

# THE FILES

FADE IN:

**INT. CORRIDOR**

Cold, clinical surroundings.

A MAN shuffles down the corridor in chains, dressed in an orange prison jumpsuit, face obscured - but his hands and feet are bound.

Either side of him, two burly MILITARY OFFICERS escorting...

SCULLY (V.O.)  
I am the Resurrection and the Life.

He continues shuffling along.

**INT. ROOM**

The same MAN is strapped down on a special, reclining chair by the Officers.

His arms are outstretched, hands bound; his legs are parted, feet bound.

He looks like Christ on the cross.

SCULLY (V.O.)  
Whoever believes in me, though he  
die, yet shall he live.

A ONE-WAY MIRROR reflects the man and it's clear:

This is an execution.

**INT. VIEWING ROOM - CONTINUOUS**

Several lines of SEATS behind the mirror, looking in on the Man strapped down.

Numerous unknown GOVERNMENT AGENTS are dotted around, as indeed is a high-ranking military officer, GENERAL SUVEG (late-sixties, stone-faced, officers bearing).

At the back sits the ominous TOOTHPICK MAN.

**INT. EXECUTION ROOM - CONTINUOUS**

A PRIEST now stands next to the Man, BIBLE open at his chest as he reads...

SCULLY (V.O.)  
And everyone who lives and believes  
in me, shall never die.

The Bible is closed by the Priest, who stares at the Man with compassion.

PRIEST

The Lord awaits you, my son. Do you  
have any final words?

PUSH IN ON THE MAN... and of course, it's FOX MULDER.

He stares right at the mirror, almost as if he's looking  
through it...

**INT. VIEWING ROOM - CONTINUOUS**

...right at DANA SCULLY, standing near the door, tears in her  
eyes as she looks in at him.

**INT. EXECUTION ROOM - CONTINUOUS**

Mulder looks right at her, through the mirror, as the Priest  
awaits a response.

MULDER

(nods)

Yes... yes, I do.

**BLACK OUT:**

# FIGHT THE TRUTH

Serve

by A J BLACK

THE X FILES

created by CHRIS CARTER

FADE IN:

**INT. CORRIDOR - DAY**

An echoing corridor filled with interrogation rooms on either side, down which WALTER SKINNER strides.

FBI MAXIMUM-SECURITY LOCKUP  
COLUMBIA, MISSOURI  
24 HOURS EARLIER

He at last stops at the room halfway down, looking through.

He sees a nameless FBI AGENT perched at a seat across from Mulder - sat at a table, hands and feet chained, not looking at all cooperative.

ON SKINNER as he sighs in dismay at the sight.

**INT. INTERROGATION ROOM - CONTINUOUS**

The door admits Skinner, who Mulder sees with only a flicker of surprise as he looks up.

SKINNER  
You're relieved, Agent.

The Agent nods at his superior and exits, sealing the door behind him.

Skinner looks at Mulder, a moment of silence between them.

MULDER  
How you doing, Walter? Sit a spell.

And Skinner does take a seat, still looking at him with obvious disappointment.

SKINNER  
It's been some time since we've sat on opposite sides of a desk, Fox.

MULDER  
If you came here expecting to relive old times, you're shit out of luck.

(beat)  
I won't tell the FBI anything about Control, about my actions. You and I both know they can't be trusted.

Skinner looks away - he can't agree, but he doesn't do the opposite.

SKINNER

What I know, Mulder, is what you for some reason refuse to tell the FBI. That the child you abducted was in fact William, the son you and Scully gave up for adoption.  
(shakes his head)  
You have to tell them.

MULDER

No.

SKINNER

The familial connection could help your case, prove it's more complicated than child abduction, a crime for which--alone--you could spend the rest of your life behind bars.

MULDER

(leans forward)  
Skinner we both know I'll never see the inside of a jail cell.

ON SKINNER as he doesn't like the suggestion there...

MULDER (CONT'D)

William must be protected. If the FBI find out who the boy is, what he is... they'll kill him.

SKINNER

The Bureau isn't in the business of murdering children, Mulder.

MULDER

No. They're not.

And Skinner knows what he's getting at there.

MULDER (CONT'D)

If you want to help me, Skinner, then protect my son.  
(leans back)  
He's our last hope.

A frown from Skinner, seeing Mulder's desperation, wondering what he means.

CUT TO:

**EXT. CHURCH - DAY**

Establishing a beautiful old church, a sense of quiet draped around it.

FALLS CHURCH, VIRGINIA  
8:37am

**INT. CHURCH - CONTINUOUS**

The place of worship is quiet, only the sounds of birds tweeting outside as we PUSH IN on the rows of pews...

...on one of which Scully lies, having clearly slept there overnight.

A SHADOW ominously falls over her, an old hand reaches down--

MALE VOICE (O.C.)

Dana?

A GASP as Scully jolts awake, sitting up--seeing FATHER MCCUE standing before her, very worried.

FATHER MCCUE

Dana... Lord, have you been in here all night?

SCULLY

(disorientated)

Father McCue...

She adjusts her eyes - hair a mess, looking unusually unkempt.

FATHER MCCUE

You must be frozen. Come, come with me and I get you a warm--

He looks surprised as Scully, a little wide-eyed, sits up and grabs his arm--

SCULLY

Father McCue, you have to leave!

FATHER MCCUE

I'm sorry?

SCULLY

Take your family--and go! Find somewhere! Hide!

FATHER MCCUE

Hide from what?

SCULLY

It's coming, Father. Judgment. None of us can escape it.

(tearful)

None of us can survive it.

Deeply concerned, McCue turns toward her as tears begin rolling down Scully's face.

FATHER MCCUE

I fear you've lost faith, Dana.  
Hope has abandoned you. But I can  
help you, your family can, they--

SCULLY

No!

She gets up from the pew quickly, shaking her head, as McCue looks surprised.

SCULLY (CONT'D)

I'm not crazy, Father. Please do as  
I ask.

She goes to add something, but what more is there to say?

Quickly, still visibly disoriented, Scully exits the church as McCue watches.

FATHER MCCUE

Dana, stay please! Dana!

The doors close behind her. She's gone.

**EXT. SCULLY RESIDENCE - LATER**

To establish - a crisp day over the attractive homestead, as a PHONE begins ringing.

**INT. KITCHEN - CONTINUOUS**

A worried MARGARET SCULLY--looking sicker than ever--perches on a chair as CHARLES SCULLY grabs the cordless phone.

CHARLES

(answers)  
Dana?!

FATHER MCCUE (O.C.)

No, I'm sorry this is Father McCue.

CHARLES

(sighs)  
Father McCue, hello...

Charles glances at Margaret, whose head dips in disappointment.

INTERCUT:

**INT. VESTRY - CONTINUOUS**

Father McCue holds an old PHONE by the door to his quiet, little vestry adjacent to the church.



FATHER MCCUE

I'm calling because Dana was just with me. She spent the night at the church. I didn't know.

CHARLES

(worried)

Is she ok? Did she... say anything to you?

FATHER MCCUE

She was disturbed, Charles. She talked of... Judgment, end time prophecy.

ON CHARLES, concerned as he hears this...

FATHER MCCUE (CONT'D)

I fear her soul is in a great deal of pain.

CHARLES

Where is she now? Is she with you?

FATHER MCCUE

She just left. I tried to keep her here, but--

CHARLES

(nods)

It's ok, Father. You did what you could.

(sighs)

I'll find her.

CUT TO:

**EXT. J. EDGAR HOOVER BUILDING - DAY**

To establish - the Federal building.

FBI HEADQUARTERS

WASHINGTON D.C., 9:22am

**INT. OFFICE OF THE DIRECTOR - CONTINUOUS**

Behind his plush oak desk, FBI Director ALVIN KERSH sits with legs crossed.

KERSH

--an FBI taskforce led by Special Agent Peyton Ritter subsequently raided the Control facility in Emmeram, Kansas, and fatally wounded or arrested on site the remaining loyalists.

Across from him sits General Suveg, listening as he reads a comprehensive file report.

As he nods, the door KNOCKS and Skinner quickly enters--

SKINNER

Pardon me, Mr. Director. May I have a minute of your time?

KERSH

The General and I are in conference, Assistant Director--

SKINNER

This concerns Mulder, sir.

ON KERSH as he stops, suddenly more interested.

GENERAL SUVEG

Well as it happens, Mr. Skinner, I too am here because of Fox Mulder.

(looks up)

It's only prudent I let the Assistant Director know before he inevitably begs for leniency on Mulder's behalf, that my office are here to request Mulder be turned over to military jurisdiction.

SKINNER

(concerned)

Director, I--

GENERAL SUVEG

Ten years ago in a military court, as you well know Mr. Skinner, Fox Mulder was tried, convicted and sentenced to death for murder. Now, as far as I'm concerned, that conviction still exists.

Suveg glances at Kersh, who looks away - clearly remembering his complicity in those events.

SKINNER

(to Kersh)

Sir, we can't just--

KERSH

(raises a hand to Skinner)

With all due respect, General, I intend to prosecute Mulder through legal FBI channels and if your office has a problem with that, I submit you take it to the White House.

A beat as Suveg studies Kersh... before politely nodding.

He places the folder on the desk, adjusts his tunic and puts on his hat.

GENERAL SUVEG  
I appreciate your time, Mr.  
Director. Good day.

A respectful nod from Kersh, watching Suveg walk past Skinner saying nothing before he heads out.

KERSH  
Anything to add, Assistant  
Director?

Skinner shakes his head, curious at the turn of events.

SKINNER  
No. Thank you, sir.

He leaves as Kersh, any trace of emotion fading from his face, watches him go.

CUT TO:

**INT. HOLDING CELL - FBI LOCKUP - LATER**

Echoes of other PRISONERS, clanging, people walking on metal, all drift into Mulder... sitting against a wall in the temporary, barred cell he now rests.

CLOSE ON HIM as he ponders everything, deep in thought.

TAP TAP. His attention jolted by the sound.

TAP TAP.

MALE VOICE (O.C.)  
(quietly)  
Mulder?

TAP TAP. Mulder looks across the cell to a VENT hole in the wall, the source of the sound.

He scrambles over to it, looking through... seeing GIBSON PRAISE on the other side, in the adjacent cell.

GIBSON  
It's me, Mulder.

MULDER  
Gibson?

GIBSON  
(nods)  
I know what you're thinking: how  
did I luck out getting the cell  
next to yours?  
(off Mulder's nod)  
(MORE)

GIBSON (CONT'D)  
I read the Guard's mind for him. A  
bet. I won. He moved me here.

MULDER  
So it does pay to be psychic?

A little smile from Gibson, which quickly fades.

GIBSON  
I'm sorry I failed you, Mulder.  
With Control. Our resistance is  
dead.

MULDER  
Yeah but our hope isn't.  
(looks around; whispers)  
I found him, Gibson. I found  
William.

ON GIBSON, looking slightly awed at the news...

MULDER (CONT'D)  
He remembers now. I think. He knows  
who he is, what he's capable of.  
(nods)  
Even if its too late to stop  
Purity, I'm glad he knows. I'm glad  
he knows the truth.

GIBSON  
It's not too late. You're still  
allowed a phone call in here...  
remember?

ON MULDER who realises - he hadn't thought of that.

CUT TO:

**INT. OFFICE OF THE LONE GUNMEN - DAY**

KNOCK KNOCK. The secure door locks of the magazine office are  
hastily unlocked... by JOHN DOGGETT.

TAKOMA PARK, MARYLAND  
10:07am

More KNOCKING.

DOGGETT  
Alright, almost there.

He finishes unlocking and opens the door - to find the  
dishevelled Scully standing there.

DOGGETT (CONT'D)  
Scully!

SCULLY  
 (passes him)  
 I need to sit down...

Doggett, concerned, begins locking the door quickly as she heads in...

...reaching the main interior where KIMMY THE GEEK holds court at his computer systems, JIMMY BOND badly plays basketball with a hoop and YVES ADELE HARLOW is filing her nails.

YVES  
 Oooooh someone had a rough night.

Ignoring her, Scully sits on the couch - holding her head, clearly aching.

JIMMY  
 Agent Scully, are you ok? 'Cos it looks like you got a hangover. Spend the night in a bar?

SCULLY  
 In a church, actually.

JIMMY  
 (nods)  
 Hey, God's gotta have fun too huh?  
 (chuckles)  
 I'll get you some aspirin.

SCULLY  
 Thank you.

As Jimmy heads off, Doggett rejoins them.

DOGGETT  
 Dana, what happened to you?

SCULLY  
 (shakes her head)  
 I need to know about you--where's Shannon McMahon?

Doggett glances at Yves and Kimmy, as they both glance.

KIMMY  
 That's a... touchy question right now.

DOGGETT  
 (sigh)  
 Fort Marlene was a bust. Shannon didn't make it. With her died the last connection to Control, and our protection.

SCULLY  
 (sits up)  
 Who killed her?

DOGGETT  
 (sighs)  
 I'm not sure... but your brother  
 was testing her. Horrible tests,  
 Dana. She was in a lot of pain.

Scully puts her head in her hands, disturbed.

DOGGETT (CONT'D)  
 What happened with him, Dana? I  
 heard a gunshot. Did you kill him?

She looks up at Doggett, about to answer when--

BZZZZ. Her cell phone. She pulls it out, doesn't recognise  
 the number.

SCULLY  
 (answers)  
 Hello.

MULDER (O.C.)  
 Scully! Scully, it's me!

ON SCULLY as she stands--jolting Jimmy almost as he returns  
 with the aspirin.

SCULLY  
 Oh my God! Mulder!

Doggett and the Gunmen exchange shocked looks.

INTERCUT:

**INT. PHONE BOOTH - FBI LOCKUP - CONTINUOUS**

Mulder stands in a special booth, back turned from armed FBI  
 GUARDS watching him.

SCULLY  
 Mulder, where are you?! What  
 happened?!

MULDER  
 I'm in jail, Scully, the FBI have  
 me. They're watching, I don't have  
 a lot of time--

SCULLY  
 The FBI? Mulder--

MULDER  
 Scully, listen to me...  
 (choked)  
 I found our son.

ON SCULLY, stunned at what he tells her.

MULDER (CONT'D)  
 He's alive, and well.

SCULLY  
 (shakes her head;  
 overcome)  
 Mulder, I don't--

MULDER  
 He's exposed, Scully. You need to  
 find him before the FBI do. Keep  
 him safe.

A Guard approaches, moving to cut the link--

MULDER (CONT'D)  
 Wait! Scully!--

DIAL-TONE.

**INT. OFFICE OF THE LONE GUNMEN - CONTINUOUS**

The line is dead, Scully left hanging--

SCULLY  
 Mulder! Mulder, come back! MULDER!!

The phone goes limp in her hand, Scully in shock - as Doggett  
 takes her arms in his hands.

DOGGETT  
 Dana? What he did he say to you?

SCULLY  
 (looks at him)  
 He said... he found William...

ON DOGGETT, not surprised but looking worried, just as--

BEEP BEEP. Sirens emanate from Kimmy's computers.

KIMMY  
 Proximity alert people!!

Yves is up, moving to a cabinet, reaching inside--as Jimmy  
 approaches Kimmy, bringing up an INFRA-RED IMAGE on his  
 screens.

JIMMY  
 How many?

KIMMY  
 (points)  
 Four. Heading right to us.

SCULLY  
 (looks around)  
 What's going on?

ON YVES as she pulls from the cabinet a SAWN-OFF SHOTGUN--

YVES  
 (clicks shotgun)  
 They're here, love. That's what's  
 going on.

As Doggett pulls his own gun--SLAM!

All eyes on the door, beginning to buckle, repeatedly being impacted! The infra-red screen shows FOUR FIGURES beating it down!

JIMMY  
 Guess we're not getting out the  
 front way!

DOGGETT  
 Is there another way out?

Yves moves toward one of the walls--pressing a button that CLICKS, revealing a secret door hatch.

YVES  
 God bless Frohike and his paranoia.  
 Come on!

She rushes through, Jimmy pushing Kimmy through before running in, Doggett piling Scully in--

SLAM! The door collapses inward as two ARMY SUPER SOLDIERS stride in, spotting Doggett.

BLAM! BLAM! He fires shots into one of the Super Soldiers--the bullets just bounce off!

ON DOGGETT as he quickly rushes through the hatch--

**EXT. ALLEY BEHIND BUILDING - MOMENTS LATER**

A set of emergency stairs leading from the hatch are jumped by Yves, who races to the VW VAN parked nearby - leaping in.

She powers it up as Jimmy pulls the door, Kimmy jumping in.

JIMMY  
 COME ON SCULLY!

He sees Scully moving down the stairs--but jumps into the van as the other two ARMY SUPERSOLDIERS appear--



--one blocks Scully's path, she standing rigid as the revving sound of an ENGINE is heard.

DOGGETT  
SCULLY!!!

Doggett leaps off the stairs, tackling Scully out the way of a CAR that speeds down the alley--crashing into the Super Soldiers, flung away by the impact!

The second Super Soldier appears and as Scully makes for the van, Doggett provides cover--firing GUNSHOTS!

BLAM! BLAM! They bounce off the Super Soldier as he races toward Doggett--grabbing him as he makes for the van.

He PUNCHES Doggett in the stomach, PIERCING IT!

SCULLY  
(horrified)  
DOGGETT!!

Blood pools from Doggett's mouth as the Super Soldier pushes his fist inside before--

BLAM! BLAM! Bullets hit the Super Soldier in the back - magnetite bullets.

He begins to SCREAM, skin turning metallic... before he freezes and EXPLODES INTO ASH!

As Doggett collapses to the ground, the killer is revealed, emerging from the car:

MARITA COVARRUBIAS, holding a powerful rifle.

SCULLY (CONT'D)  
(sees Doggett)  
JOHN!!

She sees the two remaining Super Soldiers racing down the stairs as Marita grabs Doggett, bleeding profusely, dragging him toward the van.

Marita hops in too, sealing the door--

MARITA  
DRIVE!

The van screeches away, past the ran-over Super Soldier who slowly begins getting to his feet... joined by the two others who join him from the stairs.

CUT TO:

**INT. HOSPITAL WARD - LATER**

Doors fly open as a gurney crashes through them, Doggett fastened down on it - breathing through an oxygen mask as NURSES apply pressure to his gaping stomach wound.

WASHINGTON ADVENTIST HOSPITAL, MARYLAND  
10:41am

Scully is right behind them, urgently near a DOCTOR.

<p>SCULLY --he was assaulted by a man, someone with unique strength. You need to get him on a drip and an IV right away.</p>	<p>DOCTOR (to nurses) I need his vitals and clear operating theatre seven, we're going to need to get inside and stop the internal bleeding.</p>
--	--

The Doctor turns to Scully, as the gurney turns a corner.

DOCTOR  
Excuse me! I don't need telling my  
job.

SCULLY  
I'm a medical doctor. I'm just  
trying to--

DOGGETT  
(weak)  
Dana...

She moves closer to Doggett, clasping his out-stretched hand as the other pulls down the mask.

SCULLY  
John! John, I'm here!

DOGGETT  
I knew... about... William...  
(off her surprise)  
I just... didn't know how... to  
tell you...

SCULLY  
(sighs)  
It's ok... it's ok...

DOGGETT  
Monica... knows where he is... who  
he is...

A Nurse quickly replaced the oxygen mask over the panting Doggett as Scully looks shocked.

NURSE

Alright. That's enough. Step back,  
please.

Scully stops as the medical staff wheel Doggett away into surgery corridors.

Behind her appear Yves, Jimmy and Kimmy--behind them, hovering, Marita...

JIMMY

Are you ok? Is he gonna be...?

As she turns, Jimmy stops--thanks partly to a whack on the arm from Yves.

SCULLY

I uh--I have to go.  
(looks at them)  
Can you stay with him?

YVES

(nods)  
Sure.

Smiling thinly, Scully heads back down the corridor, glancing at Marita as she goes - who intercepts.

MARITA

Scully.  
(she turns)  
I believe we had a deal.

SCULLY

(nods)  
Mulder's in prison.  
(off Marita's look)  
There is no deal.

Scully strides off, Marita watching her go with a plotting expression...

**EXT. HOSPITAL CAR PARK - LATER**

The cluttered car park is crossed urgently by Scully, heading for the adjacent TAXI RANK at the curb.

CHARLES (O.C.)

Dana?

Scully turns at the voice--startled to see Charles step out of his car, approach her.

CHARLES (CONT'D)

I just want to talk. Father McCue called, Mom's worried--

SCULLY  
 How did you find me here?  
 (before he can reply)  
 You know what, I don't want to  
 know!

She reaches the rank, signalling to a DRIVER who gets in ready to drive.

CHARLES  
 (following)  
 Please, Dana--

SCULLY  
 Stay away from me.  
 (opens taxi door)  
 Or next time, I won't miss.

Lending her brother a stern look, Scully gets in the taxi and it drives off.

ON CHARLES, frustrated, as he walks back toward his car--  
 --stopping as he finds Marita now standing by it. He approaches her.

CHARLES  
 If this is about Shannon McMahon--

MARITA  
 We've taken care of her. Now it's  
 time for you to start earning your  
 worth.

She pulls from her jacket a THIN BOX, which Charles reluctantly takes.

He opens it - finding a thin NEEDLE inside.

MARITA (CONT'D)  
 Unless you deal with the boy... we  
 will.

On that, Marita turns and strides toward the hospital.

ON CHARLES, glancing back at the needle, worried about what he's been asked to do.

CUT TO:

**INT. LOBBY - J. EDGAR HOOVER BUILDING - DAY**

The main foyer is filled with employees, visitors, tours and guests, all moving across the FBI LOGO emblazoned on the floor.

FBI HEADQUARTERS  
1:15pm

Moving through the rotating doors, Scully pays it no attention as she makes for the METAL DETECTOR - placing her items on the check-in line.

She passes through as, across the way, a stunned Skinner - waiting for the LIFT reading a file folder - spots her.

He approaches her as she recovers her items, pinning a 'VISITOR' badge to her lapel.

SKINNER  
Scully?

SCULLY  
(notices him)  
Assistant Director.

SKINNER  
You can call me Walter, Scully.

SCULLY  
I'm sorry, I'm late for a meeting.

She moves on, toward the lift, as Skinner follows.

SKINNER  
A meeting with who?

SCULLY  
(presses the button)  
Agent Reyes. She doesn't know it yet.

SKINNER  
(hushed)  
You need to turn around and go, right now. It's not safe.

SCULLY  
(looks at him)  
Nowhere's safe anymore, Walter.

PING. The lift doors open and Scully steps in, one of almost a dozen PEOPLE.

Skinner doesn't join them, just watching the lift doors close on her with concern.

**INT. CORRIDOR - MOMENTS LATER**

Emerging from a taskforce room, MONICA REYES begins walking down the corridor--head in a file--paying no attention to the lift doors opening behind her.

SCULLY (O.C.)  
Agent Reyes?

Shocked at the voice, Reyes turns--seeing Scully step out of the lift, approach her.

REYES  
Dana... what are you doing here?

SCULLY  
I came to see you.

Looking around, Reyes quickly harries Scully into a small OFFICE off the corridor:

**INT. OFFICE - CONTINUOUS**

Sealing the door, Reyes draws the blinds on them.

REYES  
It's not safe for you to be here--

SCULLY  
I spoke to Doggett. I know about William.

ON REYES, uncomfortable at the mention...

REYES  
I can't be a hundred percent sure it was your son.

SCULLY  
(tearful)  
I know it was. Mulder said he found him.

REYES  
Mulder was arrested by the FBI because he kidnapped him, Dana. He snatched him in the middle of the street.

ON SCULLY, a little disturbed to hear that.

REYES (CONT'D)  
He didn't tell you that part, did he?

SCULLY  
(beat)  
I need to know where he is. William.

REYES  
(shakes her head)  
I can't, Dana.

SCULLY

Monica, please. I need to see him!  
I need to--

She stops, a little overcome--and Reyes looks torn--

REYES

I'm not sure it's such a good idea.  
After everything that's happened  
lately--

SCULLY

If it was your son, Monica... what  
would you do?

ON REYES, who clearly hates being asked that question.

REYES

(sighs; long beat)  
His name is William Friedman. He  
lives with foster parents in  
Hagerstown, Maryland.

SCULLY

(smiles)  
Thank you.  
(sombre)  
Now I have something to tell you.  
About John.

Detecting Scully's tone, Reyes frowns - she knows this won't  
be good.

**INT. KERSH'S OFFICE - LATER**

KNOCK KNOCK. Through the door comes Skinner, finding Kersh  
talking on SPEAKER PHONE.

SKINNER

You asked to see me, sir?

KERSH

Take a seat, Assistant Director.

Skinner does so - noticing the Toothpick Man perched in the  
background.

KERSH (CONT'D)

I'm on with General Suveg. I  
thought you might like to hear this  
from him.

GENERAL SUVEG (O.C.)  
 Mr. Skinner. As per the Director's  
 advice, my office consulted with  
 the Secretary of Defence this  
 morning.

INTERCUT:

**INT. SUVEG'S OFFICE - CONTINUOUS**

A large military office, with a view of training barracks,  
 where Suveg now sits on the phone.

GENERAL SUVEG  
 And he agreed that military trial  
 supersedes FBI jurisdiction.

Skinner looks at Kersh - instantly worried.

GENERAL SUVEG (CONT'D)  
 Therefore it's been decided that  
 Fox Mulder will be transferred from  
 FBI lockup in Missouri to a  
 military facility in Texas.

INTERCUT:

**INT. FBI LOCKUP - CONTINUOUS**

The cell door opens and a GUARD barks at Mulder to get on his  
 feet.

Confused, Mulder does so - and two other GUARDS begin  
 shackling his hands and feet.

GENERAL SUVEG (V.O.)  
 Where he will be executed by lethal  
 injection.

Shuffling along the corridor outside the cell, Mulder glances  
 in at Gibson, watching him go with concern.

GENERAL SUVEG (V.O.) (CONT'D)  
 He's being transferred as we speak.

ON KERSH, clearly not happy with this decision, while Skinner  
 frowns hard--

SKINNER  
 General, this is a clear violation  
 of due process and law. Fox Mulder  
 was arrested by the FBI, not the  
 military!

Both men turn as the Toothpick Man stands, walking out of the  
 office.



GENERAL SUVEG

This decision has been made,  
gentlemen. The wheels are in  
motion.

The door closes behind the Toothpick Man as a frustrated Skinner stands, pacing.

KERSH

We understand, General. And we  
appreciate you keeping us informed.

Kersh leans over and cuts the call, looking over at Skinner--  
--who, angry, just storms out and SLAMS the door behind him!

ON KERSH, calm, expression hard to read, who thinks before  
picking up the phone and dialling a number...

CUT TO:

**INT. HOSPITAL WARD - LATER**

Running into the ward, a panicked Reyes searches for who  
she's come to see.

A NURSE approaches her quickly--

NURSE

Ma'am? Can I help you? Ma'am?

REYES

(scanning around)  
I'm looking for a patient, John  
Doggett--he was brought in a few  
hours ago.

NURSE

Are you a relative?

REYES

I'm--I was his partner.

She moves past the Nurse, looking through a surgery door--  
--where she sees Doggett undergoing emergency surgery,  
unconscious, surrounded by doctors.

A hand goes to her mouth, tears forming... as she's noticed  
by Marita and the Gunmen, all waiting in a nearby room.

SCULLY (O.C.)

Monica?

Reyes turns - Scully having entered behind her, embracing her  
a little as Reyes starts to cry on her shoulder.

Yves, Jimmy and Kimmy all approach.

SCULLY (CONT'D)  
How's he looking?

KIMMY  
Doctors said they're working on  
repairing damaged internal organs--  
that's all they bothered to tell  
us.

Reyes looks at them, wiping away tears.

REYES  
How did this happen? Why?

ON SCULLY as she sighs, not sure where to begin...

...only to glance left and spot Charles give her an awkward  
wave from an adjacent area.

SCULLY  
(looks at Marita)  
Tell her what happened.

And as Marita nods, Scully stalks toward the adjacent  
corridor:

**INT. CORRIDOR - CONTINUOUS**

Stalking up to an apologetic-looking Charles.

SCULLY  
I thought I told you to stay away.

CHARLES  
Dana! Just let me explain--

SCULLY  
(hushed)  
Explain what? How can you possibly  
explain what you've done?!

CHARLES  
They know about William.

That blindsides Scully, as Charles looks nervous.

SCULLY  
What did you say?

CHARLES  
The forces in the government. They  
know who he is and where he is, and  
it's only a matter of time before  
they take him away where you'll  
never find him.

SCULLY  
 (shakes her head)  
 You knew... about my son...

ON CHARLES, realising this has hurt her the most.

CHARLES  
 I can help him. I can help you.

SCULLY  
 (fierce)  
 If anything happens to that boy--

CHARLES  
 I can protect him. Get the enemy of  
 his trail. But--you need to trust  
 me, Dana. Trust that all I've ever  
 wanted to do, was to save us.

Scully stares at him, really not knowing what to believe...

She looks back at the others - where Jimmy has a consoling  
 arm around Reyes as Marita fills her in.

SCULLY  
 (finally)  
 Fine. Let's go.

Scully stalks off down the corridor as Charles, sighing  
 relief, follows.

ON MARITA, who steals a quick, shifty glance their way...

CUT TO:

**INT. HOLDING CELL - FBI LOCKUP - LATER**

Lying on the uncomfortable bunk in his cell, Gibson stares up  
 at the blank ceiling, thinking...

FOOTSTEPS. Approaching. Then an FBI AGENT appears at the  
 door.

Gibson sees the unknown man and turns toward him--

GIBSON  
 I saw what you did! Where's Mulder?  
 Where did you take him?!

BEEP. The barred door electronically slides across, to  
 Gibson's shock.

FBI AGENT  
 Your release has been processed.  
 You're free to go.

Jumping off the bunk, Gibson stares at him - confused.

GIBSON  
I don't understand...

FBI AGENT  
You must have a friend upstairs.

The Agent walks off out of sight, leaving the door open.

ON GIBSON as he stares at the door, puzzled...

CUT TO:

**EXT. GARDEN - FRIEDMAN RESIDENCE - DAY**

A SWING rocks back and forth in the rear garden of the property, on which WILLIAM FRIEDMAN rocks to and fro.

HAGERSTOWN, MARYLAND  
5:46pm

CLOSE ON WILLIAM as he stares up into the cloudy sky, as if hypnotised.

MRS. FRIEDMAN (O.C.)  
William? Honey? Supper's on the table...

He doesn't respond, or look back.

MRS. FRIEDMAN observes him with worry from the back door, as MR. FRIEDMAN joins her.

MR. FRIEDMAN  
He still not saying anything?

MRS. FRIEDMAN  
(shakes her head)  
Ever since the FBI brought him back, he just has not been the same boy.

MR. FRIEDMAN  
(beat)  
Come inside, honey. He'll come in, when he's ready.

He guides her back inside, she reluctantly moving - eyes on William as she closes the door.

PUSH IN ON WILLIAM, staring up into the sky, hearing a multitude of sounds, whispers, snatches of conversation as in a FLASH he sees:

-- *A younger Margaret Scully rocks his crib.*

-- *An ALIEN ARTEFACT flies through the air, stopping above baby William in his crib, who turns it with his mind.*

-- *Baby William lying in a field as a SPACECRAFT takes off near him.*

-- *Spender, holding William and rocking him.*

-- *A needle penetrating his skin.*

-- *Scully, rocking him to sleep, singing him a lullaby.*

FLASH and he gasps a little, coming out of the rapid-fire images.

A CAR is heard pulling up out front and William turns to look, able to see over the fence.

He sees Charles emerge from the drivers' seat... and then Scully from the passenger, moving up toward the house.

ON WILLIAM, shocked at the sight of her:

WILLIAM  
(whispers)  
Mom.

**EXT. FRIEDMAN RESIDENCE - MOMENTS LATER**

The door is opened by Mrs. Friedman, just as Scully reaches the step - Charles hovering just behind her.

MRS. FRIEDMAN  
If you're a reporter, we've got  
nothing to say. Thank you.

She goes to close the door as Mr. Friedman appears behind her.

SCULLY  
I'm not a reporter, Mrs. Friedman.  
My name is Dana Scully.

The Friedman's exchange a concerned glance at hearing that surname.

SCULLY (CONT'D)  
I understand you've been through an  
ordeal these past few days, but I  
believe William's life may still be  
in danger.

MRS. FRIEDMAN  
(frowns)  
I'm sorry, but I'd like to see some  
ID.

Mr. Friedman moves toward the PHONE, grabbing it--

MR. FRIEDMAN

One of them said his name was  
'Scully'. I'm calling the cops.

Scully looks back at Charles, concerned, as Mr. Friedman  
dials before--

WILLIAM (O.C.)

Wait!

Snaking through his parents, William moves past them to the  
door and looks at Scully, wide-eyed.

WILLIAM (CONT'D)

She's my mother.

PUSH IN ON SCULLY as she sees her son for the first time,  
overcome, tears welling up...

Mr. Friedman holds the phone mid-dial, Mrs. Friedman looking  
at him confused...

...as William moves forward... and embraces Scully, resting  
his head against her chest and closing his eyes.

WILLIAM (CONT'D)

I knew you'd come.

Charles looks away, awkward, as the Friedman's look baffled.

ON SCULLY as she slowly, steadily embraces William, still  
unable to quite believe it.

SCULLY

Hi...

**INT. LOUNGE - FRIEDMAN RESIDENCE - LATER**

Perching awkwardly on a chair, Scully watches Mr. Friedman  
pour her a coffee - as Charles stands, glancing around.

SCULLY

Thank you.

Sounds of Mrs. Friedman descending the stairs before she  
enters.

MRS. FRIEDMAN

He's sleeping. He's been taking  
naps across the day, since the  
abduction, getting tired quickly.

SCULLY

I'm a medical doctor, I could...  
examine him?

Mrs. Friedman sits across from her, still freaked out...

MRS. FRIEDMAN

How exactly did you... find him?  
It's been ten years since you gave  
him up.

SCULLY

The man who... abducted William,  
was his biological father.

(off their looks)

A man named Fox Mulder, whose  
actions I can only apologise for.

The Friedman's exchange a glance, surprised.

MR. FRIEDMAN

You said William was still in  
danger.

(shakes his head)

From the accomplice who used your  
surname? The FBI failed to capture  
him.

SCULLY

I don't know who that was... I only  
know the threat comes from the same  
people I gave William away to  
protect him from.

She sees the Friedman's now growing more spooked--as does  
Charles, still hovering behind--

MRS. FRIEDMAN

Why would anyone want to hurt him?  
He's just a little boy.

SCULLY

He's not just... any little boy,  
Mrs. Friedman.

(sighs)

I believe... that William is in  
part the product of a genetic  
engineering conspiracy involving  
forces within our government.

A baffled chuckle from Mr. Friedman, shaking his head--

MR. FRIEDMAN

No. Come on...

SCULLY

With anonymity bought him  
protection, but now he's visible.  
His life is in danger by the people  
who created him... and yours may be  
too.

Scully sees the disturbed look on the Friedman's faces,  
starting to believe her.

All eyes on Charles as he coughs--

CHARLES

Excuse me, might I use your  
bathroom?

MRS. FRIEDMAN

(distracted)

Up--upstairs, second door on the  
right.

Charles nods and smiles his thanks, heading off upstairs as Scully looks back at the scared parents.

**INT. UPSTAIRS LANDING - CONTINUOUS**

Reaching the upstairs, Charles goes nowhere near the bathroom and instead heads across to a door marked: 'WILLIAM'S ROOM'.

He slowly, quietly pushes the door open...

**INT. WILLIAM'S ROOM - CONTINUOUS**

The wallpaper is made of stars, giving the room a dark glow as Charles silently enters, creeping through...

He sees William lying in bed, on his front, lightly sleeping.

Looking back, Charles quietly closes the door and closes in on William.

He reaches into his jacket, pulls out the thin box, opens it and removes the NEEDLE - merely the casing for another device inside:

AN ICE PICK and when Charles presses it: PFFT! A sharp needle emerges from the end.

He closes further in on William, leaning over and closing in on a specific point:

THE BACK OF WILLIAM'S NECK - flesh exposed.

ON CHARLES as he sweats, dabbing his brow, swallowing in obvious discomfort.

He leans over, holding the ice pick ready to use, tightening his grip...

CLOSER ON WILLIAM, asleep, oblivious...

CLOSE ON CHARLES, tensed, weapon ready over the kill point...

CLOSE ON HIS HAND, gripped, raised to strike...

Then a murmur from William, stirring in his sleep, and Charles is distracted - looking at the needle in his head.



Sweat pouring from him, he gasps--dabbing it--and finally shakes his head, lowering the weapon.

He flicks the needle back in, placing it in his pocket, turning and making for the door.

WILLIAM (O.C.)

I know.

ON CHARLES, jumping a little, turning to see William awake - turned over now and looking at him.

WILLIAM (CONT'D)

I know what you were going to do.

(nods)

But it's ok. You didn't.

Charles takes a breath, spooked by his words--

--as behind him the door opens, Mrs. Friedman entering.

MRS. FRIEDMAN

Are you awake, William? I heard voices--

She stops in seeing Charles, frowning with suspicion.

CHARLES

I--was just checking if he was ok.

She glances at William, who nods - backing him up.

MRS. FRIEDMAN

Come down, honey. We need to talk.

William nods and climbs off the bed, heading downstairs past Scully - who smiles at him.

Mrs. Friedman goes next past Scully, who frowns at Charles as he emerges from the bedroom - she moving downstairs.

A deep sigh from Charles, before he follows them.

**EXT. FRIEDMAN RESIDENCE - LATER**

The first to exit the house is Scully, stepping out with William--now dressed and holding a BAG, just behind her.

Charles emerges after, removing his CELL PHONE as he nods politely at the Friedman's - making for the car.

The Friedman's are now at the door, Mrs teary eyed as Mr puts his arm around her...

MR. FRIEDMAN

You don't have to do this, William.  
Go with her. I'm your father, I can protect you.

WILLIAM

You can't, Dad. I have to go.

Mr. Friedman looks down, obviously feeling useless, as William hugs Mrs. Friedman - who embraces him tightly.

MRS. FRIEDMAN

(to Scully)

Promise... you will keep him safe.

Scully nods, glancing briefly toward Charles.

SCULLY

I promise. He's my son too.

CUT TO:

**INT. HOSPITAL WARD - CONTINUOUS**

The waiting room by the surgery area holds Reyes, beside herself with worry - as Yves paces, Jimmy reads a magazine and Kimmy plays with a gizmo.

Marita watches on, arms crossed near them - all quiet.

A DOCTOR emerges from surgery and Reyes is up, rushing toward him--

REYES

Doctor! I'm with John Doggett, how is he?

The Gunmen join her quickly, but Marita hears her CELL PHONE BUZZ--turning to answer it--

DOCTOR

Mr. Doggett survived surgery.

ON REYES, who sighs with relief, while Jimmy gives a 'YESSS!'.

DOCTOR (CONT'D)

He'll live but he must stay off his feet, he's not out of the woods yet.

REYES

Can we see him?

DOCTOR

Soon.

ON MARITA, glancing at the scene as she talks:

MARITA

What do you mean, you failed?

INTERCUT:

**EXT. FRIEDMAN RESIDENCE - CONTINUOUS**

Away from the car, Charles paces on the phone - behind him Scully putting William in the back of the car, as the teary Friedman's watch by the door.

CHARLES

That boy is my flesh and blood. I got into this to protect my family, not kill them.

(shakes his head)

I can't do your dirty work anymore. I won't.

(sighs)

So do what you must.

He cuts the call, shaking a little... before pocketing the phone and making for the car.

ON MARITA, a cold look crossing her face as she hears DIAL-TONE.

She robotically glances at the oblivious Reyes, talking with the Gunmen, before she stalks off toward the exit.

CUT TO:

**INT. FOYER - SCULLY RESIDENCE - LATER**

Scully opens the door, moving through into the home.

SCULLY

(calls)

Mom? It's me.

William enters behind her, Charles behind him sealing the door.

8:53pm

ON WILLIAM as he observes the cosy surroundings.

WILLIAM

Where are we?

SCULLY

(smiles)

Home.

MARGARET (O.C.)

I'm in here, Dana!

**INT. LOUNGE - CONTINUOUS**

Moving through into the lounge, Scully sees Margaret--looking deathly ill--try getting up from her armchair.

MARGARET  
I'm so happy you're ok.

SCULLY  
Don't get up Mom! You need to rest!

Margaret embraces her, briefly hugging her daughter tight.

MARGARET  
I was so worried after Father  
McCue's call that--

She stops, spotting William as he enters, observing the room -  
before looking at the woman.

ON WILLIAM as in a FLASH he sees:

-- *A younger Margaret Scully rocks his crib.*

BACK ON WILLIAM, knowing who she is.

MARGARET (CONT'D)  
Who... Dana?

The hug breaks off and Scully sees Margaret looking at  
William, as she lowers her into her seat.

MARGARET (CONT'D)  
Who is that boy, Dana?

SCULLY  
(smiles; tearful)  
That's William. Your grandson.

ON MARGARET as she looks at the boy, open mouthed, knowing in  
her heart.

William heads over to her, letting Margaret take his hand.

WILLIAM  
You're sick, aren't you?  
(off Margaret's look)  
What's wrong?

MARGARET  
(sadly)  
I have cancer, William.

WILLIAM  
I'm sorry.

He removes his hand from hers, placing his palm on her  
forehead as he closes his eyes - full of sorrow.

ON SCULLY as tears fill her eyes at this touching moment.

ON CHARLES, standing near the door, obviously feeling left  
out as--

KNOCK KNOCK. He hears a rapping at the door.

**INT. FOYER - CONTINUOUS**

Charles reaches the door, answering it hastily--

CHARLES

Yes?

On the other side: Gibson.

ON CHARLES as he looks shocked, knowing exactly who he is, as Gibson enters the house.

GIBSON

Lock the door.

He moves past him but Charles closes the door, grabbing Gibson and shoving him up the wall--

CHARLES

I know who you are! What are you doing here?

SCULLY (O.C.)

Charles!!

He turns to see Scully by the lounge door, shocked at the sight of Gibson.

SCULLY (CONT'D)

What the hell is going on?

CHARLES

He's one of them, Dana!

SCULLY

I know who he is! Let him go!!

ON CHARLES, looking angrily at the passive Gibson... before letting him go.

Gibson quickly races to the door, securing every lock.

SCULLY (CONT'D)

Gibson, I thought you were arrested--

GIBSON

Lock all the doors and windows, secure any access to the house.

SCULLY

Why? Gibson, what's happening--

GIBSON

(looks at her)  
They're coming, Scully.

He begins moving quickly past her, Scully confused--

SCULLY  
Who's coming?

GIBSON  
(looks at Charles)  
He knows.

Scully glances at Charles, who looks guilty, before William appears at the lounge door.

WILLIAM  
I can see someone. Outside.

All eyes on William, as Scully races into the lounge:

**INT. LOUNGE - CONTINUOUS**

She rushes toward the window, as Margaret stands.

MARGARET  
What's going on, Dana.

SCULLY'S POV

Looking through the curtains out to the street... as she sees Marita stalking toward the house across the grass.

SCULLY  
That's Marita Covarrubias.

GIBSON  
(nods)  
She's one of them.

SCULLY  
No she saved our lives--saved Doggett more than one.

GIBSON  
It was bluff. A ruse. To get William exposed in one place.  
(looks at William)  
To destroy him for good.

ON WILLIAM as he looks at Gibson, fear on his face.

Charles is jolted as Scully angrily pushes him up against a wall--

SCULLY  
You led her here!! Didn't you?

CHARLES  
I didn't mean to! I'm--sorry Dana.

Margaret edges closer to her children, worried--

MARGARET  
What is this about?

ON CHARLES as he looks away, clearly unable to tell her.

CHARLES  
Listen to Gibson. Secure the house.  
(to Scully)  
Under the stairs inside a chest of  
drawers in a gun. Take it, use it.  
It'll work on her.

Scully looks toward Gibson--who nods, sensing he's telling the truth.

CHARLES (CONT'D)  
I only... wanted to save us...

Devastated, shaking his head, Charles shakes free of her grasp and toward the door.

SCULLY  
No Charles, wait! DON'T!!

But he's gone, bursting out of the door after unlocking it - sealing it behind him!

Scully races toward the window, Gibson with her--

SCULLY'S POV

Watching Charles move across the garden, intercepting Marita and beginning to talk - we can't hear what he says.

A moment of conversation, maybe he can talk her down--

--but then she PUNCHES HIM IN THE CHEST, through it, causing an explosion of blood before she yanks her fist out!

Scully cries out, as does a watching Margaret--

MARGARET  
Oh my God! Charles!

They see Charles collapse to the ground--Marita stalking on toward the house--

ON SCULLY as she grabs William's hand, flicking off the light switch--

SCULLY  
(to Gibson)  
Protect my mother!

A nod from Gibson, shepherding Margaret quickly away.

**INT. FOYER - CONTINUOUS**

Running out of the lounge, Scully flicks off the foyer lights and runs with William toward the stairs as--SLAM!

WHIP PAN toward the door as it flies open, Marita slamming it with her hand as she edges inside--

Unnerving silence as Marita slowly enters the now darkened house, only MOONLIGHT shining through the door--

**INT. LOUNGE - CONTINUOUS**

A large cabinet in the lounge, where a terrified Margaret is held by Gibson - clasping a hand around her mouth.

RACK FOCUS as Marita enters nearby, looking side to side robotically--

**INT. STAIR CUPBOARD - CONTINUOUS**

A light flicks on inside as Scully quietly closes the door, William squeezed in behind her.

He goes to speak but she puts a finger over her lips - he shuts up.

She looks around, spotting the CHEST OF DRAWERS and quietly begins to open them--until finally she sees a SHOTGUN, several magnetite bullets beside it.

Grabbing them, Scully stays alert as William watches her quietly start loading the gun.

**INT. LOUNGE - CONTINUOUS**

Marita moves in further, a hairs breadth from where Gibson hides Margaret--

MARITA

I know you're here.

(beat)

You don't have to end up like Charles.

A restrained moan from Margaret at her son, tears falling-- Gibson keeps his hand clasped--

**INT. STAIR CUPBOARD - CONTINUOUS**

The bullets continue being loaded by Scully, watched by a fearful William--

MARITA (O.C.)

If you hand over the boy, no one else has to die...

ON WILLIAM, eyes wide in fear, as Scully finishes loading.



CLICK. She locks them in.

**INT. LOUNGE - CONTINUOUS**

Inches from seeing Gibson and Margaret, Marita hearing the shotgun noise--head turning toward it on impulse.

She moves across the lounge quickly toward the door--

--as Scully bursts in, squaring the shotgun right at her!

SCULLY  
DON'T MOVE!!

Marita swipes at the gun with her hand as Scully fires--BANG!

The bullet impacts a cabinet, exploding it! Marita KICKS Scully hard, sending her flying across the room into the remains of said cabinet!

Turning her head, Marita sees William by the door--and charges toward him!

SCULLY (CONT'D)  
WILLIAM! RUN!!!

Terrified, William races out of the front door, Marita right behind him!

**EXT. SCULLY RESIDENCE - CONTINUOUS**

With all his speed, William races across the garden--stopping with a GASP as he sees Charles lying dead, blood pooling from his gaping chest!

He turns to see Marita come to a stop right behind him, now slowly on approach.

MARITA  
I'm not going to hurt you, William.  
(smiles)  
You're very special to us too.

A frown from William, not as afraid suddenly as he was, just as Marita is about to grab him--

BANG! A shotgun blast impacts her in the back--fired by a shaking Gibson, standing behind her now holding the discarded gun!

Scully races out of the house, watching Marita begin to be enveloped by magnetite, reaching out for William--who moves back, falling over Charles!

Marita turns, SCREAMING, as the magnetite turns her skin metallic... and after one final howl of terror, she EXPLODES INTO ASH!

A long beat... everyone reeling from this moment.

Gibson lowers the weapon, looking at William who breathes heavily--moving back from Charles as Scully rushes over to her brother's body.

She turns him over from his side, seeing his eyes wide in shock, a gaping hole in his chest...

Scully lowers her head, tears welling, sad.

Behind her, finally reaching them, Margaret begins to cry at the horrible sight.

MARGARET

Charles! No!

Scully quickly moves to embrace her mother tightly, equally as upset.

SCULLY

(crying)

Mom, I'm sorry! I'm so sorry!!

ON WILLIAM as he gets to his feet, looking at the shattered family.

WILLIAM

What do we do now?

Breaking away from her mother, Scully looks at her son, before Gibson:

SCULLY

Tell me you know where Mulder is.

CUT TO:

**EXT. MILITARY BASE - NIGHT**

A massive military base stretching across the Texan desert, patrolled by dozens of armed SOLDIERS, huge flashlights cascading across the perimeter.

FORT WORTH, TEXAS

10:26pm

A prison TRANSPORT BUS begins pulling through the gate into a large forecourt.

**EXT. FORECOURT - CONTINUOUS**

The bus comes to a stop as General Suveg exits a building, flanked by OFFICERS with the Toothpick Man walking just behind them.

They reach the bus as it opens and around ten PRISONERS, all bound by hands and feet, are shuffled off...

...and last but not least is Mulder, observing his surroundings.

OFFICERS begin leading them inside as Mulder sees Suveg approach him.

GENERAL SUVEG

Fox Mulder.

(nods)

For ten years we were prepared to commute your sentence but... you just couldn't leave it alone.

MULDER

Yeah I'm a real pain in the sphincter, right?

GENERAL SUVEG

(stone faced)

Tonight, for suspected domestic terrorism planning and child abduction... you will face death by lethal injection.

Mulder doesn't look surprised, covering his fear well.

GENERAL SUVEG (CONT'D)

A final meal will be provided, you'll be asked for the details.

(nods)

The execution will go ahead at 6am tomorrow.

(to Officers)

Take him to his cell.

Suveg watches, staunch, as Mulder is led past the military men, passing the watching Toothpick Man.

MULDER

(glares)

I know what you are.

ON TOOTHPICK MAN, a sly expression on his face, as Mulder stares at him while he's moved inside the base.

CUT TO:

**INT. DOGGETT'S ROOM - HOSPITAL - NIGHT**

A private room where we TRACK UP a hospital bed, resting on the face of Doggett - lying pale and unconscious, attached to routinely beeping MACHINES and MONITORS next to him.

Reyes is perched next to him, holding his hand tightly in hers, fraught with worry.

REYES

(quietly)

I know you can't hear me, John. It doesn't matter. It doesn't change what I need to say.

Tears hover in her eyes as she looks upon him, a far cry from the man we're used to.

REYES (CONT'D)

When I went back to New Orleans, I know--I know what that did to you. I know it hurt you. All you wanted was for us to leave everything behind, everything we'd gone through but... I just wasn't ready. I knew it wasn't over. And I was right, but--

(sighs)

I wish I hadn't been.

Reyes squeezes his hand tighter.

REYES (CONT'D)

Because if I'd listened to you, maybe you wouldn't be here in this bed now. Maybe you wouldn't have almost died trying to fight something you can't defeat. None of us can.

(shakes her head)

What I'm saying is John... that I never stopped caring about you. I never stopped missing you. And if you find a way to pull through this completely... maybe this time I won't go anywhere.

ON DOGGETT - no movement, no sign he can hear her.

Reyes, holding back tears, gently kisses his hand--as she hears an awkward COUGH from the adjacent door--

--where stands Skinner, no indication of how long he's been there.

REYES (CONT'D)

(frowns)

Skinner. You could have knocked.

SKINNER

I'm sorry Agent Reyes, I--

He enters, seeing Doggett in such a parlous state.

SKINNER (CONT'D)

How's he doing?

REYES  
 (nods)  
 He'll survive. Just.

Skinner sighs, concerned - which Reyes sees is genuine.

REYES (CONT'D)  
 Why are you here sir?

SKINNER  
 I needed you to know first: Gibson  
 Praise is missing.  
 (off her look)  
 It seems someone inside the FBI  
 arranged his release from custody.

REYES  
 Was it you?

SKINNER  
 (shakes his head)  
 No.

A frown from Reyes - does she believe him?

SKINNER (CONT'D)  
 Kersh has made Ritter the point man  
 on an investigation to determine  
 who, but I wanted to give you the  
 heads up first before they send the  
 dogs after Gibson.

REYES  
 Why? Why come to me now?

SKINNER  
 (beat)  
 I'm fighting this war just the same  
 as you, Agent Reyes... I just have  
 so much more to lose.

ON REYES as she sees the pain in Skinner's eyes - before  
 looking back at Doggett.

REYES  
 I can't--I can't leave him like  
 this.

SKINNER  
 I'll stay here with him as long as  
 I can. Find Gibson... before they  
 do.

Reyes is torn, but nods - and she reaches over, tenderly  
 kissing Doggett on the forehead.

REYES  
(whispers)  
Don't you let me down, soldier.

And she turns, giving Skinner one last look before she heads out - looking back at Doggett before she leaves.

Skinner takes her seat next to Doggett and sits back... taking a breath.

CUT TO:

**INT. MEAL ROOM - MILITARY BASE - LATER**

A small, clinical dining area where Mulder, flanked by two armed SOLDIERS, sits eating his last supper: a solitary bag of SUNFLOWER SEEDS.

He eats one, depositing the shell into a bowl already full of them.

The door opens... and the Toothpick Man enters, nodding to the Guards who quickly file out.

The door closes... silence.

Mulder looks up at the Toothpick Man, just staring at him.

TOOTHPICK MAN  
(finally)  
I know you know who I am.

ON MULDER, expression betraying nothing.

TOOTHPICK MAN (CONT'D)  
But I wanted you to understand,  
before your life ends, just what  
you failed to prevent. To grant you  
one final question. The truth you  
so desperately sought.

A long pause from Mulder, depositing yet another shell in the bowl.

MULDER  
(finally)  
Why?

ON THE TOOTHPICK MAN, understanding the question.

TOOTHPICK MAN  
(smiles)  
Because we can.

Mulder just looks at him with utter revulsion as the Toothpick Man closes in.

TOOTHPICK MAN (CONT'D)  
 You needed to realise, that even if  
 you might know the truth, you could  
 never hope to fight it. You could  
 never hope to fight the future...  
 and win.

He stops right in front of Mulder, looming over him.

TOOTHPICK MAN (CONT'D)  
 You serve us. You always have.

MULDER  
 (beat)  
 I have something you can never take  
 away.  
 (off his look)  
 I have faith.

ON THE TOOTHPICK MAN as his smugness fades ever so  
 slightly... before he smiles again and walks to the door,  
 which opens from the outside.

He walks out, the door sealing on Mulder as he nibbles  
 another seed.

CUT TO:

**EXT. RISE - MILITARY BASE - DAWN**

BINOCULAR P.O.V

The sun coming up over the large base as it's viewed from a  
 distance, moving side to side.

SCULLY (O.C.)  
 I can see over a dozen guards. And  
 that's just on the perimeter.

ON SCULLY as she lowers the binoculars - Gibson and William  
 behind her near the car on the rise she stands at.

SCULLY (CONT'D)  
 (turns to Gibson)  
 Are you sure they bought Mulder  
 here?

GIBSON  
 (nods)  
 I can sense him.

William glances up at Gibson, clearly curious about him.

Scully looks back through the binoculars.

SCULLY

Even if we had a way of breaking him out, there's no way we'd be able to penetrate that kind of military presence.

GIBSON

Not if they were human.

Scully glances back at him.

WILLIAM

You mean... those men are alien?

GIBSON

Replicants. Super soldiers. Men whose brain chemistry I have a way of affecting. I might be able to get us in.

ON SCULLY as for a moment she seems to consider it, only to glance at William.

SCULLY

It's too dangerous.

(thinks)

There might be more of a... legal way inside.

She pockets the binoculars and approaches William, crouching in front of him.

SCULLY (CONT'D)

(smiles)

William... I need you to stick with Gibson. He can keep you safe while I'm not there.

WILLIAM

(nods)

Where will you be?

ON SCULLY as she looks between Gibson and her son.

**EXT. CHECKPOINT - MILITARY BASE - LATER**

Emerging from the barracks quickly, Suveg begins striding across the forecourt towards a military checkpoint barrier - adjusting his uniform.

He spots Scully sitting in her car as an OFFICER approaches him, saluting rigidly.

OFFICER

General sir. I tried stopping her at the gate but--



Suveg ignores him, marching right toward Scully - who winds her window down.

SCULLY

My name is Dana Scully--

GENERAL SUVEG

I know who you are ma'am. I'm going to need you to turn your car around, this base is under military jurisdiction--

SCULLY

(stern)

--and I am a former Federal agent aware of the impending military execution of Fox Mulder.

ON GENERAL SUVEG, whose eyes narrow at her words.

SCULLY (CONT'D)

As his only surviving next of kin, I have a right to be present at his execution.

(off his look)

Unless General, you want me to make a legal case over human rights publicly to the Justice Department?

Scully maintains her firmest game face as Suveg frowns angrily, looking around.

GENERAL SUVEG

(to Officer)

Let her through.

The Officer looks at him strangely for a second as Suveg stalks off back toward the barracks - before nodding.

ON SCULLY, a victorious look on her face, as the barrier lifts and she drives in:

**EXT. FORECOURT - CONTINUOUS**

The car parks near the barracks building and Scully steps out, watched by Suveg and an entourage of OFFICERS near the door.

GENERAL SUVEG

This way, Miss Scully.

He beckons for her to enter and after one last glance at the car, Scully joins him... as we PAN ACROSS to the car boot...

...which lightly pops open, eyes peering out.

BOOT P.O.V

Seeing GUARDS on patrol but in the distance, no eyes on the car.

ON THE BOOT... as it's quickly lifted by Gibson, who pushes out William before slipping out himself.

He pulls William out of sight around the car as he lightly seals the boot.

GIBSON  
(sees a door)  
This way.

Across from them, Gibson makes for the closest door - opening it and bounding in as William follows, the door sealing behind them.

CUT TO:

**INT. CORRIDOR - MILITARY BASE - LATER**

Mulder shuffles down the corridor in chains, hands and feet are bound.

Either side of him, two burly MILITARY OFFICERS escorting...

PRIEST (V.O.)  
I am the Resurrection and the Life.

He continues shuffling along.

**INT. ROOM**

Mulder is strapped down on a special, reclining chair by the Officers.

His arms are outstretched, hands bound; his legs are parted, feet bound.

He looks like Christ on the cross.

PRIEST (V.O.)  
Whoever believes in me, though he die, yet shall he live.

A ONE-WAY MIRROR reflects him and it's clear:

This is an execution.

**INT. VIEWING ROOM - CONTINUOUS**

Several lines of SEATS behind the mirror, looking in on the Man strapped down.

Numerous unknown GOVERNMENT AGENTS are dotted around, as indeed is Suveg.

At the back sits the ominous Toothpick Man.

**INT. EXECUTION ROOM - CONTINUOUS**

A Priest now stands next to Mulder, BIBLE open at his chest as he reads...

SCULLY (V.O.)  
And everyone who lives and believes  
in me, shall never die.

The Bible is closed by the Priest, who stares at Mulder with compassion.

PRIEST  
The Lord awaits you, my son. Do you  
have any final words?

Mulder stares right at the mirror, almost as if he's looking through it...

**INT. VIEWING ROOM - CONTINUOUS**

...right at Scully, standing near the door, tears in her eyes as she looks in at him.

**INT. EXECUTION ROOM - CONTINUOUS**

Mulder looks right at her, through the mirror, as the Priest awaits a response.

MULDER  
(nods)  
Yes... yes, I do.

INTERCUT:

**INT. VIEWING ROOM - CONTINUOUS**

Scully turns fully, intrigued; Suveg leans forward; Toothpick Man remains impassive.

MULDER  
(beat)  
Ever since I was twelve years old,  
on the night my sister was taken  
from me, I have sought the truth I  
now know. First a personal quest,  
then a crusade against justice,  
against freedom, and against forces  
who would destroy us. A conspiracy  
against mankind I never stopped  
believing in. I wanted to believe.  
(nods)  
But if this, here, is the end of my  
journey. If I don't live to fight  
the truth that will rain down upon  
us all... then I want you to know  
Scully...

He looks right at the glass again, right at Scully.

ON SCULLY as tears fill her eyes, seeing the Toothpick Man slyly glance her way.

MULDER (CONT'D)

I want you to know... that I would  
do it all over again, as long as I  
had you with me.

He chokes a little, stifling tears as he looks away.

Scully can't stop a tear falling from her eye as she sees the Toothpick Man look sharply in her direction--as if sensing something.

GENERAL SUVEG

(notices; leans back)  
What's wrong?

ON THE TOOTHPICK MAN as he glares at Scully, clearly trying to read her--but then he gets up, moving quickly past her and out.

She watches him go briefly before Suveg turns to her.

GENERAL SUVEG (CONT'D)

Take a seat, Miss Scully.

Scully looks at him, perching lightly as Suveg TAPS on the one-way mirror.

GENERAL SUVEG (CONT'D)

Proceed Officers.

He sits back in his chair calmly.

ON MULDER as he watches the Priest begin to leave, as the EXECUTING OFFICERS strap him in tighter.

MULDER

Say a few hail Mulder's for me,  
won't you?

The Priest glances back sympathetically before sealing the door behind him.

Deep breaths from Mulder... this is it...

**INT. CORRIDOR - MOMENTS LATER**

Emerging quickly from the viewing room, Toothpick Man moves down the corridors, hearing whispering voices, snatches of conversation--

He veers left, following his nose--

Veers right--detecting--walks on--veers left--

--then turns a corner and stops, seeing Gibson and William covertly moving up the corridor.

ON GIBSON, fearful, as he stops seeing the man--holding William back--

GIBSON  
Stay back William!

ON TOOTHPICK MAN as he glares at William - anger or fear?  
William stares back... before stepping past Gibson--

GIBSON (CONT'D)  
WILLIAM!!

He can't stop him - William walks toward the man ahead of him, unerringly calm.

TOOTHPICK MAN  
We knew you would come to us.

ON WILLIAM as he stares at him, exuding a confidence and wisdom far beyond his age.

WILLIAM  
Can you speak for them?

TOOTHPICK MAN  
(nods)  
I can.

ON GIBSON, clearly afraid, not sure how this will go...

WILLIAM  
(edges closer)  
I know who I am now. What I am. And  
I know what you believe I can be.  
(off Toothpick Man's look)  
That's why I want you to tell them  
to leave. All of them. Right now.

The longest beat as Toothpick Man stares at William, before closing his eyes... which begin to flicker...

Gibson hears a hi-pitch whistling, uncomfortable at the sound, but William looks unaffected - just stares intensely at the Toothpick Man.

CLOSE ON THE TOOTHPICK MAN as, finally, his eyes flash open.

TOOTHPICK MAN  
(beat)  
They said no.

A dark frown from William, seeing Toothpick Man grin a little.

Gibson approaches William, taking his arm--

GIBSON  
Come on! Let's get out of here--

He steps back, fearful, as William suddenly begins to GLOW WHITE from the centre of his chest, a build-up of intense heat, radiation!

GIBSON (CONT'D)  
William?

Toothpick Man, for the first time, looks afraid - as the burning glow expands outward from William...

...who places a hand on the man's chest.

ON TOOTHPICK MAN as he SCREAMS, the pure white glowing William before him--

--and then EXPLODES INTO HOT ASH!

GIBSON (CONT'D)  
(shielding eyes)  
WILLIAM!!

The white glow fades around William, now white as a sheet but completely unharmed--

--who drops, unconscious!

Gibson catches him quickly as ARMY SUPERSOLDIERS race toward them from either side, aiming weapons.

GIBSON (CONT'D)  
STOP!!

The Army men come to a halt, weapons squared--

GIBSON (CONT'D)  
You saw what the boy did.  
(nods)  
Now here's what you're gonna do.

**INT. EXECUTION ROOM - CONTINUOUS**

Deep breaths from Mulder, preparing himself--

The Execution Officers load up the INJECTION NEEDLE with fluid, connecting it to the chair he's strapped into--

INTERCUT:

**INT. VIEWING ROOM - CONTINUOUS**

Tears falling from Scully's face, powerless--

Suveg watches on dispassionately--

More deep breaths from Mulder, seeing the needle pierce his skin--

He closes his eyes, ready--

The Officer presses the needle, the fluid about to enter--

Scully closes her eyes--

SCULLY  
(whispers)  
Mulder...

CLOSE ON MULDER, eyes closed, breathing heavily--

SLAM!

His eyes open--spotting the Army Supersoldiers stride in--

ARMY SUPERSOLDIER  
(to Execution Officer)  
Back away! Move away now!

The Officers do as ordered while the Supersoldiers remove the needle from Mulder's arm.

He looks confused as they begin removing his restraints--

**INT. VIEWING ROOM - CONTINUOUS**

A wide-eyed Scully moves closer to the mirror--Suveg stands, outraged.

GENERAL SUVEG  
(taps on glass)  
Stop! I demand to know what you're doing! ANSWER ME!

One of the Supersoldiers turns to the glass--

ARMY SUPERSOLDIER  
New orders came down. Mulder has been pardoned.

Scully looks stunned--almost as much as Mulder--

GENERAL SUVEG  
(shocked)  
Orders from who?!!

No answer--the Supersoldiers just turning to release the baffled Mulder--

Angrily, Suveg turns toward Scully--but she's already halfway out the door--

**INT. CORRIDOR - CONTINUOUS**

Moving out quickly, Scully races down the corridor and turns a corner--

--stopping as she sees Gibson, carrying in his arms a slumped William, unconscious and deathly pale.

SCULLY

Oh my God! WILLIAM!!

She rushes toward them, grabbing William--as she sees Gibson's clothes scorched by burns--

SCULLY (CONT'D)

Gibson? What happened?

GIBSON

(breathless)

He saved... Mulder's life...

Laying her son down, a terrified Scully checks his neck--

SCULLY

There's still a pulse but it's faint. We have to get him to a hospital!

Scully lifts him up--

**EXT. FORECOURT - MOMENTS LATER**

A door to the outside is pushed open by Gibson, holding it for Scully as she rushes out, William in her arms--

They race for the car, Gibson opening the back door, allowing Scully to place William inside--

MULDER (O.C.)

Scully.

She turns--seeing Mulder, unchained but still in prison fatigues, standing by a barracks door.

He looks back - watching the Army Supersoldiers viewing him leave, not pursuit.

She rushes over toward him... and hugs him tightly!

SCULLY

Oh Mulder!!

Mulder hugs her back, closing his eyes in relief.

SCULLY (CONT'D)

I was so sure I'd lost you.



MULDER  
 (nods)  
 So was I.

The hug continues as Mulder sees Gibson, spots William in the car--

MULDER (CONT'D)  
 William. You found him.  
 (shakes his head)  
 What happened?

SCULLY  
 (breaks off hug)  
 First we get him to a doctor. Then  
 we'll figure out the truth.

A nod from Mulder as Scully rushes to the car, hopping into the drivers' seat.

Mulder reaches Gibson--

GIBSON  
 He did it, Mulder.  
 (off Mulder's look)  
 What we thought. He told them to  
 leave.

MULDER  
 What did they say?

Gibson just looks up at the sky, a cloudy, stormy dawn fully breaking over the desert.

ON MULDER as he observes the ominous sky and we PAN UP, taking it in...

...as it changes to night, a FIELD OF STARS...

...and then more than one begins dropping out of the sky, growing bigger as they descend.

**EXT. FOREST - NIGHT**

One of the lights descends onto a clearing in a remote forest... shimmering into view, a slowly rotating TRIANGULAR ALIEN SPACECRAFT.

A light beams out from underneath... and inside it appear five identical ALIEN BOUNTY HUNTERS, all clad in black, all carrying staff weapons.

They run off in separate directions as the alien lights blinks off...

...and the spacecraft vanishes silently into the sky.

CUT TO:

**EXT. MOUNTAIN - DAY**

## ARAVALLI MOUNTAIN RANGE, RAJASTHAN

An OIL WELL explodes outward from an arid mountain, cascading thick black oil--

**EXT. DESERT OASIS - DAY**

## EASTERN DESERT, EGYPT

Another OIL WELL, in the heart of a desert, spurts fast as MEN watch on panicked--

**EXT. OIL RIG - NIGHT**

## NORTH SEA

OIL PIPES burst, more black oil bursting forth--

ON AN OIL WORKER who we PAN UP, PARASITES inching up his body through his skin as he SCREAMS--from a patch of OIL on the ground under him--before it fills his eyes with BLACK OIL--

RACK FOCUS to see oil spreading through the rig, more WORKERS being infected in the same way.

CUT TO:

**EXT. APIARY - NIGHT**

A stretch of massive APIARIES, inside huge white DOMES, scattered across a desert vista.

The top hatches fly open and we hear a massive sound of buzzing... before millions of BEES all begin flying out into the sky!

## FOUM TATOUINE, TUNISIA

In the middle of a large SHRUB PLANT development around the domes, an ancient MAN in a wheelchair is pushed out - seeing the bees fly off in every direction.

His name is CONRAD STRUGHOLD and as he looks up into the starry night sky he proclaims:

STRUGHOLD  
(thick German accent)  
It has begun...

**BLACK OUT:**

TO BE CONTINUED

