

THE FILES

FOR ZARA

BLACK.

Stars begin to blink into existence as we slowly PAN DOWN... and take in the EARTH below, a blue marble glistening in the heavens.

MULDER (V.O.)

They say it was a 'big bang', a collision of nothing in a time before time, the birth of life from anti-life, a cosmic spark that gave rise to atoms, molecules, particles and the dust that became man.

We slowly PUSH IN on the Earth as it rotates on its axis...

MULDER (V.O.) (CONT'D)

Yet did the universal firmament come to be from more than just a random equation of matter? Did a divine hand ignite that flicker from which we were born, only to die when the fire burns out? And has our creator been waiting, ever since that moment, to extinguish the flame?

A huge SHADOW appears over the Earth's surface, reflected from something silently appearing above...

MULDER (V.O.) (CONT'D)

Today we know. Today is the date set.

(beat)

Today... everyone will know the truth.

The shadow gives way to the most enormous ALIEN SPACE CRAFT you could possibly imagine.

Triangular, its surface etched in hieroglyphics and holy writing, a powerful WHITE LIGHT burns at its centre as the craft slowly moves toward the Earth.

The light expands and swallows our view as we...

BLACK OUT:

FADE IN:

EXT. STREET - DAY

A classically all-American town, the main thoroughfare lined with stores, diners and a melee of workers and residents going about their daily business.

OWENSBORO, KENTUCKY
10:13AM - DECEMBER 21ST

TRACK WITH a cop car that moves down the street, pulling into a free parking space outside a convenience store.

Out steps SHERIFF POULSON (40's, average-build), who heads into the store ahead - clearly an everyday routine.

INT. CONVENIENCE STORE - CONTINUOUS

The door chimes once as Poulson enters, flanked by an array of groceries, foods and all kinds of other goods.

POULSON
Mornin' Ray.

Behind the counter RAY (60's, friendly) turns as he crouches stacking tobacco.

RAY
Hey Sheriff, how's law and order
this fine mornin'?

He stands as Poulson reaches the counter.

POULSON
Don't you mean disorder?
(Ray smiles)
I'll get a pack of my smokes.

Ray reaches back and pulls a pack of CIGARETTES as Poulson drops ten bucks on the counter.

RAY
Any more on the break in at the
mill?

POULSON
Nothin' yet. But we'll get 'em,
sooner or--

THUMP.

Both are jolted slightly at the loud sound of something hitting the front window.

RAY
What was that? A bird?

Poulson heads over, looking closer... where he sees a large BEE buzzing at the frame, clearly a little concussed.

POULSON
Just a hornet. His sense of
direction must be off.
(MORE)

POULSON (CONT'D)
Must have had one too many shots of
honey last night.

A chuckle from Ray as Poulson grins, watching the bee slump out of sight... before both hear a SCREAM.

Then another. Women. Men. Children.

Screams. Yelps. Shouts. All people afraid.

Poulson reaches the window, seeing dozens of people on the street being stung by an inordinate amount of BEES flying in.

RAY
(disturbed)
Sheriff?

POULSON
(opens the door)
Stay inside.

He rushes out--

EXT. STREET - CONTINUOUS

--onto the sidewalk, as he holds his hand up seeing BEES fly in, before him the stung people collapsing to the ground and starting to wildly convulse!

Poulson steps out a little further, hearing a huge monotonous BUZZING growing louder... before ahead, up the street, he sees a cloud of bees, a SWARM, sweeping into the town.

Thousands of them, all at once.

Fearful, Poulson looks out onto the street--hearing people convulsing, screaming, shouting--and races back toward the shop, Ray at the door.

INT. CONVENIENCE STORE - CONTINUOUS

A chime as Poulson rushes in, Ray moving back, as he slams the door--locking it above and below tightly.

RAY
What's happening out there?

Poulson clearly doesn't have an answer, moving again to the window, seeing many of those stung now lying still, dormant...

Dead?

The buzzing grows to a fever pitch noise... before the swarm cascades past the store through the street.

Many slam into the store window... and the glass begins to CRACK.

POULSON
GET DOWN!!

Ray ducks along with Poulson as the glass SMASHES, a torrent of bees fly in, swirling around the store.

Ray SHOUTS, stung by dozens of them at once, which swarm upon him as he convulses painfully, writhing on the floor.

Horrified, Poulson looks away to the street where he sees many of those stung now standing, or stood, amongst the swarm, robotically not moving.

A YELP from Poulson as he's stung, covering himself to prevent more stings...

He looks and sees Ray beginning to stand, robotically, facing away from him...

POULSON (CONT'D)
RAY? RAY?!!

Poulson coughs suddenly, choking a little, sweating profusely...

...and as he begins to stand he looks straight into the reflection through a mirror at the back of the store, disturbed at what he sees:

PARASITES underneath the skin of his neck, beginning to move up towards his face! He SCREAMS out in horror, patting his neck to no effect.

CLOSE ON HIS EYES

As the parasites reach his pupils... filled instantly with a BLACK OIL substance, which covers his entire eye.

He blinks, motionless. Infected.

DISSOLVE TO:

EXT. STREET - LATER

The bees are gone. The town is quiet. No cars drive. No people move. It's deserted... all bar the dozens of MEN and WOMEN standing robotically all around.

The noise of rumbling engines precede a convoy of unmarked white TRUCKS and VANS turning onto the main street, driving right into the town and parking.

Several dozen OFFICIALS in bio-hazard suits emerge from the trucks, bearing pieces of technology hard to identify at first glance.

ON THE FIRST TRUCK

As a man emerges: DR. ALVAR SANTINO (40's, Latino, exuding authority) who observes the eerie surroundings with concern from his bio-suit.

SANTINO

Secure the area. Nobody gets in or out.

Those around him being moving to orders all over the street, as Santino walks through the field of dormant CIVILIANS around them.

He moves closer to one, an attractive young WOMAN, and he lifts her head and pulls up her eyelids... to find her possessed by BLACK OIL, swirling around in her retina.

ON SANTINO, who clearly recognises it, looking very concerned.

SANTINO (CONT'D)

This is a code one outbreak.
(nods)
It's the virus.

CUT TO:

A CNN NEWS DESK, where a square-jawed MALE NEWSCASTER faces us.

CNN NEWSCASTER

--and breaking news on a series of viral outbreaks across several cities on the East Coast and the rural Midwest. Several states have been attacked by--

CUT TO:

AN AL JAZEERA NEWS DESK, a bearded MALE NEWSCASTER facing us before an Arabian backdrop.

AL JAZEERA NEWSCASTER

(in Arabic)
--swarms of bees which appeared from the sky, attacking townships across the Middle East and spreading a virulent pathogen that attacks the human body and places it into a comatose state--

CUT TO:

A BBC NEWS DESK, a trim FEMALE NEWSCASTER facing us.

BBC NEWSCASTER

--two dozen countries have in the last few hours reported such attacks.

(MORE)

BBC NEWSCASTER (CONT'D)
 The World Health Organisation
 appealed for calm amidst fears from
 several observers we could be
 facing a new outbreak of SARS--

INT. OFFICE - DAY

A busy open-plan office. EMPLOYEES race around as phones ring off the hook and TV's broadcast a multitude of live feeds.

THE WASHINGTON POST

From her office appears ELEANOR WESTON, stalking out to address the hubbub.

ELEANOR
 Everyone, if I can have your
 attention?

People stop, the chatter dying down, turning toward Eleanor...

...including RENEE LASSITER, who stands at her desk at the heart of the office.

ELEANOR (CONT'D)
 We now have confirmed outbreaks not
 just here in the United States, but
 the Middle East, Japan, mainland
 Europe and even Australia. All
 carried by swarms of bees.

ON RENEE, fear crossing her face in a manner those around her could never understand.

ELEANOR (CONT'D)
 Whatever this new pathogen is, it's
 global and we need to be all over
 it. I want you to kick every rock
 you can find over and get us the
 story of the century.
 (shouts)
 Let's do it.

The hubbub returns, noise filling the room as Eleanor returns to her office and Renee sits back at her desk.

She looks up at a nearby TV showing an outbreak report from the town in Kentucky, and fingers the St. Christopher around her neck.

RENEE
 God help us all.

BLACK OUT:

FIGHT THE TRUTH

Judgment

by A J BLACK

THE X FILES

created by CHRIS CARTER

FADE IN:

INT. HOSPITAL CORRIDOR - NIGHT

SLAM! Emergency doors are pushed open hard by DANA SCULLY, racing into the near deserted corridor before her.

SCULLY

Help! We need a doctor over here now!

WIDER as FOX MULDER moves in quickly behind her, carrying his son WILLIAM FRIEDMAN in his arms - the boy unconscious and deathly pale.

COOK CHILDREN'S MEDICAL CENTER
FORT WORTH, TEXAS - 3:16AM

Several ANCILLARY NURSES appear at the sound, approaching Scully and Mulder behind her.

NURSE

Can I help you?

SCULLY

Our son! Please! You have to help him!

MULDER

We need a doctor!
(looks around)
Hello?!

One of the Nurses rushes off, joined seconds later by DR. HESLING (50's, gaunt), finishing a coffee he places on the desk as he rushes over.

DR. HESLING

(sees William; concerned)
What happened?

SCULLY

Are you a doctor?

DR. HESLING

Yes, I'm Dr. Hesling.
(touches William's head)
He's burning up. Severe head trauma? What happened to him?

Scully glances quickly at Mulder, not quite sure what to say.

MULDER

He was... exposed to high levels of radiation...

A curious frown between Hesling and his Nurses.

SCULLY

You need to prep him for surgery,
relieve the pressure on his brain.
(off Hesling's look)
I'm a medical doctor.

DR. HESLING

(nods; to Nurse)
Let's get him prepped.

The Nurses behind him move double time, producing a gurney almost out of nowhere which Mulder lays William carefully on.

Scully combs the hair from the boy's pale face, desperately worried.

DR. HESLING (CONT'D)

What's his name?

SCULLY

William... his name is William.

Hesling barks orders at the Nurses as he and they wheel William quickly off down the corridor, blasting through double doors into surgery.

Emotional, Scully turns to face Mulder... as both see GIBSON PRAISE by the door, tentatively standing behind him.

GIBSON

He's a strong boy. He'll be ok.

Mulder nods, though he clearly isn't sure he believes him.

MULDER

Come on, Scully.

He takes Scully's hand, leading her toward an adjacent waiting area holding seats.

Gibson watches the worried parents, before his eyes drift to a TV on in the corner, sound muted, showing CNN reports of the viral outbreak in Atlantic City.

ON GIBSON as he watches, concerned, before we...

DISSOLVE TO:

LATER.

Sunlight begins streaking through the hospital windows, casting on Scully as she sits in a corner, nursing a coffee she hasn't drank from - staring into space.

Mulder stands with Gibson across the way, looking back at her concerned.

GIBSON
Will she be ok?

MULDER
(nods)
Now we're together, if William
makes it... then yeah.

A mournful moment between them, before Mulder turns to him.

MULDER (CONT'D)
You can't be here anymore, Gibson.
(off his look)
The FBI will probably assume we're
still working together, with
Control. It's only a matter of time
before they show up here and when
they do, you need to be gone.

GIBSON
To where? I can't do this without
you--

MULDER
Go back to Virginia. Go to Scully's
mother, they won't think to look
there. Hide out low.
(before he can object)
You are too valuable to end up in
their hands.

A sigh from Gibson, knowing he's right.

GIBSON
What about you? What are you going
to do?

MULDER
(beat; nods)
William will know. I just have to
wait.

GIBSON
(fearful)
It begins today, Mulder.
(nods)
Colonisation.

ON MULDER, trying to combat his own fear.

MULDER
Then we better pray.

A long beat between both men...

DR. HESLING (O.C.)
Mr. Mulder? Miss Scully?

Mulder turns, as Scully leaps up at the sight of Hesling emerging from the corridor.

When Mulder turns back... Gibson is halfway down the adjacent corridor, disappearing rapidly with a bag over his shoulder.

A wistful moment from Mulder, before he joins Scully and Hesling.

MULDER

What can you tell us, doctor?

DR. HESLING

(beat)

Your... diagnosis it appears was correct. William has, somehow, suffered severe radiation poisoning that has decimated his immune system.

Scully puts a hand to her mouth, tears forming in her eyes.

DR. HESLING (CONT'D)

We've had to put him temporarily, we hope, in a coma to relieve the brain pressure. We're dosing him with the strongest combatants but... I have to be blunt, were I a betting man I would not put good odds on his recovery.

And now Scully cries, Mulder putting his arm around her tightly.

DR. HESLING (CONT'D)

I'm very sorry.

MULDER

(lump in his throat)

Can we see him?

Hesling nods, pained.

INT. PRIVATE ROOM - MOMENTS LATER

The beeping of machinery echoes around the calm room where William lies in a bed, tubes and wires all around him, looking very young and frail.

Hesling opens the door and the tearful Scully enters, approaching the bed and taking William's hand - the boy's eyes closed, breathing through a tube.

Mulder follows, perched at the end of the bed - giving Hesling a nod as he respectfully closes the door, leaving them alone.

He holds back tears of his own as Scully squeezes William's hand tightly.

SCULLY
I'm sorry... I'm so sorry,
William...

She weeps.

Mulder watches.

CUT TO:

INT. CORRIDOR - DAY

A rare bustle affects the office corridors at such an early hour, as WALTER SKINNER turns a corner, head in a file folder.

FBI HEADQUARTERS
WASHINGTON D.C. - 6:39AM

He glances up, doing a double take at the sight just ahead at a cross-section:

JOHN DOGGETT, in civvies, very weakly and slowly making his way through the corridor - a guest pass dangling from his sweater.

Looking around slightly, Skinner intercepts:

SKINNER
John?

Doggett stops, turning to see Skinner take his arm.

DOGGETT
(groggy)
Assistant Director.

SKINNER
What are you doing here? Did the hospital check you out?

DOGGETT
I checked myself out. AMA. Against medical advice.

SKINNER
(concerned)
John--

DOGGETT
I can't be lying around in a hospital bed when it's all going to hell.

(MORE)

DOGGETT (CONT'D)
 (sighs)
 You saw the news?

Skinner nods, concerned - both sharing a look of mutual understanding.

DOGGETT (CONT'D)
 (looks around)
 I came here to find Monica. Where is she?

SKINNER
 She's not here, John.
 (off Doggett's look)
 She went to find Gibson, she--

MALE VOICE (O.C.)
 (loud, curt)
 Assistant Director.

Both men turn at the sound... coming from FBI Director ALVIN KERSH, stood at the door to his massive office.

ON DOGGETT as he sees his former boss, Kersh barely registering him as he glowers at Skinner.

KERSH
 A word in my office.

Kersh then disappears inside as Skinner looks at Doggett, before heading in his direction.

INT. KERSH'S OFFICE - MOMENTS LATER

Both men stand. Kersh behind his desk, Skinner before it - surrounded by the large, plush FBI space.

KERSH
 It's come to my attention,
 Assistant Director, that you have
 been concealing certain recent
 factors from myself and this
 office.

SKINNER
 (shakes his head)
 Certain factors?

KERSH
 Such as the location of Gibson
 Praise, who it appears was released
 on FBI jurisdiction from our
 maximum security lockup in Columbia
 yesterday.

SKINNER
 It wasn't me who--

KERSH

Not to mention the fact Fox Mulder hasn't yet been arrested by the Bureau.

(off Skinner's look)

The military may have exonerated him for murder, but the FBI still need to question him over Control and suspicion of domestic terrorism.

SKINNER

Sir, Mulder is no terrorist.

KERSH

Then he'll have ample opportunity to prove as much.

(off Skinner's look)

Just five minutes ago I dispatched an FBI team to a hospital in Fort Worth, where Mulder was reported to have checked in a patient last night.

ON SKINNER, immediately concerned.

SKINNER

What patient?

CUT TO:

INT. WILLIAM'S ROOM - HOSPITAL

WILLIAM, lying prone in his bed, the sound of machinery beeping around him.

PAN ACROSS to take in Scully, perched on one side of the bed holding his hand, staring at him deep in thought.

Opposite sits Mulder, back in the chair, looking more at Scully with concern. Neither say a word.

SCULLY

(finally)

I failed him, Mulder.

MULDER

(beat)

What?

SCULLY

William. I didn't take care of him like a mother should, and this is where he's ended up.

(shakes her head)

I should never have been blessed with a child.

MULDER

Don't say that, Scully. Never say that.

SCULLY

(tearful)

I gave him up. It was my choice.

(sighs)

And I let him go.

MULDER

You gave him the chance to live a normal life, away from everything we've been through.

(nods)

I'm responsible for him being in this bed, not you.

Scully looks over at Mulder, tears streaming, seeing him look pained at his child.

MULDER (CONT'D)

He really was a miracle, Scully.

SCULLY

You don't believe in miracles.

MULDER

I believe in a higher power. I always did, we just differed on the look. Yours had a big grey beard, mine had little grey skin.

Mulder smiles thinly at her, and Scully returns in weakly.

MULDER (CONT'D)

(nods)

But I know he was given to us for a greater good. And that no matter what happens today... neither of us will give up on him now.

A long beat as Scully looks at Mulder, fear creeping onto her face.

SCULLY

Is it too late, Mulder? Have we both failed?

MULDER

(beat)

I don't know... all we can do is pray.

Mulder looks back at his son as Scully, filled with emotion, leans over and takes his hand - both squeezing tightly.

A glance by Mulder at the door... spying a HOODED FIGURE glide past the door, looking in briefly, before disappearing.

Mulder breaks off, gets up and heads for the door.

SCULLY

What is it?

MULDER

That man who just went by? That's the third time I've seen him look in here in the last hour.

SCULLY

Mulder--

MULDER

(opens the door)
Stay with William.

And before Scully can say anymore, Mulder swiftly exits--

INT. HOSPITAL CORRIDOR - CONTINUOUS

--onto the increasingly busy corridor, which he looks down and sees the Hooded Figure further down, snaking between staff.

He looks back right at Mulder, before quickly turning a corner out of sight. Mulder begins jogging after him, snaking through staff too, turning the corner...

...as we WHIP PAN across the way he came, as four FBI AGENTS in long black coats enter the corridor and begin stalking in, looking around ominously, very out of place.

INT. CORRIDOR INTERSECTION - MOMENTS LATER

Turning another corner at a jog, Mulder comes to an intersection of corridors, elevators and stairwells--

--one of which the Hooded Figure bursts through the door off, at a run heading down the stairs.

MULDER

HEY!

Mulder runs in pursuit, pulsing through the swinging stairwell door--

INT. HOSPITAL STAIRWELL - CONTINUOUS

Dark and gloomy, even with dim lighting, Mulder descends the remote stairwell carefully - listening out for footsteps.

He steadily moves down, approaching the doorway on the very ground floor, behind him a pitch black recess space...

Hearing nothing, Mulder reaches for the door readily to carefully open it when...

MALE VOICE (O.C.)

Mulder?

ON MULDER as he turns suddenly toward the recess, as the Hooded Figure emerges, pulls down the hood...

...revealed to be JEFFREY SPENDER, looking every inch as scarred as last we saw him.

MULDER

Damn it, Spender!

He quickly grabs Spender by the collar of his grey hoodie, slamming him hard against the nearest concrete wall!

MULDER (CONT'D)

What are you doing here?!

SPENDER

Mulder, wait! Just listen--

MULDER

Why should I listen to the man who bailed on me when I needed his help?! I was nearly killed after you abandoned me!

SPENDER

I'm sorry, I--I had to run, I couldn't risk being caught. They would have killed me in the blink of an eye.

(sighs)

And I have information too valuable to risk that happening.

ON MULDER as he slightly loosens his grip, still pinning Spender and eyeing him warily...

MULDER

What kind of information?

SPENDER

You know what date it is. The process begins today.

(beat)

Colonisation of the planet.

Mulder tries not to let his fear show...

SPENDER (CONT'D)

It's all over the news. The virus, the black oil, it's already starting to spread. That's just phase one.

(MORE)

SPENDER (CONT'D)

The biological holocaust is yet to come... but there's a fail-safe.

(nods)

A man named Strughold.

MULDER

(frowns; half recognition)

Who?

SPENDER

Conrad Strughold. One of the many Nazi war criminals brought over by Operation Paper Clip. He brought together the Syndicate our father--our fathers--were part of.

MULDER

All those men have been dead for years.

SPENDER

Not Strughold. He found a way to survive, collaborated to escape the Syndicate's destruction. And now he's our last best chance to stop colonisation in its tracks.

A deep sigh from Mulder, clearly not even sure whether to believe all of this.

MULDER

So where is he?

SPENDER

Tunisia. In the desert. I know how to find him, but Mulder... we need to leave right now.

MULDER

(shakes his head)

I can't leave. You saw William. My son is up there dying--

SPENDER

Unless we fight this, Mulder... everything dies. Today.

ON MULDER, expression pained as he sees the fire in Spender's eyes.

He sighs. He knows the man is right.

INT. WILLIAM'S ROOM - MOMENTS LATER

Perched as ever by William, Scully is jolted as the door flies open--and two of the FBI Agents stride in.

SCULLY
Can I help you?

Both men begin searching the room silently; under the bed, behind the curtains...

SCULLY (CONT'D)
Excuse me, this is a private care room. Who are you?

FBI AGENT
FBI, ma'am.

ON SCULLY, a momentary flash of concern...

SCULLY
What do you want here?

FBI AGENT
We're looking for Fox Mulder. He remains indicted on Federal charges.

SCULLY
(shakes her head; game face)
We'll he's not here. Check the air vents if you don't believe me, you seem to have looked everywhere else.

Both the FBI Agents share a glance as they finish searching.

FBI AGENT
That won't be necessary, ma'am.

Stone faced, the Agents head out and Scully slams the door tight behind them, back against it.

And now she's worried.

INT. HOSPITAL CORRIDOR - CONTINUOUS

Down the corridor, around the corner, Mulder and Spender both watch the two FBI Agents meet up with their other two counterparts, talking outside William's room.

MULDER
The FBI. Even when the military don't want me anymore, these guys just can't leave me alone.

SPENDER
We have to leave.
(off his look)
The FBI will search this entire hospital.

MULDER
I have to tell Scully. I can't just
leave her--

SPENDER
You can contact her later. We need
to go now, Mulder.

Mulder looks back up the corridor--seeing Agents moving down
toward their position, searching--

SPENDER (CONT'D)
Mulder! Now!!

With a deep, regretful sigh, Mulder follows Spender as he
makes for another of the stairwells.

They disappear through one of the doors.

CUT TO:

INT. KERSH'S OFFICE - LATER

The desk phone rings and Kersh grabs at it quickly.

KERSH
Yes?

FBI AGENT (V.O.)
(through phone)
Mulder is gone, sir. We searched
the entire--

SLAM. Kersh replaces the receiver, not looking at all happy.

A beat... then he picks it up again, pressing 0.

SECRETARY (V.O.)
Yes sir?

KERSH
Get me AD Skinner.

CUT TO:

EXT. SCULLY RESIDENCE - DAY

To establish.

FALLS CHURCH, VIRGINIA
11:21AM

A car pulls up outside the attractive family home, emerging
from it MONICA REYES.

She looks up at the house before traversing the path to the
door.

INT. FOYER - SCULLY RESIDENCE - MOMENTS LATER

KNOCK KNOCK. A beat... and then Gibson appears, sleeves rolled like he's been washing up, approaching the door.

He stops, staring at the door, clearly sensing who's behind it, as they KNOCK again.

Opening it he reveals Reyes, registering relief at the sight of him.

REYES

Gibson...

GIBSON

Hello Agent Reyes.

REYES

You're a difficult man to find. Can I come in?

Gibson opens the door, allowing Reyes to enter, before he closes it behind her.

INT. LOUNGE - CONTINUOUS

Gibson leads Reyes through, mid-flow--

REYES

Skinner told me someone in the Bureau had arranged your release from custody. He's worried Kersh will set the dogs on you, that's why I came--

Reyes stops at the sight before her as they enter:

MARGARET SCULLY, sat in the middle of her lounge, painting as the sun shines through onto her. She looks younger and more healthy that maybe we've ever seen her.

REYES (CONT'D)

Mrs. Scully. It's good to see you again.

MARGARET

Hello Monica. Gibson didn't tell me we'd be having visitors.

GIBSON

(smiles)

I wanted it to be a surprise.

Reyes glances at Gibson - did he know she was coming?

Margaret gets up, greeting Reyes with a little hug, and Reyes sees how sure on her feet she is.

MARGARET

My son Bill is coming home early
from his tour too. I only wish it
wasn't for...

REYES

(nods)

I heard about Charles. I'm sorry.

Sadness covers Margaret's face now as she nods, returning to her seat.

MARGARET

I've buried too many children. I
hope this is the last.

Reyes nods, head bowed a little... before she pulls Gibson to one side, out of her earshot.

REYES

Why did you come here, Gibson? The
FBI will be looking for you.

GIBSON

Mulder told me to. He said to lie
low, protect Scully's mother.

Reyes glances at Margaret - painting once again.

REYES

She looks... I thought she was
dying of cancer?

GIBSON

(nods)

She was.

A shake of the head from Reyes, not quite understanding this.

She looks over at a TV in the corner on quiet, which Gibson has been watching, showing more news footage of FEMA controlling the US outbreak.

GIBSON (CONT'D)

It's getting worse. The first wave.

Reyes looks at him, wondering what thoughts are going through Gibson as he stares at the screen.

REYES

Where's Mulder now?

GIBSON

He was with Scully, and William.

(off her look)

But now he's fighting. As he should
be.

Gibson looks at Reyes, seeing her general confusion.

GIBSON (CONT'D)
Go back to Washington, Monica.
Doggett needs you.

ON REYES, who looks again at Margaret, then back at Gibson - finally nodding.

CUT TO:

EXT. FBI HEADQUARTERS - DAY

To establish.

2:34PM

INT. SKINNER'S OFFICE - CONTINUOUS

The door KNOCKS and Reyes enters, seeing Skinner at his desk on the phone - placing a finger to stop her talking.

DOGGETT (O.C.)
Monica...

Reyes looks to her left - stunned at the sight of Doggett reclining on one of the sofa chairs, moving to get up.

REYES
John! What are you doing here?

Doggett struggles as he stands, Reyes propping him up.

DOGGETT
I came looking for you.

REYES
The hospital told me you checked yourself out. Damn it John, you were almost killed--

DOGGETT
I'm fine, I'm--

He exclaims a little, pained, after a momentary sudden movement.

DOGGETT (CONT'D)
I'm ok, Monica.

REYES
Like Hell you are. You should be resting.

Skinner slams down the phone, frustrated, standing.

REYES (CONT'D)
Everything ok, sir?

SKINNER

Not really, Agent Reyes. That was
Director Kersh, for the fifth time.

(sighs)

He wants Mulder found.

DOGGETT

I thought he tracked him to some
hospital.

SKINNER

(nods)

Seems he took off.

He taps a few commands into his computer, bringing up closed
circuit hospital footage he turns his terminal for them to
see...

...both Doggett and Reyes seeing grainy footage of Mulder
slipping out of a hospital window, after a man in a hood.

REYES

Who's he with?

SKINNER

Analysis just got back on that.

(beat)

Jeffrey Spender. Also wanted by the
Bureau.

DOGGETT

So did you tail 'em?

SKINNER

From what we know, they caught a
flight from Dallas Fort Worth to
Tangiers. Quite why they're going
to North Africa I don't know, but
Kersh is adamant he wants them both
in custody.

(looks at Reyes)

I need you on point with this,
Monica.

REYES

I can't go, Skinner.

(off his look)

I'm looking after John. He needs to
rest.

ON DOGGETT, looking awkward as he realises her words are
true.

SKINNER

(frowns)

Agent Reyes, you are still an agent
of the FBI and I am your superior--

REYES

With all due respect, sir, if we're all about to die then I don't give a damn about orders anymore.

Doggett glances at Reyes, a little impressed, as Skinner sighs - out of visible frustration and respect.

SKINNER

Then I'll take care of it myself.
(nods)
Listen to her, John.

On that, Skinner heads out of his office with a stride.

ON REYES AND DOGGETT, sharing a glance - wondering what he's going to do.

CUT TO:

EXT. HOTEL - LATER

To establish - an attractive, if not plush, Washington hotel.

INT. HOTEL CORRIDOR - CONTINUOUS

The weakened Doggett walks as best he can, slowly, as Reyes leads him down the corridor full of hotel rooms.

DOGGETT

How much farther? Already feel like I've walked a mini-marathon.

REYES

My room's just up ahead. 26.
(beat)
Once we get inside, you are taking a very long nap.

DOGGETT

I'm not sitting this out, Monica. I don't care how much you make me try.

Reyes reaches room 26, removing her key to unlock the door--

FEMALE VOICE (O.C.)

Agent Reyes? Detective Doggett?

Both Reyes and Doggett look up the corridor...

...registering surprise as Renee Lassiter approaches them hurriedly.

DOGGETT

Renee?

RENEE

Oh my God... what happened to you?

Reyes looks at Doggett, who looks at his wound, seeing Renee's concern.

DOGGETT

I'm fine. What's going on?

RENEE

I need to speak to you both,
urgently.

(looks around)

In private.

A glance between Reyes and Doggett, the former opening the door and allowing all three to enter.

The door closes behind them.

INT. REYES' HOTEL ROOM - LATER

At a dresser table by the window, Renee sits with her MacBook open - as Reyes and Doggett stand behind her.

RENEE

Just after I arrived to work this morning, I found an encoded email sent directly to me. With the help of one of the Post's tech-heads, I cracked the encryption.

(nods)

And you need to see this.

She brings up the email, which Reyes and Doggett scrutinize.

REYES

This is from a doctor... Alvar Santino... of FEMA?

RENEE

The Federal Emergency Management Agency, who since the viral outbreak this morning have been coordinating quarantine operations across the United States. Many have termed them a 'secret government', designed to come into play at moments of extreme national emergency.

REYES

Such as the outbreak of a deadly contagion...

Renee nods, seeing Doggett read further.

DOGGETT

Says here he knows who we are, that you've been working with us, and what we've been looking into. Says that he can help us like...

(pauses)

...'like Shannon McMahon couldn't'.

Doggett looks at Reyes, both immediately hearing alarm bells.

RENEE

Do you see why I had to come to you with this?

DOGGETT

Monica, we have to find this guy.

REYES

This could be a trap, John. For all we know this Santino is one of them, a supersoldier--

DOGGETT

And what if he can help us? What if he knows some way to stop this outbreak? What if he has a cure?

Reyes looks at Renee, staying neutral, then back at Doggett.

DOGGETT (CONT'D)

Whatever the risk, Monica... this is a chance we have to take.

REYES

(quietly)

You need to rest, John.

Doggett takes her hand, reassuringly - looking her deep in the eyes.

DOGGETT

I will. I promise. When this is over.

A long beat and a sigh from Reyes - what can she say to that?

CUT TO:

EXT. 30,000 FEET OVER THE ATLANTIC - DAY

To establish - a passenger flight soaring above the clouds.

INT. PASSENGER PLANE - CONTINUOUS

The faint thrum of engines fill the busy yet spacious flight, quiet now midway through its journey.

Mulder sits on a middle aisle seat, eyes closed and resting.

Adjacent to him, on the window aisle, Spender sits looking out at the clear blue sky above the clouds, lost in thought.

He's jolted by the flickering of a LIGHTER near him, Spender turning as he sees a waft of thick SMOKE drift toward him from the seat beside him...

...where now sits the CIGARETTE-SMOKING MAN, suit hanging from him, staring forward as he takes another drag.

ON SPENDER, feeling repulsed at the sight of this man.

CIGARETTE-SMOKING MAN
You don't really think he can help
you? Strughold?

A chuckle from the Smoking Man as Spender looks away.

CIGARETTE-SMOKING MAN (CONT'D)
He was no more a puppet than the
rest of those old fools.
(takes a drag)
Only I could have saved you,
Jeffrey.

ON SPENDER, not looking as the Smoking Man turns toward him with a cruel scowl.

CIGARETTE-SMOKING MAN (CONT'D)
But then you betrayed me. Just like
everyone else. Just like your
mother.

SPENDER
(turns)
Just SHUT UP!

Heads turn--including Mulder's--at the unexpected outburst, with a few murmurs.

Of course, Spender is shouting at an empty seat beside him, and instantly looks embarrassed - slinking back into his chair, looking away.

Mulder stares at him, however, with curiosity before he moves across and occupies the seat beside Spender.

MULDER
Are you ok, Spender?

SPENDER
(quickly)
I'm fine!

A nod from Mulder, as Spender stares fixed out the window.

MULDER
 You see him, don't you?
 (off Spender's look)
 The Cancer Man? CGB Spender?
 Whatever the hell his name was.

A long beat as Spender looks Mulder in the eye... and finally nods, awkwardly.

MULDER (CONT'D)
 Yeah I thought so.

SPENDER
 He's been... haunting me... ever
 since he shot me in your office.
 Subjected me to the most horrific
 tests imaginable to man.

Spender sighs, closing his eyes, as Mulder looks away.

SPENDER (CONT'D)
 (nods)
 I mean I know he's dead but,
 still... he's with me, all the
 time.

A shake of the head from Spender, rubbing his eyes a little.

MULDER
 (beat)
 He haunts me too, just in a
 different way.
 (nods)
 In the fact he never truly answered
 for his crimes, his cowardice. And
 for what he did to our families...
 and to Scully's.

SPENDER
 You were lucky, Mulder.
 (off his look)
 You have memories of a father who
 was a good man, who loved you like
 his own. I only wish I did.

MULDER
 (nods)
 Me too, Jeffrey.

A sad nod from Spender, before he looks back out the window, thinking.

ON MULDER, resting his head back on the chair, thinking himself - eyes now open.

CUT TO:

INT. HOSPITAL CORRIDOR

The door to William's room is lightly closed by Scully as she emerges, looking around.

She frowns at the sight of two FBI AGENTS still loitering on the corridor, who she begins walking past before:

MALE VOICE (O.C.)

Dana?

Scully turns, surprised at the voice... as she sees her brother BILL SCULLY (50's, tall, strongly built) make his way toward her, half dressed still in Naval uniform.

SCULLY

Bill?

Bill smiles at her as Scully passes the watching Agents, wrapped up by her brother in a hug.

SCULLY (CONT'D)

Oh Bill! I'm so glad you're here.

BILL

It's good to see you, Dana.

Scully closes her eyes, tearful, as she hugs him - before they break apart.

SCULLY

Mom said the Navy wouldn't give you leave.

BILL

They weren't... until what happened to Charles.

A conflicted expression crosses Scully's face - part sadness, part anger, which Bill registers.

BILL (CONT'D)

It's ok... your friend Gibson told me the truth. He's with Mom.

(off her look)

He told me that... some people were looking for William, that he put you all in danger.

SCULLY

Don't hate him, Bill. He was your brother.

BILL

He was a liar, Dana. And a coward.

SCULLY
 (shakes her head)
 He did what he thought was right.
 He was just wrong.

Bill shakes his head, holding back tears of his own, clearly not quite understanding this...

SCULLY (CONT'D)
 Anyway, isn't it about time you met
 your nephew?

Scully smiles a little at Bill, who's expression softens.

INT. WILLIAM'S ROOM - MOMENTS LATER

The door opens, admitting Bill who instantly looks sad at the sight of William lying prone, hooked up to equipment.

Scully follows him, closing the door behind her, studying Bill's expression.

BILL
 He looks like Dad when he was...

SCULLY
 (smiles)
 I know.

Bill nods, stoically keeping tears at bay as he touches William's hand.

BILL
 (turns)
 So where is he? Mulder?

SCULLY
 He uh... he has something he needs
 to do.

BILL
 (nods)
 I guess some things don't change.

SCULLY
 (sighs)
 Bill--

BILL
 His son is in hospital, dying. And
 where is he, Dana? Off chasing his
 precious X-Files?

Scully looks away, knowing she can't reason with him.

Frustrated, Bill shakes his head, looking back at William.

BILL (CONT'D)
Thank God about Mom. If we'd have
lost her too--

SCULLY
What about Mom?

BILL
(turns to her)
Wait... you don't know?
(off her confusion)
Dana her cancer went into
remission. Overnight.

ON SCULLY, shock covering her face instantly.

BILL (CONT'D)
The tumour, it's just... gone. Like
it was never even there.

Open mouthed, Scully shakes her head... then glances at
William, as she sees in her mind's eye:

-- *William places his palm on Margaret's forehead as he
closes his eyes - full of sorrow.*

ON SCULLY, remembering this moment, stunned at what's going
through her mind.

BILL (CONT'D)
Dana, what is it?

SCULLY
(nods)
A miracle, Bill. It's a miracle.

Bill frowns at her, confused, as Scully smiles a little -
letting the tears fall as she stares upon her son.

CUT TO:

EXT. FEMA CONTROL ZONE - DAY

A huge quarantine zone erected by the coastline, massive
canvas tents and trucks - all FEMA - as a multitude of
SCIENTISTS and EMPLOYEES move around.

NEW JERSEY
4:10PM

Emergency services and NEWS REPORTERS lie on the fringes,
sirens wailing, as BLACK HELICOPTERS buzz the area from above
a little ominously.

Gibson now stands near a car by a cordon protected by ARMY
OFFICERS, watching as another car pulls up nearby - and he
raises his hand.

From it appears a driving Reyes, and a weakened Doggett helped out by Renee as she emerges from the back.

RENEE
Mr. Praise. Thanks for coming.

GIBSON
Please call me Gibson.

A nod from Renee as they all approach Gibson, looking at Doggett with concern.

DOGGETT
Quit with the sympathy, I'm fine.
What are you doing here Gibson?

RENEE
I asked him here to determine if we're walking into some kind of trap. He has... powers.

Reyes and Doggett exchange a glance at the idea Renee thinks they didn't know this.

GIBSON
(nods)
I'm sensing truth inside. We're safe.

REYES
Safe as we can be, I guess.
(looks to Renee)
Lead on. This is your show.

ON RENEE, a tad nervous, as she leads them all toward the Army Officer at the cordon.

ARMY OFFICER
Ma'am, sir, you'll have to step away. Restricted military access.

RENEE
(produces ID)
I'm Renee Lassiter, these are my credentials.
(the Officer takes them)
We were told Dr. Santino had cleared us.

The Officer examines the credentials, then looks at Renee and her party...

A long beat as they all share glances, uncertain if they'll get through.

The Officer finally hands them back to Renee, raising the cordon.

ARMY OFFICER
Proceed. Tent six, to your right.

RENEE
Thank you.

Renee looks back at the others, before she, Reyes, Doggett and Gibson all pass under the cordon.

INT. TENT SIX - FEMA CONTROL ZONE

All stand in the tent changing into white BIO-SUITS, very hi-tech kit for extreme scenarios.

Reyes looks at Doggett, concerned about what they're walking into.

INT. FEMA CONTROL ZONE - LATER

Renee leads Gibson, Reyes and Doggett deeper into the quarantine zone, escorted by two ARMY OFFICERS.

They breathe through their bio-suits as they pass tents erected near and around scores of innocent civilians infected, frozen to the spot like in Kentucky.

ON RENEE, horrified as she sees the people infected, black oil inside their eyes.

RENEE
(shakes her head)
The reports given to the press are
nothing like this...
(beat)
What the hell happened to these
people?

GIBSON
What will happen to all of us.

Renee looks at him, seeing Gibson is entirely serious as they keep walking.

ON DOGGETT as he looks closer at one of the infected people.

DOGGETT
I've seen this before.

REYES
In an X-File.

DOGGETT
(nods)
Yeah. And for myself, on an oil
rig. Men and women possessed by
some kind of living oil pathogen.

GIBSON
Oil is just what transmutes it. Its
the essence of Purity.

All eyes on him, especially Renee.

REYES
Purity? The alien life force?

GIBSON
(nods)
It's been lying dormant for
millions of years. Carried now by
bees.

He points to the floor and, indeed, hundreds of dead BEES
score the ground around the infected.

GIBSON (CONT'D)
They've been engineering the virus
inside them for decades, ready for
this day.

DOGGETT
There was a vaccine once, I read it
in the X-Files.
(beat)
Is there a cure, Gibson?

GIBSON
There was. Once. Not anymore.

Doggett glances at Reyes, both seeing the fear now in Renee's
eyes, now she's seen it up close.

All stop walking as the Army Officers reach a tent to the
left.

ARMY OFFICER
He's inside.

Renee looks back at her group... before leading them past the
officers inside.

INT. FEMA TENT - CONTINUOUS

They move into a large white tent, filled with computer
terminals in a circular formation - Dr. Santino at the heart
of them, flanked by other SCIENTISTS.

RENEE
Doctor Santino?

Santino turns at the voice, seeing Renee a little wide eyed.

SANTINO
(to Scientists)
Leave us.

Not having to be instructed twice, the Scientists file out - and Santino approaches the group, openly.

SANTINO (CONT'D)

I was afraid you weren't coming--

He stops as they all see Gibson back away, concerned--

GIBSON

He's one of them. He's a supersoldier.

Reyes and Doggett instinctively reach for their sidearms, but Santino approaches--

SANTINO

Please! Please don't be alarmed!
He's right!

As both pull their guns, Santino turns and pulls off the top of his bio-suit - turning and revealing the tell-tale protruding vertebrae on his neck.

Doggett and Reyes share uncertain looks, glancing at Gibson.

SANTINO (CONT'D)

I am not going to harm you. I wish to end all this as much as you.

(nods)

And I am not alone.

All eyes on Gibson, warily studying Santino as he turns to face him...

REYES

Gibson?

GIBSON

(nods)

He's telling the truth.

A momentary beat... before Doggett and Reyes holster their weapons, Renee breathing a sigh of relief.

Santino approaches her, measured and calm.

SANTINO

I see I was right to approach you.

RENEE

What is it you need us to know, Doctor Santino?

SANTINO

(beat)

About the resistance.

Renee frowns in confusion, looking behind her - where Gibson looks curious, Doggett and Reyes cautious.

ON SANTINO as he stares at them, ready to talk.

CUT TO:

EXT. DESERT - DAY

The vast, North African desert, crests of dunes stretching as far as the eye can see under the hot sun.

TUNISIA
3:48PM

The rumble of an engine precedes the sight of a JEEP, moving up and down the wave of the dunes toward us.

INT. JEEP - CONTINUOUS

Spender drives, the vehicle bumping and lurching around him, as Mulder attempts to connect a SAT-NAV next to him - with little success.

MULDER

Where did you get this K-Mart piece of crap, Spender?

SPENDER

I believe you just answered your own question.

With a frustrated sigh, Mulder sits back in the lurching chair.

MULDER

Do you even know where we're headed?

SPENDER

Foum Tataouine. That's where Strughold's base of operations controlling the alien virus lies.

MULDER

(shakes his head)
You could have told me about Strughold at any time, all these years. Why didn't you say anything? Why leave it until the end?

SPENDER

Because he's a measure of last resort.

(sighs)

(MORE)

SPENDER (CONT'D)

And we have no guarantee he'll help us, given he's the last of the Syndicate we fought to bring down.

MULDER

If he refuses? What then?

ON SPENDER, a cold expression covering his face...

SPENDER

Then we kill him. Just like the rest of them.

Mulder looks at Spender, visibly disturbed by his murderous determination.

The jeep passes over the rise of a dune... revealing to them numerous white, domed APIARIES and among them an old, regal HOUSE, anachronistic in the desert setting.

SPENDER (CONT'D)

There it is.

ON MULDER as he frowns in confusion and surprise at what they see ahead.

EXT. DESERT - CONTINUOUS

Driving over another dune, the jeep heads toward the house, kicking sand up as it moves.

CUT TO:

INT. FEMA TENT

As before. Renee faces Santino, with Doggett, Reyes and Gibson just behind her.

All have now removed the tops of their bio-suits.

SANTINO

Shannon McMahon, like all of us involved, provide what is best described as a 'glitch' in the alien system. What you call 'supersoldiers' free of our programming.

DOGGETT

You tellin' me you've got the strength of these things, but your own mind?

SANTINO

(nods)
After a fashion.
(looks at Renee)
(MORE)

SANTINO (CONT'D)

Who we were before we were taken,
tested... created... is gone. Our
impulse to protect the project,
however, died with it.

Doggett looks at Reyes, surprised, as Gibson watches curious
behind them.

RENEE

How many of you are there?

SANTINO

Enough. And since we were returned,
we've managed to hide the freedom
of our impulses and form a
resistance, secretly operating
within the government to undermine
the colonists' plan.

(nods)

Shannon led us. She helped you.

He aims that at Gibson, who stays quiet as Renee glances at
him.

SANTINO (CONT'D)

Helped Mulder.

REYES

Who leads you now? You?

SANTINO

No. I was simply instructed to make
contact with you. We're led by a
man of greater influence.

(beat)

Your boss.

REYES

(double take)

Kersh?!

ON REYES, stunned, as indeed is Doggett hearing this.

DOGGETT

Kersh is one of you?!

SANTINO

It was his punishment, after siding
with Mulder against them,
protecting the X-Files.

(off looks)

He wasn't free, but Shannon got to
him. Shook him clear. He's one of
us. He's on your side.

Doggett and Reyes are struggling to get their heads around
this...

RENEE
 (shakes her head)
 I don't understand why you need us.
 You're inside FEMA, they're--

SANTINO
 What FEMA are fighting is just the
 beginning. The first wave. The
 second will happen in hours, the
 President will declare a state of
 emergency and the process begins.
 (nods)
 But you can be ready for it.

RENEE
 How?!

Santino is about to speak before---WHIRRRRRR!!!

Loud ALARMS begin sounding across the control zone,
 accompanied quickly by screams--Santino dashing to the tent
 entrance.

REYES
 What the hell was that?

As Santino looks through the tent... they hear an inhuman
 GROWL.

RENEE
 (scared)
 What the hell was THAT?

More screams! Alarms! Growls! It sounds like chaos outside.

SANTINO
 (looking; eyes wide)
 Oh no... they're gestating!

Growls begin to surround the tent, growing even louder!

RENEE
 Gestating?!

GIBSON
 (calm)
 We have to go.
 (all eyes on him)
 Right now.

Screams! Growls! Getting closer to the tent!

Santino rushes through, pulling aside several tables -
 revealing a SEWER HATCH below he begins trying to pull open.

SANTINO
 Down here! Quickly!

Doggett moves to help him - but Santino removes the hatch with inhuman ease, throwing it aside like a tin can.

SANTINO (CONT'D)

Down! Now! You have to--

Reyes helps Doggett begin to descend the sewer ladder into the hatch, soon close behind him--

More growls! Screams! Chaos! Renee looks at the tent as she prepares to descend.

RENEE

What's happening out there?!!

SANTINO

GO!!

He practically pushes her down the hatch, moving quickly toward the tent entrance again.

Gibson is the last entering the hatch, looking back as Santino approaches the tent entrance--

--as a gestated EXTRA-TERRESTRIAL BIOLOGICAL ENTITY, covered in gloop and grime, leaps into the tent with a growl right onto Santino, digging its claws in!

Even Santino screams out as the EBE drags him back, screaming out! Blood explodes onto the tent!

ON GIBSON as he stares at the EBE, hearing a faint dissonant whistling in his mind...

DOGGETT (O.C.)

(distant)

GIBSON?!

Shaken out of his reverie, Gibson quickly descends the hatch - hearing the EBE growl!

INT. SEWER DRAIN - MOMENTS LATER

Dropping from the ladder, Gibson lands in murky water up to his ankles, covering the oval-shaped sewer drain.

Ahead of him stands Doggett, Reyes and a near hyper-ventilating Renee.

GIBSON

We have to keep moving.

He walks on past them into the sewer, the others following.

RENEE

(terrified)

What the hell was that thing?!

REYES

It's what the virus produces.

(off Renee's look)

In the X-Files I remember cases describing how the virus was designed to create an new alien entity inside the human host. When it gestates, it's savage, violent and deadly to anything in the vicinity.

Renee looks horrified--as they hear more screaming and growling echo from above.

DOGGETT

Move faster!

They pick up their jogging through the water--

RENEE

(shakes her head)

Then they never just meant to infect us... we were breeding cows.

GIBSON

If we don't keep moving, they slaughter us before that can happen. Believe me, I've seen them up close.

Renee looks horrified, fighting to accept this.

ON REYES as she jogs alongside Doggett up ahead.

REYES

So what do we do now?

DOGGETT

(looks at her)

We gotta get to Kersh.

CUT TO:

INT. FBI CORRIDOR - LATER

The lift doors open and Reyes, leading Doggett--bracing the pain--stalk out down the corridor quickly.

7:37PM

They looks scuffed and unkempt, not caring about the looks they get from other FBI personnel, as they stride toward the offices.

INT. KERSH'S OFFICE - MOMENTS LATER

SLAM! They burst through the door, alerting Kersh who is instantly on his feet.

KERSH

Agent Reyes, what are you doing barging into--

REYES

We need to talk, Director.

KERSH

And with John Doggett, who might I remind you is no longer an employee of the FBI--

DOGGETT

We know, Alvin!

That stops Kersh in his tracks, frowning angrily at him.

DOGGETT (CONT'D)

Santino made contact. We know who and what you are now and what I can't figure is why you're still fighting us.

(off Kersh's look)

Why you're so desperate to stop Mulder.

KERSH

I am trying to save Fox Mulder, damn it!

Stalking around his desk, Kersh moves and SLAMS his door shut--

--both Doggett and Reyes now noticing the protrusion on his neck marking him as a supersoldier.

KERSH (CONT'D)

Who exactly do you think arranged Gibson Praise's release from prison? Who gave Brad Follmer the chance to store what was left of the X-Files before the originals were destroyed?

DOGGETT

You sent a team to bring Mulder in?

KERSH

To protect him!

(shakes his head)

You wouldn't understand.

REYES

Try us. Sir.

(off his look)

Santino said your resistance could help stop what is happening. He was killed before he could say how.

A sad look from Kersh upon hearing that.

DOGGETT

You better start talking. 'Cos we're running out of time.

A beat from Kersh, obviously a little reluctant given the surroundings.

KERSH

Launching the first wave of bees began Purity Action, colonisation. Now it's underway, the aliens will soon begin their descent as the virus begins gestating the new alien race once the bees are commanded to strike.

REYES

The second wave?

KERSH

(nods)

Ten PM, tomorrow. Eastern standard time. A simultaneous global attack on every human organism, six billion people. Infection of the planet as they begin to colonise.

DOGGETT

So how can you stop it?

KERSH

There are hundreds of thousands of supersoldiers across the globe. We have the bio-chemistry to soak up those viral attacks, if the bees can be reprogrammed to not infect humanity... but attack us.

(off their looks)

Our bodies can withstand the black oil, even if we're not impervious to the alien entities. Should we fail they'll rip us apart as they do you.

REYES

Wait a second...

She pauses, trying to process this - as does Doggett.

REYES (CONT'D)

If you are infected by those bees, won't you gestate these entities yourselves?

KERSH

Our enhanced bodies are immune to the process. The virus will kill us but in doing so, kill itself.

(nods)

And if the planet isn't infected, colonisation may be stalled.

DOGGETT

(beat)

So how do we reprogramme those bees?

KERSH

There's a failsafe. A man.

(nods)

A man who needs to die.

ON DOGGETT and REYES as they exchange concerned looks - who is he talking about?

CUT TO:

EXT. DESERT HOUSE - DAY

The old house sticks out like a sore thumb, as the jeep pulls up outside - built between the domes, resembling a grande, 18th century European manor.

FOUM TATOUINE

4:02PM

From the jeep steps Mulder, taking in the house before him.

MULDER

Sure we got the right address?

Spender closes the door behind him as he emerges, joining Mulder to observe the house.

From inside, strains of loud classical music can be heard...

SPENDER

Nobody's here. Why is nobody here?

Both men approach the door, no sign of life around the property.

INT. CORRIDOR - DESERT HOUSE - CONTINUOUS

Pushing open the door, Mulder looks inside - finding the old house gloomy and desolate.

MULDER

(loudly)

Hello?!

He shouts over the classical music as Spender joins him, both edging down the corridor...

The music gets louder as they edge into the dark house, passing elegant portraits and furniture.

SPENDER

What is that? Wagner?

MULDER

Don't ask me. I'm more of a Chuck Berry fan.

The strains continue as they both close in on a study at the end of the corridor, the source of the music...

INT. STUDY - CONTINUOUS

The door is edged open by Mulder, hearing the music - indeed Wagner's 'Parsifal' - blaring out of an old-fashioned GRAMOPHONE.

He and Spender enter, finding a library filled with old books and a desk near a window looking out to the desert, faced now by a MAN in a wheelchair.

MULDER

Are you Conrad Strughold?

The man doesn't turn around, wisps of ancient hair emerging from a wrinkled, bald head...

STRUGHOLD

(thick German accent)

Mulder.

ON MULDER, a little disconcerted at hearing his name...

STRUGHOLD (CONT'D)

That name has haunted me for sixty years. And now the end is at hand... the son finally comes to kneel before me.

(laughs)

Like Parsifal.

Spender looks at Mulder as he walks a little closer to the desk.

MULDER

I'm not here to kneel before anyone.

(beat)

I need your help. To stop Purity.

STRUGHOLD

You already know how. You just refuse to face the truth.

Mulder looks away, seeing Spender glance at him - knowing the meaning of that.

CONRAD STRUGHOLD finally turns in his chair to face them - in his 90's, wizened, yet still exuding power and influence.

SPENDER

(steps forward)

You control their virus program.

The second wave. I know you do.

(shakes his head)

I just don't know why you're doing this.

Strughold looks between Spender and Mulder for a moment... before turning toward the window.

STRUGHOLD

There were people here with me, just yesterday. They left because they knew that today, at the appointed time... I would activate this.

From his lap, Strughold weakly lifts up a DEVICE - sleek, slightly futuristic, square with a touch-screen panel.

STRUGHOLD (CONT'D)

A failsafe mechanism that will trigger the final viral holocaust. The cultivated bees will attack every human being who's genetic code the Syndicate tagged over fifty years. One bee for every person.

(beat)

The entire United States will be infected in hours. The world within twelve. And in exchange?

(nods)

They will finally let me die.

ON MULDER, swallowing, repulsed at the man before him.

MULDER

Just like the rest of them. A coward. A fossil.

(shakes his head)

How can you sacrifice humanity just to escape your collaboration?

STRUGHOLD

The Syndicate were always self-serving. Your fathers may have tried to convince you otherwise, but we all sought to save ourselves above the rest.

(nods)

(MORE)

STRUGHOLD (CONT'D)
 We knew they have all been doomed
 since antiquity. Nothing any of us
 do changes the truth.

CLICK. The sound of a gun alerts them--

SKINNER (O.C.)
 Are you sure about that?

Mulder and Spender turn in surprise--finding Skinner walk into the study, dressed in desert fatigues, squaring his weapon on Strughold.

MULDER
 Skinner?

SKINNER
 (to Strughold)
 The failsafe. Give it to me.

ON STRUGHOLD as he looks enraptured by this turn of events.

SKINNER (CONT'D)
 (cocks weapon)
 I said, hand it over.

MULDER
 SKINNER! What are you doing here?

SKINNER
 Giving us leverage, Mulder. A way
 to save our asses!

MULDER
 We need this man!

SKINNER
 We only need what he has!
 (looks at Mulder)
 Doggett called me. He was told if
 we get that failsafe, we can fight
 back!

Mulder frowns in confusion, looking at an uncertain Spender--

STRUGHOLD
 I will not hand it over. You will
 have to shoot me.

SKINNER
 (aims gun)
 I won't ask you again!

Skinner looks shocked as Mulder steps in front of his weapon--

SPENDER
 MULDER!

SKINNER
 Mulder, what are you doing?!

MULDER
 You can't kill this man, Skinner.

STRUGHOLD
 DO IT! Shoot me!

Skinner frowns, seeing Mulder face him, Spender nearby, Strughold urging...

SKINNER
 Mulder, he--

MULDER
 It's what he wants. Kill him and we're no better than them.

STRUGHOLD
 It's the only way! Shoot!!

MULDER
 Skinner. This man can pay for what they've done.

ON SKINNER, completely torn, still aiming his weapon right at Mulder...

SPENDER
 Lower the gun, Skinner!

STRUGHOLD
 KILL ME!!

MULDER
 Don't! Skinner!

SKINNER
 I have---

Mulder shakes his head before he can finish... and Skinner begins lowering his gun.

A sigh of relief from Mulder... not seeing as Strughold pulls from his pocket an old WW2 service revolver, aiming it at his back.

SPENDER
 (sees)
 MULDER!

Strughold aims... and BANG!

A bullet rips through Spender's right side as he tackles Mulder to the ground, out of the way!

Skinner instantly raises his gun as Strughold raises at him:

BANG! BANG! BANG!!

Three bullets impact Strughold in the chest, sending him flying back - crashing into the gramophone, stopping the music dead on a dramatic fugue.

ON SKINNER as he sees the old man lie prone - lowering his weapon in shock.

He looks over at Mulder, rolling Spender onto his back...

MULDER

Oh Spender...

(looks at Skinner)

Help him!

Mulder gets up as Skinner rushes to Spender, coughing and spluttering as he bleeds out from his side...

Moving across the room, Mulder reaches Strughold and turns the man over... finding him barely alive, blood seeping from his mouth.

STRUGHOLD

You... cannot... save him...

ON MULDER, disturbed at what the old man means, as Strughold leans up with the last of his strength...

...and whispers something into Mulder's ear, before he gasps and lies back, exuding one final breath as he expires, eyes open.

The failsafe device falls limp from his hand and Mulder sees it, picking it up.

He moves back over to where Skinner crouches by Spender, a large pool of blood circling around him...

SKINNER

I think the bullet went into his spine. He's losing too much blood...

Skinner shakes his head as Mulder kneels beside him, taking Spender's hand...

MULDER

Hold on, Spender...

ON SPENDER as he looks up, weakly...

SPENDER'S POV

As he sees Mulder kneeling... and above him, opposite, the Cigarette-Smoking Man looking down at him almost in judgment, puffing away.

He closes his eyes and looks up again... the visage having gone... and Spender almost smiles.

MULDER (CONT'D)
I'm sorry, Spender...

SPENDER
(weakly)
It's ok... he's gone...

Spender leans back... and stops moving, looking away slightly. He's gone.

ON MULDER as he closes his eyes, holding in the grief, before closing Spender's eyelids slowly.

ON SKINNER as he bows his head, before seeing Mulder stand and hand him the failsafe.

MULDER
Do whatever you have to, Skinner.

Mulder begins heading for the exit as Skinner looks at the failsafe device, standing.

SKINNER
And what are you going to do?

MULDER
(carries on walking)
Be with my son.

And with that, Mulder disappears out of the study... leaving Skinner to observe the failsafe in his hand as we...

SMASH CUT TO:

A BBC NEWS DESK where a MALE NEWSCASTER sits facing us.

BBC NEWSCASTER
--further reports of the highly virulent new SARS outbreak via swarms of bees are being confirmed across six continents. Government agencies have begun quarantine procedures on the infected zones and are urging citizens not to panic and--

CUT TO:

A JAPANESE NEWS DESK, where a FEMALE NEWSCASTER sits with a futuristic, night cityscape behind her.

JAPANESE NEWSCASTER
 (subtitled from Japanese)
 --unconfirmed details from
 quarantine sites from Osaka to
 Hokkaido are reporting the virus
 may be causing a violent chain
 reaction in the human immune
 system. Officials advise infected
 zones be avoided at all--

CUT TO:

A CNN NEWS DESK, where a MALE NEWSCASTER sits with a busy
 news room backdrop.

CNN NEWSCASTER
 --a statement is forthcoming from
 the President in which he is
 expected to declare a national
 state of emergency as the outbreak
 spreads inland. The Federal
 Emergency Management Agency are
 coordinating from infected zones
 but the President is still likely
 to declare martial law until the--

CUT TO:

EXT. MOUNTAIN PATH - NIGHT

A trail of CARS, JEEPS, VANS and TRUCKS line a path leading
 up to a summit.

VIRGINIA

A sign nearby is marked: 'SKYLAND MOUNTAIN'.

EXT. MOUNTAIN SUMMIT - DAY

CHAMONIX, FRENCH ALPS

Hundreds of CIVILIANS are gathered, of all ages and creeds,
 gathered around as they look into the sky.

EXT. MOUNTAIN SUMMIT - NIGHT

MONGOLIA

Hundreds more, on a different mountain, looking skyward where
 the night illuminates a show above.

Three bright UFO's dance in the heavens, buzzing the site as
 those gathered look on amazed - some raising their hands to
 the heavens.

CUT TO:

EXT. MOUNT WEATHER - DUSK

The night sky begins to fall over the huge US MILITARY BASE deep beneath Mount Weather, heavily protected.

A JEEP drives up and reaches a checkpoint - GENERAL SUVEG inside, flashing his ID - before it drives into the dark tunnel.

INT. RADAR FACILITY - MOUNT WEATHER - MOMENTS LATER

A large monitoring station of global radar, filled with OFFICERS - who all quickly stand as Suveg stalks through.

GENERAL SUVEG

Give me a status report.

Suveg is flanked by two junior Officers as he approaches a bank of ultra hi-tech computers at the heart of the facility.

OFFICER 1

As expected, General sir, there's great activity around the expected 'lighthouses' from known abductees.

GENERAL SUVEG

Do I look like I care?

(the Officer looks rebuked)

I need their position. Are they in orbit?

OFFICER 2

They've been arriving over the last twenty four hours, sir. We've only detected them on radar as they reached orbit.

He taps a few commands into a console, revealing an orbital 3D image which Suveg observes...

...seeing hundreds of circular orbs appear around the planet one after the other, a swarm hovering above.

GENERAL SUVEG

We better be the only ones who have this picture.

OFFICER 2

Yes sir.

OFFICER 1

(nervously; points to screen)

As you can see, General, their largest craft has broken off and begun descent. We're tracking it somewhere over the Atlantic Ocean.

GENERAL SUVEG
 (barks)
 Somewhere?

OFFICER 2
 We uh... we can't get an exact fix,
 sir.

Both the Officers look away as Suveg frowns hard.

He stares at the 3D image before him, frown trying to conceal his fear.

GENERAL SUVEG
 (quietly)
 Tonight... the sky falls.

CUT TO:

EXT. HOSPITAL - NIGHT

To establish - it's eerily quiet outside the hospital, light winter snow falling.

3:58AM - DECEMBER 22ND

INT. WILLIAM'S ROOM

Just the ever-present sound of machinery beeping as William continues lying still, pale.

His hand is held by Scully as she sits by the bed, praying and whispering the Lord's prayer.

The door opens and Scully turns... sighing with relief at who she sees.

SCULLY
 Mulder.

Mulder looks back out of the room, before sealing the door tight.

MULDER
 I know, you were hoping for Santa early.

SCULLY
 (urgent)
 The FBI! They were here, looking for you--they're--

MULDER
 They've gone. Maybe they went home for Christmas.

His calm unnerves Scully as he approaches the end of the bed, looking down at his son.

SCULLY

What happened, Mulder? Your note
was vague--

MULDER

(looking at William)
Has there been any change?

Scully looks at him, shaking her head sadly.

SCULLY

I don't even know if... if he's
still there anymore.

Mulder walks around the bed, sitting on a chair directly next
to Scully - both watching their son.

MULDER

I met a man, Scully. The last of
those men who guarded the truth.

Surprised and concerned, Scully looks at him.

SCULLY

What did he say to you?

MULDER

He... told me where to find the
'heart' of Purity. The centre of
their power.

(off her look)

And that the only way I could get
inside... was with the power of our
son.

ON SCULLY as she frowns in concern, Mulder looking at her -
seeming defeated.

MULDER (CONT'D)

A power they believe might be
greater than them.

SCULLY

(shakes her head)
No, Mulder. No.

MULDER

He is still in there--

SCULLY

I have lost almost everyone I ever
cared about for your quest, Mulder,
but I will NOT lose my son.

MULDER

(calm)
He's our son, Scully.

SCULLY
The boy... is dying!

MULDER
(beat)
Do you really believe that? After
everything you've seen?

It's clear Scully doesn't want to believe it, shaking her head as Mulder fixes her stare.

MULDER (CONT'D)
William was given to us, Dana, by
whatever divine hand you believe
in, to save us.
(nods)
That's what I believe. That
destiny, fate, has delivered us
right here, to this moment... to
this choice, Scully.

Scully begins outwardly crying, weeping, as she hears Mulder's words.

MULDER (CONT'D)
Our baby was a miracle.
(beat)
I know we believe the same thing.

Mulder takes Scully's hand as she cries... and they both begin to pray, on the edge of the bed.

Tearfully, Scully begins whispering the Lord's prayer as she did before, and Mulder closes his eyes... and for once, he seems to believe it.

DISSOLVE OFF the sight of Mulder and Scully both praying over William...

TIME LAPSE.

Slightly more light filters through the windows, onto the bed where Mulder and Scully are both slumped, dozing as they rest their arms on the edge of the bed.

A shadow passes our view, the sound of footsteps, before Mulder's shoulder is tapped and he's jolted awake...

MULDER'S POV

His groggy vision clears... only to see William standing next to him, still in a hospital gown and looking as pale, but up and out of bed.

MULDER (CONT'D)
(confused)
William?

WILLIAM

(hushed)

I heard it all. Everything you said to her. And I'll go with you.

(nods)

It's what I'm meant to do.

Mulder looks toward Scully, about to wake her--but William touches his shoulder.

WILLIAM (CONT'D)

No. She can't go with us.

ON MULDER, a guilty expression on his face as he sees Scully sleeping, oblivious completely.

He seems to understand and nods... quietly disappearing as the door opens and closes, while we PUSH IN on Scully.

TIME LAPSE.

A light flickers on nearby, illuminating Scully as she jolts a little from the movement.

DOGGETT (O.C.)

Dana?

Scully turns, surprised to see Doggett standing in the doorway, with Reyes and Gibson in tow.

They all look confused, Scully not understanding.

SCULLY

(groggy)

John? What's going on? I fell asleep.

REYES

We were wondering the same thing.

She looks toward the bed and Scully turns - gasping as she realises William is gone.

SCULLY

William... William, where is he?
And where's Mulder?

Scully, instantly frantic, bursts up and races out toward the door.

DOGGETT

Dana, wait--

INT. HOSPITAL CORRIDOR - CONTINUOUS

Rushing out onto the ward, Scully races toward the nearest NURSE.

SCULLY
William Friedman! Where is he?

NURSE
(confused)
I'm sorry?

SCULLY
My son! William! He was just in
that room! Where did he go?!

Gibson approaches her, Doggett and Reyes just behind...

GIBSON
Scully!

SCULLY
(to Nurse)
WHERE IS MY SON?!!

GIBSON
He's with Mulder!

Scully turns to face Gibson, moving toward him away from the baffled Nurse.

SCULLY
Mulder took him?

GIBSON
(nods)
They went together. William told
me.

DOGGETT
(frowns)
He told you?

Reyes looks at Doggett, her look reminding him just who Gibson is.

GIBSON
He said to tell you it's better
this way.

SCULLY
Where are they, Gibson? You tell me
where they are.
(off his silence)
TELL ME! HE'S MY SON!!

ON GIBSON, seemingly debating this in his head, as he sees Scully's anger and desperation before him.

GIBSON
I'll take you to them.

Scully sighs in relief, her look one of thanks, as Gibson nods to Doggett and Reyes - before leading Scully off down the corridor.

They pass an oncoming Skinner, who stops in seeing Scully move past him.

SKINNER

Scully?

She doesn't respond, stalking off after Gibson.

Skinner looks puzzled as Doggett and Reyes both approach him.

DOGGETT

Thanks for meeting us here.

REYES

What happened?

SKINNER

(shakes his head)

I got what you asked for. I just hope I haven't thrown away my FBI career in the bargain.

DOGGETT

Unless we get this to Kersh...
you're not gonna have any career.

An ominous nod from Skinner as Doggett moves off up the corridor, Reyes and Skinner follow.

PUSH IN on a TV visible in one of the private rooms, silent volume but showing the US PRESIDENT before the White House curtain backdrop, addressing the nation.

CUT TO:

EXT. COASTAL ROAD - NIGHT

A rental JEEP moves down a rickety coastal road at speed, headlights blaring through the darkness.

THE AZORES ISLANDS

9:16PM

INT. JEEP (MOVING) - CONTINUOUS

Scully drives, a little possessed. Gibson sits beside her.

GIBSON

Turn off here. This next dock.

A glance from Scully, before she spins the wheel, the jeep moving onto a side road.

EXT. DOCK SIDE - MOMENTS LATER

A small tug-boat is pulled by a SPANISH MAN into the small wooden dock by a rope, which he tethers to a post.

Behind him, Mulder produces several US dollars as William addresses the man in clear, perfect diction Spanish.

The man nods gratitude and takes the money, heading away, as Mulder looks at William with an expression that just screams - what the hell?

A hint of a smile from William--before his head jerks to the road, seeing the Jeep approaching, headlights blaring.

WILLIAM

She's here.

William turns back toward the boat as Mulder looks at the Jeep, which parks up... sighing as Scully emerges quickly, Gibson behind her.

MULDER

Scully.

SCULLY

Damn you.

Scully stalks over and SLAPS MULDER AROUND THE FACE!!

SCULLY (CONT'D)

Damn you for taking him away! You didn't even consult me!

MULDER

Scully, go home. Please.

SCULLY

(beat)

No. I won't let you take him wherever you're going... not unless I go with you.

MULDER

(shakes his head)

I can't risk your life on this, Scully. This was always my crusade, not yours.

SCULLY

But it was our journey, Mulder.

ON MULDER, finding it impossible to reject those words, as Scully looks over at William behind - back to them, facing the ocean. Gibson joins him.

SCULLY (CONT'D)
 And William is our son. We made
 him. Together.
 (takes Mulder's hand)
 Together.

Mulder looks down at her hand, seeing the emotional look on Scully's face.

ON WILLIAM AND GIBSON, standing side by side looking out at the sea.

GIBSON
 They don't understand yet, do they?
 (beat)
 What you have to do.

William looks at Gibson, mournfully shaking his head.

Both look back at Mulder, who leads Scully by the hand toward the boat before them.

MULDER
 Room for one more?

William climbs into the boat, Scully following him - wrapping him up in a hug as they step onto it.

Mulder loosens the rope from the post, Gibson beside him.

MULDER (CONT'D)
 Aren't you getting in?

GIBSON
 This is where my journey ends,
 Mulder.

Rope untied, Mulder stands and looks at Gibson, confused - as the younger man extends his hand.

GIBSON (CONT'D)
 Thank you.

Mulder isn't quite sure what to say, shaking Gibson's hand - before watching him walk off toward the jeep.

Jumping into the tug, Mulder moves toward the engine - yanking at the cord that powers it, a second time, third--and then with a VROOOM the engine lights up.

The boat begins edging away from the dock, into the dark Atlantic Ocean beyond, rapidly leaving the shore line.

ON GIBSON as he turns and watches his friends disappear, one of those looks on his faces where he just knows... he'll never see them again.

CUT TO:

EXT. STREET - NIGHT

A rental car moves down a rather grimy urban district, clear of other traffic and most pedestrians.

WASHINGTON D.C.

9:47PM

INT. CAR (MOVING) - CONTINUOUS

Reyes driving, Doggett next to her - Skinner and Renee in the back. All are listening to the radio.

RADIO NEWSCASTER (V.O.)

--the President officially declared a state of martial law at 6.30pm tonight in an address to the nation. At 10pm a national curfew is in place, at which time all civilians must return home for your own safety as FEMA attempt to control the spread of the pathogen.

REYES

10pm. That's when Kersh said the second wave would begin.

SKINNER

I still can't believe it. Kersh. One of them.

DOGGETT

By the sound of it, you're lucky the same thing didn't happen to you.

ON SKINNER, who looks quite spooked at the notion.

RENEE

Wait a minute, I thought this... failsafe thing, I thought that controlled the next attack.

SKINNER

It's a trigger, but there's no way they'd leave all that power in the hands of one old man. It'll happen whether we activate this or not.

He holds up the device, which Renee observes with interest.

REYES

Remind me again that handing it over to the supersoldiers is a good idea.

DOGGETT

I don't know what choice we have.
This goes down in...
(checks watch)
Minutes. Step on it, Monica.

REYES

We're almost at the meeting point.

She guns the engine.

EXT. BRIDGE - MOMENTS LATER

A large urban sprawl underneath a towering city bridge, the car pulling off the road to drive toward it.

Waiting are a force of at least fifty MEN and WOMEN, all standing robotically. SUPERSOLDIERS.

Kersh stands at the head of them, stepping forward as the car parks and Reyes, Doggett, Skinner and Renee emerge.

Skinner produces the fail safe device as he and Doggett approach Kersh.

KERSH

AD Skinner.

SKINNER

Sir.
(proffers device)
I believe this is what you asked
Doggett and Reyes to get.

Kersh takes it from him, fingering the device in his hand.

KERSH

With this we can control the second
wave. They'll be coming for it,
right now.

REYES

How much time do you need to re-
programme it?

KERSH

Not long. But we'll need to work
fast if--

He stops dead as they all hear the rumble of engines, lights up ahead - a mass of vehicles approaching through the deserted streets.

All eyes turn and see dozens of CARS, VANS and TRUCKS begin pulling up from every vantage point - robotic MEN and WOMEN stepping out, flanking them all.

More SUPERSOLDIERS, and at the head of them... JERRY PRESSMAN.

ON DOGGETT as he sees his old partner staring at him coldly.

DOGGETT
Guess they got here sooner than we thought.

CUT TO:

EXT. OCEAN - NIGHT

The tug boat rides the crest of choppy waves, pulsing with a heavy torch shining out above, over the sea.

THE ATLANTIC OCEAN
9:52PM

The speed is controlled by Mulder, at the rear controlling the engine.

Scully stands near him, watching William standing up ahead, looking out ahead of them - silently, controlled.

SCULLY
We've been moving for nearly thirty minutes, with no visibility, and he hasn't moved.
(looks back)
What are we even looking for, Mulder?

Mulder opens his mouth to respond, but it's clear not even he's sure.

ON WILLIAM, eyes suddenly widening as he hears a faint whistling sound...

WILLIAM
(quietly)
It's here.

Scully hears him, moving over to join him.

SCULLY
What did you say, William?

WILLIAM
It's here.
(points ahead)
There.

Squinting as she looks out, Scully just sees darkness - as the boat comes to a stop.

Mulder joins them, pulling out BINOCULARS he looks through...

BINOCULAR POV

Darkness... the ocean... but then, in the distance, the tiniest pin prick of light...

MULDER

He's right. Something's out there,
Scully.

Handing off the binoculars to her, which Scully uses, Mulder heads back toward the engine controls.

WILLIAM

Purity.

Scully glances at him - as they all feel the lurch of the boat, moving off into the water.

TOP DOWN VIEW

As the tug careers through the choppy, black ocean...

It begins to close in on what appears to be a ROCK jutting up from the ocean floor below, lightly glowing like a beacon in the night.

ON SCULLY as she looks through the binoculars as it, seeing the strange formation growing closer...

SCULLY

What is that?

MULDER

We'll soon find out.

The boat closes in on the rock... a landmass several hundred yards wide and long, enough to be walked upon.

The tug comes alongside and Mulder throws the rope, which catches on the end of a jagged buttress.

WILLIAM

This is what you've been seeking.
(looks at them)
Both of you.

William is the first one to climb up onto the rock, leaving Mulder and Scully to exchange a curious glance.

EXT. ROCK SURFACE - CONTINUOUS

Stepping up onto the brown, jagged rock, Scully climbs up onto the main surface terrain - Mulder just behind her.

She sees William looking upon what lies in the middle, which Scully sees with fascination.

SCULLY
 (looks back)
 Mulder...

MULDER
 (climbs up)
 I see it.

Mulder steps up onto the surface and moves forward, near William, looking at what they see:

AN OLD TREE

It lies at the centre of the rock, seemingly rooted forever. It's wizened, ancient, bereft of branches, yet it seems to ever so slightly glow.

SCULLY
 (shakes her head)
 It's... beautiful.

ON MULDER as he takes in this strange sight, William observing it beside him.

MULDER
 William... what does this mean?

WILLIAM
 This is Purity. Life.
 (beat)
 We are all the fruit from this tree.

Scully looks at Mulder, confused, seeing his mind trying to figure out what he means...

William suddenly looks up into the sky, dark and ominous...

WILLIAM (CONT'D)
 Here they come.

Mulder and Scully exchange a glance...

...before right above them, a huge ALIEN SPACE CRAFT shimmers into existence - silently rotating spherically, glowing lightly like the tree.

It's descending toward them, right over the rock...

ON SCULLY as she stares open-mouthed at the sight, while Mulder looks enraptured.

MULDER
 Do you see this, Scully?

SCULLY
 For once... yes I do, Mulder.

ON WILLIAM, closing his eyes - as the whistling in his head grows high pitched, some kind of communication.

Scully looks down, sensing this almost, seeing William looking uncomfortable...

SCULLY (CONT'D)
William, what is it?

A long beat... and then William's eyes FLASH OPEN, just a sudden BEAM OF LIGHT casts down on William from the craft above.

Scully and Mulder shield their eyes from the brightness, but after a couple of seconds the beam has gone--

--and William alongside with it!

SCULLY (CONT'D)
William! No! WILLIAM!!!

She begins looking around, frantically--

SCULLY (CONT'D)
Where did he go? Mulder, where did he go?

MULDER
The way we're all going, Scully.

Mulder points up, soon busying himself looking around the rock.

ON SCULLY as she looks up at the silent, rotating space craft, hanging there...

MULDER (CONT'D)
Except sometimes...

She looks over at Mulder... as he lifts up a strange, metallic HATCH COVER he's found near the root of the tree.

Scully looks startled at what he's found.

MULDER (CONT'D)
...you have to go down before you come up.

Ever curious, Mulder climbs into the hatch - steadying himself on rungs that work equally well as a ladder, beginning to descend.

MULDER (O.C.) (CONT'D)
Come on, Scully!

Though uncertain and confused, Scully approaches the hatch and looks inside... finding Mulder has already vanished in the technological darkness.

With a resigned sigh, Scully climbs in.

SCULLY
Just like old times.

She seals the hatch cover on her as she enters.

CUT TO:

EXT. BRIDGE - NIGHT

A line of SUPERSOLDIERS, all standing across from the resistance SUPERSOLDIERS - and Doggett, Reyes, Skinner and Renee caught in the middle.

Doggett looks at the blank expression on Pressman's face as he and the line begin moving toward them.

DOGGETT
They're coming.

He looks toward Kersh - now standing near another Supersoldier who has plugged the device into a remote laptop, swiftly working on it.

DOGGETT (CONT'D)
Is that thing ready?

KERSH
We need more time.

Doggett checks his watch. The time reads: 9.58pm.

REYES
We don't have any more time!

DOGGETT
Do it now, Kersh! Start the second wave!

KERSH
Not until its reprogrammed. It won't work.

A curse under Doggett's breath, looking back - as Pressman and the Supersoldiers begin gaining...

...their resistance equals now moving to intercept them.

KERSH (CONT'D)
The others will buy us time, but we need a diversion.

SKINNER
Lucky then we came prepared.

Approaching their rental car, Skinner flips up the boot - revealing a small CACHE OF RIFLES, one of which he throws to Doggett and Reyes.

DOGGETT
These filled with magnetite?

SKINNER
(nods)
Knowing what was coming, I took precautions.

He throws one toward Renee, which she catches with surprise.

RENEE
(trying not to drop it)
But I'm--I'm just a journalist.

REYES
Not anymore.
(cocks rifle)
This is war.

Reyes glances across the urban sprawl... where the two sides of Supersoldiers run at each other, charging into the opposite sides.

ON RENEE as she sees the inhuman replicants starting to beat each other violently, fierce hand to hand combat.

Doggett raises his rifle - seeing a Supersoldier charge out of the throng toward them!

BANG! An explosion of magnetite... and the Supersoldier bursts into metallic ash with a SCREAM!

DOGGETT
PRESSMAN!!!!

Pressman turns from the middle of the battle, forcing his way clear - staring at Doggett.

REYES
John? What are you doing?

DOGGETT
(re: Kersh)
Giving him his distraction.

Both see Pressman begin running toward them---and instantly Doggett charges off away, Reyes going with him--

DOGGETT (CONT'D)
(calls to Skinner)
Protect Kersh!!

ON SKINNER, holding his rifle square with Renee awkwardly next to him, stands before Kersh - both of them aiming at the enemy.

Behind them, Kersh looks on with a cold expression, watch the device being primed in the laptop.

ON DOGGETT AND REYES as they race for the doors of an abandoned tenement building, under the bridge--

INT. TENEMENT BUILDING - CONTINUOUS

--SLAM! The doors burst open as Doggett rushes in, wincing as he holds his chest, Reyes just behind him noticing.

REYES

John?

DOGGETT

(grits teeth)

I'm fine.

He looks around, seeing numerous apartments left and right lining the corridor, as well as stairs leading up.

DOGGETT (CONT'D)

We should split up.

Reyes looks behind through the doors - where Pressman is rapidly gaining at a run.

REYES

Agreed!

She moves through the open door on the right, while Doggett shoulder barges the locked door to the left, running in--

--as Pressman kicks through the main doors, looking left to right slowly.

PULL BACK to reveal Doggett hiding behind the apartment door, back to the wall, as Pressman continues looking in the near distance.

He checks his watch: 10pm.

DOGGETT

(whispers; to himself)

The second wave...

CUT TO:

EXT. LONDON - DAY

Trafalgar Square. Filled with tourists, locals, workers.

They all begin to hear a loud BUZZING echoing from the distance, growing louder.

EXT. TOKYO - NIGHT

The neon, billboard flashing heart of the city - more civilians scattered.

A SWARM is illuminated by the flashing lights, complete with the BUZZING, swooping toward the city.

EXT. SYDNEY - DAY

A main street, the Opera House in the distance. Sun shining on terrified people--

--as a huge swarm of buzzing BEES cascades onto the city. People scream, run, are stung--

EXT. LOS ANGELES - NIGHT

Illuminated skyscrapers shine down on the screams of inner-city LA citizens, overcome by a similar torrent of BEES.

Many hit the ground, screaming, writhing and convulsing as they're stung to death--

EXT. WASHINGTON D.C - NIGHT

White House in the distance, the BEE swarm cascades through the capital. Screaming, running, convulsing...

...and people begin robotically standing as BLACK OIL fills their eyes, infected.

SMASH CUT TO:

INT. ALIEN CORRIDOR

Jumping down from the makeshift hatch ladder, Mulder lands with a gentle THUD on a metal grille below.

He feels perspiration, florets of smoke lightly drifting through, hearing the chundering whine of machinery in the distance.

Climbing down, Scully lands behind him - seeing Mulder pull out a small FLASH LIGHT he flickers on, illuminating the corridor before them.

SCULLY

How far down do you think we are?

MULDER

I'm guessing a few hundred feet.

SCULLY

(looks around)

What do you think this is?

MULDER

I think, Scully... this is not of
our world.

He sounds almost gleeful as he begins carefully walking down the low, tight corridor - his light scanning through the drifts of smoke.

Scully follows him close behind, watching Mulder shine a light onto the walls around them - made up of a strange, reflecting metal.

MULDER (CONT'D)

The last time I was inside a place like this, I was coming to rescue you.

(off her look)

You always missed seeing the good stuff, Scully. Now maybe after all these years, you'll see it with your own eyes.

SCULLY

I don't care about proving anything anymore, Mulder. I just want to get our son and get as far away from all of this as possible.

ON MULDER, a look on his face suggesting it may not be quite that simple...

He scans the light onto a wall... reflecting something Scully notices.

SCULLY (CONT'D)

Stop. Shine it back over there.

She points to a wall and Mulder shines as they stop...

...revealing arcanum, all kinds of text and mystical writing combined with complex scientific drawings.

SCULLY (CONT'D)

I've seen this before. On one of their ships, in Africa.

MULDER

Biblical scripture, advanced human genetics.

SCULLY

The complete human genome. Our blueprint.

(sighs)

With this knowledge...

MULDER

Make your mind up, Scully. Are you seeking knowledge or saving William?

(shakes his head)

You won't have time to do both.

ON SCULLY as she frowns a little, seeing Mulder's neutral expression... before she takes the flash light from him.

SCULLY

Let's keep moving.

She moves off ahead of him further down the corridor, Mulder taking one last look at the wall before following.

INT. ALIEN CHAMBER - MOMENTS LATER

Stepping out from the corridor, after ducking finally, Scully edges into a much larger chamber - and her jaw drops.

SCULLY

Oh my God.

She looks back as Mulder ducks and heads in behind her, taking in the same sight...

SCULLY (CONT'D)

Mulder, look at this.

ON THE CHAMBER

A huge construction, a massive alien space full of corridors and strange machinery, but the remarkable element is what lies above.

A transparent ceiling revealing the rock and tree is part of the chamber, just visible unlike the rest of it, its roots leading into and helping to power the machinery.

Above, the light from the tree drifts up into the rotating alien spacecraft above, parts of which are connected to the chamber under the water.

MULDER

It's all one, giant structure. Half of it buried in the ocean.

(shakes his head)

Incredible.

SCULLY

(starts moving)

We have to find a way up into that ship.

Scully begins walking towards the edge of the walkway, not realising it's a plateau--

--which she slips off with a SCREAM, sliding down a perilous, metallic slope!

SCULLY (CONT'D)

MULDER!!!

MULDER

SCULLY!!!

Without a thought, Mulder runs and dives onto the plateau, sliding down after her!

More screams from Scully as she slides rapidly towards a huge drop below, scrambling to somehow get purchase--

SCULLY

(terrified)

MULDER!!!

Further up, sliding down faster, Mulder reaches out his hands with desperation--seeing Scully try and reach back--

The edge of the slope gains, Scully about to slide off--

--and as she does with a terrified scream, Mulder catches her hand with one, as the other grabs a jagged edge of metal and catches on it, both dangling over the edge!!

Scully swings below, both her hands grabbing Mulder's extended one! She looks down - a sheer drop into blackness.

MULDER

Scully! I can't hold on!!

ON MULDER, being torn almost in half as he tries to juggle both, losing his grip on the jagged edge--

ON SCULLY as she looks around--seeing across from them a jutting ladder--which she begins swinging one of her hands towards--

SCULLY

Just hang on, Mulder!!

She swings--but her hand doesn't reach--

With an effort, she swings again--and her hand grabs the edge--

--just as Mulder falls with a shout, and her free hand catches him now to prevent him falling!

MULDER

SCULLY!

Scully holds the rung as Mulder grabs her hand now, feel dangling--

SCULLY
Swing towards me!

With all his effort, Mulder swings across--and catches a bottom section of ladder rung--

She presses himself against it, both of them sighing in relief.

MULDER
You ok, Scully?

SCULLY
(nods)
Yeah. Guess the only way is up, right?

MULDER
I'll be right behind you.

A nod from Scully, looking up the huge ladder - seeing the now distant light of the tree and rock up ahead.

And as Mulder follows her, Scully begins to climb...

...as we PULL AWAY and take in the vast, cavernous alien chamber they're in and just how tiny they, and the ladder, are in comparison to it.

CUT TO:

EXT. BRIDGE - NIGHT

BANG! A magnetite blast explodes into a supersoldier charging toward Kersh, fired by Skinner - who turns and fires a second blast into one approaching from the right.

ON KERSH as he looks at the laptop, being penned in more by Skinner and Renee as they back toward him.

SKINNER
(calls)
How much longer?

KERSH
A few more minutes.

Ahead, the resistance supersoldiers are steadily being overcome by the enemy ones, more of whom are breaking free and charging for Kersh.

SKINNER
I'm not sure we have a few more minutes!

ON RENEE as she raises her rifle awkwardly, turning and firing the odd shot that misses--

Skinner notices a supersoldier charging at her--

SKINNER (CONT'D)
Renee! Your left!

Renee turns and aims the rifle at an approaching supersoldier, blasting as she looks away--

--but then looking, surprised, as the supersoldier explodes into ash with a tortured scream!

ON RENEE as she looks at Skinner, nodding impressed at her - she suddenly knows she can do this, aiming her weapon out.

INT. TENEMENT BUILDING - CONTINUOUS

SLAM! A door in one of the apartments is kicked through by Pressman, stalking in and looking around--

--as we RACK FOCUS to see Reyes with her back to a cabinet, rifle poised to fire.

She controls her breathing as Pressman walks carefully into the apartment, passing inches away from her...

He turns into another room and Reyes edges slowly from her hiding place, squaring the rifle at his back...

She fingers the trigger... and BANG!

She fires, but Pressman turns at the last second and deflects the shot, which impacts the wall, as the rifle goes skittering across the room.

ON REYES, wide eyed as Pressman clamps his hand around her throat, lifting her up as she chokes--

--and flings her back hard, Reyes SMASHING explosively right through the old cabinet! She slumps to the floor.

Pressman stalks over and as the dazed Reyes sees her gun, making to reach for it, he grabs her by the throat again--

He lifts her up against the wall, hand squeezing around her esophagus as Reyes chokes!

DOGGETT (O.C.)
JERRY!

Behind him, racing in, Doggett squares the rifle at Pressman.

The supersoldier turns around, coldly looking at him as he still chokes Reyes.

DOGGETT (CONT'D)
LET HER GO, JERRY!!

Pressman coldly just stares at him, still choking Reyes - now starting to turn blue--

CLICK! Doggett fires--but he's out of ammo! He fires again - CLICK! Nothing.

Pressman turns back to the unconscious Reyes, not even gasping anymore as he chokes--

--before with a growl Doggett literally charges into him, sending he and Pressman right through the weak plaster wall behind them into the main entrance corridor!

ON REYES as she slumps down, not moving...

ON DOGGETT as he grabs Pressman, laying punches into his face that don't even register beyond a slight movement of his head!

Doggett looks, wide eyed, as Pressman punches him in the chest - and he goes flying back up against an adjacent wall!

Standing quickly, Pressman stares down the dazed Doggett and readies his hand for a decapitating blow.

He charges toward Doggett, ready to strike, before BANG!

A magnetite blast hits him square in the back and Pressman stops, looking and seeing the substance consume his body--

--before he explodes with a scream, the ash covering Doggett in front of him!

He looks toward the door... where a gasping Renee holds her rifle, lowering it now the job is done.

DOGGETT (CONT'D)
(realises)
Monica! MONICA!!

Charging through the shattered wall, Doggett races toward Reyes, slumped on the floor - Renee behind him.

RENEE
Oh no! Is she--?

Doggett kneels, checking Reyes' pulse - her face blue, mouth open, unmoving.

DOGGETT
I can't find a pulse!

ON a horrified Renee, seeing Doggett instantly pull open Reyes' shirt and begin massaging her chest over the heart.

Behind them, Skinner races in, rifle raised--

SKINNER

Doggett! Kersh said he's ready, we
need to--

He stops, seeing Doggett compressing Reyes' chest, then
giving mouth to mouth, back and forth--

SKINNER (CONT'D)

Oh God no...

He stands by Renee, hand over her mouth, desperately
worried...

ON DOGGETT as he compresses her chest--one, two, three, four--
then blows air through her mouth...

DOGGETT

Come on Monica...

One-two-three-four...

No response.

DOGGETT (CONT'D)

Come on! Monica, come on!

Reyes doesn't move, face blue...

Doggett now begins THUMPING her chest--one-two-three-four--

DOGGETT (CONT'D)

MONICA! COME ON! MONICA!!

Thump-thump-thump-thump--mouth to mouth.

Reyes still doesn't move.

Renee is now starting to cry, Skinner looking away...

DOGGETT (CONT'D)

(shakes his head)

Please Monica... please...

Mouth to mouth. More thumping.

Nothing.

SKINNER

John...

(Doggett keeps going)

John... she's gone...

Doggett shakes his head, still compressing, but weaker now...

SKINNER (CONT'D)

(touches his shoulder)

John.

DOGGETT
(moves away)

NO!

ON DOGGETT as he rocks on his knees, gritting teeth and holding back tears...

DOGGETT (CONT'D)

No...

Reyes still doesn't move.

But Doggett thumps again--and again--and again--

--and suddenly Reyes GASPS the biggest out take of breath imaginable, coughing violently.

Renee looks shocked, Skinner hugely relieved, as Doggett looks at her in amazement.

DOGGETT (CONT'D)

Monica...

Reyes continues coughing, spluttering, but the colour comes back in her cheeks, and Doggett embraces her.

DOGGETT (CONT'D)

Oh I thought I lost you.

A shake of the head from a very weak Reyes, as they part and Doggett combs the hair from her face.

SKINNER

John. We have to do this now.

Doggett nods at him, scooping up Reyes in his arms - she holding on.

EXT. BRIDGE - MOMENTS LATER

Stepping out onto the urban sprawl under the bridge, Skinner, Renee, Doggett and Reyes all look out...

...to find the battle has stopped, all of the supersoldiers staring at Kersh - now holding the fail safe device in the air, ready to use it.

DOGGETT

We better hope this works.

ON KERSH as he looks at the four of them, a hint of the man himself inside...

KERSH

Goodbye.

And he presses the button on the device--

Silence. A creeping, uneasy silence.

Nothing happens.

Doggett, Skinner and Renee all exchange glances.

Then... a massive BUZZING sound, growing louder, before in the distance millions of BEES, a massive swarm, begins swooping in.

SKINNER
Here they come.

DOGGETT
GET DOWN!!!

All four of them hit the ground--

--as the bees all begin plunging right into all of the supersoldiers, including Kersh, being soaked up in a wave of black energy as they impact the alien bodies!

CUT TO:

EXT. PARIS - DAY

The Champs Elysee. Thousands of civilians remain infected by the black oil, but the bees now begin moving toward SUPERSOLDIERS standing facing them.

They impact the aliens in the same way as in Washington--

EXT. MOSCOW - NIGHT

Red Square. Supersoldiers begin screaming, moaning, groaning as the bees move away from infected humans, cascading into them--

EXT. CAPE TOWN - DAY

All over the city, Supersoldiers begin collapsing as the bees cascade into their bodies--before they begin exploding into ash around infected citizens--

EXT. NEW YORK - NIGHT

Times Square. Surviving citizens look on around infected ones as all the Supersoldiers explode as the bees thunder into them, the swarm dissipating--

EXT. BRIDGE - CONTINUOUS

The last of the swarm career into the Supersoldiers, all exploding into ash in front of Doggett, Renee, Reyes and Skinner - heads looking up from the floor.

They look and see Kersh shout out... before he too EXPLODES INTO ASH, taking the failsafe device with him!

And then... silence.

Doggett looks up, lifting Reyes still, as Renee and Skinner soon join him...

RENEE
(shocked)
We did it.

They see millions of bees lying dead on the floor around the huge pillars of metallic ash - a bizarre, macabre sight.

SKINNER
So what happens now?

DOGGETT
(shakes his head)
Now... we pray.

He looks up at the night sky, holding the weak Reyes toward him.

CUT TO:

INT. PURITY CHAMBER

The top of a grilled hatch pops open, through which Scully emerges - hoisting herself up and standing.

Following her through, Mulder does the same - instantly seeing the emotional look on Scully's face as she looks out ahead...

SCULLY
Mulder...

Walking slightly past her, Mulder takes in the sight beyond.

WILLIAM. Standing at the centre of a circular chamber, the walls vibrating, etched in light that glistens the arcane writings, and underneath a transparent floor looking down on the glowing tree, the light of which drifts up toward them.

MULDER
William?

A moment... and William turns to face his parents.

WILLIAM
I knew you'd find me.

Mulder looks around as Scully moves closer to him, sensing William urging her to stay back.

MULDER
What is this place?

He reaches out to touch the walls... but feels the vibration.

WILLIAM

What you were always seeking. The heart of Purity. The beginning and end of all life in the universe.

ON SCULLY, unnerved by what he's saying as she looks around the room...

WILLIAM (CONT'D)

Every world it created, it returns to consume back into its own as the process begins. What you call colonisation.

MULDER

Do you... speak to it?

WILLIAM

(nods)

It speaks to me. I'm part of it, moreso than the rest of you.

(beat)

It listens to me.

Touching the St. Christopher around her neck, tears in her eyes, Scully looks down at the tree below...

SCULLY

What does it say to you?

WILLIAM

It came here to destroy all life, life judged unworthy. It wanted to begin again... but I convinced it there was a better way.

Mulder looks at William, almost knowing what the answer is...

MULDER

It's you... isn't it?

Scully looks at Mulder sharply--

WILLIAM

I am the bridge. Between you and Purity. It's why I exist.

(off Scully's look)

You thought I was humanity's salvation but the truth is... I am Purity's.

(nods)

I can show it a new path, a better way... but only if I go with it.

ON MULDER as he looks away, nodding, clearly cut up.

SCULLY

No. No, you can't--

MULDER

Scully--

SCULLY

NO! Mulder! I just--I just found
him again--

Mulder takes Scully by the arms, seeing tears begin
falling...

MULDER

I know, Scully... but I understand
now.

(looks at William)

We can't fight the future, fight
the truth... but we can change it.

No response from William, letting him figure it out himself.

Holding back his own tears, Mulder nods and turns back to an
almost slumping Scully.

MULDER (CONT'D)

It's the only way, Scully.

(nods)

It's what he was put here for.

Scully is absolutely in pieces, inconsolable... Mulder
stepping aside as William approaches her...

...and Scully wraps him up tight in the biggest hug possible,
openly crying, not wanting to let him go.

SCULLY

I love you so much, William.

William closes his eyes, filled with his own emotion, as he
lets Scully embrace him.

WILLIAM

You must go now. You have little
time.

MULDER

Will it stop? Here?

WILLIAM

Once I join with it. Until then,
the forces of Purity will react.

(quick beat)

You must leave. Quickly.

MULDER

Come on, Scully.

ON SCULLY as she holds William tight--finally starting to let
him go as Mulder takes her arm--

MULDER (CONT'D)

Now, Scully!

Crying, Scully finally pulls away from William, who steps back into the centre of the chamber.

She reaches out to her son as Mulder pulls her toward the hatch, Scully climbing in and moving down...

Climbing in, Mulder looks back at William - seeing the light under him begin growing in intensity, as the light around the chamber does the same.

William smiles at him and Mulder nods back...

MULDER (CONT'D)

I'm proud of you.

Mulder disappears into the hatch.

INT. ALIEN CHAMBER - MOMENTS LATER

The long ladder descends toward a plateau adjacent to numerous winding, maze-like corridors - and Scully steps onto it, Mulder with her.

Both begin tracking toward the corridor they came in through--

--before a huge PLUME OF SMOKE cascades up from one of the machines below them, then another in front, behind--

SCULLY

(looks around)

What's happening?

MULDER

They're powering up.

(nods)

Getting ready to leave.

Mulder moves in front of her, leaping over the engine machines - as does Scully - as grinding noises echo through, smoke billowing up.

Turning toward a corridor, Mulder stops as directly ahead of them appears an ALIEN BOUNTY HUNTER - tall, chiselled, athletic, human-looking, dressed all in black wielding a metallic staff weapon.

SCULLY

A bounty hunter!

Behind them, a second identical Bounty Hunter appears, and to the left--

MULDER

Not just one.

The Bounty Hunters, expressions cold and merciless, begin quickly closing in on them--

MULDER (CONT'D)
(looks right)
This way!

Grabbing Scully's hand, Mulder races down the right corridor - black stone slab walls either side.

Bounty Hunters chase them as the corridor zig-zags, and every time they seem to find an exit--a Bounty Hunter appears to block their path.

SCULLY
They're everywhere!

BOOM!! More explosive smoke plumes churn around them as Mulder and Scully keep running through the corridors--

--finally running into a dead end, a square walled, stone slab corner, in which the only way out is the way they just came.

Five Bounty Hunters appear behind them, standing in a line formation blocking their exit - as their weapons crackle with fire.

All around them, the chamber begins to shake as the smoke plumes reach fever pitch... it's taking off.

ON SCULLY as she sees the Bounty Hunters approaching, she and Mulder backing up to the wall...

SCULLY (CONT'D)
Is this how it ends, Mulder?

MULDER
I don't know, Scully.

ON MULDER as he suddenly begins to hear cascading water, looking down... to see another HATCH below them.

He drops to his knees and yanks the grill open, revealing a torrent of water gushing down as the chamber lifts out of the ocean - the dark sea below.

MULDER (CONT'D)
Hope you brought your swimming costume, Scully.

As she looks at him confused, Mulder grabs Scully and pushes her through the hatch - she dropping with a SCREAM.

With one last look at the Bounty Hunters, as they run toward him, Mulder closes his eyes and jumps through the hatch--

EXT. OCEAN - CONTINUOUS

Falling like a bullet away from the moving structure, Mulder hits the choppy water below hard!

He sinks down under the blackness of the surface briefly, before swimming up and breaking the water!

Looking up, he sees the gigantic ALIEN SPACE CRAFT fully rise from the water above him - a city-sized vessel, top and bottom spherically rotating with the transparent tree and rock in the middle, glowing bright.

Purity.

The vessel drifts up into the night sky above steadily, as Mulder keeps afloat - soon realising he's alone:

MULDER

Scully?

No response. He doesn't see her in the choppy tide.

MULDER (CONT'D)

(panicked)

Scully where are you? SCULLY?!

Still no response. Mulder frantically looks around--

SCULLY

(quieter)

Mulder...

Looking over a rolling crest of water, Mulder sees a near drowned Scully holding onto the edge of their tug--

Relief washes over him as he begins swimming toward her...

ON THE SPACE CRAFT which begins glowing brighter as it ascends higher...

INT. PURITY CHAMBER - CONTINUOUS

CLOSE ON WILLIAM, at the centre of the chamber almost glowing entirely white, eyes closed letting it bathe him.

He opens his eyes, a touch of amazement dancing in them, as we PUSH IN on them--

EXT. OCEAN - CONTINUOUS

The SPACE CRAFT glows once more... and then shimmers out of existence as it moves into the heavens, faster than the speed of light.

Mulder doesn't see it disappear as he keeps swimming against the tide, finally reaching the tug...

...helping hoist Scully into the boat, before he climbs onto the deck with effort himself.

They both lie on the deck, sprawled out, soaking wet and gasping for air...

MULDER

It's over... they've gone...

SCULLY

He's gone... our son is gone...

Mulder looks at Scully... as he sees her begin to weep, grief pouring out of her.

He holds her tight against him and as Scully cries into his chest, Mulder looks up into the starry night sky.

FADE TO BLACK.

THREE DAYS LATER

FADE IN:

EXT. FBI HEADQUARTERS - DAY

To establish - the J. Edgar Hoover building.

DECEMBER 24TH - 9:22AM

SKINNER (PRELAP)

It's good to see you both sitting here in one piece, after everything.

INT. SKINNER'S OFFICE - CONTINUOUS

Skinner is perched behind his desk... with a cleaned up, suited and booted Doggett and stronger-looking Reyes sitting opposite.

SKINNER

Agent Reyes, you really didn't need to return to work so soon. Not after almost--

REYES

I'm fine, sir. It's hard to just sit back and rest without knowing more about what happened.

SKINNER

I wish I had more to tell you both.

He removes his glasses, shaking his head.

INT. THE PENTAGON - DAY

An impromptu press conference, General Suveg flanked by aides awkwardly addressing a gaggle of press in the foyer.

SKINNER (V.O.)

The military have refused to be drawn on widespread reports about unidentified flying objects on orbital radar screens, giving rise inevitably to many a conspiracy theory.

EXT. FEMA CONTROL ZONE - DAY

The tents are being pulled down as FEMA AGENTS use flamethrowers to torch EBE corpses and the infected civilians.

DOGGETT (V.O.)

What about the virus? It went global? They couldn't have covered it up, could they?

SKINNER (V.O.)

FEMA and other global agencies appear to have done a pretty good job. Anyone infected by the virus has been eradicated, all the outbreak zones quarantined, and the attack has been blamed on a highly virulent new strain of SARS.

(beat)

They're estimating at least a hundred thousand people died of the outbreak.

EXT. BEACH - DAWN

PAN UP a beautiful, remote beach where a MAN sits, looking out at the ocean...

DOGGETT (V.O.)

Gibson Praise? Did you find him?

SKINNER (V.O.)

He disappeared. So far without a trace.

The man is, of course, Gibson - watching as the sun begins to rise on a new day in his idyllic location.

He smiles.

INT. SKINNER'S OFFICE - CONTINUOUS

Doggett and Reyes share a grim look at all of this.

REYES

And what about the aliens?
Colonisation?

SKINNER

It'll remain nothing more than a legend, myth.

DOGGETT

How can they just be... gone? After all these years preparing...

SKINNER

(sighs)

I don't know. But all indications are... they're no longer here.

A long beat of uneasy silence, clearly not sure whether to believe it.

REYES

Sir was there any word on my transfer request back to D.C?

SKINNER

It was approved a few hours ago by our new Director. Who I asked another request of, which he was prepared to grant.

(looks at Doggett)

I want you back in the Bureau, John.

DOGGETT

(slight chuckle)

Assistant Director, I gotta tell you, right now early retirement has never looked sweeter.

SKINNER

(smiles)

Maybe the project I have lined up for you both might make you think twice.

Opening a desk drawer, Skinner pulls out a blank file folder: marked X: OFFICIAL INVESTIGATION.

Doggett and Reyes exchange a look of surprise.

SKINNER (CONT'D)

As of today, the X-Files have been reopened. Permanently.

(nods)

The job is yours, if you want it.

Picking up the file, Doggett observes it as Reyes ponders.

REYES

Sir this is... this is Fox Mulder's job, surely?

SKINNER

(sombre)

Fox Mulder is... missing, presumed dead. As is Dana Scully and their son William. Lost at sea.

DOGGETT

(sighs)

Dead?

Skinner nods, a sad expression on his face.

SKINNER

But I can think of no more fitting legacy to both of them than their work being continued, by people they cared about and trusted.

DOGGETT
 (shakes his head)
 Sir, if the aliens are gone... what
 exactly do the X-Files have left to
 find?

SKINNER
 (little smile)
 The truth will always be out
 there... Agent Doggett.

ON DOGGETT, looking at a smiling Reyes - she knows what he'll say.

INT. FBI CORRIDOR - LATER

Business as usual, a corridor bustling with agents.

Doggett and Reyes walk together in silence, approaching the lift at the end, calm amongst the melee of busyness.

They reach the lift, Doggett pressing the button.

DOGGETT
 (after a beat)
 You know, I was thinking... we
 haven't properly talked in a long
 time...

Reyes looks at him, the hint of a smile on her face.

DOGGETT (CONT'D)
 Would you like to get a cup of
 coffee?

REYES
 (broad smile)
 Yes I would.

PING. The lift arrives, doors opening...

REYES (CONT'D)
 But first... we ought to tidy our
 office.

Doggett nods and smiles, as Reyes steps into the lift with him and a half-dozen other FBI AGENTS.

They stand beside each other and Reyes lightly takes Doggett's hand in hers, discrete so no one will notice.

Both of them smile as the lift doors close.

CUT TO:

INT. OFFICE - NIGHT

Tapping at a keyboard can be heard in the otherwise largely deserted open-plan office as we PAN ACROSS...

THE WASHINGTON POST
8:19PM

...finally taking in Renee, sitting at her desk - buoyed by several empty coffee cups, rapidly typing away at a document.

She takes a swig and we see the title:

'THE PURITY STORY: HOW CLOSE WE CAME TO A SIXTH EXTINCTION'.

ELEANOR (O.C.)
You're not still here?

Renee looks over - seeing her editor Eleanor passing by, putting her coat on.

ELEANOR (CONT'D)
Surely it's my job to be the last one out?

RENEE
Eleanor... I was just--

ELEANOR
It's Christmas Eve, Renee. Even you must have some family to be with.

RENEE
(smiles)
I'll be right out the door... once I've finished this story.

ELEANOR
Must be important.

RENEE
More... than you'll ever believe.

Eleanor nods, curious, finishing getting ready to leave.

ELEANOR
Just don't see Christmas in this office. That's an order.

RENEE
Merry Christmas, Eleanor.

With a nod and little smile, Eleanor heads away, leaving Renee to turn back to her document - after another coffee swig.

She begins typing again when a BEEP alerts her - an email.

Checking it, she sees nothing in the subject line but the sender makes her eyes widen:

'trustno1'

Opening it, Renee reads four simple words - unsigned.

'LET IT GO, RENEE'.

ON RENEE as she stares at the words, it clear she knows exactly who this was from.

She flips back onto her document and reads the subject heading again.

She hovers the cursor over the document, right clicking - hovering over an option to 'DELETE'.

She pauses.

ON RENEE as she ponders what path to take...

CUT TO:

EXT. HILLSIDE - NIGHT

A snowy hill on which a CAR is parked, a MAN leaning on the bonnet looking at the email he just sent to Renee on a laptop, before he flips it down...

...and we see the man is, of course, Mulder.

He places the laptop inside the car and heads over the snow-capped hill a few yards, leaving footprints.

SCULLY (O.C.)

What was that about?

Mulder reaches Scully - lying on a blanket on the edge of the hill, looking up into the night sky.

MULDER

Just some unfinished business. I'm done now.

He joins her on the blanket, lying back - their heads touching as they both star gaze, the night clear and glistening with the heavens.

A long beat as they just lie together, looking up.

SCULLY

Where do we go from here, Mulder?

MULDER

The world thinks we're dead. I guess we can go anywhere.

ON SCULLY, tears in her eyes, staring up...

SCULLY

Do you think... he's still alive?

Mulder looks at her, seeing the hopeful expression on her face.

MULDER

(nods)

Yeah. I feel it.

He points at his chest, using Scully's finger to touch it.

MULDER (CONT'D)

I think the truth was always in here, Scully... not out there.

A broad smile from Scully, who leans in and tenderly kisses Mulder - a hint of passion, but true love, a lingering kiss.

They break away and lie together, holding hands, as Scully buries herself in Mulder's chest.

We PAN UP from them and take in the starfield... as one star shines just a little brighter than the rest.

And off Mark Snow's iconic theme, we finally...

FADE TO BLACK.

THE FILES