on the hook with Scully. Then he lets them go.

6 HOLD ON THE DOORS

6

For a moment, then they open again. Standing on the other side of them now is Agent Doggett, exactly as we saw him minutes ago. He's looking with surprise at:

DOGGETT
Agent Scully? What are you doing?

REVERSE ON SCULLY

Standing in the elevator, startled by Doggett. She's dressed as she was when he last saw her, only minutes ago.

SCULLY
I... I don't know. I must've
forgotten to press the button.

Doggett nods, as strange as this may be. Scully reaches to press a button now, but Doggett holds the doors. One more thing to say.

DOGGETT
I wasn't exactly clear on what
you wanted to do about this guy,
Haskell. About his wife's story.

He nods toward THE ULTRASOUND FOLDER marked ZEUS GENETICS now (X)
back in her hand. She looks down at it, then looks up at Doggett. (X)

SCULLY
Nothing. There's nothing to do.

Doggett nods, though he's somewhat surprised by this. A beat,
then he lets the doors close between them, and as they do:

CUT TO:

7 INT. MODERN MEDICAL CLINIC - WAITING ROOM - MORNING

7

Capacious. Well-furnished with tasteful decor meant to put patients at ease. It speaks of 21st century genetics/biotech. A LEGEND informs us this is: ZEUS GENETICS, GERMANTOWN, MARYLAND.

The LEGEND fades, as Scully enters the empty waiting room from a hallway, the ULTRASOUND FOLDER in hand. She stands a second, looking around, the door closing quietly behind her. She moves to the receptionist's window. But there's no one here, either.

SCULLY
Hello...? Is there someone here?

Scully gets no answer. Though she hears VOICES somewhere in the office. Listening for a moment, she moves to an interior door, checks the knob. The door opens. Scully hesitates, then enters:

8 INT. MODERN MEDICAL CLINIC - INTERIOR HALLWAY - MORNING

8

Scully takes a step inside, letting the door close behind her. She stands listening, THE VOICES closer now. Somewhere down the hall. The direction Scully begins walking.

PULLING SCULLY DOWN THE HALL

Her footfalls dampened by wall-to-wall carpeting. The voices growing LOUDER as she walks. A WOMAN CRYING can be heard now.

And hearing this, Scully slows. Edging to A PARTIALLY OPEN DOOR.

CUT TO:

9 INT. DELIVERY ROOM - MORNING

9

We recognize the space where Kath gave birth in the Teaser. Only (X)
now, the VERY PREGNANT WOMAN on the gurney in a hospital gown is
sitting up and CRYING, surrounded by THE SAME PERSONNEL from the
Teaser, including DR. LEV. Speaking to her in hushed voices. (X)
(KIM MANNERS WILL HAVE ROUGH DIALOGUE TO BE USED/IMPROVISED, but (X)
the crux of which is that the woman -- MRS. HENDERSHOT -- wants (X)
to leave the care of Dr. Lev and the clinic. She's scared.) (X)

CAMERA FINDS SCULLY peeking in from the door that leads to the (X)
hallway. Watching, unbeknownst to them, when Dr. Lev turns to (X)
exit the room. Scully ducking out just before she's discovered. (X)

CUT BACK TO:

10 INT. MODERN MEDICAL CLINIC - INTERIOR HALLWAY - MORNING

10

Scully quickly moves across the hall (no time to do anything (X)
else) and opens another door leading into a dark room, entering (X)
and disappearing just before Lev exits into the hallway. (X)

CUT TO: (X)

11 INT. DARK ROOM OFF CLINIC HALLWAY - CONTINUOUS

Scully stands in the dark room, listening, waiting. But no one comes, nothing happens. Scully searches in the darkness for a light switch now, finding one and flipping it.

Lights come on, but not from above -- from the walls, where they backlight SCORES OF GLASS CONTAINERS. Inside each container is A FETUS -- one more grotesque than another; some alien-like with bulbous eyes, some have two heads, various deformities. (NOTE: SUCH A PLACE EXISTS AT THE MEDICAL SCHOOL AT TULANE UNIVERSITY.)

We/She are in a laboratory, replete with tables and equipment for dissection, biopsy, etc. But we get but a glimpse of all this -- though a horrifying glimpse -- before Scully is startled again. And this time she JUMPS. As Dr. Lev enters. Surprised.

DR. LEV
Who are you? What are you doing
in here?

SCULLY
I'm here with my friend. I was
trying to check on my friend.

DR. LEV
You're here with Mrs. Hendershot?

SCULLY
Yes. I'm worried about her.

DR. LEV
Mrs. Hendershot's just fine. I
need you to wait out front,
please. You can't be back here.

CONTINUED

11 CONTINUED:

11

Dr. Lev is angry, and though he is restrained, there is a (X)
powerful edge to his voice. And Scully bolts from the room, like (X)
a frightened kid who's been caught sneaking out of the house.

12 OMITTED

(X) 12

CUT TO:

13 INT. SCULLY'S APARTMENT - MORNING

13

PUSHING TO SCULLY'S DOOR, where she enters, winded. As if she's
run all the way from Maryland. But her state is simple distress.
Fear, that what is living and growing inside her isn't hers.

Scully moves straight to her computer, going into her electronic
rolodex. She can't work fast enough. Scrolling through names, to:

ANGLE TO INCLUDE HER COMPUTER SCREEN

Scrolling to the number of a DR. PARENTI. Scully reaches for her
phone, dialing the number in a hurry. Waiting impatiently for:

MAN'S VOICE ON PHONE
Parenti Medical Group.

SCULLY
Yes. Is Dr. Parenti there?

MAN'S VOICE ON PHONE
This is his service. I can reach
him if it's an emergency --

SCULLY
Yes. This is Dana Scully.

The line goes to MUZAK for several moments, during which time (X)
Scully takes her own ULTRASOUND off her desk, removing it and (X)
trying to compare it to the one that Duffy Haskell provided her (X)
with, the one in the Zeus Genetics folder. Then DR. PARENTI'S (X)
VOICE comes on the phone. Booming authority.

DR. PARENTI
Dana? What's wrong?

CONTINUED

13 CONTINUED:

13

SCULLY

I'm afraid.

DR. PARENTI

Tell me what it is.

SCULLY

I need you to look at something right away. An ultrasound.

DR. PARENTI

I'm not in my office right now. Can you send it over there. I'll look at it as soon as possible.

SCULLY

I need you to compare it to mine.

DR. PARENTI

Dana... are you gonna be okay?

Scully realizing at this moment that she must sound like a crazy person. Catching her breath, gathering herself for:

SCULLY

Yes. I'm fine. I'm okay.

CUT TO:

ANGLE UP ON DR. PARENTI

He's on his cell phone, though we can't tell where. All we see is white ceiling up above him, but no lights up there.

DR. PARENTI

I'll get back to you, Dana.

SCULLY (ON THE PHONE)

Thank you.

And Dr. Parenti clicks off. CAMERA ADJUSTING TO REVEAL he's:

14 INT. DARK ROOM OFF CLINIC HALLWAY - CONTINUOUS

14

The bottles with the fetuses lit around all around. Dr. Parenti is at a dissecting table, the dead ALIEN FETUS we saw birthed in the Teaser lying on the table out before him. Off this:

(X)
(X)

END OF ACT ONE

ACT TWO

FADE IN:

15 INT. INSTITUTIONAL MEDICAL CLINIC - WAITING ROOM - MORNING

15

In drab contrast to the waiting room we saw earlier. Dr. Parenti enters now from what we take to be a hallway leading from the examination rooms. We notice that he looks slightly different, in whatever way that might be. He's got an expectant expression.

DR. PARENTI
Ms. Scully...?

REVERSE ON SCULLY

Seated in the waiting room, alone. She, too, looks different, hair to match the previous flashback in Act One. Standing now, an expectant, if not apprehensive expression of her own.

DR. PARENTI
I've got a good report for you.
Do you want to come on back?

SCULLY
What is it?

DR. PARENTI
I've looked at the ova you've
given me and consulted with some
of my colleagues. We all feel
with the proper approach we
might be successful. We have a
good chance to get you pregnant.

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

Scully looks like she's been hit by a bolt of lightning -- stunned for a moment, so much so that she has to sit down again.

SCULLY
It's too good to be true.

DR. PARENTI
I don't want to lay odds, but
it's not out of the realm of
possibility if we start soon.

SCULLY
We can start right away?

CONTINUED

15 CONTINUED:

15

DR. PARENTI
You'll need a father, of course.
I can get you genetic counseling
on finding an anonymous donor,
if that's what you want. Unless
you already have someone in mind.

(X
(X
(X
(X
(X

CLOSE ON SCULLY

CONTINUED

15 CONTINUEZ: (2)

15

Her mind is already racing. She nods thoughtfully.

SCULLY

Yes.

(lowers her head)

I just don't know how to ask him.

Scully sits with her head bowed -- as WE DISSOLVE to...

16 SCULLY

16

Seated in the same position, head down. PRESENT DAY.

DR. PARENTI (O.S.)

Dana?

REVERSE ON DR. PARENTI

Dressed differently than he was just previous. The art in his office has changed, maybe the furniture, though it's the same drab institutional waiting room. (X)

DR. PARENTI

You want to come on back?

ANGLE OVER DR. PARENTI TO SCULLY

Wrung out from a sleepless night. Not alone now, other women wait in the room, too. Scully rises, moving to the door Dr. Parenti holds open for her, leading into the hallway on the other side. As Parenti closes the door, Scully doesn't hesitate. She turns to him intently, nodding to the Ultrasound Folder he holds in his hand. The one she got from Duffy Haskell.

SCULLY

What did you find?

DR. PARENTI

I looked at this ultrasound you sent me. I don't know what I'm supposed to be seeing, but it looks fine to me. As does your own ultrasound. I don't know what you're worried about.

SCULLY

There's nothing strange?

DR. PARENTI

Strange how? Why do you ask that?

CONTINUED

16 CONTINUED:

16

SCULLY

I just want to make sure. I've
had complications already --

DR. PARENTI

Dana -- that's part of being
pregnant. Your body's got a
revolution going on inside it.

He puts a comforting hand on Scully's arm. A gesture that gives
her the relief she's afraid to give herself. She takes a breath.

DR. PARENTI

It's normal to be worried.

SCULLY

Thank you.

She manages a smile, reaching for the door to exit.

DR. PARENTI

Your only concern right now is
when you're going to tell the
FBI. You can't keep it a secret
forever, Dana. You're going to
be showing soon.

(X)

(X)

Scully nods. It's something she's dreading. Then she exits, into:

17 INT. INSTITUTIONAL MEDICAL CLINIC - WAITING ROOM - MORNING

17

Dr. Parenti closes the door behind Scully as she re-enters the
room where the expectant mothers wait. Scully moving to exit
this room when she realizes she's forgotten something. She moves
to the Receptionist's window, to the RECEPTIONIST who sits there.

SCULLY

I'm sorry. Dr. Parenti has an
ultrasound I sent him. Can you
tell him I need it back, please.

RECEPTIONIST

(rising helpfully)

He'll know which one it is?

Scully nods, the Woman already up, moving. When Scully reacts to:

SCULLY'S POV PAST THE MOVING RECEPTIONIST

Dr. Parenti stands in the hallway, or in his office (whichever
she can see from here, talking to DR. LEV, the doc from the
Teaser, who also ran Scully out of his clinic. They don't see

(X)

CONTINUED

17 CONTINUED:

17

Scully, nor will they. When the Receptionist takes the Ultrasound Folder from Dr. Parenti, returning with it, to:

WIDER ON WAITING ROOM

The Receptionist comes out the door where the expectant mothers wait, Ultrasound Folder in her hand. Looking for:

RECEPTIONIST

Ms. Scully?

But Scully is gone. Off the Receptionist's confusion over this:

CUT TO:

18 INT. MULDER'S OFFICE - MORNING

18

ANGLE OVER AGENT DOGGETT'S HAND, writing something down on a small note pad. Ripping it off the stack, as Scully enters in the b.g., CAMERA RACKING TO HER. As she looks to:

AGENT DOGGETT

He's got the note in one hand, putting down the phone with his other. A serious look on his face. Of annoyance. Accusation.

DOGGETT

Agent Scully, I just got a message from a Dr. Parenti's office. About an ultrasound you left there this morning.

She can't miss the coolness in his tone.

SCULLY

Dr. Parenti is my doctor.

DOGGETT

(not buying it)
C'mon, Agent Scully.

SCULLY

You don't believe me?

The question only incites Agent Doggett.

DOGGETT

The ultrasound you left there was the one Duffy Haskell left here yesterday.

(more)

CONTINUED

18 CONTINUED:

18

DOGGETT (cont'd)

And Dr. Parenti is one of the
doctors he consulted with during
the course of that pregnancy.

(X)

(X)

This is NEWS to Scully, and it shakes her. But only we would
know this, and she covers well by going on the offensive.

(X)

(X)

SCULLY

Excuse me, Agent Doggett, but
are you investigating me?

DOGGETT

No. I was doing a background
check on "Mr. and Mrs. Haskell",
before I dropped their case --
like you asked me to do.

(X)

(X)

SCULLY

I didn't ask you to drop it. I
said there was nothing to do.

DOGGETT

If there was nothing to do, then
why are you investigating it?

He still doesn't know about Scully's pregnancy. But how could he?

SCULLY

You're jumping to conclusions --

DOGGETT

I'm trying to do my job, Agent
Scully. Only it's hard if the
person I work with is keeping
secrets and telling lies.

SCULLY

I'm not investigating those
people. Parenti's my doctor.

Doggett eyes her, but Scully is telling the truth. Sort of.

SCULLY

Is that so strange? Is there
something about him I don't know?

The question is two-fold, though Doggett doesn't know this. He
backs off, giving Scully the benefit of the doubt.

CONTINUED

18 CONTINUED: (2)

18

DOGGETT

No. But Duffy Haskell is a piece
of work for sure.

Off Scully's reaction to this:

CUT TO:

DUFFY HASKELL

A look of wide-eyed indignation.

DUFFY

What am I being accused of?

We are:

19 INT. A.D. SKINNER'S OFFICE - DAY

(X) 19

Duffy sits at a chair across the desk from Skinner, who's (X)
standing. Agent Doggett standing beside Skinner's desk, hands on (X)
his hips. Scully stands just behind Duffy, forcing him to turret (X)
his head when he appeals to her. (X)

DUFFY

What did you call me in here
for? You were gonna help me.

SKINNER

(X)

As President of the Ohio Mutual
UFO Network, you wrote Agent
Mulder a series of very
threatening letters, which he
passed on to me, Mr. Haskell.

(X)

(X)

He holds up some worn and folded letters for Duffy's benefit, (X)
about ten or so. Duffy regards them somewhat sheepishly. (X)

SKINNER

(X)

But it didn't stop there, did
it? It's something of a habit
with you, sir. Writing letters.
Threatening letters. Isn't it?

(X)

(X)

(X)

(X)

DUFFY

No one will believe me!

DOGGETT

Mr. Haskell, you wrote a letter
to a Dr. Lev saying you would
kill him if he hurt your wife.

CONTINUED

19 CONTINUED:

19

DUFFY
Dr. Lev killed my wife! He stole
the alien baby out of her womb!

CONTINUED

19 CONTINUED: (2)

19

DOGGETT

I can't find any documentation
that you two were even married,
Mr. Haskell. Let alone any
history or evidence of foul play.

(off Duffy)

Dr. Lev is a serious physician,
a leader in the field of birth
defects. His peers hold him in
the absolute highest regard. Why
would he ever kill your wife?

Scully is as surprised by this remark as anyone.

DUFFY

That's why I came to you!

SKINNER

Mr. Haskell, allegations aside,
it's a crime to threaten anyone.

(X)

Duffy turns to Scully, who's remained silent through this.

DUFFY

You believe me, don't you?!

But Scully doesn't respond. And though it would appear as
disbelief in him, she is secretly, and privately relieved.

SKINNER

Mr. Haskell, we're sorry for
your loss, but if you're going
to persist in these threats and
in disseminating these stories,
we'll have to enter your name
into the federal system as a
dangerous individual.

(X)

(X)

Duffy rises now. He looks more hurt than anything.

DUFFY

I'm alone now. Because of them.
They took everything from us.
And there're other women out
there just like Kath.

(X)

(X)

(X)

He says this looking at Scully. It weards her, even though he
couldn't possibly know. Then Duffy exits, Agent Scully watching
him. Then, feeling Agent Doggett's eyes on her, she covers.

(X)

(X)

(X)

CONTINUED

19 CONTINUED: (3)

19

SCULLY

Get used to it, Agent Doggett.

(X

(X

CUT TO:

(X

Off Doggett, as Skinner gives a wearied look of confirmation:

(X)

20 INT. BASEMENT ELEVATOR - DAY - CONTINUOUS

20

The elevator doors open and Duffy Haskell gets in. He waits for the doors to close, then removes a small cell phone. Dialing. (X)
After a moment, someone answers. We hear a WOMAN'S VOICE. (X)

DELIVERY NURSE (ON THE PHONE) (X)
Zeus Genetics... (X)

CUT TO:

21 INT. MODERN MEDICAL CLINIC - WAITING ROOM - DAY

21

The DELIVERY NURSE (from the Teaser) is behind the window at the Receptionist's desk, on the phone. Listening, then hanging up. (X)
We see that the waiting room is FULL OF PREGNANT WOMEN. (X)

22 OMITTED

(X) 22

23 INT. MODERN MEDICAL CLINIC - HALLWAY - DAY

(X) 23

The Delivery Nurse exits into the hallway that Scully entered into last act. Moving up this empty hall at a pace. (X)
(X)

24 INT. MODERN MEDICAL CLINIC - LABORATORY - DAY

24

The same room Scully entered earlier, with the Dead Babies in jars. The door opens and the Delivery Nurse enters, crosses to: (X)
(X)

DR. LEV

Working in the open chest cavity of THE DEAD ALIEN BABY from the Teaser. Its ORGANS various colors from dyes used for this work.

DELIVERY NURSE
Mr. Haskell was called to the
FBI. They've impugned his story.
We risk losing Mrs. Hendershot. (X)

CONTINUED

24 CONTINUED:

24

Dr. Lev lifts up his goggles, thinking about this seriously.

DR. LEV
Let her go then.

CUT TO:

25 INT. SCULLY'S APARTMENT - NIGHT

25

Scully enters, stands looking at the dark space for a moment. It's cold and lonely, this striking Scully. Preventing her from stepping in any further, or even taking her coat off.

CAMERA MOVES IN ON HER as she closes her eyes, lowers her head, a hand feeling the contour of her belly, as we saw her earlier. DRIFTING PAST HER to the door now. Where there's a KNOCK.

Scully's hands reach to the knob, and open the door onto...

26 AGENT MULDER

26

Standing in the apartment hallway.

MULDER
Hi.

REVERSE ON SCULLY

As in the previous flashbacks, Scully's look is that of a year earlier. In this case she wears no overcoat and her apartment is not dark, but lit up warmly. These are more hopeful times.

SCULLY
Hi. Come on in.
(uncomfortable beat)
Can I take your coat?

MULDER
No. I can't stay. I've got to go
back to the office for awhile.

Scully nods. She recognizes it's awkward, the reason he's here.

SCULLY
Well, you've obviously had time
to think about my request.

MULDER
I have, and I don't want to give
the wrong impression.
(more)

CONTINUED

26 CONTINUED:

26

MULDER (cont'd)

It's not something I get asked
everyday. I'm very flattered.
Honestly.

SCULLY

If you're trying to politely say
no, it's okay. I understand --

MULDER

-- That's not what I'm saying.

(beat)

I want to do this, Scully. For
so many reasons. But what I'm
not sure of is what happens then.

Scully is surprised on one hand, relieved. But also confused.

MULDER

I mean, I know what happens, but
what about between me and you...
what about work, the X-files...?

SCULLY

I don't know. I haven't thought
about it really. I'm assuming I
would take a leave of absence.

MULDER

As strange as it may sound, I
just don't want this to come
between us in any way.

SCULLY

I understand.

They stand awkwardly for a moment, unclear where that puts them.

MULDER

But the answer is yes.

Scully hugs Mulder now and he hugs her back warmly.

SCULLY

I'll tell Dr. Parenti. I'm sure
he'll want to meet with you and
go over the donor procedure.

MULDER

Hey, at that part I'm a pro.

Scully smiles. Mulder reaches for the door and he's gone. As the
door closes, CAMERA DRIFTS BACK TO

27 SCULLY

27

Standing where we left her before the flashback. In her dark apartment, with her coat on. Hand on her belly. When there's A KNOCK at the door.

Scully turns, opens the door. Onto... THE PREGNANT WOMAN she saw crying in the medical clinic. She is very worked up, distraught.

MRS. HENDERSHOT

My name is Mary Hendershot. My
baby's in danger. So is yours!

(X)

Off this jarring and sudden turn of mood:

END OF ACT TWO

ACT THREE

FADE IN:

28 EXT. WASHINGTON, D.C. - CITY STREET - NIGHT

(X 28

The hour is late, a LEGEND informs us: 3:33 AM. DOWNTOWN WASHINGTON, D.C. As the LEGEND FADES, a 1999 F150 is pulling up quickly to the curb on the all-but-deserted thoroughfare. (X

JOHN DOGGETT

Gets out of his pickup, moving to AN ALL-NIGHT DINER where through the window he can see AGENT SCULLY sitting at a booth with ASSISTANT DIRECTOR SKINNER. The only patrons in the joint.

CUT TO:

29 INT. ALL-NIGHT DINER - NIGHT - CONTINUOUS

29

Agent Doggett enters. He's thrown some clothes on, clearly roused from his bed for this meeting. Moving to the booth.

DOGGETT

(to a waitress)

Can I get some coffee? Black.

SKINNER

Thanks for getting down here.

(X

(X

Doggett takes a seat next to Skinner, unsure whether to be concerned or annoyed at the hour. Wondering generally, as he notices Scully dressed other than she might be for work.

DOGGETT

Figure it must be important if you get up at this hour.

(X

(X

(re: Scully)

You going somewhere?

SCULLY

Yes.

Scully leaves it at that, looks to Skinner. As does Doggett now, after the WAITRESS delivers Doggett's coffee to the table.

DOGGETT

Thanks. What am I missing here?

CONTINUED

29 CONTINUED:

29

SKINNER

Agent Doggett, as Assistant
Director in Charge of your
assignment, Agent Scully has
come to me and asked to take a
leave of absence.

CONTINUED

29 CONTINUED: (2)

29

Agent Doggett looks to Scully. Smarting from the disrespect.

DOGGETT
Hey. Great. Can I ask why?

SCULLY
No.

DOGGETT
So I'm the X-files now? Just me?

SKINNER
Scully isn't quitting the FBI,
she's just going away.

DOGGETT
Well thanks for getting me outta
bed to give me the news. And
drop a line if you get a chance.

Doggett hasn't taken a sip of his coffee, but he's up on his
feet, hands in his pocket digging for a spare dollar, which he
tosses on the table with some disrespect of his own. And exits.

SKINNER
You've got to tell him, Scully.

SCULLY
I can't.

She sits, tormented. By the situation, by Skinner's disapproval.

CUT TO:

30 EXT. WASHINGTON, D.C. - CITY STREET - NIGHT

(X) 30

Doggett has his car door open when Scully's voice stops him.

SCULLY (O.S.)
Agent Doggett --

ANGLE TO INCLUDE SCULLY

Coming from the entrance of the diner.

SCULLY
I want you to understand --

DOGGETT
-- what's it you want me to
understand, Agent Scully? The
secrets or the lies?

CONTINUED

30 CONTINUED:

SCULLY

I told you, I'm not doing anything behind your back.

DOGGETT

You're supposed to watch my back, Agent Scully. Except you're so busy protecting who-knows-what, you forgot that. I don't know what it is. Maybe it's Mulder you're protecting.

SCULLY

(deflecting)

If I was putting you at risk in any way, you can be sure that I wouldn't let you down, Agent Doggett. I hope you know that.

DOGGETT

I only know what you tell me.

Skinner has come out of the diner during this. Moving up at a respectful distance. He watches Scully struggle again with yet another opportunity to tell Agent Doggett the truth. Her secret.

SCULLY

(turns to Skinner)

I've got to go.

And she turns her back on both men, moving to a car parked at the curb a distance behind Doggett's. Where Mary Hendershot sits in the passenger seat. Doggett watches her, looks to Skinner.

DOGGETT

Who's that? In Scully's car?

SKINNER

That I don't know, Agent Doggett.

Doggett, frustrated with the whole business, gets in his truck, slams the door. He starts the car and does a big, expressive U-turn in the middle of the street. Taking off at speed in the direction he came. Skinner watching him, not unsympathetic.

As Scully pulls away from the curb now, passing Skinner and meeting eyes with him. He is not happy with her and she knows it. Off their traded looks, as she pulls away into the night:

CUT TO:

31 EXT. WALDEN-FREEDMAN ARMY RESEARCH HOSPITAL - NIGHT

31

The car Scully drove off in pulls toward the sleek, modern monolithic hospital building, which is dwarfed only by the woods that surround it. Into a parking lot that is dotted with cars. The impression is of a serious institution that never sleeps.

CUT TO:

32 INT. WALDEN-FREEDMAN ARMY RESEARCH HOSPITAL - LOBBY - NIGHT

32

A TEAM OF DOCTORS across the massive atrium lobby. Men and Women, some in lab coats, others in more business attire, but with sleeves rolled. Serious doctors/researchers. Their mood is urgent, having been alerted to Scully and Hendershot's arrival.

Leading the Team of Doctors is a take-charge woman, DR. MIRYUM.

DR. MIRYUM

You're Scully? Agent Scully...?

REVERSE ON SCULLY, MRS. HENDERSHOT

Coming into the lobby through large glass doors. Mrs. Hendershot carries a largish bag. She's planned a stay. (CAMERA IS MOVING DURING THIS, featuring Scully, Mrs. Hendershot, but playing off the faces of this group of pros, the dizzying urgency of it all.)

SCULLY

I'm Dana Scully, and this is Mrs. Hendershot. Mary Hendershot.

DR. MIRYUM

I'm Dr. Miryum, these are the best team of ob-gyn doctors one could hope to assemble. Now you tell them what you told me.

SCULLY

Mrs. Hendershot believes the baby she's carrying is not her own. That, by whatever means, she's late third term, about to give birth to something inhuman.

No one laughs or flinches, they just fire blunt questions.

FIRST ASSOCIATE

Does she have medical data?

MRS. HENDERSHOT

I can't trust my doctors!

CONTINUED

32 CONTINUED:

32

SCULLY

She believes, with possible good reason, her life's in danger. That women just like her have been murdered in childbirth --

(X)

SECOND ASSOCIATE

Why? Because it sounds insane --

MRS. HENDERSHOT

(extremely upset)

These doctors killed a friend of mine, because she was onto them. She knew what was inside her --

(X)

(X)

(X)

(X)

(X)

SCULLY

(cutting in)

-- Mrs. Hendershot came to me not just as an FBI agent --

(X)

(X)

(X)

DR. MIRYUM

(cutting her off)

-- Agent Scully is an MD.

(X)

FIRST ASSOCIATE

So what is it she's carrying?

SCULLY

That's why we've come to you.

DR. MIRYUM

Alright -- let's get Mrs. Hendershot prepped and ready.

This is happening fast, and Mrs. Hendershot bridles a little.

MRS. HENDERSHOT

For what -- ?

DR. MIRYUM

You're going to have this baby, Mrs. Hendershot. Our big concern right now is you have it safely. Whatever it is in you, we'll know in a few hours from now, if we induce labor immediately.

Mrs. Hendershot looks to Scully, frightened. Then lets herself be whisked away by Dr. Miryum's team. Miryum holding Scully back.

DR. MIRYUM

How did this woman find you?

CONTINUED

32 CONTINUED: (2)

32

SCULLY

A man named Haskell led her to
me. His pregnant wife's dead now.

CONTINUED

32 CONTINUED: (3)

32

DR. MIRYUM

You're the reason I'm taking this seriously at all, Agent Scully. I'll trust, with your credentials, you wouldn't be here if there weren't a real threat to this woman's life.

Miryum's tone is kind of threatening, but confidence-building. That said, Dr. Miryum turns to follow her team. Turned back by:

SCULLY

Dr. Miryum... she's not the only woman whose life is in danger.

Off Dr. Miryum, with grave concern about what Scully means:

CUT TO:

33 INT. MULDER'S OFFICE - MORNING

33

Doggett sits at the light table in the glass-partitioned section of the office, studying the ULTRASOUND Duffy Haskell brought in. Still banging away at this case, when A MAN ENTERS in the b.g, into the main area. Whoever he is, he doesn't see Doggett, until:

DOGGETT

Agent Farah --

The man looks, sees Doggett now, coming into the anteroom.

AGENT FARAH

I didn't see you in here, John. What are you doing in the dark?

DOGGETT

I'm in the dark pretty much most of my time on the X-files, Joe.

These men are obviously friends. Good buddies able to joke.

AGENT FARAH

Got a little something you may want to shine a light on.

Doggett wonders what, getting up to turn on a lamp. To look at a file folder that Agent Farah's brought with him. Fingerprints.

AGENT FARAH

You had me run this guy Duffy Haskell's prints, right?

CONTINUED

33 CONTINUED:

33

DOGGETT

Hate to tell you, but that
case's now closed, Joe.

AGENT FARAH

From what I found it's been
closed since 1970. When David
Haskell -- same prints -- was
buried in a Virginia cemetery,
U.S.M.C. Honor Guard ceremony.

DOGGETT

You're kidding me...

Farah shakes his head, like a kid who can't hide his smile.

AGENT FARAH

I kid you not. Looks like you
got yourself a real spook.

DOGGETT

Or just a snake in the grass.

Doggett is out of the partitioned office, grabbing his coat.

AGENT FARAH

Hey -- where you going? J.D. --

But Doggett's gone, too much in a hurry to explain. As we:

CUT TO:

34 INT. HIGH-TECH DELIVERY ROOM - DAY

34

Like Ms. McCready in the Teaser, Mrs. Hendershot is up on a
delivery table, dressed in a hospital gown. Slightly propped up. (X)
Except that next to her is not her husband, but Agent Scully.
And THE FIRST ASSOCIATE, who pricks the vein on the inside of
Mrs. Hendershot's elbow with an IV, hooked to a bottle drip.

MRS. HENDERSHOT

How long will it take?

SCULLY

Four to twelve hours; probably
somewhere in between.

MRS. HENDERSHOT

All this; all I put you through.
I'm lying here scared to have it.

CONTINUED

34 CONTINUED:

34

SCULLY

You're in safe hands now.

What Duffy Haskell said in the Teaser, if we remember back. Mrs. Hendershot's not to be consoled. Fighting back frightened tears.

MRS. HENDERSHOT

All my life I wanted children,
but I'm afraid of what's growing
in me. That it even happened...

SCULLY

You mean, getting pregnant?

MRS. HENDERSHOT

I thought it was a miracle at
first. I had a boyfriend, but
there was no way, not when I
looked at the dates. Now I'm
sure it was an abduction. Now
I'm sure of what's inside me.

Scully and the First Associate trade looks. He's so so dubious.
A VOICE turns Scully. Looking to... DR. MIRYUM in the doorway.

DR. MIRYUM

Agent Scully we're ready for you.

Off Scully, more frightened than ever herself now:

35 INT. HIGH-TECH EXAM ROOM - EARLY MORNING

35

TIGHT ON SCULLY'S STOMACH, being slathered with a gel substance,
in preparation for an ultrasound. ADJUSTING TO SCULLY, lying on
an exam table in a space filled with high-tech diagnostic
equipment. She's still got street clothes on, attended now by
Dr. Miryum and some of her staff who prep the equipment busily.

INCLUDING THE SECOND ASSOCIATE, who puts a tape in a VCR player
situated on a shelf below the ultrasound, to record the
ultrasound. Then he flips the screen on and it glows to life.

ANGLE ON SCULLY

Staring into space, trying to keep a lid on her fear. As Dr.
Miryum turns to her with a metal wand in her latex-gloved hands.

DR. MIRYUM

You ready for this?

CONTINUED

35 CONTINUED:

35

Scully smiles tightly, flinching a little when Dr. Miryum puts the metal wand to Scully's exposed belly and brings the video screen to life. Scully's head turning to see it.

DR. MIRYUM

At your stage, the fetus is still only about 7 centimeters, but we still should be able to get a pretty clear picture of its development. There it is --

The screen, which up to this second looked something like undersea exploration, fills up with the shadowy outlines of the uterus and SCULLY'S BABY. There it is, right in the middle of the screen, moving and ghostly-looking. (X)

DR. MIRYUM

-- Do you see it?

SCULLY

Yes.

DR. MIRYUM

I see two legs, two arms and hands. I see what'd appear to be a healthy baby at fourteen weeks.

Scully fights her own elation, trying to remain objective.

SCULLY

Are you sure?

DR. MIRYUM

The picture doesn't lie, Agent Scully. It's hard to tell, but would you like to know the sex? (X)

(X)

(X)

(X)

Scully can't stop the joy, though she's not completely convinced. (X)

SCULLY

I just really need to be certain. (X)

(X)

DR. MIRYUM

We could do an amnio. It's a little early, but we could do it, if that's what you want.

Scully nods, looking to the doctor, then back to the screen.

CUT TO:

36 OMITTED (X) 36

37 EXT. GOVERNMENT BUILDING - DAY (X) 37

LEGEND TO COME. PERSONNEL move in and out of the building. As a (X)
FLEET CAR pulls up out front and a man exits onto the sidewalk. (X)

KNOWLE ROHRER (X)

Trim, upright, a noticeable but not rigid military bearing; (X)
about Doggett's age. He's heading for the building when John (X)
Doggett suddenly appears out of nowhere, accosting him. (X)

DOGGETT (X)
Knowle. Can I talk to you? (X)

ROHRER
John? What are you doing here?

DOGGETT
Well, your assistant said you'd (X)
get right back to me about this
David Haskell fingerprint.

ROHRER
I've got a day job, John.
Government gets suspicious if I
work at too fast a pace.

Doggett smiles politely, but he's not here to be brushed off. (X)

DOGGETT
I can't wait, Knowle. It can't
wait. Is it the same guy or not?

ROHRER
How about we take a walk.

Rohrer is as uptight as Doggett, but for different reasons. He (X)
doesn't want to be seen with Doggett, gesturing him to follow. (X)

CUT TO:

38 EXT. WASHINGTON, D.C. - GREENSWORD - DAY (X) 38

It's fall in Washington, quickly becoming winter. CAMERA COMING (X)
OFF THE TREES during the following, to find: (X)

CONTINUED

38 CONTINUED:

35

ROHRER

The country runs on so many popular misconceptions, John. We want our politicians to tell the truth, to be accountable. But when gas is two dollars at the pump and some two-bit Venezuelan dictator is threatening to hold us up for more, there isn't one of us who isn't expecting to pick up the paper and see that the man's been assassinated. He damn well better be. America loves its freedom and democracy. Almost as much as cheap unleaded.

(X)

(X)

(X)

DOGGETT

A man was in my office, Knowle. Military records show he died in 1970. What the hell's the story?

ROHRER

(offhand)

It's possible he's intelligence.

DOGGETT

Doing what? Working for who?

ROHRER

What did he say he wanted?

DOGGETT

He wanted us to investigate the murder of his wife. He claims she was an alien abductee --

Rohrer shoots Doggett a look, like an elbow in the ribs. He stops walking, for effect. As if to go on would be worthless.

DOGGETT

Look, I don't buy this crap, but if the man's CIA, he wasn't in my office just killing time.

ROHRER

Why go to the trouble at all?

DOGGETT

All I can think is that there is documentation in our files of a conspiracy to hide the truth --

CONTINUED

38 CONTINUED: (2)

38

ROHRER
(laughing it off)
About what? Extraterrestrials?

DOGGETT
It's not my work. It's the woman
I work with. An Agent Scully.

ROHRER
There's no "conspiracy", John.
Look, you and I go back a long
time. You know I'll do anything
I can for you. Just give me some
time to find out who this guy
Haskell is. By end of the day.

He pats Doggett on the back, and heads off in the direction they (X)
came from. HOLD ON Doggett, watching his back. Unsure. As we: (X)

CUT TO:

39 INT. HIGH-TECH EXAM ROOM - LATE DAY

39

CLOSE ON SCULLY'S STOMACH, where there is now A VERY LONG NEEDLE
being pulled slowly out of it. And upon exit of the tip, a small
bit of amniotic fluid leaks out. Quickly daubed by the hand of:

DR. MIRYUM

Over Scully, holding the ultrasound wand in one hand, daubing
the fluid with the other. An Associate has the amnio needle and
syringe, which he is carefully preparing for processing.

DR. MIRYUM
I know I don't have to tell you,
but you need to try and keep
still now after the procedure.
With the wall punctured, your
baby's at risk if the fluid were
to break or drain. Alright?

SCULLY
I just want to know. I'm very
anxious about the results.

DR. MIRYUM
We're hoping Mrs. Hendershot
will deliver in the next few
hours. You're our next priority.

CONTINUED

39 CONTINUED:

Dr. Miryum touches Scully with a re-assuring hand, then follows her Associate out of the room. The door closing behind them.
HOLD ON SCULLY, lying on the table, staring into space. Until:

NEW ANGLE ON SCULLY

Turning over, to get comfortable, when her eyes find something:

SCULLY'S POV

The VCR the Associate popped the tape into still shows *PLAY* on the LCD readout, with corresponding code numbers climbing.

DIRECT REVERSE ON SCULLY

Wondering about this. It makes her sit up now, grabbing the gauze on her stomach, holding it firm against the puncture. As she slides off the table, moving to the tape play and hitting (X)
STOP. Then *EJECT*. The tape motors out of the machine and Scully (X)
grabs it, reads it. Her expression turns to horror.

INSERT VHS CASSETTE

The name on it, with other pertinent data, is not Scully's, but someone named NANCY BOXWELL.

RESUME SCULLY

It's like she's been hit in the stomach. She can't believe this.

CUT TO:

40 INT. HIGH-TECH DELIVERY ROOM - LATE DAY

40

Where Mrs. Hendershot lies unattended in the tranquilly lit room. The tranquillity broken now by the arrival of Scully, who comes in the door with a new urgency, speaking low but emphatic.

SCULLY

Mrs. Hendershot you have to get
up. We need to get out of here.

Off the woman's surprise, quickly turning to terror, we:

END OF ACT THREE

ACT FOUR

FADE IN:

41 EXT. FBI BUILDING - WASHINGTON, D.C. - NIGHT 41

With a LEGEND, to establish. Including the time: 8:25 PM.

CUT TO:

42 INT. FBI HALLWAY - SKINNER'S FLOOR - NIGHT 42

The elevator doors open and John Doggett exits into the empty hallway, out of breath like he's been running. Moving with a head of steam now toward Skinner's office, where the light in his outer area just goes out and Skinner is exiting into the hallway, carrying his briefcase. Seeing:

SKINNER

Agent Doggett -- what is it?

DOGGETT

Scully -- do you know where she is? How to alert her right away?

SKINNER

-- To what?

DOGGETT

I think she's been misled, sir.
I think we both have. By a man
who came to our office, who I
believe is on payroll at the
Central Intelligence Agency.

(X)

SKINNER

Scully needs to know that?

DOGGETT

She does if he's in any way
influenced her leave of absence.
If he has, she may be in danger.

Skinner reads Doggett's genuine concern, mind racing over his mixed loyalties and responsibilities.

SKINNER

I can tell you she's someplace
safe, Agent Doggett. A hospital.

DOGGETT

What hospital?

CONTINUED

42 CONTINUED:

Skinner doesn't want to tell him. Ratcheting up Doggett's nerve.

DOGGETT

Look -- she had a pregnant woman with her in her car. I don't know all the players, but it involves doctors; doctors who may've killed pregnant women. A hospital may be the worst place in the world for her. Now tell me where Scully is --

SKINNER

Walden-Freedman Army Hospital.

DOGGETT

Get on the phone to security there, tell them what I told you.

Doggett is already on the move, hustling back to the elevator. Skinner looks painfully torn about this, but heads back into his outer office. Turning the lights back on, going for the phone.

CUT TO:

43 INT. WALDEN-FREEDMAN ARMY RESEARCH HOSPITAL - LOBBY - NIGHT

ANGLE OVER A SECURITY GUARD near the front entrance. A PHONE IS RINGING at his station. As he picks it up to answer it, CAMERA FINDS/RACKS to SCULLY AND MRS. HENDERSHOT on one of the upper story walk/balconies that circle the atrium. Moving as quickly as they can with the woman's pregnancy and Scully indisposition.

MATCHING ACTION TO:

44 INT. WALDEN-FREEDMAN ARMY RESEARCH HOSPITAL - BALCONY - NIGHT

TRACKING WITH SCULLY AND HENDERSHOT. Mrs. Hendershot is redressed in the clothes she arrived in. Scully is in her civvies, still holding the compress to her stomach through her clothes, pulling Mrs. Hendershot along with her free hand.

NEW ANGLE

As they make it safely to an alcove/exit in one of the corners of the angled atrium, where the Security Guard can't look right up and see them. But where they can now see:

THEIR POV

CONTINUED

44 CONTINUED:

44

Dr. Miryum and some of her staff can be seen across the way, moving at a pace that tells us they've been alerted to the situation, to Scully and Hendershot's disappearance.

RESUME SCULLY AND MRS. HENDERSHOT

Neither of them should be even out of bed. Fear in both their eyes. But also determination, to get out of the building alive.

SCULLY

Can you do this?

Mrs. Hendershot nods, letting Scully lead her into the exit doors. As they go, CAMERA PANS/ADJUSTS/FINDS:

DR. MIRYUM AND HER ASSOCIATES

Coming TOWARD CAMERA, in a state of emergency.

DR. MIRYUM

(to the Guard below)

We've got two patients missing.

Dr. Miryum makes the alcove/exit, pushes open the doors. To find A PAIR OF SERVICE ELEVATOR DOORS CLOSING in the hallway inside.

CUT TO:

45 INT. HOSPITAL ELEVATOR - NIGHT - CONTINUOUS

45

ANGLE ON THE LIGHTED FLOOR READOUT, as its numbers DESCEND. ADJUSTING TO SCULLY AND HENDERSHOT alone in the elevator, holding onto the rails as it bottoms out and the doors open. But as they move to exit, they find their path blocked by:

REVERSE ON KNOWLE ROHRER

Doggett's old friend from the Pentagon. He's with two Special Forces MARINES in BDUs. A finger up to his lips for quiet.

ROHRER

You won't make it this way. I'm going to ask you to follow us.

Scully and Hendershot stand in stunned surprise, not knowing what to do, but having very few choices under the circumstances.

CUT TO:

46 EXT. WALDEN-FREEDMAN ARMY RESEARCH HOSPITAL - NIGHT

46

Scully and Mrs. Hendershot are hustled by Rohrer and the two Special Forces (if you can "hustle" a pregnant woman) out of the building through a side door, to a waiting Black Suburban, which sits idling in the parking lot with only its parking lights on.

SCULLY
(demanding)
Who are you?!

ROHRER
John Doggett sent us. Get in the car, we're going to get you out.

There's ANOTHER SPECIAL FORCES DRIVER behind the wheel, we see as they yank the doors open and hurry the women into the car.

CUT TO:

47 INT. BLACK SUBURBAN - NIGHT - CONTINUOUS

47

Scully and Mrs. Hendershot are squeezed into the backseat, between Rohrer and one of the Special Forces. The second Special Forces gets in the front passenger seat, next to the Driver.

MRS. HENDERSHOT
I need air.

Somebody rolls down a window, as the Suburban lurches off.

SCULLY
This woman could give birth at any time. I hope you know that --

ROHRER
You're in good hands -- the men with me are all experienced field medics.

SCULLY
Where are you taking us?

ROHRER
We're going to get you to the closest hospital where we can make sure this kid's born safe.

Scully suddenly has a stabbing pain, reaching for her belly.

ROHRER
Are you going to make it?

CONTINUED

47 CONTINUED:

47

SCULLY

I just -- just had a procedure.
I shouldn't even be on my feet.

ROHRER

(to the driver)

Let's go, let's go --

(beat)

Who the hell is this?

ROHRER'S POV PAST THE DRIVER/PASSENGER -- FLASHING COLORED LIGHTS

POLICE VEHICLES, approaching on the two-lane road they're speeding on -- which is now bounded by WOODLANDS. At such a distance, however, that they may not see the unlit Suburban.

RESUME ROHRER, SCULLY, ET AL

ROHRER

Get off this road. Now.

SCULLY

Mrs. Hendershot --

Mrs. Hendershot has suddenly started to HYPERVENTILATE.

MRS. HENDERSHOT

I'm having contractions --

CUT TO:

48 EXT. TWO-LANE ROAD BOUNDED BY WOODS - NIGHT

48

The Suburban slows slightly, but only to whip into a 90 degree power turn, bumping off the two-lane blacktop onto a dirt road. Accelerating into the dark woods with no sign of stopping.

CUT BACK TO:

49 INT. BLACK SUBURBAN - NIGHT - CONTINUOUS

49

Scully is holding onto Mrs. Hendershot, who's clutching her stomach, sucking in big draughts of air. The ride is BUMPY.

MRS. HENDERSHOT

I think it's coming.

SCULLY

(to Rohrer)

You've got to stop the car --

CONTINUED

49 CONTINUED:

But Rohrer is busy looking over his shoulder, at the road behind.

ROHRER
Not until it's safe.

SCULLY
If you don't stop this car
you're endangering her life!

Rohrer turns his look from out the back window to Scully now, to Mrs. Hendershot. The situation's gone quickly from an emergency to life or death. The rough, off-road ride isn't helping things.

ROHRER
Stop the car.

CUT TO:

50 EXT. SINGLE TRACK ROAD IN WOODS - NIGHT

The Suburban slides to a hard stop. Doors fly open and the Special Forces are out of the car, working quickly.

One man moves to the rear, to open the rear hatch and tailgate, where he has A LARGE FIELD MEDICAL KIT.

The man who was sitting next to Mrs. Hendershot helps her out of the back seat and toward the rear of the vehicle. While:

CUT BACK TO:

51 INT. BLACK SUBURBAN - NIGHT - CONTINUOUS

ANGLE ON SCULLY, as she struggles, holding her stomach to slide out of the back seat, but her way is blocked. By Knowle Rohrer. The other door blocked by the driver, who's now out of the car.

SCULLY
What are you doing?!

ROHRER
I'm making sure you don't hurt
yourself, Agent Scully --

SCULLY
Let me out!

ROHRER
You stay off your feet now --
it's for your own good. We got
everything under control --

CONTINUED

51 CONTINUED:

51

But Scully is determined, and suspicious now. She fights to get past Rohrer, but everything's working against her.

ROHRER

You keep this up, you're going
to endanger your own life --

SCULLY

Who are you?!

Scully fights her way out of the man's grasp now, trying a new tack. To go over the back seat, where:

MRS. HENDERSHOT

Lies in the back, her legs up on the tailgate. Hyperventilating. TWO SPECIAL FORCES working to birth the baby.

SCULLY

Mrs. Hendershot!! Mary --

Mrs. Hendershot's too indisposed to answer, but that doesn't stop Scully. She's climbing, trying to come over the back seat, Rohrer and the other man grab her and pull her back.

ROHRER

Agent Scully --

NEW ANGLE OVER SPECIAL FORCES MAN who's helping Rohrer, pulling a SYRINGE from his pocket, readying it. As Rohrer subdues Scully.

ROHRER

We're gonna have to sedate you --

SCULLY

No!

But the syringe is plunged into her before she can stop it. Hitting her instantly, like a blow with a baseball bat.

CLOSE ON SCULLY

The drugs instantly knock the fight out of her. She struggles nonetheless. Trying to keep her eyes on the birth event.

(The following RAMPS to 48-60 frames, the images TRAILING, as if we are in Scully's head, even when we are on Scully.)

ON KNOWLE ROHRER

Holding Scully down, yelling at her to "Lie down!"

ON SCULLY

CONTINUED

51 CONTINUED: (2)

51

Fighting him, trying to see:

SCULLY'S POV -- ANGLE OVER THE BACK SEAT TO MRS. HENDERSHOT

Crying out, her voice WARPED AND OUT OF PHASE with her actions. The baby is coming, though we/she can't see it from this angle. Can't see what the Special Forces who are assisting the birthing can see. As FLASHING LIGHTS APPEAR on the road leading toward them. The same vehicles we saw earlier, now splattering the forest with their multi-colored light bars. Making the whole experience more dreamlike and hallucinatory. For:

SCULLY

Her hands losing grip on the back of the seat as Rohrer and the other man work to get her into a lying position. The flashing lights bounce off the car's interior. When suddenly **A BABY'S CRIES** can be heard, distorted and otherworldly. As Scully slowly and finally loses consciousness. As SOUND FADES to silence. Then to A BEEPING PULSE OF A MEDICAL MONITOR. SLOW AND STEADY. As we:

FADE TO BLACK -- THE BEEPING CONTINUES IN BLACKNESS, until we:

FADE IN ON:

52 INT. HIGH-TECH EXAM ROOM - EARLY MORNING

52

ANGLE ON THE BEEPING MONITOR -- PANNING off to Scully. Lying on the same exam table where she received her ultrasound/amnio. She's coming awake slowly, blinking at the light that is in stark contrast to what she remembers, or doesn't, out in the woods. Getting her bearings, before she sees she's not alone.

SCULLY
(weakly)
Agent Doggett.

ANGLE TO INCLUDE DOGGETT

Sitting in a chair, head in his hands. Looking up with tired eyes. At Scully, who we see is now in a hospital gown.

DOGGETT
(flat)
Agent Scully.

SCULLY
What are you doing here? How did
I get back here -- in this place?

Reality is flooding back into Scully's consciousness, making for a kind of woozy panic. As she tries to sit up, Doggett rises.

CONTINUED

52 CONTINUED:

52

DOGGETT

Lie down, Agent Scully. You're
not taking any more chances.

Doggett gently presses Scully back down on the table. He's not happy with her, and it shows in his manner. She recognizes this, and in her weakened state it frightens her; what his presence here means, what it all adds up to and means about her pregnancy.

SCULLY

(frightened)

What happened to me?

DOGGETT

You're okay, Agent Scully.
You're fine, so is your baby.
But you're very, very lucky.

Scully stares up at Doggett, so much that passes in her look. Besides simple and thankful relief. It's a look that speaks of trust and the guilt she feels about her role in the partnership. But that's beside the point here, or at least eclipsed by it:

SCULLY

What about Mrs. Hendershot?

DOGGETT

She's resting fine, too.

SCULLY

What about her baby?!

DOGGETT

Six pounds, eight ounces. A boy.

SCULLY

You've seen it?!

DOGGETT

Yes. They just brought it to
her. First time she's held it.

SCULLY

They switched it, Agent Doggett.
They switched it on her --

DOGGETT

It's over now, Agent Scully.

SCULLY

We can prove it!

CONTINUED

52 CONTINUED: (2)

52

DOGGETT
(impatiently)
We can't prove anything!

He catches himself after this sharp outburst. But it's not aimed at Scully. It's out of frustration, and his own suspicions.

DOGGETT
They say you overreacted -- to everything. To your fears about Mrs. Hendershot's pregnancy, to the fears about your own.

SCULLY
They played a tape for me -- of another woman's womb.

DOGGETT
There's no tape, Agent Scully.

SCULLY
Those men -- did you send them?!

DOGGETT
They acted on their own -- off information that came through me. How do I question that?

Scully gets the picture now, and it's that Doggett believes her.

SCULLY
You know as well as I, this was planned. From the moment that man walked in our office, they used us. To get her baby. Now they're using us to cover-up. My God, do you know what this means?

(beat)
It's happening still. It never stopped. It never will --

DOGGETT
(firmly, bluntly)
-- At least you're okay.

It brings her back down to earth, back to the issue between them.

DOGGETT
Why didn't you tell me?

CONTINUED

52 CONTINUED: (3)

52

SCULLY
(with difficulty)
I couldn't. I was afraid.
(losing it now)
Afraid they'd use it against me.
To take me off the X-files. So
that I couldn't find Mulder.

NEW ANGLE ON DOGGETT

He stands over Scully, touching her gently now. A simple gesture
of new understanding. Then he takes her hand, leans into her.

DOGGETT
I said I'd help you, Agent
Scully. I told you we'd find him.

She looks at him gratefully, for above all his understanding.
Then he lets go her hand, turns and exits the room.

ANGLE ON SCULLY

CAMERA DRIFTS IN ON HER, on her emotion-laced expression. As we:

DISSOLVE TO:

53 INT. SCULLY'S APARTMENT - NIGHT

53

ANGLE ON SCULLY'S DOOR, as she enters, her face down and away
from CAMERA. It's a year prior, which we recognize in whatever
way we've recognized it earlier with Scully. The space is dimly
lit. As she closes the door behind her, A VOICE surprises her.

MULDER (O.S.)
Scully --

Scully looks up, seeing:

ANGLE TO INCLUDE MULDER

On the sofa, where he was lying down. Rising now.

MULDER
I was waiting for you to get
back. I must've dozed off...

As she comes forward, Mulder can see that Scully has been
crying. That she is downcast and low. And he knows why.

MULDER
It didn't take. I'm sorry.

CONTINUED

53 CONTINUED:

53

SCULLY

It was too much to hope for,
Mulder. I'm sorry to've put you
through this with me.

. He takes Scully in his arms, holds her. For a good long while.

MULDER

Never give up on a miracle.

And he kisses her gently on the forehead. Off this:

DISSOLVE BACK TO:

54 SCULLY

54

Still on the exam table, holding her pillow as if she were
holding Mulder. Remember the past, thinking about the future.
Shaken by both. We follow her hand down to her belly now, which
she rubs gently. Where we began our story. Wondering. Off this:

DISSOLVE TO:

55 INT. DARK ROOM - NIGHT

55

CAMERA CIRCLING THE GROUP OF DOCTORS from the Teaser, but
including DR. PARENTI AND DUFFY HASKELL, too. They are all
looking at something, in this disturbing space ringed with the
jars of deformed babies and fetuses. Looking at:

MRS. HENDERSHOT'S ALIEN BABY

Alive and kicking on an exam table in the middle of the room.
Off this equally disturbing image:

FADE OUT.

THE END