

The X-Files: Syndicate Control
A Feature-Length Spec Script by
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ACT ONE

A black screen.

ON THE SCREEN APPEARS:

"One man alone cannot fight the future" - Conrad Strughold
1998.

FADE IN:

We see a frozen sheet of ice. Hard and thick. It looks
like a wide open range or a landscape in Antarctica.

Our view changes, it is revealed to us we are not above the
ice but underneath it. There is water and bubbles coming
from below the frozen cap.

We are above the ice now. Suddenly the ice cracks and is
broken. A person's face breaks through.

A young man screaming in agonizing pain. Some blood comes
out from a gash on his forehead, he was cut when his face
was used to break the ice.

He is now surrounded by the broken pieces of ice that are
floating in the water. He is in a laboratory pool, in a
harness and strapped to a chair.

INT. SCIENCE LABORATORY GERMANY - MORNING

The chair the young man is strapped to is on a hinged
mechanism that can tilt and dip him in and out of the frozen
water. The chair lifts him up completely out of the tank of
ice and water.

We zoom out to reveal a 13 year old boy standing there, calmly
watching this happen.

ON THE SCREEN APPEARS:

- Dachau Concentration Camp, Southern Germany. 1943 -

MAN IN CHAIR

(In polish)

BOY, LITTLE BOY PLEASE HELP ME!

A voice is heard behind the 13 year old boy calling out to
him

HUBERTUS

CONRAD! CONRAD!

The boy stands there listening to the pleas of the poor young
man.

HUBERTUS (CONT'D)

CONRAD!

The boy turns around.

CONRAD

(in German)

Yes father! I'm sorry!

Conrad's father Hubertus walks into frame behind him and puts his hands on his shoulders, he is wearing a white lab coat.

HUBERTUS

(in German)

Conrad, do not get distracted, remember to never stop, never pause and never let anyone in your head, Once you make a decision you follow through. You have a job to do and that is all there is to it.

CONRAD

(in German)

Yes father, I'm sorry

HUBERTUS

Don't be sorry, be great!

Conrad picks up a tool that resembles a fire extinguisher but odd in shape and color. It has some levers on it.

The young man in the chair is looking at Conrad still freezing and in excruciating pain.

MAN IN CHAIR

(in polish)

NO PLEASE! JUST KILL ME! NO MORE!

We see now a wide shot of the entire room. It is a lab full of equipment. We see tanks, chambers, levers and abnormal looking tools. Conrad is standing with the tool, his father Hubertus is standing behind him holding a clipboard. There are two SS Officers behind him. Conrad walks over to the man in the chair.

CONRAD

(in polish)

You are a great person, this....
This is for the future!

The man in the chair looks at Conrad and closes his eyes in despair. Conrad begins to spray the young man, he begins to scream but automatically freezes mid scream.

Another scientist walks into the room and stands behind Hubertus.

RASCHER

Dr. Strughold!

Conrad keeps spraying the young man even though he is already frozen. It is very loud in the lab and Hubertus can't hear the other scientist.

RASCHER (CONT'D)

Dr. STRUGHOLD! DR. STRUGHOLD!

HARD CUT TO:

INT. STRUGHOLD'S LABORATORY - MORNING

We see an older man in his 80's also wearing a lab coat facing away.

MR. WOODRUFF

Dr. Strughold?

The man turns around. It's Conrad Strughold the boy we saw in the lab, now an adult.

STRUGHOLD

Woodruff! Hello old friend.

The two men shake hands. We see a wide shot of them standing together in a bigger lab and with state of the art equipment. Everything is stainless steel and white. There are tanks and machines everywhere. Computers, machines, and control panels.

ON THE SCREEN APPEARS:

- Foum Tataouine, Tunisia. 2017 -

Mr. Woodruff hands Strughold a paper.

STRUGHOLD (CONT'D)

The last time I was handed a paper like this it was not very good news...

Mr. Woodruff holds his head down a bit.

STRUGHOLD (CONT'D)

I take it you didn't come all this way to spread any joy to this old man's day.

MR. WOODRUFF

There is a new complication.

Strughold walks away and doesn't take the paper from Mr. Woodruff.

He walks up to a similar tank, like the one we saw before. This is an updated model very high tech. He stands over it and pushes some buttons. There is a pit with an ice sheet over it but this time there is no chair next to it, there is nothing. It is a very clean room and everything is sterile and still.

A crack is seen in the ice and through it comes out a 16 year old boy. He is strapped in a vertical harness. He is standing with his hands to his side and completely frozen stiff.

Strughold looks at a life monitor. He looks up at the boy, Mr. Woodruff walks up to the boy. They both look at the boy and he is frozen solid and still.

Strughold looks at Mr. Woodruff and reluctantly takes the paper from him. He reads it becoming visibly upset. Just then the boy's right hand moves. Strughold looks at the boy.

The boy, still frozen opens his eyes and turns his head toward Strughold. He cracks all of the ice from his neck as he turns as pieces of ice fall from his body into the water. The boy smiles at Strughold.

Strughold smiles back. Holding the piece of paper turns to Mr. Woodruff.

STRUGHOLD

This news is now irrelevant, He was weak and a liability to the cause. He will be replaced like his predecessor.

MR. WOODRUFF

There may be a chance of exposure.

STRUGHOLD

Find out what you can. Go back to Washington and clean this up.

Strughold walks up to the boy in the harness and holds his hand. They look at each other, he isn't frozen anymore, he looks perfectly normal and healthy. His stats on the life monitor are normal.

They stare into each other's eyes and smile.

STRUGHOLD (CONT'D)

Finally my son we are ready.

Mr. Woodruff walks away and leaves the laboratory.

FADE IN:

INT. PENTAGON SECRET STORAGE WAREHOUSE - MORNING

ON THE SCREEN APPEARS:

- The Pentagon, Washington D.C. The Day Before -

There is a man in a suit running through the corridors of a large storage area. There are tall shelves and boxes everywhere. He is running and moving very frantically and searching everywhere for something, Opening boxes and files. He opens one up and finds a small vile. He looks and sees there is a micro chip inside.

Opening the vile, he takes the chip in his hand, pops it in his mouth like a pill and swallows it.

Frenzied and shaken up grabbing another vile with a sample tissue of some sort, he opens it and swallows it. He continues doing this looking for other objects and making a mess of everything. He finds one last vile containing a bee inside.

He opens it. He swallows the bee.

He begins running again, now toward a door. He exits, as the door slams shut behind him there is a Pentagon sign on the door.

INT. PENTAGON CORRIDOR - MORNING

The man is sweating and out of breath. He runs down a long corridor and past an office where a woman sitting in a desk looks at him worried.

INT. PENTAGON MARX'S OFFICE - MORNING

WOMAN AT DESK

Mr. Marx?

Mr. Marx ignores the woman, Looking desperate he runs into his office and locks the door behind him.

He looks sweaty and sick. He looks out the window for a bit and sees the beautiful day outside, trees moving in the breeze and gentle fluffy clouds.

He is distraught, teary eyed but forms a little sad smile. He closes his eyes a bit and sees a quick flash of everything on fire and explosions everywhere he sees a black rain and people in pain on the streets. They hunch over and stretch back out to have long-clawed reptilian aliens rip out of their stomachs leaving a hallowed carcass.

One of the long-clawed aliens run into his line of sight with claws out, he screeches a horrible sound and attacks him. A quick flash and he opens his eyes again.

The woman from the front desk is knocking at the door.

WOMAN AT DESK (CONT'D)

MR. MARX?

He stands back from the window everything outside is just as it was and always has been. He puts his hands on his face. He knows what he must do. He takes a picture frame from the bookshelf and breaks it on the corner of his desk spilling glass shards everywhere.

WOMAN AT DESK (CONT'D)

MR. MARX PLEASE OPEN THE DOOR!!!

He begins to pound on his head with his fists as if to try to silence something in him and begins to cry.

He stops for a moment and looks down to see the broken glass. He picks up a piece from the floor and begins to cut his wrist and commences to write something on the wall, with his blood.

The woman at the desk is now pounding on the door outside.

WOMAN AT DESK (CONT'D)

MR. MARX?

Two Military Police walk over to her.

WOMAN AT DESK (CONT'D)

Oh! HERE, RIGHT HERE! I DON'T KNOW
WHAT'S GOING ON!

The Military Police officers walk over to the door.

MILITARY POLICE 1

SIR?

Mr. Marx finishes writing on the wall. He steps back and looks at it. We can't see what he wrote. He walks back to his desk.

He takes out a pack of Morley cigarettes from his jacket pocket and stuffs a handful of cigarettes in his mouth. The Military Police are still outside the door pounding.

MILITARY POLICE 2

Mr. Marx sir, if you don't open this door we will be forced to take physical action.

While the military police officer is pounding at the door attempting to communicate with Mr. Marx the second officer walks over to the woman at the desk.

MILITARY POLICE 1
Is anyone else in there with him?

WOMAN AT DESK
No! I didn't see anyone, just him!

Mr. Marx reaches into his jacket and pulls out a gun. He puts the barrel in his mouth, he closes his eyes shut and shoots.

MILITARY POLICE 1
(On the radio)
SHOTS FIRED!!! SHOTS FIRED!!!

WOMAN AT DESK
OH GOD!
(Begins to cry)

Both Military Police officers, back away from the door and pull out their guns.

MILITARY POLICE 2
EVERYONE PLEASE CLEAR THE AREA!
MOVE! MOVE! MOVE!

MILITARY POLICE 1
MR. MARX!? We are coming in!

They kick the door in and rush the room with their guns pointed. One of the Officers looks at Mr. Marx's body and checks his pulse.

MILITARY POLICE 2
Room is clear!

MILITARY POLICE 1
He's down.

The officer kneeling down over Mr. Marx looks up and sees what is on the wall.

MILITARY POLICE 1 (CONT'D)
What the hell?!

We zoom out and see the whole room. Both Military Officers standing shocked and still. Mr. Marx's body on the floor. There is blood everywhere and written in blood on the wall... a series of ones and zeros in a binary code sequence.

01000100 01001001 01000111 00100000 01010111 01001001 01001100
01001100 01001001 01000001 01001101

FADE IN:

EXT. SIOUX CITY PARK BENCH - AFTERNOON

ON THE SCREEN APPEARS:

- Sioux City, Iowa. Present Day -

A 31 year old man in a business suit is sitting at a park bench eating his lunch. He begins to hold his head as if in pain. The man can barely hear anything. A slight hum takes over his hearing. He holds his head and ears. The hum gets louder. It sounds like a person humming into a microphone inside his head. He falls to his knees and his sight gets blurred.

A woman who is jogging with her dog notices the man. The dog begins to bark as she rushes over to him.

WOMAN

Sir are you ok? SIR?

The man, now, on the floor, is curled into a ball and wildly kicking. The hum inside his head is so loud and painful he can't even muster enough energy to scream.

The woman tries to see if he is ok, she rushes down to him.

WOMAN (CONT'D)

SIR? OH MY GOD! SOMEBODY HELP!

Two other joggers stop and see him, the woman steps back and calls 911 as the other two joggers begin to try to help him.

CUT TO:

EXT. OXFORD PUB - EVENING

ON THE SCREEN APPEARS:

- The Turf Tavern, Oxford College Campus, England. -

Fox Mulder is sitting outside the tavern relaxing by himself while drinking a beer and reading a baseball book "The Last Boy: Mickey Mantle and the End of America's Childhood".

A couple of college students walk into the pub and see him sitting there.

STUDENT 1

Mr Mulder?

Mulder turns around to see the young students, he puts his book down.

MULDER

Hey guys!

STUDENT 1

Oh sir, I really enjoyed your seminar today!

STUDENT 2

Yes! thank you for the speech sir!

MULDER

Well thank you for not falling asleep!

STUDENT 2

We have pages upon pages of notes

STUDENT 1

Your ideology on the criminal mind and the thinking of the profile construction is amazing!

MULDER

Well I do my best. Why don't you guys go in there and tell Archie to put a drink for each of you on my tab.

STUDENT 1

Really?

STUDENT 2

Oh thank you sir!

STUDENT 1

Yes thank you!

MULDER

No problem boys, enjoy!

The students walk inside as Mulder looks back into the tavern and sees the boys talking with the barkeep, the barkeep turns to Mulder.

Mulder gives a nod to the barkeep and signals "TWO" with his fingers then signals a thumbs up. He turns around again and sips on his beer. He picks up his book and continues to read. He gets a text message. He reaches into his jacket pocket and pulls out his phone.

Its a very old looking and beat up phone, still has a green screen on it and no querty keyboard.

The text message reads, "SUICIDE AT THE PENTAGON YESTERDAY"

Mulder looks at the text, closes his phone and puts it back in his pocket. We see a wide shot of Mulder sitting alone, he is relaxed but feels a longing when he notices a young couple sitting at a cafe nearby a young man with black hair and a young woman with red hair. They are smiling and courting each other and seem very happy. Mulder smiles.

FADE IN:

EXT. FBI HEADQUARTERS - MORNING

ON THE SCREEN APPEARS:

- FBI Headquarters, Washington D.C. -

INT. FBI HEADQUARTERS LOBBY - MORNING

A Woman walks into the building. She walks through security, a guard nods at her. She inserts her badge into the elevator slot, it opens and she walks into it.

INT. FBI HALLWAY - MORNING

The woman walks down the hall to a glass door. It reads (D.P.R) below that it reads, "Department of Paranormal Research".

The woman walks into the office, it is a bullpen style of office with desks in the middle with Agents sitting at them. Up ahead offices and conference rooms with doors and a lab in the corner. It is a full operation and it is busy.

The woman walks across the bullpen to a back office on the glass it reads: "Assistant Director Monica Reyes"

INT. FBI MONICA REYES OFFICE - MORNING

Agent Reyes is sitting at her desk looking over some files. She looks up at the woman who walked in.

REYES

Good Morning Agent Scully!

The camera quickly pans over to reveal a red headed Special Agent Dana Scully in a suit and displaying her FBI badge.

SCULLY

Good Morning! What's on our docket today?

REYES

Scully have a seat please.

Scully sits down across from Reyes.

REYES (CONT'D)

Scully did you hear about the Pentagon Suicide?

SCULLY

Yes it's buzzing all over the place! A Robert Marx, He was a Secretary of Defense. What about it?

REYES

I have information from that case that may mean something to you.

SCULLY

I thought it was being handled by Agent Gillis, open and shut case.

REYES

It is! But there is something specific pertaining to this case that is a little peculiar.

SCULLY

An X-File?

REYES

No, not necessarily. Well, a really OLD X-File. I mean. Well, take a look.

Reyes gives Scully the file.

Scully looking very interested and perplexed opens it and sees the crime scene photos.

REYES (CONT'D)

None of this has been made public for obvious reasons.

SCULLY

What is this?

REYES

He wrote that in his own blood after he ran into his office and closed the door. After that? He shot himself in the head.

Still confused Scully continues to review the pictures.

REYES (CONT'D)

Do you recognize the type of message he wrote on the wall?

SCULLY

Yes.

REYES

It's one of the oldest X-Files that you and Mulder worked on.

SCULLY

Yes a young boy as I recall he was receiving messages like this after his sister was abducted.

REYES

Scully I think it's time you contacted Mulder.

SCULLY

No. Reyes I've told you before. Mulder Left! He wants nothing to do with me. Or anything that goes on here.

REYES

I think if you showed him this information he would change his mind.

SCULLY

I don't want to change his mind, I haven't spoken to him in years. After the 2012 fiasco everything was different for us. What once was will never be again.

REYES

Do you communicate at all?

SCULLY

He sends a post card, sometimes. I haven't even told him I was reinstated back into the FBI! We don't talk. There is nothing to talk about, nothing left!

REYES

I really think Mulder should see this.

SCULLY

If you need help on this. I'm here!

Reyes stands up and walks over to Scully, she takes the file from her, taking one of the crime scene photos out placing it on her desk.

REYES

The ones and zeros?

We see the crime scene photo that Reyes places on the desk. It is a picture of what Robert Marx wrote on the wall with blood.

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01000100 01001001 01000111 00100000 01010111 01001001 01001100
01001100 01001001 01000001 01001101
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SCULLY

Yes it's a binary code. All data can be translated into computer binary code.

REYES

Yes. Do you remember the case you and Mulder worked on? Do you remember what the binary code the young boy was? Do you remember what it translated to?

SCULLY

It was random as I recall. An image of art by DaVinci, musical notes, some religious text. What connection do these cases have?

REYES

Scully the binary code you see here written in blood? It translates to "DIG.... WILLIAM".

SCULLY

WILLIAM?

REYES

Now you see why I think Mulder should see it?

SCULLY

Who else knows about this?

REYES

Everyone. Agent Gillis is the one who translated it. He filtered this information down to all of the departments for us to cross reference and see if anyone could be of any assistance on what DIG WILLIAM means. But as of now no one knows the connection and no one can help.

Scully grabs the file and the photo, she stands up and looks closer at all of the photos.

REYES (CONT'D)

Now you see why it is important for you to contact Mulder?

SCULLY

Where is this man's body?

REYES

That is actually what is on your docket for today. Gillis and I worked it out so that you are the agent in charge of leading the Marx's autopsy.

SCULLY

Reyes we have to be careful about this information, if this man knew where William is.

Scully begins to become a little emotional but puts herself together right away.

REYES

Maybe this is how we can find him. No one knows who William is or what the message actually means so for now the secret is safe, any information on William and the past has been locked away for years. But connections may be made and we have to hurry.

SCULLY

Thank you!

Scully looks at the photo one more time and sees the zeros and ones on the wall. We zoom into them.

CUT TO:

EXT. SIOUX CITY HOUSE - DAY

ON THE SCREEN APPEARS:

- Sioux City, Iowa. -

INT. SIOUX CITY HOUSE - DAY

We see the man who had a seizure earlier at the park. He is sitting at his kitchen table frantically writing something down on a note pad. He is holding his head with his other hand, he looks to be in pain and is in a rush to write.

We zoom in to see his note pad is filled with papers all containing zeros and ones. He is writing over and over again, hundreds of pages of zeros and ones.

We see a close up of his face. He is sweating and nervous, his movements are almost as if he was in a trance. We hear a loud hum take over him, getting louder and more intense.

FADE IN:

EXT. MADANIYIN, TUNISIA - MORNING

ON THE SCREEN APPEARS:

- Madaniyn Airstrip, Medenine, Tunisia. -

A large landscape of desert and dunes, a hot and desolate place.

Over the horizon we see a black helicopter fly through the air. It lands on the airstrip as dust and sand fly all over the place. Mr. Woodruff walks out and the helicopter immediately leaves.

Mr. Woodruff walks over to a small private jet, a Gulfstream G550 airplane, with no luggage he gets inside.

He sits in the plane completely alone. A man comes by and serves him a drink.

Moments later the plane takes off.

FADE IN:

EXT. FBI HEADQUARTERS - MORNING

ON THE SCREEN APPEARS:

- FBI Headquarters, Washington D.C. -

INT. FBI HALLWAY - MORNING

We see Agent Scully holding the file that Reyes gave her. She gets out of the elevator and walks over to another floor.

INT. FBI AGENT GILLIS'S OFFICE - MORNING

She walks up to an office and sees Agent Arthur Gillis sitting at his desk working on the computer. She taps on the door.

SCULLY
Agent Gillis?

AGENT GILLIS
There she is!

Gillis taps a couple of keys on the keyboard, grabs his cell phone off his desk, stands up and begins putting his jacket on.

AGENT GILLIS (CONT'D)

Thank you very much for volunteering to speed things up on the autopsy Agent Scully!

SCULLY

It's not a problem.

AGENT GILLIS

I'll brief you on what I have on the way down.

They both leave his office walking down the hallway.

INT. FBI HALLWAY - MORNING

Scully and Gillis are walking down the hall side by side.

AGENT GILLIS

I really appreciate all the help I can get here. It would be safe to assume this is an open and shut case. Suicide, period. Case closed. But the victim's identity and of course his location of employment. I mean if a government official like Mr. Marx down there, top guy in the department of defense can blow his brains out, then well, anyone can! It just looks bad! And the media loves it! So pressure on the FBI is the name of the game here.

SCULLY

I understand.

They get into the elevator.

INT. FBI ELEVATOR - MORNING

SCULLY

Any news on those strange zeros and ones?

AGENT GILLIS

Oh yes it was written in his own blood, we know that. We also know it is a binary code. That's it.

SCULLY

Do you know what it means?

AGENT GILLIS

It translates to "DIG WILLIAM" but everyone is stumped on what that means. We don't know what it means to him or to anyone. We've interviewed All possible "Williams" at the Pentagon and his apartment building but came up with nothing. We don't know why he wrote it in blood when he had pens and paper in his office! This man was obviously disturbed he stuffed a pack or Morleys in his mouth before he pulled the trigger!

The elevator stops and they walk out.

INT. FBI HALLWAY - MORNING

SCULLY

His Medical file states he was a non smoker.

AGENT GILLIS

Right and he bought the pack THAT morning! The receipt was in his pocket. Pretty bizarre! If this is a paranormal case GREAT! Lets solve it. Because there is no murder here and really aside from graffiti? No crime at all.

SCULLY

Where did he buy the pack? Have you talked to the shop owners? Maybe they saw something?

AGENT GILLIS

Well.. Hey, look I know you guys are busy up there with your own thing and I have this case here I don't want to bombard you with more information and fill your workload even more.

SCULLY

I see.

AGENT GILLIS

Agent Reyes hoped you could assist me on trying to crack this one. We all know that suicide equals no murder! But there are layers here that I would like to understand. I need to understand.

SCULLY

Not a problem, perfectly clear.

AGENT GILLIS

Thank you Agent Scully

SCULLY

I will see if I can find anything useful.

Arriving at the morgue and Agent Gillis opens the door for Scully.

INT. FBI MORGUE - MORNING

GILLIS

I'm sorry I don't mean to be so territorial with this but I have field agents out there doing their best.

SCULLY

Don't worry Agent Gillis My work is indoors, I don't personally like the sleuthing part of it.

She walks over to the tools and begins to prep for the autopsy.

GILLIS

A lot of different aspects of this case bother me. Why would he take the time and effort to write his message in binary code? It takes more characters to write those two words in code. Why not just write the two words? Who is he trying to hide it from?

SCULLY

What are your theories?

GILLIS

I have no theories. That's what you're here for, to see what you can find.

SCULLY

Ok I will wash up and get started.

GILLIS

Happy sleuthing!

Gillis turns around and puts the file on a table for Scully to read. He begins to leave pausing he puts his head down.

SCULLY
Agent Gillis?

Gillis turns around

GILLIS
You know what no one is asking?

SCULLY
What's that?

GILLIS
Where did he get the binary codes in
the first place?

Gillis turns around again and leaves.

Scully pauses, she watches Gillis leave. She makes sure he is gone before opening up the file and reading what she can as she is walking over to the drawers where the bodies are stored.

FADE IN:

EXT. WASHINGTON AIRPORT - EVENING

ON THE SCREEN APPEARS:

- Ronald Reagan National Airport, Washington D.C. -

We see the small private jet plane from before, the door opens and Mr. Woodruff walks out of it. He walks across the tarmac, walks to the gate that leads out to the parking lot pulls out a badge from his jacket pocket and scans it. The door unlocks.

He walks to the parking lot and directly to a black car, there are two men sitting in the front of the car. Mr. Woodruff gets in the back and the car drives off.

FADE IN:

EXT. OXFORD UNIVERSITY - AFTERNOON

ON THE SCREEN APPEARS:

- University of Oxford, London. -

We see Fox Mulder standing on a small stage giving a speech to a group of students at the college.

MULDER
Now I know what you are all thinking,
because I was sitting in that exact
(MORE)

MULDER (CONT'D)

seat as you were long long ago and I was thinking the same thing! I was in your shoes once! Well I was dressed a bit different back then.

The students laugh a bit

MULDER (CONT'D)

Hey 80's fashion wasn't really Fox friendly! Ok? And don't get me started on my trench coat and shoulder pad budget of the 90's! But I do know what you are all thinking and the answer is, yes I am single!

The students laugh

MULDER (CONT'D)

In all seriousness there is a collective thought. When grouped together humans can develop a mob mentality, we all know that. One person as an individual has a different perception and psyche. One person will think differently alone than when faced with a group environment, the "Mob Mentality". So if I say I know what you are all thinking, you all automatically start thinking something. I formed a thought in your heads right now systematically just by suggesting it. This is not a supernatural power. We all have this ability, the instant effect and the power of suggestion! If I say think of a color! A color will automatically appear in your mind.

The students all look very interested in what Mulder is saying, some are even taking notes.

MULDER (CONT'D)

Now with this effect, how can you catch a criminal? How do you get into the criminal mind without becoming part of his or her single mob mentality? How do you see the crimes they commit and try to understand what they have done? Anyone?

The students look around at each other.

One student raises their hand

MULDER (CONT'D)

A brave soul!

The students laugh a bit again.

STUDENT 3

Um, by looking at the evidence at hand, you can study the evidence and by forming a time line of the crimes you can maybe understand the events that led up to the crime and eventually the motives will begin to surface.

A man walks into the room and sits down to watch Mulder.

MULDER

Good! You're wrong but it was good!

The students laugh a bit again.

MULDER (CONT'D)

The murderer, the serial killer, the psychopath whatever it is you are dealing with, will have a motive for their murders. Your job wont be to understand how he did it. You can see how they did it by looking at the crime scene photos, hell a quick search online and you can see what the whole house looks like from a satellite! You can see from the blood splatters how the victim died. Your evidence is everywhere.

The students take more notes.

MULDER (CONT'D)

Everyone reach under your seats!

The students begin to look under their seats, reaching around.

MULDER (CONT'D)

One of you is a winner!

The students stand up, bend down get their phones out to use as flashlights. The man that sat down to watch Mulder does not move.

MULDER (CONT'D)

Ok sit down, sit down there is nothing under your seats.

(MORE)

MULDER (CONT'D)

But you believed me! You quickly just believed there was something there why? You don't know me personally. Why so quick to trust and believe?

STUDENT 1

Because you are a person of power? On stage?

MULDER

Right. Fight the will to plainly believe the lie. Don't go looking for what is not there.

The students look a bit perplexed.

Mulder pauses a bit.

MULDER (CONT'D)

How many of you found gum under your seats? Raise your hands.

None of the students raise their hands.

MULDER (CONT'D)

Ah so you are now protecting your secret. You don't trust me, you don't want to tell me what you found? Its ok, go ahead show of hands, GUM?

Most of the students raise tier hands.

MULDER (CONT'D)

We will save the perplexities of the question before us, "Why is there so much gum when gum is not allowed at this school." For another session.

The students laugh.

MULDER (CONT'D)

That Gum is evidence. The seats you are sitting in right now have evidence that someone sat in them before. If I were to scrape the bottom of them I would find the gum. If I was to analyze the gum, I can find out where it was bought. I would find DNA and could form a genetic profile. Tell you what type of student and from what regions of the US is the most likely type of person that would

(MORE)

MULDER (CONT'D)

most likely stick gum under their chairs. This would be a great profile, fun to do as well but it will not answer the why. I won't be able to catch the gum chewer without understanding first the why. Why they chew gum, and why they stick it under their chairs, and when they will strike again. You want to catch them so they can't do it again now don't we? And THAT is why we must form a psychological evaluation pulled from the evidence. The human psyche, That is the real phenomenon.

The room goes quiet.

MULDER (CONT'D)

Alright gumshoes! I'll let you all chew on that for a while and we will meet up again next week.

The crowd of students clap and cheer as they get up and clear the room. The man that was sitting stands up and slowly walks up to Mulder.

Mulder begins to pack up his books and slides. He looks up at the man and smiles.

The man is DR. CONRAD STRUGHOLD but Mulder doesn't know him by that name.

MULDER (CONT'D)

Professor Sackheim?

STRUGHOLD

Little Foxy!

Mulder walks over to him and shakes his hand, the handshake evolves into a hug.

STRUGHOLD (CONT'D)

How are you old friend!

MULDER

I'm ok, I'm good! How are you? Wow I haven't seen you or heard from you since I graduated from this place.

STRUGHOLD

That was long ago. But the FBI needed you and your expertise. You had to go and fight the good fight.

MULDER

I never got a chance to thank you.

STRUGHOLD

Please you don't have to do that.

MULDER

It was you who pushed me and inspired me to write that criminal profile for Luther Lee Boggs and submit it to the FBI. That profile is what got them impressed enough to hire me.

STRUGHOLD

I merely suggested it Fox, you are the one who wrote it. You and your powerfully determined mind accomplished so much and did such great work.

MULDER

Well thank you sir. Thank you.

STRUGHOLD

So what are you doing in these parts? The FBI sent you on a case here?

MULDER

No, actually I am no longer in the bureau, I left in 2000, I had to retire.

STRUGHOLD

I'm sorry to hear that.

MULDER

Oh don't be, I did my time and closed a lot of cases I went back and helped out a couple of times on some paranormal and missing persons cases but after 2012 I had to leave the states completely. I just, it wasn't in me anymore.

STRUGHOLD

What happened in 2012?

MULDER

It's a long story.

STRUGHOLD

I'm sure your superiors at the FBI must have been disappointed their illustrious Agent Mulder left.

MULDER

Some, maybe. How long are you here for?

STRUGHOLD

I was in the neighborhood visiting some old friends. I brought my grandson along on this grand adventure. He has never been to England before so we have been traveling all over Europe together and when I saw your name on the directory I had to come see your speech.

MULDER

Thank you. I'm glad you did. Yes I help out the professors here and there. I give lectures and do some exercises with them to guide the students.

STRUGHOLD

Professor Mulder is it?

MULDER

No, it's temporary, it pays the bills. Hey, maybe we can go get a drink. I know a great tavern that's not too far.

STRUGHOLD

You are too kind. I have taken enough of your time. Besides my grandson is only 16 years old, he would be bored out of his mind at a place like that.

At that moment Mulder looks over Strughold's shoulder and sees a young man walking over to them, Its the same young man who was standing in Strughold's laboratory frozen in the vat of ice before.

MULDER

Oh, is.. is that him?

Strughold drops his smile and turns around and sees the young man.

STRUGHOLD

Gerald! I told you to stay in the car.

Gerald walks over to Strughold and Mulder. He is sharply dressed and clean cut. Very serious and somber looking.

GERALD

I'm sorry grandfather, I was bored.

Strughold turns to Mulder again.

STRUGHOLD

Like I said These kids now a days,
bored out of his mind. Fox Mulder?
My grandson. Gerald Sackheim.

Gerald look at Mulder and extends his hand out to him. Mulder shakes Gerald's hand and he smiles a bit at Mulder. As soon as the handshake ends Mulder takes his hand back. Gerald's smile leaves and his face goes blank again.

MULDER

Nice meeting you Gerald. Your
grandfather is a great man.

GERALD

Yes.

STRUGHOLD

Well, we wont take any more of your
time, we should be heading to our
hotel soon and pack to continue our
trip.

MULDER

It was great seeing you again sir.

STRUGHOLD

Like wise.

MULDER

Here take my card, e-mail me sometime
we can discuss great topics of
education and uh... These darn kids
these days.

STRUGHOLD

I'd like that.

Strughold turns around and puts the card in his jacket pocket, he grabs Gerald by the shoulder and begins to turn him to leave.

GERALD

It was nice meeting you Sir Mulder.

MULDER

Nice meeting you Gerald. Go easy on
the old man.

Gerald smiles.

Gerald turns around and both him and Stughold walk away.

We zoom out to see Mulder continue to pack his things.

FADE IN:

EXT. FBI HEADQUARTERS - MORNING

ON THE SCREEN APPEARS:

- FBI Headquarters, Washington D.C. -

INT. FBI MORGUE - MORNING

Agent Scully in the Morgue preparing to conduct Mr. Marx's autopsy.

We see quick flashes of her brushing her hands clean and washing them, getting her supplies and surgical instruments. Setting up the recorder, her notebook, and her camera. She has the body in front of her covered up. Everything is set and she pauses, she takes a deep breath and uncovers Marx's body.

SCULLY

This is Agent Dana Scully performing autopsy examination EV101475 on Robert Marx. Date is July, 19 2017, postmortem investigation on case Number 05280109. Autopsy beginning at 10:15 AM.

Scully quickly notices Mr. Marx's stomach is swollen and bruised.

SCULLY (CONT'D)

The Victim was found with an apparent self inflicted gunshot wound to the head.

Scully touches Marx's abdomen with her two fingers she begins pushing at it, examining it from the outside.

SCULLY (CONT'D)

There is bruising on the abdomen.

Agent Scully begins to cut into the body, making a Y incision on his chest.

We see a montage of Scully performing the autopsy.

We see her measuring organs and weighing them, writing notes and taking pictures.

SCULLY (CONT'D)

Opening the stomach now to exam the interior walls and contents.

Scully cuts open the stomach and finds all of the artifacts that Mr. Marx ate from the pentagon secret storage facility.

SCULLY (CONT'D)

There appears to be.....

She pauses and sees what looks like a honey bee. She grabs some tweezers and takes it out.

She looks up at the camera in the room and changes her position to cover the stomach with her body. She is now standing over it, dissecting as discretely as possible.

SCULLY (CONT'D)

The victim was found with a pack of Morley Cigarettes stuffed in his mouth. This also appears to be self inflicted. And there are traces....

Scully finds the micro chip in the stomach.

She stops and looks at Marx's face.

She clears her throat and gulps.

SCULLY (CONT'D)

There appears to be traces of the cigarette butts in his stomach.

We clearly see there are no cigarettes in his stomach as she pulls out yet another artifact.

She continues to dissect his stomach.

She stays silent on the microphone trying not to say anything. This is obviously an important man with deep connections.

She was meant to find these things.

A knock on the door.

It's Agent Gillis.

Scully covers up the artifacts with a towel

SCULLY (CONT'D)

One second please!

AGENT GILLIS

Oh no no, its ok.

(MORE)

AGENT GILLIS (CONT'D)

You couldn't pay me to go in there right now. Just wanted to know how much longer.

SCULLY

About another hour or so. I will be up to your office to drop off the file.

AGENT GILLIS

Ok thank you again. Gotta have it ASAP.

Agent Gillis leaves. Scully quickly collects all of the artifacts and places them into a pan. She pours a clear solution on them to clean and sterilize them.

INT. FBI HALLWAY - AFTERNOON

Agent Scully moving through the hallways holding a file, she walks to Agent Gillis' office door.

INT. FBI AGENT GILLIS'S OFFICE - AFTERNOON

She opens the door and flashes the file and a smile at him.

AGENT GILLIS

Yes my savior! Thank you so much Agent Scully.

SCULLY

Not a problem.

AGENT GILLIS

Listen again, I'm sorry if I was being an ass before

SCULLY

You weren't

Scully turns to leave.

AGENT GILLIS

And I know you don't have much experience in the field but we are a bit short staffed with this if you have some time I could use your help on other cases.

SCULLY

I'm so sorry, I actually have an assignment.

AGENT GILLIS
Wow, really? You?

SCULLY
Agent Gillis I have to go.

AGENT GILLIS
Ok, I'm sorry.

SCULLY
Good Luck.

Scully turns and exits Agent Gillis's office and makes her way down the hallway again.

INT. FBI HALLWAY - AFTERNOON

Scully frantically walking back to A.D. Reyes's office

INT. FBI MONICA REYES OFFICE - AFTERNOON

A.D. Reyes is speaking with two agents who are sitting at her desk. Partners Agent Sara Miller and Agent Jake Simmons.

A.D. Reyes sees Scully coming up.

AGENT REYES
OK and please. You two, no more
Drama.

AGENT MILLER
What? ME?

AGENT REYES
Go on, you need to hurry on this
one. I mean it. No trouble from
you two this time please.

AGENT MILLER
Yes sir!

Reyes gives her a look.

AGENT SIMMONS
Come on Miller.

Agent Scully enters and the agents get up.

AGENT SIMMONS (CONT'D)
Hi Agent Scully.

SCULLY
(she nods at them)
Agent Simmons, Agent Miller.

The agents leave the office and close the door behind them.

INT. FBI D.P.R. BULLPEN - AFTERNOON

Agent Miller looks at Simmons and teases him.

AGENT MILLER
"HIIIIIII AAAAGENT SCULLLLLY"
(in a little girly
voice)

AGENT SIMMONS
Really? Come on!

The agents begin to organize and pack up their things.

INT. FBI MONICA REYES OFFICE - AFTERNOON

SCULLY
I need help.

AGENT REYES
Did you find something?

Scully holding back tears.

SCULLY
I need to find William.

INT. FBI D.P.R. BULLPEN - AFTERNOON

Agents Miller and Simmons are packing up their things preparing for their next assignment.

AGENT MILLER
What do you think is going on?

AGENT SIMMONS
None of our damn business is what.

Agent Scully and Reyes walk past them as they leave the office in a rush.

AGENT MILLER
How can you not be the least bit
curious?

AGENT SIMMONS
I am! But we gotta go. Assignment
remember?

AGENT MILLER
I hate this assignment! Going off
to Louisiana to find the swamp thing.

AGENT SIMMONS

No. It's a serial killer with a series of murders. Plain and simple. Our objective here is to solve it before the townsfolk go crazy believing it IS the swamp thing!

Another agent walks into the bullpen. He walks over to Miller and Simmons with some paperwork.

AGENT KINCHLOE

Hey Sara!

AGENT MILLER

Oh hey Ross what are you doing here?

Agent Miller sees Ross Kinchloe, we see they clearly have a connection and are currently involved.

AGENT KINCHLOE

Whats up Jake!

AGENT SIMMONS

Hey Ross they let you out of the basement?

AGENT KINCHLOE

I know right? Aaah my eyes! It's too bright!

AGENT SIMMONS

Ha. Hey we are on our way out you two love bird hurry up and say buh bye cause I REALLY don't want to be late.

AGENT KINCHLOE

Did you see Scully and Reyes leave?

AGENT MILLER

Um, duh? What's going on?

AGENT KINCHLOE

I don't know but I'm going to find out.

AGENT SIMMONS

Oh please don't.

AGENT KINCHLOE

Anyway you guys didn't turn in your expense report for the last case you where assigned.

AGENT SIMMONS

Awe come on Miller! It was your
turn this time.

AGENT KINCHLOE

Sara!

AGENT MILLER

Ok I'll do it on the plane. We really
do have to go though. Text me when
you get some information.

The two agents begin to leave.

AGENT SIMMONS

NO! Don't man! I swear!

AGENT KINCHLOE

Ok, go do your thing. Hey Simmons,
Take care of her for me please?

AGENT SIMMONS

Always!

AGENT MILLER

Who takes care of who now?

Simmons and Miller put their coats on and leave.

INT. FBI HALLWAY - AFTERNOON

Agent Scully and Reyes walk out of the elevator and into the
hallway.

They reach an office.

The name on the door: FBI Director Walter Skinner

INT. FBI SKINNER'S OFFICE - AFTERNOON

Agent Reyes and Scully enter Walter Skinner's office

SKINNER

What's going on?

AGENT REYES

We have a problem.

SKINNER

You walk into my office with a
problem? Sounds about right.

SCULLY

What do you know about this Robert
Marx suicide at the Pentagon.

SKINNER

Only what I need to know and that is not much since that is not my department. I don't do crossovers. Is that what you are here to tell me because that would be the correct thing for you to do.

SCULLY

It's an X-File.

Skinner looks at Reyes.

SKINNER

I thought you guys didn't call them that anymore. Scully, Reyes? Don't meddle, don't get involved.

REYES

This man who killed himself. He may have been a member of The Syndicate.

SKINNER

The Syndicate? Oh that shadow government organization that was completely destroyed and all its members killed years ago? THAT Syndicate?

SCULLY

This man sent me a message.

SKINNER

What do you mean.

SCULLY

One of the first X-Files I ever worked on, Mulder and I went to Lake Okobogee.

Skinner Rolls his eyes, he takes his glasses off and rubs his eyes.

SCULLY (CONT'D)

Where a girl went missing. Mulder thought she had been abducted like her mother before her when she was a young girl at that same spot. Her younger brother was receiving signals from the TV set.

REYES

He was a conduit of some sort and was transmitting binary code.

SCULLY

That same coding series of "0"'s and "1"'s was written on the wall by the victim in his own blood.

SKINNER

What does this have to do with me?

SCULLY

Skinner the message this man wrote before he put a bullet in his head was "DIG WILLIAM".

Skinner pauses a bit, he puts his glasses back on and sits back.

SCULLY (CONT'D)

This man knew where my son is. He wrote that as a message to me and I need to find William. If this is true then he is in danger.

SKINNER

I wouldn't know..

Scully interrupts him.

SCULLY

I have reason to believe this man was a conspirator. Apparently he was a member of The Syndicate a new syndicate order currently operating around us.

SKINNER

For the purpose of what? The Alien Colonization of the human race? The date for that has passed. Remember? We all believed it, hell we all wanted to believe. They made a fool out of us, Mulder especially. To the point that it broke him. They destroyed him so much he had no choice but to banish himself from the country. Don't let this happen to you. I won't let it happen to me. I have put all of this behind me. It has been years since anyone has spoken about this. We don't need this.

SCULLY

Sir?

SKINNER

Agent Scully, I am the Director of The FBI. I have a professional code to uphold.. I can't.....

REYES

(interrupts him)
So you wont help us?

SKINNER

Help you? I put my life on the line many times for the X-Files and for the truth and for what? To lose Mulder? To lose my life? Scully I told you it was a bad idea for you to return to the FBI I told you you where free, you where out!

SCULLY

Yes Skinner talk to me about losing Mulder! How many times have I lost him? And yes I was out of this. But free? I have never been free. For the past 16 years I have been nothing but broken. My son, alive somewhere, the only thing giving me hope is that he is alive and well. Healthy and out of harms way, protected from... All of this! I prayed to God that I made the right choice to give him up and protect him, to save his life but now I see I was wrong.

REYES

We need to find William before it's too late and you have connections out there you can put together to get the information we need.

SKINNER

I'm sorry Scully, I do stand by my beliefs of where to draw the line and when NOT to get involved. But Your son? Scully this is not an X-File this is family.

SCULLY

Thank you.

SKINNER

We have someone we can trust I'll see what I can find. In the mean time stay quiet. Trust No one!

(MORE)

SKINNER (CONT'D)

If The Syndicate is active and around us then they could very well be here within these walls.

SCULLY

Let me know what I can do.

SKINNER

I'll have an answer for you as soon as I can.

Scully and Reyes nod in agreement.

They turn around and leave Skinner's office.

INT. FBI HALLWAY - EVENING

Scully and Reyes are walking in the hallway.

AGENT REYES

I know most of the X-Files were destroyed but do you still have some of them?

SCULLY

Yes. Mulder and I saved what we could before everything ended. I'll go home right now and look through what I have.

AGENT REYES

Let's find this kid... wow I guess this man.

INT. FBI SKINNER'S OFFICE - EVENING

Skinner picks up the phone. He begins to push numbers, pauses, he looks at his phone. He sees the cord plugged into the wall, he looks at the phone again and hangs up. He picks up his coat and leaves.

INT. FBI UNDERGROUND PARKING GARAGE - EVENING

The two agents, Simmons and Miller, are in the parking garage they see Skinner get into a car and leave.

AGENT MILLER

Ok now come on! Skinner in a panicked rush to leave?

AGENT SIMMONS

Look, you are not getting me into this, no way! We have an assignment.

(MORE)

AGENT SIMMONS (CONT'D)
This is our job, investigating the
paranormal not the peculiar.

AGENT MILLER
Why wouldn't he take his own car?

Agent Simmons goes up to the desk in the parking structure.

AGENT SIMMONS
We need to requisition a car for
the airport please.

The clerk gives them a chart to sign and hands him some keys.

AGENT SIMMONS (CONT'D)
Come on we have murders to solve

They find their car and leave.

EXT. SIOUX CITY HOUSE - NIGHT

ON THE SCREEN APPEARS:

- Sioux City, Iowa. -

INT. SIOUX CITY HOUSE - NIGHT

The man who had the attack in the park earlier is now in his garage. There is a beer can on the counter. He has boxes open all over the place. The garage is in disarray as he is looking for something.

He finds an old picture of himself, his sister and his mother.

This man is Kevin Morris (Season 1. Episode 4 "Conduit") the 7 year old boy from the old X File Scully and Reyes where talking about.

Kevin looks at the picture of his mother and weeps a bit.

He continues to look further and finds some of his old binary code papers. He had forgotten everything from before he had forgotten about his sister's abduction, about the time "they" came to him.

Kevin was beginning to remember.

He finds an old business card.

It's from the FBI, it is Fox Mulder's Business card.

Kevin looks at it, takes a sip from his beer, looks at all the papers from when he was a child then looks at the papers he wrote now. There are no further answers he can find here.

This phone number, this business card and this Special Agent Fox Mulder is the end of the line.

He picks up his cell phone, swipes it open and dials the number on the old business card.

CUT TO:

INT. LONDON FLAT - MORNING

ON THE SCREEN APPEARS:

- Parktown, Oxford, England. -

We see a computer screen. There is a sequence of numbers running up and down the screen, phone numbers, addresses, email addresses. We zoom out to reveal another monitor next to it with maps, and terrain and various satellite images. We zoom out and there are three more monitors all with files and codes, graphs, information. Some screens are uploading things some are downloading. They are on a desk, the desk is cluttered and full of hard drives and wires. There is a rack on the wall with hard drives and equipment. A sonar machine, radars and police scanners. Everything is turned on, everything is functioning. This room is alive with surveillance and technology. There are several phones of different times and technologies. One of them beeps and one of the screens switches over from what it had and a popup appears.

In the background a man is sleeping in a bed. He hears the beep and imidietly gets up.

We can't see his face or what he looks like. He rushes over to the screens and puts his glasses on. He clears up a bit of the mess and looks at the computer.

CUT TO:

INT. SIOUX CITY HOUSE - NIGHT

We see Kevin on the phone, it rings twice, it goes silent it sounds like someone picks up.

KEVIN

H..hello?

A voice recording comes on

VOICE RECORDING

WE ARE SORRY, THE NUMBER YOU ARE TRYING TO REACH HAS BEEN DISCONNECTED. NO NEW NUMBER HAS BEEN GIVEN, NO OTHER INFORMATION IS AVAILABLE AT THIS TIME, GOOD BYE.

Kevin hangs up the phone and sits silently.

CUT TO:

INT. LONDON FLAT - MORNING

The man begins to type on his computer frantically. He hears the same recorded message play automatically from his computer which has intercepted the phone call Kevin tried to make.

VOICE RECORDING
WE ARE SORRY, THE NUMBER YOU ARE
TRYING TO REACH HAS BEEN DISCONNECTED.
NO NEW NUMBER HAS BEEN GIVEN, NO
OTHER INFORMATION IS AVAILABLE AT
THIS TIME, GOOD BYE.

The man sits at his desk. We see his face now, he has short blonde hair and is wearing glasses.

FINCH
(in a British accent)
Got one!

Finch begins to click and type on a different computer. He opens a drawer file cabinet and begins searching for files.

CUT TO:

INT. SIOUX CITY HOUSE - NIGHT

Kevin sips his beer again, picks up his phone and this time opens Google. He does a search for FOX MULDER and on the web nothing comes up. It's as if Fox Mulder never existed, at least on the internet. No record of anyone by that name. He clicks on images link and pictures of foxes in the forest come up.

KEVIN
What a waste of time.

Kevin disappointed locks his phone, puts it in his pocket, gets up, turns the light off and leaves the garage.

INT. PENTAGON SECRET STORAGE WAREHOUSE - MORNING

ON THE SCREEN APPEARS:

- The Pentagon, Washington D.C. -

We see the same door Mr. Marx ran out of earlier. We zoom in to it and there is an access card reader. A man puts a card into it and the door opens. We zoom out and it's Mr. Woodruff.

He walks directly into the area where Mr. Marx was before. He sees the boxes and opens them finding nothing.

All of the artifacts are gone. He knows Marx took them.

He looks a bit stressed. He takes his cell phone out of his pocket, pushes three numbers and walks out.

The door closes behind Mr. Woodruff. We see a wide shot of the entire warehouse, its still and quiet.

A few seconds go by and the door opens again.

Four men in suits rush in with hand dollies and begin to pack the boxes into crates.

They each have a dolly and know exactly where to go in the room. They load up their dolly trucks with boxes and with organized precession line up and leave.

INT. PENTAGON MARX'S OFFICE - MORNING

Mr. Woodruff walks into Mr. Marx's office and straight to the woman at the desk, Mr. Marx's assistant.

WOMAN AT DESK

Mr. Woodruff! Sir! How are you?

MR. WOODRUFF

Good morning Maggie. Considering the reasons for my visit not so well, how are you? How is your little girl?

WOMAN AT DESK

Oh She is great. She just joined Gymnastics.. um what's going on?

MR. WOODRUFF

That's wonderful! I just got out of a meeting with the directors I am just heartbroken over Marx's death.

WOMAN AT DESK

He was such a nice man and a great boss.

MR. WOODRUFF

You know I was hoping to maybe go in there for a bit and I don't know say goodbye somehow I guess. I guess it sounds stupid.

WOMAN AT DESK

No not at all. It's been really hard for us here too.

MR. WOODRUFF

I think I better not actually. Listen would you accompany me down to get a cup of coffee?

WOMAN AT DESK

Yes of course Mr. Woodruff.

She quickly grabs her purse and coat and logs off from the computer. They both walk off.

A few seconds go by as we see a wide shot of her desk, the same four men in suits walk in. One sits at her desk and the other three walk into Marx's office.

The man hacks into her computer and begins copying and deleting files. One of the others is doing the same at Marx's computer as the other two begin packing files into boxes and placing the boxes on the dolly trucks. They line up and leave.

FADE IN:

ACT TWO

EXT. SIOUX CITY HOUSE - DAY

ON THE SCREEN APPEARS:

- Sioux City, Iowa. -

We see Kevin Morris's house. There is a rental car parked across the street a few doors down.

A man exits the car. It's Finch, the blonde man with glasses from London that intercepted Kevin's call to Mulder.

He walks across the street and very cautiously looks behind him and all around. He is very nervous.

Finch goes to the side of Kevin's House and notices the electrical box as well as the Direct TV dish that is bolted to the side of his house.

FINCH

Hello my partner in crime.

He looks over the fence then walks over to the side window and looks in, he sees nothing. He walks over to the other window and Kevin is standing in the kitchen. They stare at each other and both begin to scream in a panic.

KEVIN

Ahhh! Hey get out of here! I'm calling the police!

FINCH

No! NOPE! No no, you don't wanna do that!

Finch rushes around the corner towards the front door and trips and falls onto a bush.

FINCH (CONT'D)

No no! HEY!

KEVIN

Get out of here!

Kevin has his phone and is ready to dial 911, he swipes it and unlocks it.

Finch jumps out of the bush like a spring, he is disheveled and sweaty.

FINCH

WAIT! WAIT! NO! KEVIN!! I'M HERE TO HELP YOU!

KEVIN

What?

FINCH

I know what you are looking for! Please! I'm a friend!

Kevin puts his phone back.

Kevin opens his door slightly, just enough to peek through.

FINCH (CONT'D)

Thank you!

KEVIN

Ok, who are you?

FINCH

My name is Finch... I'm here to help you.

At this moment there is a man walking up to the door behind Finch.

FINCH (CONT'D)

I bring you Fox Mulder.

It's Mulder, he walks up behind Finch and stands next to him.

MULDER

Hi Kevin, you called?

Kevin looks at Mulder and opens the door completely.

CUT TO:

INT. AIRPLANE - DAY

Agents Simmons and Miller are sitting next to each other on a small commercial plane on their way to their case. They both have their lap tops open and are working.

PILOT ON SPEAKER

Ladies and gentlemen we will be arriving at our destination in a few minutes please have fun and be safe out there I hope you enjoy Louisiana! Get yourself some Étouffée while you are here!

AGENT SIMMONS

This is the best part about being out in the field. We get to experience different foods. I can't wait to try gumbo for the first time.

At that moment Agent Miller looks shocked and sits up straight.

AGENT SIMMONS (CONT'D)

What is it?

AGENT MILLER

A certain George E. Hale entered the US today at Sioux Gateway Airport in Iowa!

AGENT SIMMONS

Mulder's back?

AGENT MILLER

I TOLD YOU IT WAS BIG!

CUT TO:

EXT. SIOUX CITY HOUSE - DAY

ON THE SCREEN APPEARS:

- Sioux City, Iowa. -

INT. SIOUX CITY HOUSE - DAY

Fox Mulder and Finch are sitting in Kevin's home at the kitchen table. Kevin is getting water and serving them.

MULDER

Sorry for all the secrecy and an extreme apology for my poor excuse of a G-Man padawan in training here!

FINCH

Yes. You know I'm more of an Indoors type of guy.

KEVIN

Thank you for coming, I don't really know what's going on and I don't know what to do. Mr. Mulder I know you helped me once, my mother and my sister. I don't remember much of it just quick flashes here and there really but I found your card and well, I thought all hope was lost when I couldn't reach you. I even called the FBI general line and the operator said no Fox Mulder worked there or ever worked there before. I told her I had your card and she became rude, I mean I thought I was losing my mind.

FINCH

I'm sorry Kevin, I had to take care of that.

KEVIN

You. What, what do you mean?

FINCH

I made Mulder disappear from the FBI. His life was in danger and we took the necessary precautions to make sure he was protected.

KEVIN

And Google?

FINCH

(raises his hand)
Guilty!

KEVIN

Wow! I'm impressed!

FINCH

Well, you know it's nothing really..
I...

Mulder Interrupts him

MULDER

It's happening again inst it Kevin?

KEVIN

No Mr. Mulder it's much worse this
time. Much, much worse. Different
somehow.

Kevin takes out his notebook from the counter and gives it
to Mulder.

Mulder has a quick look at all the pages.

MULDER

The last time you did this they where
random and sporadic, it looks as
though this is the same message over
and over again.

KEVIN

Yeah

MULDER

Every page is just repeating.

KEVIN

I did some research online and found
some information on Binary Codes
also there is an app that can
translate them but it doesn't seem
to register these quite well.

FINCH

Let me have a crack at it.

Finch opens up his laptop and begins to sort out the code
papers into stacks.

MULDER

How are things worse?

KEVIN

Before I remember the TV, the signal
was just whispers from the TV.

Finch looks up and his eyes widen a bit.

KEVIN (CONT'D)

Now... oh... But NOW they are attacks!
Horrendous attacks, Mr. Mulder I
swear my brain was melting and it's
so painful, there is a loud hum...

MULDER

A hum?

KEVIN

Like if someone had a speaker turned
up too loud or some wires were
crossed. As if the signal was coming
from a machine, its metallic.

MULDER

We saw you went to the hospital
recently. You had an attack at a
park bench, the people that helped
you said blood was coming from your
nose.

KEVIN

Yes, they uh... well I didn't tell
the doctors about all of THIS. They
said it could have been anything
maybe low blood pressure or something.
They did a scan on me and found
nothing. Everything was clear.

MULDER

You didn't tell the doctors about
your mother?

KEVIN

Why would I?

MULDER

Well she died from a brain tumor
Kevin, her symptoms described where
very similar to yours.

KEVIN

Wait.. what you DON'T BELIEVE ME?

MULDER

Look, I want.... I just want answers.
We will help you get to the bottom
of this.

They all pause a bit in silence, Finch continues to work.

MULDER (CONT'D)

What about your sister?

KEVIN
My sister disappeared.

MULDER
I know, we couldn't find anything on her. Any ideas where she could be? Maybe if we can get her checked out it could provide some medical history and after we get you to the doctor and tell them we could...

Kevin Interrupts Mulder.

KEVIN
My sister was taken. She was abducted again and never returned.

Mulder goes quiet.

FINCH
These codes are not the same as before.

MULDER
How do you mean?

FINCH
This sample here? The one from when he was a boy? I can translate it, it's not as complex as these. Its almost as if these are gibberish.

KEVIN
How can that be?

MULDER
You said it was different this time around.

KEVIN
This is real!

The room gets quiet.

There is a knock at the door.

Mulder looks at Kevin.

MULDER
Did you tell anyone you were looking for me? Did you call anyone else?

KEVIN
No not at all! I'm all alone here.

Mulder looks at Finch

FINCH

I'm on it

Finch gets up and walks to the door.

Without thinking he quickly opens it and sees Agent Scully standing there.

His eyes get big and he gasps.

SCULLY

Hi I'm Agent...

FINCH

(opens his eyes wide)

SCULLY!

(looks down at her
badge)

IN THE FBI!

Finch quickly slams the door in her face.

Scully pulls her gun out and kicks the door open before the door hits the frame.

SCULLY

Put your hands behind your head and
get on the ground.

Finch imidietly drops to the floor with his hands behind his head.

FINCH

OH MY GOD! OH MY GOD!

SCULLY

How do you know me? Who else is in
the house?

FINCH

Ok! Ok! Put the gun down I'm so
sorry I tried to close the door on
you Agent Scully please!

Scully is standing over him pointing her gun at him.

Mulder walks out of the kitchen into the living room and sees Scully.

Scully sees a figure from the corner of her eye and points her gun at him.

SCULLY

HOLD IT!

Scully realizes its Mulder and her eyes become gentle, then confused.

SCULLY (CONT'D)

MULDER?

Mulder standing there with his hands up smiles at Scully.

MULDER

SCULLY! You, uh... went back....
to.. RED!

A strand of hair has fallen on Scully's face and she shakes her head a bit to move it out of the way.

She slowly puts the gun down.

FADE IN:

EXT. SUBURBAN NEIGHBORHOOD - MORNING

ON THE SCREEN APPEARS:

- 120 Beach Front Dr, Matagorda, Texas. -

There is a small suburban neighborhood on the Matagorda Peninsula on the coast of Texas. The houses sit in a row and are all beach water front. A 6 year old boy is playing in his front yard with some toys, he has some cars and some planes. They are all lined up and he is alone playing quietly.

It's a quiet and peaceful neighborhood.

The boy's father comes out of the house he is dressed as a military pilot but has a corporate logo on his vest.

PILOT

Hey buddy! You flying missions?

PILOT'S SON

Yeah

PILOT

Ok just remember to always communicate
with the tower!

PILOT'S SON

Can we go swimming today?

PILOT

Well no buddy not today I gotta work!
You know that!

PILOT'S SON

You work too much!

PILOT

Hey I'm up there doing great things
for us. For all of us. What's going
on bud? You ok?

PILOT'S SON

Yeah I just miss you, when can I go
with you to work?

PILOT

Soon. Hey you just keep learning
what you are learning and soon you
will be working at the base right
there with me. Saving the world
every day next to me! Ok? Side by
side we can fly all day helping
people.

PILOT'S SON

Thanks daddy.

PILOT

You be good boy to your mama now ok?
Wave at me while up up there ok?

PILOT'S SON

Ok!

PILOT

I'll see you later!

The pilot leaves and gets into a military Jeep. The Jeep also has the same corporate logo on it. The Jeep is being driven by someone else.

EXT. BEACH ROAD - MORNING

The Jeep drives off and arrives at a ramp where a faire boat is waiting. The Jeep drives up onto the boat and the boat takes the Jeep across a small calm stream to another ramp and road.

The Jeep drives off on a single lane road, with the beach on one side and barren land on the other.

We see some structures and unrecognizable buildings.

The Jeep pulls up to a gate with armed Military Police.

CUT TO:

EXT. PIERCE AIRFIELD - MORNING

The gate has a sign on it with the same corporate logo on it. The gate is opened by two guards and the Jeep drives in.

EXT. SUBURBAN NEIGHBORHOOD - MORNING

The Pilot's son is still playing with his toys in the front yard. He picks up his toy plane above his head and points it to the sky. He squints his eyes making it seem like a real plane in his mind. All of a sudden a real plane shows up in the background sky.

The boy sees the plane and smiles.

PILOT'S SON

Daddy!

He begins to wave at the small silver plane high above the clouds. As he waves the plane begins to shoot off what looks like a chemical smoke trail behind it, it's strong and fast, it turns on and off and on again. It draws a long line across the sky. The boy turns around and continues playing. We zoom out to see four other planes above him. The sky is perfectly blue not a cloud above but there are long chemical trails shooting off in all directions.

FADE IN:

EXT. SIOUX CITY HOUSE - DAY

ON THE SCREEN APPEARS:

- Sioux City, Iowa. -

INT. SIOUX CITY HOUSE - DAY

Mulder, Scully and Finch are sitting at the kitchen table with Kevin.

Finch is on his laptop, punching in all of the binary codes.

MULDER

There has to be an explanation for
all of this.

Scully looks at Mulder as if she doesn't know who he is.

KEVIN

I just want it to stop Mr. Mulder.
I really don't care to find out what
the codes mean anymore or where they
come from or who is doing this to
me. I just don't want to be in pain
anymore.

SCULLY

Kevin I know this is difficult but I
need your help. I came here seeking
you out because you are not alone,
someone else just went through what
you are going through and it didn't
end well for him. Finding out what
this means and where it comes from
may help stop it and answer some
questions.

KEVIN

Someone else?

FINCH

It was the Pentagon man wasn't it?

SCULLY

How do you know about that?

MULDER

What?

Mulder looks at Scully and Finch.

FINCH

Hey! I sent you a text about it but
you didn't respond so I left it alone!

Mulder gives a disappointed look at Finch.

FINCH (CONT'D)

You know I'm only one man!

MULDER

Scully if there is a connection
between Kevin and the man from the
Pentagon then that alone is proof of
something sinister going on here. I
mean was this man writing the same
codes as Kevin?

SCULLY

No Mulder.

MULDER

What did he write?

Scully wants to tell Mulder but at this moment Kevin knocks his water down from the table spilling everywhere, he begins to have another attack.

Kevin begins to convulse violently and falls to the floor.

SCULLY

Try to hold him down!
(she picks up her
phone)

This is Special Agent Dana Scully
requesting an ambulance at 192 lake
Street. A male in his 30's is having
a seizure and is in need of medical
care.

CUT TO:

EXT. SIOUX CITY HOUSE - DAY

An ambulance rushes onto Kevin's Drive way.

CUT TO:

Kevin is on the gurney with an oxygen mask on, he is being
lifted into the ambulance.

MULDER

Finch I need you to stay with him.
Do not let him out of your site and
take all of the codes with you.
Call me as soon as you have some
information about them.

FINCH

Ok. Where are you going?

MULDER

With Scully

Finch smiles.

FINCH

Alright!

Finch jumps into the ambulance with Kevin and the ambulance
drives off.

A white van with another corporate logo that was parked
outside Kevin's house also leaves and follows the ambulance.

Mulder and Scully do not notice it, they get into Scully's
car and drive off.

EXT. HONEY ISLAND SWAMP - DAY

ON THE SCREEN APPEARS:

- 41490 Crawford Landing Rd Slidell, Louisiana. -

Agent Simmons and Miller drive up to a small cabin in the swamp. There is a sign that reads "Dr. Wagner's Honey Island Swamp Tours. Beware of the Swamp Monster"

AGENT MILLER

Oh this is going to be great. I can already smell it.

They walk into the cabin and see all of the T-Shirts and merchandise they sell based on the HONEY ISLAND SWAMP MONSTER

AGENT SIMMONS

Well this makes sense already.

EXT. SIOUX CITY FREEWAY - AFTERNOON

Mulder and Scully are driving in Scully's car, they are both very silent, they have not been together in five years. The tension is sharp, they missed each other but no contact and time gone by, everything feels different for them.

MULDER

So what made you go back?

SCULLY

I decided to stop waiting for you, to stop waiting, period. The bureaucracy of being a doctor tied my hands down more than the FBI ever did. I went into the medical field to help people and all I found was red tape. The corporate conglomerate that a hospital is like being inside the belly of a beast. I didn't feel like I was helping anyone, The FBI continued to call and continued to ask for my help and I continued to offer my services until finally I decided to go back and pursue my own career.

MULDER

No, I mean when did you go back to the red. I like it!

They both pause and smile at each other a bit. They get serious again.

SCULLY

Mulder After you left, everything changed for me.

MULDER

Me too.

They are quiet again.

MULDER (CONT'D)

How is the Skin Man doing?

SCULLY

Skinner is now the Director of the FBI.

MULDER

Good for him so he is way more tense than before?

SCULLY

He is level 11 on the tensiometer.

They both smirk.

SCULLY (CONT'D)

I have an office now.

MULDER

Its about time. What department are you in now?

SCULLY

The Department of Paranormal Research.

MULDER

I'm sorry did I hear you say..

SCULLY

Yes. Things are different now Mulder. There are several agents working on paranormal research at a time, I'm head of the medical investigations unit, Agent Reyes is the AD!

MULDER

How did they fit everyone into that tiny basement?

They both smile slightly.

SCULLY

We are out of the basement, out of the darkness.

MULDER

How did they divide everyone up?
Believers on the right and skeptics
on the left?

SCULLY

We go by certain codes now. We all
believe until proven false. Science
must provide data to solve the case
and no case may be left unsolved.
Everything gets filed appropriately
now.

MULDER

So it's an office full of first year,
snot nosed agents that are there
every day with the sole purpose of
what? To debunk The X-Files?

SCULLY

More or less. Going in there
everyday, everything is new now and
no one there knows about our past,
about the X-Files, about anything
from before. They all think I'm
some lab rat that has never done
field work.

MULDER

So what do the young scouts have to
say about old Kevin Morris? Why
were you there? What did the
Pentagon suicide have to do with
him?

EXT. SIOUX CITY AIRPORT - AFTERNOON

ON THE SCREEN APPEARS:

- Sioux Gateway Airport, Sioux City, Iowa. -

Scully and Mulder pull up to the airport and park the car.
They sit together in the car to talk for a while.

SCULLY

His name was Robert Marx. He was
the Secretary of the Department of
Defense at the Pentagon. He ran
into his office, cut his wrist and
in his own blood wrote a series of
binary codes that translate to

Scully looks away from Mulder and takes a deep breath.

SCULLY (CONT'D)

DIG WILLIAM.

MULDER

Our son William?

Scully begins to tear up a bit.

SCULLY

I don't know!

She begins to wipe her tears away. She can't look at Mulder. Mulder reaches his hand out to comfort her. He is about to place his hand on her shoulder but can't do it. He puts his hand down and looks out the window.

SCULLY (CONT'D)

I hope not but I know deep down that it is, there is something else.

MULDER

What?

SCULLY

I performed his autopsy and I found several objects inside his stomach.

MULDER

What kind of objects?

SCULLY

Evidence. All of the evidence that was ever lost or taken from us over the years. The genetically modified bee that stung me in 98, microchip implants, tissue samples.

MULDER

All of these things where kept in the Pentagon this whole time?

SCULLY

He was a non smoker yet he shoved a carton of Morley's in his mouth. And I think this was a message to warn us of who he was, and who is still out there.

MULDER

The Cigarette Man is dead.

SCULLY

Yes and I think Marx took his place.

MULDER
If there is a new Syndicate then...

SCULLY
Mulder they have our boy!

Mulder picks up his cell phone (he has a different cell phone now)

MULDER
(on phone)
Finch!

INT. SIOUX CITY HOSPITAL - AFTERNOON

Finch is sitting next to Kevin who is laying in a hospital bed.

FINCH
(on phone)
Hey it doesn't look good. They did a scan on him and uh... they um. They found a brain tumor.

MULDER
(on phone)
What?

FINCH
(on phone)
Yeah, they don't know how to explain it, because it wasn't there last time he came in. The doctors, they don't know what to say.

A nurse walks into Kevin's room

NURSE
Mr Morris?

FINCH
Yes?

NURSE
Sir you can't be on the phone in this room.

FINCH
Ok thank you I'm sorry

MULDER
(on phone)
Mr. Morris?

Finch quickly grabs all of the files and his equipment under his arm and walks out of the room, into the hallway.

FINCH

(on phone)

Yeah well I told them I was his brother so they would let me stay with him.

Behind Finch we see the four men who were with Mr. Woodruff before at the Pentagon. They walk by Kevin's room, look inside and into another hallway.

MULDER

(on phone)

The codes?

FINCH

(on phone)

No not yet, I'm still working on it. I'll stay with him until you return.

MULDER

(on phone)

How can he have a brain tumor over night?

FINCH

(on phone)

I don't know, nobody knows. And I saw this thing. On the scan. Its massive, they're saying he may not wake up from this.

MULDER

(on phone)

Is it possible someone did this to him?

FINCH

(on phone)

You are talking about what? Cancer gene manipulation?

EXT. SIOUX CITY AIRPORT - AFTERNOON

Mulder and Scully still sitting in the car.

SCULLY

(whispers)

Mulder what's going on...

At this moment Scully receives a phone call. She quickly answers it.

They are both on their phones on separate conversations.

MULDER

(on phone)

Isn't it peculiar? His mother? An ex abductee, died from brain cancer. His sister? Who knows? And now him? There is no history of brain cancer in their family. How many other abductees have you been tracking? How many cancer deaths since 2012 have there been and how many of those have been abductees?

FINCH

(on phone)

I know! I'm right there with you, they are erasing all of the old X-Files. They are cleaning house. They are fabricating cancer to eradicate the past and tie up loose ends. But we still don't know who? And only have theories as to how!

Scully looks up from her phone call her face radiated excitement, full of hope and a bit of panic.

She quickly gets a pen and paper and begins to write.

SCULLY

(on phone)

Thank you sir.

Mulder sees Scully's face. She nods at him.

MULDER

(on phone)

I gotta go. Let me know when you have something.

(Mulder hangs up)

INT. SIOUX CITY HOSPITAL - AFTERNOON

FINCH

(on phone)

See ya...

(Mulder hangs up)

Damn it.

Finch turns around and goes back into the room.

In the far distance we see the four men walking down the hall.

Two of them leave and the other two walk into another room. One of the men has a briefcase in his hand.

INT. SIOUX CITY AIRPORT - AFTERNOON

Mulder and Scully still sitting in the car.

MULDER

What is it?

SCULLY

We have an address!

Mulder looks at her paper, they look at each other and both jump out of the car and run towards the terminal.

EXT. HONEY ISLAND SWAMP - AFTERNOON

ON THE SCREEN APPEARS:

- County Morgue. Slidell, Louisiana. -

Agents Simmons and Agent Miller are walking out of the morgue and get into their car.

AGENT MILLER

It doesn't make any sense. Why are the authorities here feeding town's hysteria? Suggesting a swamp monster when the body of it's latest victim suggests otherwise?

AGENT SIMMONS

because a serial killer on the loose, that doesn't sell shirts!

AGENT MILLER

This is a different type of kill than the other victims.

Agent Simmons opens the file on their case. There are pictures of the body at the morgue as well as crime scene photos. The body has the top of his head cut off and his brain and eyes missing.

AGENT SIMMONS

Well the other victims were found beheaded, and no heads found at the scene. Body parts torn off with lacerations on the ends conducive to animal bites. It could have been done by animals postmortem but... Hey look at this.

Agent Simmons pauses a bit while looking at the photos. He sees what looks like a white substance on the bark of a tree.

AGENT MILLER

What is that?

Miller looks at Simmons and starts the car.

INT. SIOUX CITY AIRPORT - EVENING

ON THE SCREEN APPEARS:

- Sioux Gateway Airport, Sioux City, Iowa. -

Mulder and Scully walking through the airport with tickets in their hands. They walk up to a terminal and go straight to the podium. Scully shows the flight attendant at the podium her ticket and slaps her FBI badge on the counter next to it.

The flight attendant imidietly stops the line from entering the plane and Scully and Mulder skip ahead to the front. They walk into the plane as the people in line look frustrated.

The line resumes after Scully and Mulder board.

MULDER

I miss that.

CUT TO:

EXT. HONEY ISLAND SWAMP - EVENING

ON THE SCREEN APPEARS:

- Honey island Swamp. Slidell, Louisiana. -

Agent Miller and Agent Simmons are in the swamps, they get a small briefcase and flashlights from the trunk of the car.

They begin walking to the scene of the crime in the swamps.

There is crime scene tape all over the place. They put their kits down and begin to look around.

Agent Simmons imidietly walks over to the tree with the white substance. He opens the small briefcase. It contains gloves and empty vials and other forensic instruments.

AGENT SIMMONS

Give me a light here

Agent Miller walks over to Simmons. She shines the light on the bark of the tree as Miller begins to scrape off the substance into an evidence bag

AGENT SIMMONS (CONT'D)

It's candle wax!

AGENT MILLER

Worship Ritual?

AGENT SIMMONS

There is no evidence indicating any type of religious cult activity or altar. I think this was just a simple candle. Used for light.

AGENT MILLER

Well the coroner report does put the time of death at night so it makes sense, but. Why not flashlights? Why splatter the wax on a tree?

AGENT SIMMONS

Candles at night, no satanic cult, no witch craft, no ritual, it was sloppy. It's as if they didn't finish the job.

AGENT MILLER

Local killer.

AGENT SIMMONS

What do you mean?

AGENT MILLER

I mean local, back woods local. Rural. The killer lives in the swamps. No electricity, they're used to working without it, they have to be close by.

AGENT SIMMONS

Hey lets come back tomorrow with some daylight and some rangers. Maybe they can point us to any nearby cabins. We can ask around first.

A gunshot is heard and Agent Miller falls to the ground shot in the shoulder.

AGENT SIMMONS (CONT'D)

MILLER!

Agent Simmons ducks for cover in the opposite direction she fell from. He pulls his gun out and begins to look around.

He whispers to Agent Miller...

AGENT SIMMONS (CONT'D)
Miller.... are you ok?

Agent Miller is laying on the floor with blood all over her. She is not responding.

It's dark, Agent Simmons is alone, Agent Miller is feared dead.

We see a close up of Agent Simmons. He is sweating and looking around anxiously, pointing his gun around and trying to see something, anything. It's pitch black.

Behind him in the distance a candle lights up.

Then.... another one and another one until we see he is surrounded by lit candles. He puts his gun down and puts his hands up. The candles begin to move closer.

CUT TO:

INT. AIRPLANE - NIGHT

Scully and Mulder are sitting in the plane. Mulder is eating sunflower seeds.

SCULLY
Some things never change.

MULDER
Everything changes.

They sit quietly for a moment, tense and still. Both feeling very awkward with each other.

MULDER (CONT'D)
You know American sunflower seeds are the best. The UK has great snacks, don't get me wrong, but nothing compares to these seeds.

SCULLY
You where there a long time. I think you where there the last time you sent me a post card. What, four years ago?

MULDER
I'm sorry.

SCULLY
What happened to you Mulder?

MULDER

That is a loaded question.

SCULLY

There is a change in you I feel it. You aren't the same person I once knew and loved. I feel your anger towards me, your frustration, your disappointment. I feel your lack of belief. That darkness we tried so desperately to leave behind! It lives in you now and I can see it. The light that made you want to believe is gone.

MULDER

People change.

SCULLY

I know people change but that change is based on personal growth. You have just changed. What happened?

MULDER

Scully I have thought of you every day I have been away. Yes I felt a resentment and frustration because we had to give up our son. But it wasn't towards you. I know you gave him up to protect him. My frustration is with this life, with what we were dealt. With the fact that I couldn't embrace you, that I couldn't hold you in my arms and we couldn't raise our son together and leave the darkness behind us. A frustration and resentment with the fact that the darkness that followed us all those years was my own to bear and I am the one who passed it to you and our baby boy. The change? The anger the frustration? Was with me. Not you.

SCULLY

Mulder....

MULDER

That's why I left you Scully because I couldn't stop hurting you, I couldn't stop putting you in danger. I couldn't protect you.

SCULLY

Mulder that darkness was ours to bear together. That loss and void left by our son. All of the sacrifices we made together we did them as partners. Partners in the FBI, partners in life. Mulder you were, you ARE my best friend.

MULDER

I'm sorry for leaving you Scully. You are my best friend too, you have always been! These past five years I know I have wanted nothing more than to be with you. But the fact remains, my quest for the truth put everyone I know and loved in danger.

SCULLY

Mulder we found the truth together.

MULDER

What truth? The colonization of the planet by aliens? We where told lies and we believed those lies. December 22, 2012. Was just a date, nothing more. Alien colonization, a planned Armageddon! Nothing. And I was so dead set on wanting to believe.

Mulder pauses for a moment.

SCULLY

Mulder you always wanted to believe. Your relentlessness to jump into the unknown wanting to believe is what made me and others follow you into the abyss but somewhere along the road you forgot to believe in yourself. And you stopped believing entirely.

MULDER

There is nothing left to believe in.

SCULLY

What about hope? Hope that when this plane lands we will find our son and gain a fresh start.

Mulder remains silent.

The flight attendant walks by.

FLIGHT ATTENDANT

Drink order?

SCULLY

Just some water please.

MULDER

Two waters.

The flight attendant walks away.

Mulder is sitting silent.

SCULLY

What happened in 2012 Mulder?

MULDER

Nothing happened.

SCULLY

Where did you go? You left overnight
and you never returned. Tell me!
If anything I deserve to know what
happened to you.

MULDER

They made a fool out of me Scully.
I was a pawn in their game. A simple
puppet. They turned me and my beliefs
against myself. I believed and they
exploited that belief.

-----BEGIN FLASHBACK-----

EXT. MEXICAN PUEBLO - MORNING

ON THE SCREEN APPEARS:

- Piste, Mexico. -

We see a small pueblo town, very quaint and small, dusty and
warm. Some kids are playing outside.

ON THE SCREEN APPEARS:

- OCTOBER 14, 2012 -

A man is seen walking up to a small house wearing old jeans
and a sweater. He has a scruffy beard and is very disheveled
and dirty.

Its Fox Mulder, he makes his way through the town.

MULDER (V.O.)

Early in 2011 I began searching for answers. We knew the date was set. What we didn't know was what would happen, how or where. I began searching for information and on one of those searches I heard a rumor of an old woman in Mexico who had information.

Mulder walks into an old house.

INT. MEXICAN PUEBLO HOUSE - MORNING

There is an old woman sitting at a table patiently waiting for him.

He sits down at the table and the woman begins to speak.

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

She was of Mayan decent. A translator and a scientist. The member of a research expedition who was there to save the world. Save the world from their own ignorance. Their theory was simple. The Mayan calendar was merely one of many calendars, the others were yet to be discovered.

The old woman and Mulder are sitting at a table in her small house, it is very hot and they are drinking tea.

OLD WOMAN

Imagine a future civilization excavating and finding your day planner! That is all we have found here ONE calendar that describes a long period of time, this is just a date. A date of the end of an era in time. How can you write a timeline if time is infinite? You break it down into sections. This is one section. We will find others and we will prove this.

Mulder looks at her with disbelief.

MULDER (V.O.)

I believed only what I wanted to believe. I told her about my experience at the Mount Weather Complex in Bluemont, Virginia. I saw the END GAME December 22, 2012. I was told the date was set.

(MORE)

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

The date was confirmed in 1947 when the UFO crash landed in Roswell New Mexico and in it's databanks. The plans for colonization were laid out. This is where it all began.

The old woman looks at Mulder with very sad eyes. A shadow appears by the front door behind Mulder.

She looks up and in a panic. She shifts her story and begins to tell Mulder what he wanted to hear.

OLD WOMAN

(harshly whispering)

It is very important you listen to me NOW. The date of colonization goes back before that. The Anasazi? The native American tribe that tried to deal with the invasion and failed! Before them? It was muscle over biotechnology. Cavemen tried to warn us in cave paintings of these long clawed reptilians. The human race was caught in the middle of a battle over earth, between the grey aliens and the reptilians. The grand prize? The human race! We were created in a lab right here on earth. The missing link in evolution is an alien human hybrid. A mutation. This whole planet has been one giant petri dish since day one. The Ice Age was tactical warfare created by one race of aliens to eradicate the other. The dinosaurs were exterminated to protect their experiment. The human race.

Mulder looks at the old woman with grieved eyes, hooked to every word she says.

OLD WOMAN (CONT'D)

This time around? Its colonization like never before. A cross breed of the long clawed reptilian aliens and the small greys. They have been dormant for so long waiting! Waiting for their catalyst.

MULDER

The black oil?

OLD WOMAN

You know more than you think you know. Your concern is not to stop the colonization this is going to happen no matter what you do. Your goal is to survive it and to lead the resistance. A human rebellion who will stand up and fight until a truce can be made with them.

MULDER

How can a truce be made with monsters?

OLD WOMAN

No sir. A truce between humans and the humans who will inherit the earth.

The shadow behind the door appears again and stands by the door.

The old woman stops speaking. She shifts her story once more.

OLD WOMAN

Right now as we speak there is a small group who have plans of killing the supreme leader.

MULDER

Who is this person?

OLD WOMAN

When the aliens take over and enslave the human race this man will be protected. He is the only bargaining chip we will have if we are to have a chance. Once we have him there may be a chance we can claim at least a small patch of land for ourselves.

MULDER

Where can I find this group?

OLD WOMAN

The man they seek. Is someone who is close. He is everywhere, he is all. He is the leader of the New World Order. He controls everything. Every cell phone, every bank account, every email passes through his desk. He wears a suit and he is a bigger threat than any alien ever will be.

The shadow appears to stand behind the door now to listen in. No doubt this is a threat to her.

OLD WOMAN (CONT'D)
Denver Colorado. I will send word
to The Seekers to find you. You
must go now.

MULDER
What about the Colonization?

OLD WOMAN
You need to go now! Find The Seekers!

EXT. MEXICAN PUEBLO - MORNING

Mulder begins to walk away from the old woman's house. He pauses and looks back. He stands there for a moment, turns again and walks away.

Her house explodes and he is thrown forward.

He picks himself up quickly and starts to run toward the house. The flames are extremely high and hot. He knows something is wrong.

If what the woman told him is true, he knows now that he is in danger, he panics, his mission is clear. He looks around and runs into the darkness of the woods behind the village.

CUT TO:

INT. STORAGE FACILITY - NIGHT

ON THE SCREEN APPEARS:

- Storage Facility, Henderson, Colorado. -

ON THE SCREEN APPEARS:

- NOVEMBER 28, 2012 -

We see the inside of a storage facility. Looks like a small warehouse. Inside are cots, tables, chalkboards, and desks. There are also chairs, boxes, and crates full of weapons and armor.

There is a man standing in front of seven men all dressed in desert camouflage army fatigues.

The man begins to speak to the small band of soldiers.

COMMANDANT
The END GAME date is fast approaching
and we know now that BETA TEAM has
captured our target.
(MORE)

COMMANDANT (CONT'D)

This is the moment we have been training for soldiers. When the skies turn red and the planet is no longer ours WE will be the only resistance against the alien colonization and the New World Order!

All the soldiers hold their fists up and simultaneously do a cheer.

SOLDIERS

HO-AH! HO-AH!

COMMANDANT

It will be a new day men!

We pan across the small band of soldiers and see one of them is Mulder. Still bearded he is part of their team a member of their organization. A member of their alpha core.

-----END FLASHBACK-----

CUT TO:

INT. AIRPLANE - NIGHT

Mulder and Scully are still sitting in the plane. Scully is looking out the window sipping on her water. Staring into the darkness outside listening to Mulder's story. Mulder is hunched over in his seat speaking to her in a soft shame filled voice.

MULDER

The coming date of END GAME was a Saturday I will never forget.

-----BEGIN FLASHBACK-----

INT. DENVER INTERNATIONAL AIRPORT - MORNING

ON THE SCREEN APPEARS:

- Denver International Airport. Denver, Colorado. -

ON THE SCREEN APPEARS:

- DECEMBER 22, 2012 -

Mulder, dressed in a suit, carrying a briefcase is walking with two other men with briefcases in the airport terminal. They split up and go off in different directions

Three other members of their squad are walking in the opposite direction.

They are all in suits with briefcases each one of them is headed in a different direction.

We see through the window a man on the tarmac driving a luggage cart. He stops the cart, gets off and goes into the back of a plane. Two other men from the baggage handling crew go off in different directions. These are the Beta team, all of these men are working together and setting themselves into position. They change the frequency of their radios and begin to talk.

INT. DENVER INTERNATIONAL AIRPORT CONTROL ROOM - MORNING

The commandant is standing inside the control room

COMMANDANT

Member Control is in position. All teams report a check in position.

On the commandant's radio voices are heard checking in to position.

A woman is seen walking next to a man who is being pushed in a wheel chair by an airport employee. Two other men are with him. The man in the wheel chair has blonde hair, we see him from the back.

They turn into a corridor.

The woman turns and shoots the employee in the head. She takes the wheel chair and two men with suits back her up. One of the men puts a gag in the wheel chair man's mouth and a bag on his head. Another man takes the employee's body into a maintenance closet.

Mulder is standing in a different corridor. He looks around at the airport's decorations there are strange murals painted on the walls of men in gas masks taking over the world, crying children, soldiers with swords, and images of animals, destruction and fire. (These are real murals at the Denver Airport.)

On the radio the Commandant speaks

COMMANDANT (CONT'D)

We have him. All teams to secondary position.

Mulder walks briskly to another corridor, he opens the door and sees the man in the wheel chair. The woman and the two men are standing there pointing guns at him.

Mulder pulls out his gun and points it at the man in the wheel chair.

MULDER

This is the man?

WOMAN AT THE AIRPORT

Yes.

MAN AT THE AIRPORT

He is heavily sedated. Everyone is in place. We have to go now.

The two men leave Mulder, the woman and the man in the wheelchair alone in the room.

Mulder is still pointing his gun at the man in the wheelchair.

WOMAN AT THE AIRPORT

At position three you have to pull the trigger. You know it must be done. This man will be the ruler of the New World Order. He has brought nothing but death to the human race, allowed the greys to conduct experiments on us. To tag and release us like wild animals. To measure us and to take our children.

Mulder standing in front of the man in the wheelchair pointing his gun at his head, very determined.

MULDER

I know!

The man in the wheelchair begins to wake up and make noise.

MULDER (CONT'D)

He's waking up!

WOMAN AT THE AIRPORT

Shoot him!

MULDER

Its not time yet. Its not part of the plan. When the first sight of an alien ship presents itself in the sky above the airport we all move into position three and the explosives go off. That is when he is shot. Not before

MAN IN WHEELCHAIR

MMMMMMMMHHH! MPFFFFFF MPHFFF!!!!

WOMAN AT THE AIRPORT

Shoot him now!

On the radio we hear the Commandant

COMMANDANT
 POSITION THREE! MY GOD! MY GOD
 THEY'RE HERE! THIS IS IT! POSITION
 THREE, POSITION THREE, STAY IN
 POSITION! THERE ARE SEVERAL SHIPS
 EMERGING FROM THE ATMOSPHERE...
 LARGE! THREE LARGE SHIPS! MY GOD!
 WHAT HAVE THEY DONE!

WOMAN AT THE AIRPORT
 DO IT!

MULDER
 What about the explosives?

The man in the wheelchair is now awake listening to what is going on around him. He notices he is tied to a chair and is gagged and hooded, causing panic.

MAN IN WHEELCHAIR
 MPFH! MMMMMMMMMMMMMMMMM!

WOMAN AT THE AIRPORT
 There is no time.

A rumbling sound can be heard outside the building. A loud metallic hum begins gets to get louder and louder. A white light begins to seep through the cracks of the door. Flashing white and bright.

Mulder pointing the gun at the man in the wheel chair is sweating and nervous. He is confused and stressed. Mulder slowly begins to squeeze the trigger ready to shoot the man in the head.

The hum gets stronger.

MULDER
 SOMETHING ISN'T RIGHT!

WOMAN AT THE AIRPORT
 Damn! Shoot him MULDER!

Mulder stops squinting and opens his eyes wide. The lights stop. The humming stops. The noises outside stop. The radio goes dead, static come through it now. He looks at her as she nervously looks at him.

They stand in silence looking at each other.

Mulder slowly brings his gun down no longer pointing it at the man in the wheelchair.

The woman's eyes look worried. Mulder stares at her, his eyes get wider, she quickly reaches into her vest and pulls out a gun. Mulder points and shoots her in the chest, no longer hesitating in his movements.

She drops her gun and falls to the floor.

He walks closer to the man in the wheelchair and removes the head bag.

The man in the wheelchair is Finch!

Mulder takes the gag off his mouth.

FINCH
PLEASE DON'T KILL ME!

MULDER
Who are you?

FINCH
My name is Dean Finchman! I run a conspiracy blog in the UK, I'm a tech specialist. I was doing research and I hacked into something I shouldn't have. The next day I was taken from my flat! Please sir, I meant no harm. I'll never do it again.

Finch looks down at the woman who is on the floor.

FINCH (CONT'D)
Oh holly hell!

MULDER
I'm not going to kill you, come on!

Mulder unties Finch.

FINCH
You are one of the good guys then?
You knew this was all bullshit? How did you know?

MULDER
My name is Mulder. I never told anyone here my real name, there was no way of her knowing. Are you hurt? Can you walk?

FINCH
I'm a bit weak but yeah I think so.
THANK YOU!

Finch gets up and stumbles a bit. Mulder picks him up.

They begin to walk out of the room. Mulder reaches down to take the woman's gun from the floor.

The woman gargles and makes a sound

Mulder looks at her.

WOMAN AT THE AIRPORT
 BELIEVE.....NOTHING!!!.....
 ...GET...OUT.....R..RRR....RUN!!!!

The woman dies.

Mulder, holding Finch begin to move again. They walk out of the room and into the corridor.

The airport is quiet and still.

They hurry down the corridor. They run out of the airport and onto the parking lot.

-----END FLASHBACK-----

CUT TO:

INT. AIRPLANE - NIGHT

Mulder and Scully sitting in the plane. Mulder sits up a bit.

MULDER

Their plan was simple. They orchestrated this elaborate display of colonization and resistance. They knew I would believe. I would easily be fooled in believing their story. In the end? I was suppose to shoot Finch. The woman was suppose to shoot me, leave me wounded. After the police arrived I would unravel their story. I would be charged with the murder of an innocent civilian, conspiracy and terrorism. They would have finished and broken me. Instead they broke my spirit, my beliefs and my strength to fight.

SCULLY

How was Finch involved?

MULDER

He was trying to uncover apocalyptic cults and other terrorist groups. Digging up information for his online conspiracy blog. He dug too deep and they were simply using him as a target, just a body for me to kill. If not him they would have chosen someone else.

CUT TO:

-----BEGIN FLASHBACK-----

INT. DENVER STREETS - DAY

Mulder and Finch are walking away from the airport in the streets, both are a bit shaken up, walking slowly. It's hot and quiet.

MULDER (V.O.)

The airport was empty. The teams that were set in place were nowhere to be found. No evidence of an alien invasion or colonization. No sign of anything.

Mulder and Finch are walking towards the storage facility we saw before where all of the equipment and weapons were.

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

As we walked away from the airport he told me everything. He knew their plans. He intercepted their entire plan when he hacked into some weapons manufacturing corporation's mainframe. I told him about my past. I told him everything. My whole life I was told to trust no one and now I had no more trust to keep, no one to have and no life to live. There was no reason to keep secrets.

Mulder and Finch reach the storage facility. The door is wide open. They walk in and it's completely empty, cleaned out and abandoned. Nothing is left, not even tire tracks.

Mulder falls to his knees. Finch walks up to him and pats him on the shoulder. We zoom out to see the two of them there alone.

-----END FLASHBACK-----

FADE IN:

INT. AIRPLANE - NIGHT

Mulder and Scully still sitting in the plane.

MULDER

After that I felt like a shell of myself. My spirit was broken, they had finally won. Finch informed me that the men who planned this had a back up plan to hunt me down. There I was again a fugitive. I was meant to kill him but he saved me that day. We left the country that night.

Scully is quiet. She wants to hold and caress him but can't bring herself to do it.

The pilot comes on the speaker.

PILOT ON SPEAKER

Welcome to the beautiful state of Wyoming ladies and gentlemen. The time is 6:55. We are arriving on time. The temperature is cool and dry 75 degrees. Please be safe out there and we do hope you had a great flight.

EXT. HONEY ISLAND SWAMP - NIGHT

ON THE SCREEN APPEARS:

- Honey Island Swamp. Slidell, Louisiana. -

FADE IN:

From darkness a fuzzy image appears. Shoes, then legs. It's Agent Miller laying on the floor of an old wooden shack.

Slowly we see Agent Simmons opening his eyes. We see his point of view. He is tied up with his arms above him. He looks again as he regains consciousness. He sees Agent Miller laying on the floor, her gunshot wound is bandaged up. There are ropes around her hands and feet, she has blood all over her chest and shoulder.

He focuses his sight again, he sees her breathing slowly and struggling.

He sighs in a bit of relief. He looks around the room. One of his eyes has been punched and is swollen a bit. There is dried blood on his forehead and hair.

He looks up again and sees blood on the wall. The room is lit with candles. There is rope hanging and there is dirty farming equipment, blades, machetes, other knives, and sharp tools.

He manages to turn his head a bit and sees behind him. There is an altar made with some barrels and wood. It looks like a make shift operating table. There is a body on it. There is a woman standing over the body. She is dirty and her hair is unkempt. She looks like a wild vicious crazy and unstable character. She is hunched over and she is eating the brain of the person laying on the make shift operating table with her bare hands.

Agent Simmons looks away in horror and fear.

A dirty and unkempt man walks in to the barn. He sees her eating the brain.

JACKSON

Walachia!

The woman eating the brain looks up from her disgusting feast.

WALACHIA

(In a thick Romanian
accent)

You WAIT your turn!!!

JACKSON

What we gonna do with dem two? You
gotta decide now!

WALACHIA

Same as the rest! Just gotta finish
this one!

She continues eating.

JACKSON

Bout the others?

She stops eating.

WALACHIA

When I finish this one, then the
others and you can have that pair.
I'll allow it.

The man leaves the cabin and she continues eating.

At that moment Agent Miller laying on the floor begins to moan in pain and wake up.

AGENT SIMMONS
No.. shshhhh shhhhh no no no!

AGENT MILLER
Mmmmm. Simmons?

Walachia hears this and stumbles over to them. She kneels down and puts her dirty bloody hand on Agent Miller's forehead.

WALACHIA
Oh shhh shhh now now! You are alive still. My boys had to put you down but you ok now I fixed you up. You both. Are a great importance! Coming here from up north? Huh. Yes! It is a sign! amazing of you two to come here. YOU SHOULD NOT HAVE! But you did and that's good. So don't you worry now. You will be part of us soon.

Agent Simmons looks at her nodding his head yes.

WALACHIA (CONT'D)
Ok see? Good! See we took care of her? Kept her alive so she stays pure and red, and clean and pumping that blood up to here.

Walachia puts both her hands on Agent Miller's head and begins to massage and rub it violently.

WALACHIA (CONT'D)
Oh my. This... she's oooh! Now you just wait!

Walachia leaves them and goes back to finishing the brain she was eating.

FADE IN:

EXT. VAN DE KAMP HOUSE - NIGHT

ON THE SCREEN APPEARS:

- The Van De Kamp's Residence. Meadow Acres, Wyoming. -

Mulder and Scully are driving in a car, they have a piece of paper with the address written on it and a GPS navigation system in the rental car.

GPS
Turn right in one hundred feet.

They are driving on a dark road. It is a one lane road and on both sides are dark tall trees.

They make a turn and there is a small road that looks like it leads to a house but it is overgrown with tall grass and unkempt shrubs.

GPS (CONT'D)

You have arrived at your destination

Mulder and Scully are looking around, looking for the house but they can't find it.

GPS (CONT'D)

You have arrived at your destination

Scully stops the car.

SCULLY

Mulder?

Mulder gets out of the car. Scully slowly gets out of the car.

We zoom out to reveal the Van De Kamp's house in ruins. All that exists is the remains of a tall fireplace and chimney. Some burnt pieces of wood and bricks that made the foundation. The rest is grass, shrubs and weeds. The house is in ruins and looks like it has been destroyed and abandoned for years.

The only light shining are the headlights of the car and the moonlight.

The place is deserted.

MULDER

What is this?

SCULLY

This is the address Mulder, this is what it said.

Scully walks around the car to the house. She walks up to what is left of the steps and jumps into the pit where the house used to be. She stands still.

MULDER

Where did you get this address from?

SCULLY

Skinner.

MULDER

How did he get it?

SCULLY

He has connections, a private source.

MULDER

Maybe it's a mistake?

SCULLY

It's no mistake Mulder...

(she begins to lose
her grip, and gets
emotional)

This is not what was supposed to
happen. He was supposed to be safe.

MULDER

Scully whatever happened here looks
like happened a long time ago.

SCULLY

He would have been 16 years old now.

They both stand there in silence.

Mulder's phone rings, he quickly picks it up and turns and
walks a few steps away from Scully.

MULDER

(on phone)

Finch!

FINCH

(on phone)

Kevin Morris is dead.

Mulder looks up at Scully.

Scully sits down in the dirt. She crosses her arms and looks
up to the dark sky.

Mulder turns around and gets back on the conversation.

MULDER

(on phone)

What happened?

FINCH

(on phone)

It was the brain tumor. They killed
him.

MULDER

(on phone)

And the codes?

FINCH

(on phone)

Yes. Um.... they uh. They're coordinates.

MULDER

(on phone)

Coordinates? To where?

FINCH

(on phone)

Different places, Mexico, Peru, spread out all over.

MULDER

(on phone)

I don't understand then why was it so hard to translate?

FINCH

(on phone)

These codes are unlike anything I've ever seen. Technically speaking the binary codes were actually encrypted, and in a different computer language. I have never seen it before. It's almost like the tumor they gave Kevin reactivated the part of his brain that was a conduit, only it made it even more of a receptor.

Scully gets up quickly.

SCULLY

MULDER?

MULDER

(on phone)

I gotta go. Stay there, get a room near by and get some rest.

Mulder hangs up the phone and runs over to Scully.

MULDER (CONT'D)

Scully what is it?

SCULLY

We have to dig!

MULDER

What?

SCULLY

DIG WILLIAM! He's here! His body could be here!

Scully starts to dig frantically with her bare hands. She grabs a nearby rock and starts to scrape the ground with it, using it as a shovel.

MULDER
Scully stop! This isn't right.

SCULLY
I HAVE TO KNOW!

MULDER
Please! Don't do this.

He grabs her hands and takes the rock from her.

SCULLY
We have to dig.

He takes her hands as she begins to cry. He drops to the floor holding her. She puts her arms around him.

SCULLY (CONT'D)
WILLIAM.

They stay seated together holding each other on the dirt floor.

SCULLY (CONT'D)
I'm sorry. I'm so sorry.

MULDER
I should have never left you, I'm sorry. You have nothing to be sorry about, you did what you thought was best at the time. We will find out what happened here and we will find our boy.

Mulder places his hands on either side of Scully's face looking deep into her eyes. Willing her to see his face. Scully and Mulder stare at each other in silence.

They slowly move toward each other and kiss.

FADE IN:

INT. SIOUX CITY HOSPITAL - NIGHT

We see the two men who were with Mr. Woodruff before, the two men that stayed at the hospital.

One of the men has the briefcase opened.

He flips a switch inside the briefcase, there appears to be some sort of machine inside it.

He closes it and picks it up. They walk out of the room.

At the same time Kevin Morris's body is draped with a blanket and is being wheeled out of his room.

FADE IN:

EXT. VAN DE KAMP HOUSE - NIGHT

Mulder and Scully are walking back from the ruins of the Van De Kamp's house, heading toward the car.

SCULLY

I can call Skinner and get a crew out here in the morning from the Wyoming Field Office. We can find out what happened at this location and approximately when.

MULDER

I know it's not the right time but you should know. Kevin Morris is dead.

SCULLY

What?

MULDER

A brain Tumor that was not there only a few days ago. It may have been given to him.

SCULLY

By whom? And how?

MULDER

Maybe they have the technology to do it, sonar frequencies? I don't know.

Mulder pauses a bit.

MULDER (CONT'D)

What if The Pentagon man was not just a suicide?

SCULLY

What do you mean?

MULDER

Did you find anything in his brain? A tumor?

SCULLY

No.

MULDER

What if he knew he was next. What if the people he worked for were going to kill him and he did what he did to warn you, to act against them? One last leak of information. I mean... DIG WILLIAM?

They get in the car and close the doors.

SCULLY

That's just it Mulder, dig where?

Mulder pauses again. He grabs his phone flips it open to place a call.

MULDER

(on phone)
Finch!

INT. SIOUX CITY HOTEL ROOM - NIGHT

Finch is sitting at a table inside a hotel room. He is unpacking his computer and setting it on a table.

FINCH

(on phone)
Yeah!

MULDER

(on phone)
The coordinates!

EXT. VAN DE KAMP HOUSE - NIGHT

Mulder signals to Scully to hand him a pen and paper. She reaches into her pocket and pulls out her notepad. He takes it and starts writing.

FINCH

(on phone)
Yes! Coordinates are all over the world.

MULDER

(on phone)
What are they?

FINCH

(on phone)
I can text you the exact numbers but you won't need them. Most of them are pretty easy to find.

MULDER
 (on phone)
 What do you mean?

FINCH
 (on phone)
 They are labeled and numbered. Base
 1, Wilkes Land, Antartica...

Mulder's eyes widen.

CUT TO:

EXT. WILKES LAND, ANTARTICA - DAY

-----BEGIN FLASHBACK-----

(Scene from "The X-Files: Fight the Future" 1998) We see Mulder and Scully laying in the snow, as a huge space ship breaks through the ice and raises above them. The ship is now slowly rotating as it moves upward in a gently rising hover. Mulder and Scully are on the ice sheet below.

Scully face down on the ice. Mulder lifting his head when the heavy shadow of the ship comes over them.

-----END FLASHBACK-----

EXT. VAN DE KAMP HOUSE - NIGHT

Mulder turns and looks at Scully.

FINCH
 Uh.. base 2, um.. well Base 2 is
 pointing right on top of the largest
 pyramid in Giza.

MULDER
 Egypt!?

Scully sits up at attention.

INT. SIOUX CITY HOTEL ROOM - NIGHT

Finch is sitting at the hotel table, turning his computer and electronics on. He has his note pad with him and is reading off to Mulder the list.

FINCH
 (on phone)
 Base 3 is the Nazca Lines in Peru.
 Base 4 is the Sea of Okhotsk in
 Russia. And base 5 is... in Mexico,
 the Ziggurat Pyramid of Chichen Itza.
 (MORE)

FINCH (CONT'D)

This is wild Mulder. I mean most of these are historic landmarks, untouched by civilization for thousands of years. The Russia one is just a sea port and then there is Tunisia! FOUM TATAOUINE, TUNISIA! It's not labeled as a base at all and on satellite it's an abandoned village, Not much there. But it's coordinates were embedded in between each coordinate. It keeps repeating, over and over. I mean it must be over a hundred times! The coordinates of Tunisia were used to encrypt the rest of them.

MULDER

What are they?

FINCH

Latitude 32, 51, 44, 37 N. Longitude 10, 29, 40, 68 E

MULDER

(on phone)

And you counted five bases?

FINCH

(on phone)

Yeah! Mulder what the bloody hell is this?

MULDER

(on phone)

Is that all?

FINCH

(on phone)

No, there is also a four digit number that is repeated after the Tunisia coordinates. I can't crack it. It could be a password of some sort. 6748, 6748, 6748.

MULDER

(on phone)

Is there a date? A year? Anything?

FINCH

(on phone)

No.

MULDER

(on phone)

Is the state of Wyoming mentioned
anywhere?

FINCH

(on phone)

No not at all. Five bases, Tunisia,
and the four digit pin number. That's
it.

EXT. VAN DE KAMP HOUSE - NIGHT

Mulder and Scully still sitting in the car.

MULDER

(on phone)

Text me the exact coordinates of the
other bases. Tell no one! I'll
call you later.

FINCH

(on phone)

Ok.

They hang up.

SCULLY

Mulder what's wrong.

MULDER

I know where we need to dig.

Mulder hands Scully the paper with the coordinates.

ACT THREE

FADE IN:

EXT. HONEY ISLAND SWAMP - NIGHT

ON THE SCREEN APPEARS:

- Honey Island Swamp. Slidell, Louisiana. -

FADE IN:

Agent Simmons and Miller are still tied up in Walachia's
cabin. Agent Miller now sitting up a bit has regained some
of her strength. She is tied up with her arms in front of
her. One of her arms is on a sling.

Her wound has been cleaned and bandaged with care and professional medical attention.

AGENT MILLER

They did a clean job bandaging me up.

AGENT SIMMONS

I think I know who the woman there is. She was a doctor. I think she may be the Romanian Neurologist that went missing a few years back, Dr. Walachia.

AGENT MILLER

What happened?

AGENT SIMMONS

She was investigating brain poisoning, mad cow disease, and cell regeneration. They say she went crazy and disappeared and, uh... I think we just found her.

AGENT MILLER

Yeah and we are being kept alive just to what? Be killed?

FADE IN:

CUT TO:

EXT. MADANIYIN, TUNISIA - MORNING

ON THE SCREEN APPEARS:

- Mandaniyn Airport, Medenine, Tunisia. -

A large landscape of desert and dunes. A hot and desolate place. A small plane lands on the airstrip.

Mulder and Scully exit the plane. They are wearing the clothes to match the local residents of the village of Foum. Brown Shemagh Head and neck Scarves.

They are at the same airstrip we saw Mr. Woodruff take off from earlier.

They walk across the field and see a man standing next to a Jeep.

It's very hot, windy and dusty.

MULDER

BRAHIM?

The man standing by the Jeep looks toward them.

BRAHIM
Mr and Mrs Hale?

MULDER
Yes. Thank you for meeting with us.

BRAHIM
Not a problem. We need to hurry.

Mulder and Scully quickly jump into the Jeep.

Brahim gets into the drivers seat and begins to drive them away from the airfield.

Brahim is driving, Mulder is in the passenger seat and Scully is in the back with a small duffel bag and a handheld GPS navigator.

MULDER
They said you would only take us to the outskirts of the abandoned village?

BRAHIM
They say correct.

MULDER
Why? Why not take us all the way?

BRAHIM
That area is restricted by general guards, no one goes in or out.

SCULLY
We can't find any information on that restricted area. Nowhere does it mention it is restricted.

BRAHIM
Just because you can't find something on a paper or computer file does not mean is not true, I know! I am not allowed to take people there I am not allowed to drive there, the road ends and there is no more road to travel by auto.

Mulder looks back at Scully, she looks down at the GPS again.

The Jeep drives across a vast desert land on dirt roads, some structures can be seen on the horizon.

EXT. MAZTOURIA, TUNISIA - MORNING

ON THE SCREEN APPEARS:

- Maztouria, Tunisia. (A village outside Fom Tataouine). -

The Jeep pulls up to the small village.

BRAHIM

This is it Mr. Hale

MULDER

How much extra to take us to the location?

BRAHIM

Nothing. I cannot do it. I will not.

Brahim exits the Jeep and gets a metal gas tank from the back of the car, he begins to refuel.

SCULLY

It is very important you take us all the way.

Scully and Mulder exit the jeep.

BRAHIM

I fill up the gas here and go back to Madaniyin! I suggest you stop here and rest. There may be a sand storm coming this afternoon. I suggest you find shelter at the Inn.

Brahim walks around the Jeep and puts the gas tank back in the back.

Scully walks next to Brahim, grabs her gun and shoves it at Brahim's side.

BRAHIM (CONT'D)

(Smirking a bit)

You should control your wife Mr Hale, she has a high temper. I assure you I would rather take a bullet from your small gun than to put my family in danger. You do not know of what would happen if I travel beyond those dunes.

Scully puts her gun away.

SCULLY

I'm sorry. But I don't understand who is responsible for this secretiveness!

MULDER

What is the mystery surrounding this village?

BRAHIM

I have seen the soldiers that go after the trespassers, and that is all I need to know!

MULDER

What's out there Brahim?

BRAHIM

Bad things, darkness!

Brahim quickly gets into his car and drives off, spraying sand everywhere.

FADE IN:

EXT. TUNISIAN DESERT - MORNING

Mulder and Scully are walking in the dunes. They are carrying their duffel bags on their backs. Scully has the GPS navigation device, she is guiding, the wind begins to pick up and it gets very dusty. Sand is everywhere. A sandstorm is coming. They cover their faces with their scarves and shemaghs. They continue walking across the dunes, fighting the elements.

They see abandoned buildings and torn up huts and bricks and stones and rocks.

They walk across what appears to be the framework of an old farm, nothing grows there now.

Everything is neglected and in ruins.

Mulder pulls out a Heavy Cover Titanium canteen from his pack, he takes a drink of water and gives it to Scully.

Scully is navigating their walk with the hand held GPS. They finally arrive at the coordinates.

The only building that has all four walls and a roof. Its small but it's the largest building there.

The building is big enough to fit two cars inside. One side has a hangar roll up door that seems to be locked from the inside.

The other side has a steel door also locked from the inside.

SCULLY

Hello?

MULDER

Is anyone inside?

Mulder looks at Scully, he backs away and Scully shoots the door handle off.

They open the door and walk in.

INT. TUNISIAN SECRET HANGAR - MORNING

They are indoors and safe from the harsh sandstorm and desert elements.

It's dark inside this building. They take out their flashlights and see there is a black unmarked helicopter stored inside.

It rests on top of a palate that is attached to a chain and a motor as if the motor pulls the chain and works the palate making it possible for the Helicopter to be pulled out of the building sideways and back in again.

There is a trap door on the floor next to the black helicopter. Its about three feet wide but has no handle or button on it.

They continue to shine their flashlights around looking for anything that may give them a clue as to what this place is.

There are light bulbs but no light switch.

There appears to be a computer panel on the wall.

On the floor underneath the computer panel there appears to be what looks like another hatch like the one next to the helicopter, only this one is about six inches wide and it has a handle on it.

Mulder opens the small hatch and there is a button inside.

Scully, standing over Mulder, holding her gun in one hand and a flashlight in the other.

SCULLY

We've come this far!

MULDER

Here goes nothing!

Mulder pushes the button. The panel on the wall opens to reveal a screen, a phone next to it, and underneath it all, a number pad with digits 1 to 9.

Mulder opens the folded paper with the coordinates he wrote down from the text message from Finch.

On the bottom of the paper is the PIN: 6748

Mulder enters 6748 on the key pad.

A sharp metallic noise is heard next to the helicopter.

Scully and Mulder quickly turn around, pull out their guns and point them and their flashlights at the sound.

There is nothing and no one there.

They walk around slowly circling the helicopter and it's perimeter one on each side.

They walk around and see the noise they heard is the hatch on the floor opening up. There is a spiral stair case leading down.

They both begin to walk down the staircase, slowly and alert, pointing their guns and flashlights checking everything. There is nothing but bricks and stairs. They keep going down four stories until they reach what looks to be a small lobby with a freight elevator in it.

They can't tell how big the lobby is. It's dark everywhere except for the one light above the elevator. There are no buttons just a scan detection device panel next to it.

Out of nowhere they hear a voice

DARK SOLDIER 1

HOLD!

From the shadows come out six soldiers dressed in black. They are wearing sky masks, helmets, armor and tactical attire. All of them are holding weapons. They are extremely coordinated and seem to be trained like a swat team.

DARK SOLDIER 1 (CONT'D)

WEAPONS DOWN! HANDS UP!

Mulder and Scully put their weapons on the floor. They raise their hands as they stand back up.

SCULLY

I am a United States Special Agent
with the Federal Bureau of

(MORE)

SCULLY (CONT'D)

Investigations. We don't know who you are or what you are doing here nor do we care.

MULDER

We're not here for you!

DARK SOLDIER 1

QUIET! COME WITH US.

One of the soldiers walks over to the panel pulls his mask down slightly to reveal his eyes. The panel scans them and the elevator opens. He puts his mask back on.

INT. TUNISIAN SECRET HANGAR ELEVATOR - MORNING

The six soldiers are pointing guns at Mulder and Scully. They have their hands behind their heads and are all in the elevator. There are no numbers on the elevator just two buttons one for up and one for down. The elevator goes down a few floors.

It stops and the doors open. The ground floor is a long hallway with many doors. There are two more soldiers dressed and armed the same.

One of the soldiers from the ground floor walks over to Mulder and Scully.

He gets extremely close to them. He puts his weapon away and begins to inspect them. He grabs Scully's arm and pulls it down to look at her hand.

MULDER

Hey!

The dark soldier looks at him and grabs his arm as well.

He inspects both of their hands.

MULDER (CONT'D)

What are you doing?

The dark soldier lets go of their hands and backs away from them.

DARK SOLDIER 2

It's them

SCULLY

Who are you people?

DARK SOLDIER 2

It's the parents.

The other soldiers all put their weapons down.

MULDER

Parents?

The dark soldier takes off his helmet and mask.

DARK SOLDIER 2

The parents of William.

SCULLY

William?

Scully slowly walks over to the soldier.

Mulder recognizes this young man's face.

MULDER

Scully no, it's not him!

SCULLY

William?

She reaches him, she touches his face. The soldier smiles.

The rest of the soldiers all pull their masks and helmets off to reveal one by one that they all look the same. They are all the same person, a small army of clones.

SCULLY (CONT'D)

No!, no, no no! You're not William!

She begins to back into Mulder. They both hold each other standing back cautiously.

DARK SOLDIER 2

We are all William. We were all created from his DNA. There are many of us!

CUT TO:

EXT. GIZA, EGYPT - DAY

ON THE SCREEN APPEARS:

- Base 2, Giza, Egypt. -

We see a young man walking in the desert towards the great pyramids at Giza. It's another William clone. He is wearing a long sleeved shirt and jeans, the elements do not affect him.

CUT TO:

EXT. NAZCA, PERU - EVENING

ON THE SCREEN APPEARS:

- Base 3, Nazca, Peru. -

We see a young man walking in the desert towards the mysterious Nazca Lines. It's another William clone. He is wearing a long sleeved shirt and jeans, the elements do not affect him.

CUT TO:

EXT. SEA OF OKH OTSK, RUSSIA - NIGHT

ON THE SCREEN APPEARS:

- Base 4, Sea of Okh Otsk, Russia. -

We see a young man walking in a swirling snow storm, a heavy blizzard towards the old frozen waters of the old fishing port of Okh Otsk. It's another William clone. He is wearing a long sleeved shirt and jeans. The elements do not affect him.

CUT TO:

EXT. CHCHEN ITZA, MEXICO - MORNING

ON THE SCREEN APPEARS:

- Base 5, Chichen Itza, Mexico. -

We see a young man walking with a tour group and guide towards the great pyramids. It's another William clone. He is wearing a long sleeved shirt and jeans.

CUT TO:

INT. TUNISIAN SECRET HANGAR - DAY

Mulder and Scully are standing together facing eight clone soldiers.

MULDER

I know this kid, this isn't William.

Scully looks back at Mulder puzzled and worried.

MULDER (CONT'D)

Who are you?

DARK SOLDIER 2

We didn't mean to upset you.

MULDER

The last time I saw your face I was told you were my old professor's grandchild, Gerald? Professor Sackheim? Gerald Sackheim?

All of the soldier clones look perplexedly at each other.

DARK SOLDIER 2

PUT YOUR HELMETS BACK ON!

All of the soldier clones put their helmets back on and pick up their weapons again.

DARK SOLDIER 1

PUT YOUR HANDS BEHIND YOUR HEADS.

The soldier clones have them at gun point once again and are leading them towards one of the doors in the hallway.

FADE IN:

CUT TO:

INT. HONEY ISLAND SWAMP - EVENING

Agent Simmons and Miller are both still tied up in Walachia's Cabin. Agent Simmons is dangling by a rope on his wrists on a meat hook and Agent Miller is still too weak she is laying on the floor with her hands tied in front of her with her bandage still on her shoulder.

Walachia and two men enter the cabin.

WALACHIA

Go on! Take the man first.

The two men walk over to Agent Simmons and take his arms down and bring him to the table and begin tying him up.

AGENT SIMMONS

Please don't do this! Dr. Walachia? Right? You are the Neurologist? From Romania? I can help you! We, we are FBI Agents!

The two men finish tying Simmons up.

WALACHIA

This intelligence, your knowledge will taste sweet to me and the others. Once you are inside of us you will nourish me like no one before!

The two men look angry.

JACKSON

Hey I thought you promised we could
have these two for the group!

WALACHIA

I HAVE CHANGED MY MIIIIIND! LEAVE!

The two men leave the cabin.

With Walachia alone and distracted Agent Miller wakes up, she is not as weak as she led on to believe. She sits up. She quickly gets up and with all the force and energy she was saving hits Walachia on the top of the head with a rake.

Walachia falls to the ground unconscious.

AGENT MILLER

COME ON!

AGENT SIMMONS

Oh my God! I thought you were dying
over there!

They untie each other and look out the window, there are several other cabins around them.

They see a way to escape through a small window and begin to run away.

CUT TO:

INT. TUNISIAN SECRET HANGAR HALLWAY - DAY

Mulder and Scully are escorted by the army of twelve soldier clones into a door in the hallway.

One of the soldier clones opens the door.

INT. STRUGHOLD'S LABORATORY - MORNING

They are inside the same science laboratory we saw earlier, where the young William clone came through the ice in the beginning, we are inside Conrad Strughold's laboratory.

Mulder and Scully enter followed by the eight soldier clones.

SCULLY

What is this place?

Strughold walks out from behind one of the machines inside the engine room.

STRUGHOLD

The future! Hello Agent Scully,
Welcome Little Foxy!

MULDER

Professor Sackheim? What's going on here?

STRUGHOLD

My name is Conrad Strughold.

MULDER

Wh..what?

SCULLY

Where is our son?

STRUGHOLD

I'm sorry to say young lady but your son died long ago.

MULDER

You're lying!

STRUGHOLD

I know it may be hard for you to believe, after all you have been through. The disappearance of your sister, your discovery of the X Files, the loss of your freedom, your identity. And now to finally find out the truth, the real truth

MULDER

What truth?

STRUGHOLD

I have been with you since the beginning. I was with you in every one of those events, I MADE you Mulder.

SCULLY

Who are you?

STRUGHOLD

My apologies Ms. Scully, how rude of me, I am Mulder's old college mentor, if it wasn't for me he would have never joined the FBI or have ever discovered the X-Files. He would have never met you and I would have never been able to create William.

MULDER

Create?

STRUGHOLD

Right here! Where you are standing. I have continued my father's work and have succeeded in creating a perfect Bio-engineered super soldier. These fine specimen you see before you? All created from one single chimera. Your son! With the perfect genetic balance of human and alien!

SCULLY

William was a normal child, he was tested.

STRUGHOLD

Through in vitro fertilization and implanted embryos, your son had undetectable foreign DNA in a portion of his brain.

SCULLY

NO, no.

Scully puts her head down, she can't bear to hear this.

STRUGHOLD

I took him when he was still an infant and brought him here. He lived here with me until he reached the correct maturity to handle the procedure to stimulate the neurons with an electric probe, to extract the alien DNA inside.

The room is quiet.

STRUGHOLD (CONT'D)

He did not survive.

SCULLY

You're a monster!

STRUGHOLD

Monster? No Ms. Scully, the monsters are the mutated, extraterrestrial biological entities that made this possible. The ones who were here before and will return. The ones who will take over this planet and colonize the population, those are the real monsters.

MULDER

Not this crap again.

(MORE)

MULDER (CONT'D)

I'm sick of hearing about it. I am sick of hearing your lies and I don't need to hear anything else you have to say. I've heard it all before.

STRUGHOLD

So sad. It was so easy for you to believe before and now? What happened Foxy? 2012 really didn't sit well with you did it?

MULDER

Why did you do any of this? What's the point? If colonization was to happen you would be a pod for them as well. And you're an old man now what would you get out of this?

STRUGHOLD

You're right about that. I am old, but after this is all said and done, I will be immortal, that was my fee!

CUT TO:

EXT. HONEY ISLAND SWAMP - EVENING

Agent Miller and Agent Simmons are running in the swamps trying to get away from Walachia's Cabin.

Walachia regained consciousness and began to chase them. She is bleeding from the head and is getting close, behind them.

WALACHIA

YOU DON'T REALIZE WHAT YOU ARE DOING!
YOU NEED TO RETURN TO ME!

Agent Simmons and Miller pause to catch their breath behind a tree. They are weak and wounded but they muster some more energy and continue to run.

CUT TO:

EXT. GIZA, EGYPT - DAY

ON THE SCREEN APPEARS:

- Base 2, Giza, Egypt. -

We see the William clone now standing with a crowd of tourists at the base of the tallest pyramid. The tourists are taking pictures. He is silent and still. He begins to walk around the base of the Pyramid to the other side.

He is getting a bit too close and one of the police notices him.

CUT TO:

EXT. NAZCA, PERU - EVENING

ON THE SCREEN APPEARS:

- Base 3, Nazca, Peru. -

We see the William clone now walking on top of the Nazca Lines, this area is off limits to the general public but somehow he walked through undetected to get there. A Jeep driving by from the Peruvian government spots him walking on the lines.

CUT TO:

EXT. SEA OF OKH OTSK, RUSSIA - NIGHT

ON THE SCREEN APPEARS:

- Base 4, Sea of Okh Otsk, Russia. -

We see the William clone now walking towards the bay. He is getting closer to the water, a fishing boat is docking on the pier and spots him. He looks stiff and frozen wearing just his long sleeve shirt and jeans, his face is white and frostbitten. He is getting closer and looks like he is about to get into the water. One of the fisherman jumps onto the dock and begins to walk rapidly toward him.

CUT TO:

EXT. CHCHEN ITZA, MEXICO - MORNING

ON THE SCREEN APPEARS:

- Base 5, Chichen Itza, Mexico. -

We see the William clone, he has broken away from the tourist group and is walking towards the great pyramid. This pyramid is off limits to tourists and is inside a roped off area. It seems as if he will attempt to climb it, the tour guide spots him.

CUT TO:

INT. STRUGHOLD'S LABORATORY - DAY

The lab door opens and one of the dark soldier clones walks in holding Gerald Sackheim hostage, the William clone that was with Strughold at Oxford as his grandson. He is terrified and doesn't know what is going on

GERALD
Grandfather?

Conrad turns around and sees what is happening.

STRUGHOLD
Have you lost your mind!

Mulder and Scully don't understand what is happening.

Dark Soldier 2 points his gun at Strughold and the rest do the same.

Strughold puts his hands up.

STRUGHOLD (CONT'D)
Ah! The alpha male presents himself.
Gerald! Don't worry son, everything
will be ok.

GERALD
Grandfather? Why are the guards
holding us at gunpoint?

DARK SOLDIER 2
IDENTIFY!

The dark soldier clone holding Gerald hostage takes off his mask to reveal himself to Gerald.

Gerald sees himself, the rest of the soldiers all one by one take their helmets and masks off revealing they are all clones.

STRUGHOLD
What are you doing?

Gerald has never seen the other soldiers faces. He never knew of anything sinister going on at this plant, his eyes tear up.

GERALD
WHAT'S GOING ON HERE?

Dark Soldier 2 nods his head and the dark soldier clone takes his weapon off of Gerald.

DARK SOLDIER 2
Gerald, your entire life you were
raised to believe your grandfather
was a simple government scientist
working on a top secret collaboration
with the military. You are very
innocent my brother.
(MORE)

DARK SOLDIER 2 (CONT'D)
But these are not innocent times and
he is not an innocent man. He is
not your grandfather, you are not
related at all.

Gerald looks confused but is listening to the dark soldier
clone very intently.

DARK SOLDIER 2 (CONT'D)
Your real name is William, you are
the original.

Scully puts her hands over her mouth, her eyes are teary.

DARK SOLDIER 2 (CONT'D)
From you we were created. These are
your parents.

Dark Soldier 2 extends his hands and presents Mulder and
Scully to William.

Mulder looks up at Gerald with watery yes.

STRUGHOLD
It's true Gerald, William. What
ever you want to be called. This is
all true but nothing will matter
after this day is over.

Dark Soldier 2 still holding his gun to Strughold's head.

DARK SOLDIER 2
You are mistaken sir.

MULDER
You said our son was dead, he didn't
survive the extraction, and yet,
here he is. He has been with you
all this time? What else have you
lied about?

STRUGHOLD
It doesn't matter. After today, the
others will do their job, and all
will be finished.

SCULLY
This is why the long story? The
confessions? Because you are going
to kill us?

STRUGHOLD
No!

(MORE)

STRUGHOLD (CONT'D)

On the contrary, I want you to join me! Stay here, with your son. Believe me you do not want to be up there when everything happens.

Gerald/William looks down then looks all around at the clones of himself. He looks at Mulder and Scully, looks back at the clones then looks down and stares at his hands. He looks at Strughold.

WILLIAM

SO IT'S TRUE? You kidnapped me?
From them? My name is William?
These.... these...
(begins to sob a bit)
THESE ARE MY PARENTS?

STRUGHOLD

It was a small sacrifice. The greater good! You where the key to the future!

William quickly dashes over to the clone behind him and takes a handgun from his belt. he points the gun at Strughold's head.

SCULLY

William NO!

MULDER

DON'T! DON'T DO IT! Put the gun down!

William is pressing the gun onto Strughold's temple.

STRUGHOLD

It's too late now William, you know the truth! I kept you safe all these years I kept you with me, the original! As my own son.

WILLIAM

SHUT UP!

STRUGHOLD

I took care of you while they didn't even bother to search for you!

WILLIAM

SHUT UP!

SCULLY

PLEASE DON'T DO THIS!

MULDER

We know you are feeling very confused right now son. I know you want answers and we will give them to you, but this is not the way, please let us...

WILLIAM

I WANT THE TRUTH!

SCULLY

William! My name is Dana Scully, I am your mother. This is Fox Mulder, your father. You were born in Democrat Hot Springs, Georgia. On May 13, 2001.

William, still holding the gun to Strughold's head, closes his eyes and tries not to weep as he listens to Scully.

SCULLY (CONT'D)

You were in danger since before your birth. You were in even more danger after your birth.

William still holding a gun to Strughold's head begins to weep.

SCULLY (CONT'D)

In order to save you I placed you under the care of a foster family. He took you from them and destroyed their home. We were there, we saw it. We came looking for you. I'm so sorry William but I have thought of you everyday since the last day I saw you.

WILLIAM

Why look for me now? WHY DID YOU WAIT SO LONG? Why come find me? I want the truth, I want real answers!

SCULLY

I know! I know please just put the gun down and we can talk about it, we can get out of here! William, your birth was a miracle. The truth is here, right here in front of you, WE are here now! We can begin a new life. But not like this! We can find the truth together, you are not alone.

WILLIAM

How do I know to believe you! I don't know you. How can I trust you? How can I believe ANYONE!

MULDER

William, for years, I have thought about what to tell you if I ever saw you again. At times I didn't know or want to know what was your fate. The pain was too much, I never asked your mother's motives because I trusted her. She is the only one I trust with my life. I always have, and you, I don't know if you were a miracle, or a product of science, if the truth is that we are all a product of science. Maybe someone else's science, I see you now, holding that gun, you think your life is over, you think there is nothing left, you think this is the end. This is only the beginning. I know because I have been in your spot several times. I know because I have felt what you are feeling. I too did not believe. I spent my life wanting to believe and lost the ability to believe in myself. I see you now and I know you infact ARE a miracle. The darkness that has driven you into the position you are in now? We can leave it buried right here! Under the sand! I believe, I believe in myself I know I can be a good father to you and most of all I see you and I believe in you.

William puts his gun down a bit and begins to cry again.

Scully walks slowly towards him. He reaches his gun over and hands it back to a dark soldier clone, the clone takes the gun.

Scully walks closer to William and we get a close-up of her hand, she reaches towards his hand. They make contact, he looks up at her with his big blue eyes, they stare at each other.

He walks over to her and with a huge embrace melts into his mother's arms, Mulder walks over and holds them both.

Scully begins to caress his hair and kiss him on the forehead.

The other soldiers stand smiling as they watch the happy trio.

Strughold looks up at one of the screens on the control panel in his lab, he smiles and looks at the trio.

STRUGHOLD

My dear sweet family. Time's up!

CUT TO:

EXT. GIZA, EGYPT - DAY

ON THE SCREEN APPEARS:

- Base 2, Giza, Egypt. -

The William Clone is now climbing the base of the pyramid, one of the guards jumps and tackles him, The William clone punches and throws him across the plain. He then gets down on the floor on all fours like a dog, he is hunched over and his eyes turn black.

CUT TO:

EXT. NAZCA, PERU - EVENING

ON THE SCREEN APPEARS:

- Base 3, Nazca, Peru. -

The William Clone is standing in the middle of the Nazca Lines that form the shape of a monkey on the ground. The jeep has stopped down the road and there are two Peruvian government foot soldiers running across with guns. They are wearing special boots to walk on the plain.

PERUVIAN GUARD

(In Spanish)

STOP!

They grab him and the clone punches both of them in the chest sending them flying a few feet. He gets down on all fours, he is hunched and his eyes turn black.

CUT TO:

EXT. SEA OF OKH OTSK, RUSSIA - NIGHT

ON THE SCREEN APPEARS:

- Base 4, Sea of Okh Otsk, Russia. -

The William Clone begins to enter the sea. The fisherman from the boat reaches him and grabs him from behind.

FISHERMAN

(In Russian)

Hold it little friend! Don't do
this! It's going to be ok! I have
you!

The William clone is stiff and can't be moved. The fisherman is holding onto him trying to pry him out of the water but it feels like the William clone is made of steel and can't be moved.

The William clone grabs the fisherman and flips him over and throws him onto the shore.

He then continues to walk and go under water. He walks on the ocean floor as if his weight was designed for it. He crouches over underwater and we see his eyes turn black.

CUT TO:

EXT. CHCHEN ITZA, MEXICO - MORNING

ON THE SCREEN APPEARS:

- Base 5, Chichen Itza, Mexico. -

The William Clone is climbing the Pyramid and the tour guide spots him.

TOUR GUIDE

(In Spanish)

Young man! Excuse me, you can't
climb on that, hey, excuse me!

He won't listen.

TOUR GUIDE (CONT'D)

(In Spanish)

SECURITY!

The security guard sees him and rushes over.

SECURITY GUARD

(In Spanish)

Hey, get down from there right now,
you can't climb that!

The William clone turns around and sees the guard, he ignores him and continues to walk up the pyramid.

The guard tackles him to the floor. We zoom into Clone William's face and his eyes have turned black.

He grabs the soldier's wrist and crushes it with his bare hand.

SECURITY GUARD (CONT'D)

AAAAAAAAAAAAH

The guard stumbles down the few steps of the base of the pyramid and begins to run away.

The clone William is hunched over. His face is stiff, his eyes are black, his body is tense and out from his mouth comes a black oil.

The black oil is being poured out from him as if it was a faucet. It doesn't seem to hurt him or phase him it seems like he was created for this, his purpose.

The black oil continues to flow and it seems as if the black oil has a life of its own. It finds a crack in the pyramid and seeps through it.

The clone William is drained and stops breathing, he turns pale, then falls to the floor dead.

As his body drops we see all the other locations all the William clones drop one by one.

EXT. GIZA, EGYPT - DAY

The William clone drops dead, there is a small crowd that has gathered. The ground begins to crack around them, they all run away from the site.

A giant crack appears on the pyramid as if it was cracking in half.

CUT TO:

EXT. NAZCA, PERU - EVENING

The William clone drops dead to the ground the black oil races down the path of the Nazca Lines and seeps into the ground. The ground around the Nazca Lines implodes in a huge circular shape, his body and that of the two guards are swallowed by the earth, a huge circular opening is now seen.

EXT. SEA OF OKH OTSK, RUSSIA - NIGHT

The William clone's body sinks to the ocean floor dead and the sea floor cracks open in several locations, lights come through the darkness of the abyss.

From above we see giant swirls and ripples and bubbles coming from the water. The men from the fishing boat are helping their friend on the shore stand up. They quickly grab him and run away from the scene as their fishing boat is engulfed by the ocean current.

EXT. CHCHEN ITZA, MEXICO - MORNING

The William clone's lifeless body lays on the base of the Pyramid.

The ground shakes, three cracks appear on the pyramid.

Some tourists quickly grab their cell phones to take pictures and videos of this earthquake.

None of their devices work. All of their cell phones shut off completely.

The great pyramid begins to crumble, people begin to run away. The pyramid is now gone, engulfed by the earth swallowed by this giant circular hole.

A loud hum is heard.

A bright flashing white light is seen, stronger than the sun. From the hole in the ground rises an enormous spaceship.

It is a grand scene, an epic piece of machinery. It is spinning in place and hovering, it rises high above.

It hovers for a while and begins to drop what appears to be a black rain. It is spraying black oil all over the floor. It rises even further.

The people are completely frozen with panic watching this in complete shock and awe. The black rain falls on everyone. They are all covered in this black substance. No one knows what it is or what to make of it.

A man drop to his knees and begins to vomit. The others see him and go to his aid.

TOUR GUIDE

(in Spanish)

Help him! Sir are you ok?

The man begins to convulse as if he is having a seizure. He quickly stands up and tilts his head back. He arches his back and his arms dangle behind him, it's as if his back is breaking.

Everyone screams and runs away leaving him standing there crippled and contorted.

CUT TO:

INT. STRUGHOLD'S LABORATORY - DAY

The soldiers are all standing there, their smiles are gone, they know what is happening above ground.

STRUGHOLD
It has already begun!

MULDER
What?

DARK SOLDIER 1
Colonization

SCULLY
Mulder lets get out of here.

STRUGHOLD
Your choices are simple, join me
here, or go up there and die.

MULDER
Colonization? This is what you have
been working on with them? Still?
What is this plan D? How many times
have you tried? How many times have
you failed? How many times have we
stopped you?

STRUGHOLD
Too many to count!

MULDER
We can do it again. Over and over!

STRUGHOLD
It's true, your crusade was not fought
in vein. You did succeed before.
You did change the fate of the planet,
you did fight the future. You are
right, but as you will find out when
you crawl to the surface, this is no
lie. The truth IS out there Mr
Mulder, a dark truth that I helped
create. My truth! And the future
is now! This present occurring above?
They won't care what you believe in
and they wont care about what you
have lost! I broke you with a simple
ruse in Denver. I killed Fox Mulder
and left YOU alive to see him and
his beliefs become a rumor! You are
weak!

At this moment Dark Soldier 2 points his gun at Strughold's
head and turns to Mulder and Scully.

DARK SOLDIER 2
You can leave now.

MULDER

What are you going to do?

DARK SOLDIER 2

My job.

MULDER

Tell me he's lying!

DARK SOLDIER 2

No, he is telling you the truth but there is another truth. A truth that he doesn't know. A truth that has been under your noses the whole time. A truth that the world sees every day. A dark menace the people hold near to their hearts. A dark menace that they can't live without.

They all stand in silence listening to the Dark Soldier.

DARK SOLDIER 2 (CONT'D)

There is another!

SCULLY

Who?

DARK SOLDIER 2

This is a long tale, we have run out of time. You three need to go...NOW.

DARK SOLDIER 1

Don't worry Mulder & Scully. We are plan "B" of the plan for a true greater good.

SCULLY

Who else is out there?

MULDER

The Syndicate?

STRUGHOLD

I am all that is left of The Syndicate! They were all eradicated!

DARK SOLDIER 2

Mr. Mulder you have only scratched the surface of Syndicate Control.

DARK SOLDIER 1

I'm sorry we can't go into details you need to go now. If you are to get away safe the time is now.

(MORE)

DARK SOLDIER 1 (CONT'D)
Take your son. Find the truth. And
please BELIEVE AGAIN!

Scully backs away a bit.

SCULLY
MULDER?

Mulder begins to back away as well.

MULDER
LETS GO!

Mulder and Scully take William they open the lab door and
run out of it and down the hall.

Dark Soldier 2 is standing next to Strughold holding a gun
to his head.

STRUGHOLD
You are all just foot soldiers!

All of the clone soldiers spread out and get into place.

STRUGHOLD (CONT'D)
What are you doing? What are your
plans?

DARK SOLDIER 2
Not my plans sir. We are simply
foot soldiers.

Strughold looks around at the soldiers.

He looks at the dark soldier 2 pointing the gun at him.

For the first time ever he has fear in his eyes.

The dark soldier signals the others. They all go to different
parts of the laboratory and sit at different computers.

DARK SOLDIER 2 (CONT'D)
Say goodbye Strughold.

STRUGHOLD
You can't do this!

DARK SOLDIER 2
This is a message from Mr. Woodruff!

Strughold's face drops and his eyes widen.

Dark Soldier 2 shoots Strughold in the head.

CUT TO:

INT. TUNISIAN SECRET HANGAR HALLWAY - DAY

Mulder, Scully and William are standing in the hallway and are at the elevator, they hear the gunshot.

They look back, then at each other.

William puts his face up to the security panel, it scans it and the elevator opens. They get in and go up.

CUT TO:

INT. STRUGHOLD'S LABORATORY - DAY

Strughold is dead on the floor, the other William clone soldiers begin to type rapidly in the computer.

The Dark Soldier opens up a compartment in his vest and takes out some vials with a green substance in them. He passes it out to the rest of the soldiers and they all drink it.

The other dark soldier turns around after drinking it and punching codes into the computer.

DARK SOLDIER 1

It's done.

He falls to the floor.

The rest fall to the floor, all the soldiers are dead.

The computer behind him begins to blink.

The laboratory explodes.

INT. TUNISIAN SECRET HANGAR ELEVATOR - DAY

Mulder, Scully and William are in the elevator, the doors open and they hear a loud explosion.

MULDER

RUN!

INT. TUNISIAN SECRET HANGAR - DAY

The three of them jump out of the elevator and the elevator shoots upward into the shaft, a fireball follows. They hide by the wall as the fire engulfs the room.

They run again now up the spiral staircase, Mulder and Scully are both protecting William with their coats and garbs.

The ground is shaking below them and fire is filling the corridors.

They make it out into the main hangar and see the helicopter is there.

William rushes over to the roll up door, he takes a key out of his pocket and removes the padlock.

MULDER
What are you doing?

William points to the Helicopter.

WILLIAM
I'm a pilot! Get in!

The fire comes shooting out of the trap door they just came from. More explosions can be heard underground.

William jumps into the helicopter.

WILLIAM (CONT'D)
Get in!

Mulder tries to jump in but the fire is all over the right side of the helicopter.

MULDER
I CANT GET IN!

SCULLY
William!

MULDER
There's no time, get out of there!

WILLIAM
This is the only way out!

SCULLY
GET OUT WILLIAM!

The ground below them begins to crack. The helicopter shakes and one of the legs falls into a crack on the ground.

MULDER
WILLIAM!

Mulder quickly opens the door of the helicopter and grabs William and pulls him out. His foot gets caught and the helicopter shakes and sinks a bit more.

MULDER (CONT'D)
SCULLY!

Mulder and Scully grab William and dislodge him, fire is everywhere now the room is filling with smoke.

William begins to cough.

Mulder and Scully pull him out and manage to drag him out of the building through the door they came in from.

EXT. TUNISIAN DESERT - DAY

The three of them are laying on the floor and quickly get up.

More explosions are heard underneath, in front of them the helicopter and the building collapses and are swallowed by the earth.

The sand around them begins to loosen up and shake, everything is sliding, shifting and loosening.

They attempt to quickly run in the loose sand, it's a nightmare. They do their best and run as fast as they can. More sounds and more crushing explosions are heard below, the hole is getting bigger and it will swallow them whole if they don't run fast enough.

Just then out of the sand and smoke a black helicopter arrives and begins to circle them.

SCULLY

MULDER!!!

The helicopter is chasing them, the explosions stop and the fire is steadily rising from a huge hole in the ground. The loose sand begins to funnel and quickly fill the hole.

The helicopter intercepts them and lands in front of them.

Three armed soldiers jump out, all wearing tactical gear as if they were members of the Special Forces or Black Ops.

With guns drawn they surround Mulder, Scully and William.

SPECIAL FORCES SOLDIER

HOLD IT! STOP RIGHT THERE!

All three of them stop and put their hands up.

SPECIAL FORCES SOLDIER (CONT'D)

Mulder? Agent Scully? Are you
alright?

SCULLY

Who are you?

William seems very scared by this situation. He grabs Scully's hand

At this moment another Special Forces soldier steps up and with his gun aimed.

He shoots William.

SCULLY (CONT'D)

NOOOOOOOOOO!

Scully drops down to William who is on the floor

Mulder rushes the soldier that shot William and tackles him. The other soldiers rush over and pulls Mulder off.

The Special Forces agent points his gun at Mulder.

SPECIAL FORCES SOLDIER

Fox Mulder Stand down!

MULDER

You son of a bitch!

SPECIAL FORCES SOLDIER

He was shot with a special tranquilizer, we need to make sure he is not one of them.

The Special Forces Soldier takes off his mask and helmet to reveal he is ex FBI Agent John Dogget.

MULDER

Dogget?

DOGGET

I'm sorry we had to meet again like this old friend but we have been tracking the actions of these clones for years.

Dogget looks back at the helicopter and signals another member of his team.

DOGGET (CONT'D)

ALL CLEAR!

A soldier jumps out of the helicopter and rushes to William. He takes a blood sample and begins to scan him.

SCULLY

What are you doing?

DOGGET

Scully let him do his job, I'm sorry
but it's for everyone's safety.

Dogget looks at the two soldiers who are holding Mulder.

DOGGET (CONT'D)

Let him go!

They release him. Mulder walks cautiously towards William
laying on the floor.

DOGGET (CONT'D)

I'm sorry, this is the only way.

SCULLY

How did you find us?

DOGGET

The Van De Kamp's home address, I
gave it to Skinner.

MULDER

You knew! You knew it was in ruins
and you let us go there?

SCULLY

This was all to get to him?

DOGGET

You both need to listen to me very
carefully. I'm sorry for what I put
you through but this was the only
way to find this base. I knew somehow
you two together would solve this
and put all the pieces together. I
don't know how you two do it but you
did it.

SCULLY

Will he be alright?

SPECIAL FORCES SOLDIER

I just need to do more tests.

DOGGET

Mulder, Scully, you have no idea
what has been going on out there!

William is laying on the floor unconscious, their medical
soldier is testing him and scanning him. Scully is kneeling
next to William and Mulder is standing over them both.

We zoom out to a wide shot of all of them and the huge
football field sized crater of sand and fire near them.

FADE IN:

EXT. HONEY ISLAND SWAMP - EVENING

Agent Miller and Agent Simmons are running in the swamp still. Walachia reaches them. She has a shot gun with her and she is pointing it at them.

WALACHIA

Now don't make me have to do this,
if you die here and now then that is
your end. You won't live on with us
and join me!

At this moment everything gets completely dark, what little is left of the sunlight has gone.

A black rain comes down on them. They stop. Walachia puts her gun down. They look up at the black rain and see the massive ship above them. It has traveled from Mexico and followed the coastline along the way spraying the ground with the black oil.

WALACHIA (CONT'D)

Oh dear lord it's not time yet! We
haven't had enough!
And...And.....uhhh.

She stands stiff and goes quiet.

Agent Simmons and Agent Miller are in shock, seeing this ship and now what is happening to Walachia.

AGENT SIMMONS

Are you seeing this?

AGENT MILLER

YES!

Walachia begins to vomit, her arms fold back and her back is arched as her head tilts back and she begins looking up at the sky. Her mouth is wide open and blood begins to pour out of it. Her ears are bleeding, her nose and her eyes are bleeding. Her stomach rips open and a long clawed reptilian arm rips out of it.

Her legs are sturdy and planted in place keeping her body standing up. From the waste up her body flops backwards like a snake shedding it's skin. Now it is replaced by what looks to be a cross between a grey alien and a long clawed green reptilian. The creature stands there using her legs as his own and the top half of her body flopped behind him like a hoodie.

The beast turns towards them. He sees that they are not turning, nothing is wrong with them. Nothing is happening to Agent Miller and Simmons.

The three of them are stand still staring at each other.

At this second two small silver planes fly over the spaceship, behind the planes are long chemical trails of smoke.

They fly by close to the ship spraying it with their trail and making a giant X shape in the sky with their chem trails.

The ship stops spraying black oil.

The creature takes a step towards Agent Miller and Simmons.

The creature stops moving and looks to be sick. He screeches a horrible sound.

The long clawed reptilian falls to the ground and begins convulsing and turning into a mess of goop. It is reaching and screeching for help, clawing at the mud until it dissolves into a bubbling soup.

The ship begins to make weird humming noises.

Agent Simmons and Miller cover their ears.

The ship starts levitating higher, and higher until it leaves our atmosphere.

All that is left is a mess of festering goop on the floor. The acid even eats through what was left of Dr. Walachia's clothes.

All that remains now is the bubbling ooze on the floor. A black substance covering the ground and two white chemical trails in the sky in the form of an X above them.

AGENT SIMMONS

Did you see that?

AGENT MILLER

Where did those planes come from?

CUT TO:

INT. PRESS CONFERENCE ROOM - MORNING

ON THE SCREEN APPEARS:

- The next morning -

There is a press conference being held. We see a corporate logo on a panel on the wall.

We saw this logo before on the pilot who flew the plane with the fumes and the Jeep that took him to the base. We also saw a similar logo on the white van parked in front of Kevin Morris's house that followed the ambulance to the hospital.

We see cameras everywhere and reporters.

The four men who were with Mr. Woodruff before are standing behind the reporters.

Mr. Woodruff appears on screen, he walks up to the podium.

MR. WOODRUFF

Ok everyone I know you have a lot of questions but I have limited time and will not be able to answer any of them for you here today.

The reporters mumble and photographers snap pictures.

MR. WOODRUFF (CONT'D)

First off let me start by saying thank you for being here today! Lets get to it then. YES I can confirm we were under attack yesterday. The destruction of several of the worlds landmarks have brought this terrorism threat to a new level. Never before has there been an attack on such a massive, global scale.

The room of reporters is in silence hanging on every word. The cameras are rolling LIVE.

MR. WOODRUFF (CONT'D)

We are working very close with our allies to find out who exactly was responsible for this. It is also true that it was my company and my jets that were responsible for the counterattack.

The reporters mumble and cameras snap pictures.

MR. WOODRUFF (CONT'D)

We defeated their weapons and we were able to save what we could.

The press room applauds and cheers. Mr. Woodruff puts his hands up and they silence. As Mr Woodruff speaks in Voice Over we see the following... A pilot in a jet pushing some buttons, a chem trail being released into the atmosphere. The pilot lands the plane on an unknown airstrip. A crew comes out of a hangar and takes out a long metallic canister from the plane it has green and blue stripes on it.

They replace it with a different one with red and yellow stripes on it.

MR. WOODRUFF (V.O.) (CONT'D)

I will be working with my technology department to see what else we can do to make sure nothing like this happens again. I assure you, we will get to the bottom of this. I will make sure we are all safe. I have received word from the President that my company will have full range and cooperation from the White House to continue our experiments.

More scenes as Woodruff Voice Overs...

We go back to the scene in Chichen Itza, Mexico where the man was convulsing when the ship was spewing the black rain, the crowd ran away from him and some came to his aid.

At that moment we continue to see what happened. An army with gas masks all bearing Mr. Woodruff's company logo come out of the forest pointing their guns at the people, shooting them all with tranquilizers. Any witnesses lay on the floor are taken away in stretchers by more soldiers.

The man who is convulsing begins to suffer the same fate we saw with Dr. Walachia, a long clawed reptilian hand rips out of him.

One of the soldiers shoots it with a gas. The alien stops coming out and begins to melt away.

MR. WOODRUFF (V.O.) (CONT'D)

Even though my planes have been spraying antivirus vaccines for years, we sadly did not have real jurisdiction in some areas of the world and some casualties were reported, not only did these terrorists use heavy artillery to blow up and destroy these sacred treasures of our culture and our history but the chemical weapons were too strong. We are currently working with the Mexican, Romanian, Indian, and Chinese governments as well as other European countries to secure a treaty and give us full aerial carte blanche. I am sorry to say we could have saved more lives if we were allowed to be there.

(MORE)

MR. WOODRUFF (V.O.) (CONT'D)

All other companies and services
under the Woodruff Enterprises
umbrella will continue to operate as
usual. Thank you!

The press room erupts into questions and buzz as Mr. Woodruff
walks away.

CUT TO:

FADE IN:

INT. HOUSE - NIGHT

ON THE SCREEN APPEARS:

- Concord, North Carolina. Several Months Later -

We see a typical teenage boy's bedroom. There are posters
on the wall of baseball players and football teams. There
is an unmade bed. The window is open and the cool evening
breeze comes in. Everything is beautiful. On the wall there
is a poster of the an astronaut, just like Mulder had in his
office so long ago.

On the desk a small lamp and high school books on chemistry
and science.

We then see William, healthy and perfectly normal, sitting
at the desk reading "Moby Dick".

Scully enters the room, she is wiping her hands with a kitchen
towel.

SCULLY

Come on Will, you haven't even put
your shoes on yet, we have to go.
We don't want to be late.

WILLIAM

Sorry mom, ok, just hooked on this
story.

SCULLY

Take it with you, you can read it on
the plane.

CUT TO:

EXT. FBI HEADQUARTERS - MORNING

ON THE SCREEN APPEARS:

- FBI Headquarters, Washington D.C. 9:01 AM. -

We see a stage and a crowd in front of it, The American flag is displayed next to the state flag and behind that the seal of the Federal Bureau of Investigations.

Director Skinner is at the podium.

SKINNER

I have the honor and privilege of
introducing to you Special Agent Fox
Mulder.

Mulder walks out from the side of the stage in his suit. He walks across the stage and shakes Skinner's hand. Skinner gives him his badge and ID. They stand and pose for a picture.

The photographer snaps a picture and we see the crowd. Agent Scully is sitting next to William they are both dressed sharp and smiling very happy and proud.

Next to her is A.D Monica Reyes and Agent Jake Simmons, Agent Sara Miller is sitting next to her boyfriend Agent Ross Kinchloe.

In the background we see Finch standing taking pictures and smiling.

Mulder steps down off the stage and joins the rest of the new FBI Agents for a group photo.

Special Forces Agent Dogget in a suit walks up to Mulder.

DOGGET

Congratulations Mulder.

MULDER

Dogget!

DOGGET

Glad to have you back!

MULDER

I owe you one.

DOGGET

Lets call it even huh? Just don't
make me go looking for you again.

MULDER

I wouldn't dare, with that rag tag
team of renegades you got?

DOGGET

Hey anytime you need, you know who
to call.

William walks up to Mulder and Dogget

MULDER

Dogget this is my son William

Dogget walks up to William and taps him on the shoulder.

DOGGET

Glad to have you back champ!

WILLIAM

Thank you sir.

Agent Reyes walks up to Mulder.

AGENT REYES

Ok so we got you back and we got you this far. How about it? You want to take a crack at the DPR?

MULDER

I'm not sure yet, I'll keep you posted.

AGENT REYES

Come on!

MULDER

Hey you never know! Stranger things have happened.

AGENT REYES

William can you talk some sense into him please?

WILLIAM

(Smirking at Reyes)

He doesn't listen to me!

Mulder with his arm around William walk away towards Scully who is talking to Skinner.

Agent Reyes goes over to Dogget and they hug and begin to talk in the background.

MULDER

Skinman!

SKINNER

(smiling)

You know Mulder I'm the director of the FBI now. You are just a rookie so you need to respect the badge!

MULDER
You got it sir!

SCULLY
Skinner, this is William!

SKINNER
Honor to meet you young man.

Finch walks up to Mulder and gives him a fast handshake.

FINCH
G-MAN EXTRAORDINARE! You're BACK
BABY! AWE MAN LET ME SEE THAT BADGE
BROTHA! OH HEY SKINNY MAN!

MULDER
SKIN MAN!

SKINNER
Who is this man?

FINCH
OH HEY, UM. uh I'm uncle Dean!

Finch wraps his arm around William's head and messes up his hair.

FINCH (CONT'D)
Right! Ok I gotta go! I'll see ya!
Hey Will wanna come check out my new
camera?

WILLIAM
Sure!

Finch and William walk away as Finch starts showing William his camera.

WILLIAM (CONT'D)
Nice meeting you sir!

Finch and William walk away.

SKINNER
I'll see you later Mulder. think
about what we talked about ok?

MULDER
You got it sir.

Skinner walks away and pats Mulder on the back. Mulder walks over to Scully, she puts her arms around him and kisses him.

After their kiss, they are holding each other staring into each other's eyes.

MULDER (CONT'D)

(smiling)

So Scully, I was thinking of maybe opening up a private sector maybe Investigate whatever we want?

SCULLY

Oh a private practice of investigating sleuths?

MULDER

Yeah a couple of private dicks!

SCULLY

What would we call it?

MULDER

Oh I don't know maybe we can call it Mulder and Mulder?

SCULLY

You know I never pegged you for the romantic type but I gotta give it to ya, that is one of the cheesiest marriage proposals ever.

She swings her arms around him again and they kiss.

They stop kissing.

Finch and William walk back and Mulder and Scully bring William into their hug.

FINCH

Alright this is a perfect picture here! Come on now look over here!

The three of them pose for Finch's picture.

We zoom out.

We see Agent Miller, Agent Simmons and Agent Kinchloe standing together, watching Mulder, Scully, William, and Finch.

Simmons and Miller walk away, Kinchloe stands there a bit, we zoom in to a close up of his face. He remembers...

FADE IN:

-----BEGIN FLASHBACK-----

INT. FBI BASEMENT - EVENING

ON THE SCREEN APPEARS:

- FBI Headquarters Basement, Washington D.C. 3 YEARS AGO. -

FADE IN:

Agent Kinchloe is in the FBI Basement, it's dark and dusty. He turns the light on he puts his brief case down and looks around.

AGENT KINCHLOE

Yuck!

He begins to move boxes around. He is organizing and it appears as if he is doing an audit. He has a chart and he is cataloging files and placing them into different storage bins. Moving the old files from cardboard banker's boxes into plastic bins.

A montage of him working there, the boxes getting moved. His tie comes off, his sleeves get rolled up and more boxes get moved, under the boxes is a desk.

It's Mulder's old desk.

He finds a folding chair and sits at it for a little rest.

He kicks his feet up on the desk and looks up at the ceiling tiles.

The perforated ceiling tiles are old and stained, One tile over the desk has holes all over it

He smiles a bit.

He gets the pencil he was using, takes a close look at it, looks up at the tile again, looks at the pencil and throws it up at the ceiling tile.

The pencil sticks!

He smiles as if he was happy he was able to do it on his first try... and immediately frowns because he has to get up there and get it back.

He climbs up on the desk and stands there, he looks around the office and sees all the boxes and files all over the floor.

He takes the pencil off the ceiling tile and a chunk of tile comes falling off onto the floor and desk.

He looks at the tile and decides to take it off.

AGENT KINCHLOE (CONT'D)

I should at least call maintenance
and be able to get a new one of these.

He manages to take it off and notices something inside,
between the framework of the ceiling tiles and the actual
concrete ceiling above it.

He takes his flashlight and shines it up.

Resting on top of the other tiles are files, five thick files
full of papers and bound by rubber bands. The old hidden
files are dusty and have spider webs on them.

CUT TO:

He sits at the desk and has all the files on top. He opens
them up and we see a shot of one of them on the side tab it
reads

"X-FILE 010123413"

He looks up and is stunned and exited.

AGENT KINCHLOE (CONT'D)

Wow!

CUT TO:

Fade to black

THE END.

AFTER CREDIT SCENE.

We see a busy street in New York.

A man is walking down the street posting signs up on the electrical posts.

We zoom in and see what the signs say.

"ALBERT WOODRUFF FOR PRESIDENT"

The man gets into a van. It's the same type of van that was outside Kevin Morris's house with the same corporate logo.

We zoom out and see there are signs on every post all over New York.

We zoom out more and there is a billboard with Mr. Woodruff on it "ALBERT WOODRUFF FOR PRESIDENT"

On the bottom of the billboard "A Woodruff Communications bBillboard" and the same symbol from the van and the planes, another billboard behind that one

WOODROOF WIRELESS: WILL CUT YOUR CELL PHONE BILL IN HALF!

Another billboard...

WOODRUFF CABLE: BUNDLE UP WITH US!

Another billboard...

WOODRUFF MEDICAL: HELP FIGHT CANCER, TEXT 1013 NOW TO DONATE \$10

HARD CUT TO BLACK.