

THE X-FILES

12x11

"Even"

Written by

Adam Silva

TEASER

FADE IN

SCENE 1

INT. NICE APARTMENT - NIGHT

A LEGEND appears: Crystal City, Virginia

An OLD MAN, 60s, office attire, enters his home. He puts down his keys, and takes off his suit jacket and tie. He moves to a bathroom where he washes his face. He stares at himself in the mirror, tired. Back in the living room, he goes to a bar and pours himself a drink.

Some time passes. He's watching TV now but hears a NOISE coming from the back of the house.

OLD MAN

What the-?

He mutes the T.V. and walks over to the kitchen area, slowly, still holding his drink. He doesn't see anyone at first, but in the corner of his eye is a BRUNETTE WOMAN, mid-30s. Startled, he turns towards her.

OLD MAN (CONT'D)

Who are you? What are you doing in my...

He's even more shocked when he realizes who she is.

OLD MAN (CONT'D)

You...

Before he can speak further, he begins to shake uncontrollably. He looks down at his drink, realizing he's been poisoned. It drops from his hand.

OLD MAN (CONT'D)

What have you...

He collapses to the floor. The BRUNETTE WOMAN walks closer and stands over him.

IN FRAME

An IDENTICAL WOMAN who looks exactly the same as the other.
They both watch, expressionless.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

SCENE 2

INT. NICE APARTMENT - DAY

A POLICE OFFICER surrounds the scene with POLICE TAPE. SCULLY kneels down on the floor over the old man's body which has turned white. She pulls out LATEX GLOVES and snaps them on. Turning his head, she sees TWO PUNCTURE WOUNDS on his neck. Behind her, MULDER talks to a DETECTIVE.

DETECTIVE

Name's Donald Peterson. No wife or kids, lived alone. According to his work badge, he works at the Pentagon.

Mulder nods at the information and looks over at Scully who's noticeably having a hard time getting up. Mulder walks over to help. She's a little embarrassed.

SCULLY

Thanks.
(beat)
Excuse me.

She walks over to the bathroom. The detective looks over to Mulder.

DETECTIVE

Hey, uh, you sure she should be around this? You know, in her condition?

Mulder smiles at his inelegance.

MULDER

She's been around more dead bodies than you could count.

The detective shrugs and walks away. Scully exits the bathroom.

SCULLY

Sorry. I forgot how much you have to pee when you're pregnant.

He laughs a bit.

MULDER

Considering the amount you drink,
I'm surprised you're not swimming
in it.

(beat)

What did you find?

SCULLY

Two puncture wounds on the jugular.
Signs of substantial blood loss,
but no blood on the floor or
surrounding areas.

MULDER

Exsanguination.

They both look at each other, knowing what this finding might mean.

CUT TO:

SCENE 3

INT. CORONER'S OFFICE

Scully is scrubbed up, looking over the body of the old man as it lies on an examining table. Mulder walks in.

MULDER

What'd you find?

SCULLY

Cause of death was hypovolaemia.

(beat)

And that's not all.

He beats her to the punch.

MULDER

There were signs of digitalis poisoning. He came home, had a drink, collapses to the floor and gets nearly all the blood drained from his body. Sound familiar?

She nods.

MULDER (CONT'D)

It's the Eves, Scully. Has to be. The wonder twins practically left us their calling card.

(beat)

But why now?

He looks over at the body.

CUT TO:

SCENE 4

ESTABLISHING SHOT

FBI Hoover Building

INT. ERICKSON'S OFFICE - DAY

T.V. SCREEN

A MUTED T.V. shows real-life news footage of President Trump announcing the creation of "Space Force." Behind him, SENATOR MATHESON is inserted, showing her support.

PULL BACK

Mulder and Scully sit across Erickson who is at what used to be Skinner's desk, in what used to be his office.

ERICKSON

So you're telling me you already know who did this?

SCULLY

The case matches exactly the details of murders we investigated nearly 25 years ago.

ERICKSON

Murders committed by two little girls?

MULDER

Well, they wouldn't be little now.

SCULLY

The average person has 46 chromosomes. They have 56. Numbers 4, 5, 12, 16, and 22. This replication of chromosomes produces additional genes that give them heightened strength and intelligence. It also makes them more prone to psychotic behavior, which we've seen up close and personal. They not only killed their fathers, they tried to kill us as well.

MULDER

Their genetics weren't some random occurrence either. It dates back to a Cold War project known as the Lichfield Experiment. A Eugenics arms race to create a super soldier before the Russians did. It produced cloned children. The males they called Adams...

ERICKSON

(interjects)

And the girls they called Eve.

Mulder nods.

MULDER

The two we encountered were the products of an original Eve. Whom they killed.

ERICKSON

So what can I do?

SCULLY

The man they killed worked for the Pentagon. Needless to say, they've been less than forthcoming about his work.

MULDER

They basically hang up when they realize who's calling.

SCULLY

We were hoping you might have contacts that could get us the information. Hopefully, we can figure out why he might have been targeted.

Erickson nods.

ERICKSON

I'll see what I can do.

CUT TO:

SCENE 5

INT. FBI HEADQUARTERS

Scully and Mulder exit Erickson's office into the hallway.

MULDER

We can't just sit on our laurels
and wait for Erickson to come
through. We know how dangerous they
are and they could strike again at
any moment.

SCULLY

What do you suggest?

MULDER

We should pay a visit to someone
who understands them better than
anyone. Someone who just happens to
have been transferred to a nearby
facility a few years ago.

CUT TO:

SCENE 6

INT. MENTAL INSTITUTION - DAY

A LEGEND appears: Spotnitz Sanitarium

Mulder and Scully sign in at a desk manned by a guard.

GUARD

Deposit your firearms.

They take out their guns and hand them to him.

MULDER

Last time we saw her we were issued
panic buttons.

DR. TRENTON (O.S.)

That's not necessary anymore.

Mulder and Scully turn to see DR. TRENTON, mid 50s.

DR. TRENTON (CONT'D)

She's not a threat to anyone in her
current state.

CUT TO:

SCENE 7

INT. OBSERVATION ROOM

Mulder, Scully, and Dr. Trenton enter a room where EVE 6, now in her mid-60s, sits in a chair staring at a T.V. Her face is blank, barely blinking. Her hair is white and ratty. Mulder and Scully are shocked by her state.

DR. TRENTON

She's suffering from stage six dementia, which I've unsuccessfully tried treating with electroconvulsive therapy.

Scully looks at him, somewhat surprised at this.

DR. TRENTON

(continuing)

She doesn't remember who she is or why she's here. You can talk to her, but you're not going to get any coherent response, if you get one at all.

Mulder kneels down in front of her as Scully watches. He stares into her face.

MULDER

Remember us?

She says nothing.

MULDER (CONT'D)

We're looking for Eve 9 and Eve 10. They've killed a man and they made sure we knew it was them. I want to know why.

No response.

MULDER (CONT'D)

I can't imagine how much you must hate them. They broke out with Eve 8 but left you here to rot for the past 25 years.

Nothing.

SCULLY

Come on, Mulder. This is pointless.

Mulder looks back at her, giving her one last chance to speak. He then gets up and starts to walk out with Scully.

EVE 6

Adam named his wife Eve, because she would become the mother of all the living.

Mulder and Scully look back at her. Dr. Trenton is surprised to hear her speak. Eve 6 just continues to watch TV though, not saying anything further.

CUT TO:

SCENE 8

ESTABLISHING SHOT

Aerial view of the Pentagon.

INT. PENTAGON

A LEGEND appears: Defense Advanced Research Projects Agency

A MAN wearing a lab coat walks through a hallway. On both sides are rooms with see-through glass. He stops to look inside one where a soldier wearing some sort of BIONIC HEADPIECE is seen moving his hand. As he does so, a ROBOTIC HAND sitting across from him moves with the same motions. The man walks to view the next room.

CLOSEUP

The Lab Coat Man looks identical to the Old Man.

CUT TO:

The Lab Coat Man walks into his office and shuts the door. He gets out his cell phone and makes a call. It RINGS and someone picks up.

LAB COAT MAN

It's me.

(beat)

Yes, I'm in my office. I'm alone.

(beat)

I'll head out to you shortly.

CUT TO:

SCENE 9

EXT. PENTAGON

P.O.V.

Eves 9 and 10 watch from their car as the Lab Coat Man drives out of the Pentagon.

CUT TO:

SCENE 10

EXT. COUNTY ROAD - NIGHT

The Lab Coat Man drives hurriedly. He looks into his rear view mirror and notices a car following close behind. Its bright lights blind him as it approaches so he speeds up. Suddenly, the light disappears. He no longer sees the car. He checks the side mirror and sees the car in his blind spot as it rams into the side of his car pushing him off the road and straight into a tree.

P.O.V

The barely conscious Lab Coat Man watches as the two Eves approach. His bleeding head lies on the airbag that had deployed. This is the last image he sees before his eyes glaze over.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

SCENE 11

EXT. COUNTY ROAD - DAY

Police cars surround the scene as Mulder and Scully approach. Scully peers through the car window to see the victim.

SCULLY

My God, Mulder. He's identical to our other victim.

MULDER

That's why they called us.

SCULLY

Twins?

MULDER

This man had a different surname according to his driver's license.

SCULLY

Well, he could have changed it for one reason or another.

MULDER

I don't think we're dealing with twins, Scully. And I'd be surprised if there's just two of them.

Scully looks confused.

SCULLY

How do you figure?

MULDER

When Deep Throat first told me about the Litchfield Experiment he said there were male clones as well as females.

SCULLY

The Adams.

Mulder nods.

MULDER

For whatever reason, they're being targeted by the Eves. And we have to find any remaining Adams before they do.

Scully pulls out her PHONE and reads it, indicating she got a text.

SCULLY

Well, we have a place to start.
(beat)
Erickson came through.

CUT TO:

SCENE 12

EXT. PARK - DAY

A LEGEND appears: West Potomac Park, Washington, D.C.

Scully and Mulder approach a WOMAN, mid-30s, standing under a tree.

SCULLY

Agents Scully and Mulder with the F.B.I. I believe you're whom our assistant director arranged for us to see.

WOMAN

Alexis and I go way back and I owe her a favor. Only reason I'm talking to you now.

MULDER

You work for the D.O.D.

She nods.

MULDER (CONT'D)

Tell us what you know.

She looks around, seeing if anyone is looking.

WOMAN

After 9/11, Vice President Cheney became very interested in military programs aimed at creating "super soldiers." Most of them focused on metabolic enhancement, being able to function without sleep, cybernetics... One was a reactivated Cold War effort to produced clones with super strength and intelligence.

MULDER

The Litchfield Experiment.

WOMAN

Yes.

SCULLY

But the Litchfield Experiment was a failure. The resulting clones were unstable.

WOMAN

Only the females were prone to psychotic behavior due to the extra copies of the X chromosome. The males lived mostly normal lives. Your two victims were among them.

MULDER

They both worked on the program.

WOMAN

Yes, trying to find a solution that would allow the creation of a new line of Eves without the genetic defects.

SCULLY

Two of the Adams have been killed. Are there any others?

WOMAN

We believe a third is still alive but we don't know his whereabouts. We suspect he had some communication with the others.

(beat)

That's really all I know.

SCULLY

Thank you, you've been a lot of help.

The woman nods and walks away.

MULDER

Fair to say the Eves didn't want
the Adams messing with their brand.

SCULLY

If there is a third, we need to
find him before they do.

CUT TO:

SCENE 13

INT. LAB COAT MAN'S HOUSE - DAY

A LEGEND appears: Alexandria, Virginia

Mulder and Scully enter the lab coat man's nice house and
begin to look around. Mulder walks towards a desk but Scully
stops.

MULDER

Scully, what is it?

She shakes her head slightly.

SCULLY

Ever think we'd still be doing
this, Mulder? I mean, 25 years
later? And not only are we on the
same kind of case, we're back on an
old one, looking for two girls who
have grown up to be women in that
time.

MULDER

Ah.

He shrugs.

MULDER (CONT'D)

I'm not sure I ever imagined doing
anything else, Scully.

(beat)

But so much has changed since then.

He looks down at her belly and she returns him a small smile.

MULDER (CONT'D)
 Maybe it's time we talked more
 about what exactly the future is
 for us.

Before there can be any reaction to this statement, they both here a SOUND OF A DOOR OPENING in another room. They draw their weapons and move towards it. They move down the hallway that leads to the kitchen from the living room, peering around the corner. The back door is ajar. Mulder runs out and looks around. He sees a MAN fleeing on foot and starts to chase after him.

MULDER (CONT'D)
 Hey!

The man picks up the pace and Mulder follows. He turns the corner but it is a dead end.

MULDER (CONT'D)
 Stop! FBI!

The man complies.

MULDER (CONT'D)
 Turn around! Slowly.

The man does as he says and Mulder is startled by who he is.

CUT TO:

SCENE 14

INT. LAB COAT MAN'S HOUSE - DAY

CLOSEUP

Mulder sits the man down in a chair. He is identical to the two victims. Another Adam.

SCULLY
 Why'd you run?

ADAM
 Why wouldn't I? The others are
 dead.

SCULLY
 We believe we know who killed them.
 (beat)
 The two second generation Eves.

The Adam sits back in his chair.

ADAM

Dear God.
(beat)
Why?

SCULLY

We believe they were targeted for their work on a program for the Department of Defense. A continuation of the Litchfield Experiment, meant to improve upon the original design, specifically for the Eves.

ADAM

But unlike the others, I don't work for the Department of Defense. Why would they want me?

Scully looks over at Mulder and then back at the Adam.

SCULLY

That I don't know.
(beat)
But I assume you were in contact with this Adam if you're at his house.

ADAM

I reached out when I heard it what happened with the other. There were only three of us left.
(beat)
Now only one.

SCULLY

Don't worry, we'll keep you safe.

She gets up and walks over to Mulder, turned from the Adam.

SCULLY (CONT'D)

(whispers)
What do you think?

MULDER

I think he's telling the truth. He needs our protection.

SCULLY

I'll let Erickson know.

Scully puts out her CELL PHONE and makes a call as Mulder looks over at the Adam.

CUT TO:

SCENE 15

EXT. LAB COAT MAN'S HOUSE - DAY

The Eves watch the house from a parked vehicle as Mulder and Scully leave with the Adam.

CUT TO:

INT. CAR - DAY

Mulder and Scully drive with the Adam in the back seat.

ADAM

Where are you taking me?

SCULLY

FBI field office. You'll be safe there.

The Adam looks out the window and Mulder looks in the rear view mirror at him.

MULDER

(rhetorically)

You didn't choose to work for the D.O.D.

ADAM

Excuse me?

MULDER

Unlike the others, you didn't work for the D.O.D.

ADAM

No.

MULDER

They were intent on carrying out the legacy of the Litchfield Experiment.

(beat)

(MORE)

MULDER (CONT'D)

I take it you weren't too keen on
the project.

The Adam looks back out the window, remembering.

FLASH BACK

INT. LABORATORY

Several MEN WITH LAB COATS examine MALE CHILDREN, around 8
years of age, in a cold, clinical environment.

BACK TO SCENE

ADAM

We grew up in a laboratory. Our
childhood consisted of being poked
and prodded for the purpose of
science. It's not until we were
adults that we even saw the outside
world.

(beat)

The program should have remained
shut down.

SCULLY

That must have been hard. I can see
why you wouldn't want to contribute
to its revival.

ADAM

Yeah, well, fortunately, we were
able to integrate better than the
Eves.

CUT TO:

SCENE 16

EXT. OTHER HOUSE - NIGHT

The Eves pull up in front of a nice, suburban home.

CUT TO:

INT. OTHER HOUSE - NIGHT

The Eves enter the home and walk slowly into the living room. A woman's hand holding a glass of wine lays over the arm of a chair.

CLOSE UP

The woman in the chair is EVE 8.

EVE 8
Hello, girls.

EVES 9 AND 10
(same time)
Hello, mother. How did you know
we'd come for you?

Eve 8 takes a sip of wine.

EVE 8
I just knew.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

SCENE 17

INT. EVE 8'S HOUSE - NIGHT

Rejoining the previous scene, Eve 8 has turned around to look at her "daughters."

EVE 8
You killed them, didn't you?

Eves 9 and 10 are silent.

EVE 8 (CONT'D)
But why? Why have you done this?

EVE 9
You were working with them.

EVE 10
You were helping them dilute our line.

EVE 8
Don't you understand what we were trying to do? We were attempting to fix what's broken!

EVE 9
We don't need fixing.

EVE 10
You were trying to weaken our heirs.

EVE 9
Only a strong line will be prepared for what's coming.

EVE 10
The true "super soldiers."

Eve 8 sits back in her chair.

EVE 8
So what now?

Eve 9 takes a vial filled with some liquid out of her pocket. She extends her hand out to Eve 8 whom stares at her right in the eyes as she reluctantly takes the vial. She looks over at Eve 10 as well as she pours the liquid into her wine. As she drinks from her glass, Eves 9 and 10 faces appear to have as little emotion as they can muster.

CUT TO:

SCENE 18

INT. FBI FIELD OFFICE - DAY

A LEGEND appears: FBI Field Office, Richmond, Virginia

A busy field office. The Adam sits in a chair. Nearby, Scully notices him nervously shaking his leg.

SCULLY

It's OK. This is the safest place
for you to be.

ADAM

Logically, I know that. Why don't I
feel it?

Mulder walks up and nudges his head for Scully to step away and follow him.

SCULLY

What is it?

MULDER

I've been thinking. I don't think
it's an accident those Adams came
together to work at the Department
of Defense.

SCULLY

What do you mean?

MULDER

I think someone sought them out.
And we need to find out who. Anyone
who is working on that program is
going to be a target of the Eves.

SCULLY

How do you suggest we find out?
We're out of informants.

MULDER
I've been naughty.

Scully raises an eyebrow.

MULDER (CONT'D)
As you may recall, I spent a lot of
time on the dark web during my
years out of the bureau.

SCULLY
Yeah, you spent more time on the
computer than you did with me. I'm
still cleaning up sunflower seed
shells around the desk...

Mulder looks at her.

MULDER
Anyway, there's plenty of hackers,
crackers, crypto-anarchists just
waiting to access secret government
documents.

SCULLY
They sound like the Lone Gunmen.

MULDER
Sacrilege, Scully.
(beat)
Needless to say, it was easy to
find someone who couldn't wait to
break into the D.O.D. mainframe and
find what we're looking for.

He pulls out his phone.

MULDER (CONT'D)
They just got back to me.

He pulls up the message and is shocked by what he sees. He shows Scully. It's a HEADSHOT PICTURE OF EVE 8, along with some profile information. He scrolls down and sees the following text:

"Last Known Residence: 1536 Eden Way, Richmond, Virginia"

Mulder and Scully look at each other, knowing where their next destination is.

CUT TO:

SCENE 19

INT. EVE 8'S HOUSE - EVENING

A POLICE SWAT TEAM busts through the door into the home of Eve 8. Mulder follows behind in bullet proof vest, gun drawn. They begin to search the rooms.

CUT TO:

SCENE 20

INT. FBI FIELD OFFICE - EVENING

An AGENT carefully cares a mug of hot coffee to his desk and sets it down. As he looks back up, he sees Eves 9 and 10 standing there, wearing bullet proof vests.

AGENT

What the?

The Eves hold of guns that have silences on them.

AGENT (CONT'D)

No!

They SHOOT him.

INTERCUT BETWEEN SCENES

INT. EVE 8'S HOUSE - EVENING

Mulder comes across Eve 8's dead body and see a broken wine glass next to her. She had passed out on the floor, succumbing to the poison. Scully walks in, since it is all clear.

CUT TO:

INT. FBI FIELD OFFICE - EVENING

The Eves continue to walk through the field office shooting the agents, unfazed as they draw their guns. They come across the Adam.

ADAM
Please, no!

CUT TO:

INT. EVE 8'S HOUSE - EVENING

MULDER
They killed her. She protected them
all these years and they killed
her.

Mulder leans his head back in realization.

MULDER (CONT'D)
And they wanted us to know that.
They lead us here.
(beat)
My hacker... it was them.

Scully's face fills with confusion.

MULDER (CONT'D)
Scully, we have to get back to the
field office!

They quickly leave.

CUT TO:

SCENE 21

EXT. FBI FIELD OFFICE - EVENING

Scully and Mulder pull up outside the field office. POLICE CARS surround the outside. They pull out their FBI badges and run inside to see the carnage. Numerous FBI agents are dead, as well as the Adam.

MULDER
Dammit!

He kicks a chair over.

MULDER (CONT'D)

Always two steps behind! Why didn't we see it? The whole point of them dragging us into this was to draw out the Adam so they could get to him. And we fell for it. Hook, line, and sinker.

He puts his head in his hand. Scully muses before coming to some conclusion.

SCULLY

Then let's turn the tables on them, Mulder.

He looks up at her, wondering what she means.

SCULLY (CONT'D)

I've got an idea. But we need to act quickly.

CUT TO:

SCENE 22

EXT. COUNTY ROAD - NIGHT

Eves 9 and 10 sit in a parked car. Eve 9 pulls out her phone when she gets a MESSAGE:

TRUSTNO1 (TEXT):

Thank you for the information you provided. We were able to get to the woman and the information she has provided has been very valuable. This project will be exposed.

Eve 9 looks over at Eve 10 showing her the message. They stare at each other in disbelief.

CUT TO:

SCENE 23

EXT. HOSPITAL - NIGHT

A LEGEND appears: Inova Alexandria Hospital

SWAT TEAM MEMBERS sit waiting in a BLACK VAN which is keeping surveillance on the hospital. They see the Eves pull up their car and exit the vehicle. A SWAT MEMBERS speaks into a HEADSET.

SWAT MEMBER

Targets have been spotted. They are entering the hospital.

SCULLY (O.S.)

OK, hang back for now.

SWAT MEMBER

Will do.

CUT TO:

SCENE 24

INT. HOSPITAL - NIGHT

Eve 10 scopes out the area as Eve 9 gets information from the front desk.

CUT TO:

Elevator doors open and the Eves step off. They move down the hall until they come upon a certain room. They enter and see a woman laying in the hospital bed, apparently asleep, her head partially covered by a blanket. They look at each other before they both remove a vial from their pocket, presumably the same poison they previously used. They approach, but hear a faint murmuring and sense something is wrong. They remove the blanket obscuring the woman's face to reveal it is not Eve 8, but none other than Eve 6!

As they recoil, Mulder and Scully exit the bathroom, guns drawn.

SCULLY

Hold it right there!

MULDER

Remember us?

SCULLY

Hands behind your back!

The two Eves look at each other and know what they have to do. They quickly lift up the vials to their mouths and swallow the liquid inside.

MULDER

No!

Mulder and Scully knock the vials out of their hands, but it is too late. They have already ingested it. Falling back against the wall, they slide down to the floor. They hold hands, knowing they will both succumb soon to the poison. Mulder and Scully are in a state of shock as Eve 6 continues to talk to herself.

CUT TO:

SCENE 25

EXT. HOSPITAL - NIGHT

Scully and Mulder are outside the hospital now, police cars behind them. Scully talks on her cell phone.

SCULLY

Yes, ma'am. Thank you.

She turns off her phone and walks to Mulder.

SCULLY (CONT'D)

That was Erickson. She's pleased, as you can imagine.

Mulder nods.

MULDER

Is it really over, Scully?

SCULLY

I'd say so. Everyone's dead.

MULDER

If we've seen anything it's that the quest to create a superhuman will never end. Who's to say there won't be more Adams and Eves?

SCULLY

If and when there are, it'll be some other agents' problem.

(beat)

(MORE)

SCULLY (CONT'D)

Come on, Mulder. The baby and I are hungry.

Mulder breaks from his musing and follows her.

CUT TO:

SCENE 26

EXT. COUNTY ROAD - NIGHT

An AMBULANCE drives down the road.

CUT TO:

INT. AMBULANCE

Eve 6 lays on the gurney in the back of the ambulance. She appears to be sleeping at first, but slowly opens her eyes. She turns her head and smiles. She appears more present of mind than she's lead on.

CUT TO:

EXT. COUNTY ROAD 2 - NIGHT

The ambulance starts starts to swerve before eventually coming to a stop in the distance.

ZOOM IN

The back door of the ambulance opens. Eve 6 steps out. She takes a breath, the first real fresh air she's had in awhile. She moves around to the front and opens the door. The body of the driver falls out and she gets in and takes off. Driving into the night, she's free at last.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

SCENE 27

EXT. COUNTY ROAD 3 - NIGHT

A CAR drives on the dark county road. The driver is a MAN, mid-20s, average-looking. He looks in his rear view mirror and see the flashing of lights. It becomes clear and ambulance is behind him, so he starts to pull over to let it through. It passes him and he continues on. As gets further down, his headlights reveal the ambulance, lights turned off, is blocking the road. He brakes and is barely able to stop before slamming into it.

Eve 6 jumps out of the ambulance and heads to the car. She opens the door and drags the driver out. He's alive, but barely conscious.

CUT TO:

SCENE 28

EXT. COUNTY ROAD 2 - EARLY MORNING

POLICE vehicles surround the scene where the dead ambulance driver is. Mulder and Scully drive up and exit their vehicle. They pull out their badges to show an approaching SHERIFF, mid-40s, medium build. He holds up the POLICE TAPE to let them through.

SHERIFF

The body's over there.

He leads them to it. Scully begins to kneel down, but thinks twice.

SCULLY

Mulder...

He recognizes her situation. She pulls out some latex gloves and hands them to him.

SHERIFF

She did a number on him. Bit out his eyeball before breaking his neck.

Mulder kneels down and pulls the man's face towards him to reveal the ghastly sight.

SHERIFF (CONT'D)
We're throwing up roadblocks now.
She won't get far.

Mulder stands back up.

MULDER
Unfortunately, we're dealing with someone who is as intelligent as she is insane. She faked dementia for years, waiting until just the right moment where she could use it to escape.

The sheriff shrugs and a DEPUTY walks over to talk to him about something. Mulder turns towards Scully.

MULDER (CONT'D)
Just when you thought it was over.

SCULLY
There's no way we could have predicted this. She had everyone fooled.

The sheriff walks back up to him.

SHERIFF
You were right. She switched vehicles on us. Driver is alive this time, barely.

Mulder looks over at Scully and then back at the sheriff.

MULDER
We'll follow you.

CUT TO:

SCENE 29

EXT. DR. TRENTON'S HOUSE - EARLY MORNING

Dr. Trenton exits his nice, upper class home. He walks towards his car, but Eve 6 comes up from behind him and wraps a cord around his neck. She begins to drag him back into his house.

CUT TO:

SCENE 30

EXT. COUNTY ROAD 3 - EARLY MORNING

Scully and Mulder arrive at the scene of the car crash and get out of their car. The driver is being loaded into ANOTHER AMBULANCE, as MORE POLICE CARS surround the scene.

SCULLY

Well, he won't be of much help.

Mulder walks over to the crashed car.

MULDER

I'm not sure there'd be anything to say other than a crazy woman took his car anyway.

He then moves to the back of the ambulance and gets in.

MULDER (CONT'D)

Hey, Scully.

He motions for her to get in. She walks up and he extends his hand to help her get in.

SCULLY

What is it, Mulder?

MULDER

Anything missing, doc? Surely she took something with her.

Scully looks around, scanning until she notices something.

SCULLY

Mulder... there's no defibrillator.

He looks at her.

MULDER

Well, she must have taken it then.

Scully looks back at him, mouth open.

SCULLY

I know where she's going.

CUT TO:

SCENE 31

EXT. DR. TRENTON'S HOUSE - EARLY MORNING

Dr. Trenton wakes up in his living room. He's tied to a chair. There is ducktape around his mouth. He looks over and sees the defibrillator. Eve 6 walks up from behind and around to in front of him. His eyes grow wide when he sees who is captor is. He begins to squirm and tries to say something beneath the ducktape. She stands there amused for a moment, then rips it off. He cries out in pain from it.

DR. TRENTON

My God...

EVE 6

What's the matter? Aren't you happy to see your favorite patient.

DR. TRENTON

(shocked)

You're completely coherent. All this time, you were just pretending.

EVE 6

Clever, wasn't I? All those years locked away, I've had nothing but time to plan an escape. Patiently waiting until just the right moment. When those FBI agents showed up.

Her face turns sour.

EVE 6 (CONT'D)

In any case, you and all the rest were easy to fool. Perhaps too easy.

She looks over the defibrillator.

DR. TRENTON

I thought your mind was gone! I was trying to help you!

She turns it on, not breaking eye contact.

EVE 6

Fair's fair.

She grabs the paddles with her hands and grins, baring her YELLOW TEETH.

DR. TRENTON
No! Please, don't!

She places the paddles on both sides of his head and it charges, sending an electric shock into him. Her smile widens.

CUT TO:

SCENE 32

EXT. DR. TRENTON'S HOUSE - EARLY MORNING

Mulder and Scully pull up to the house as the sun begins to rise. They exit quickly, guns drawn.

SCULLY
Shouldn't we wait for backup?

MULDER
I don't think there's any time.

Mulder starts banging up against the door until he is able to bust it open. They step in and see Dr. Trenton unconscious in the chair. No sign of Eve 6. Scully checks for a pulse.

SCULLY
He's still alive. I'll stay here.

She nods towards Mulder.

SCULLY (CONT'D)
Go get her.

Mulder nods and runs out of the backdoor of the house into a narrow alley that separates two rows of houses. He starts moving down, peering around each fenced in driveway as he walks by.

He slows as he gets a sense around the next corner. He turns, but Eve 6 pulls his arm holding his gun forward and elbows him in the face. She twists his hand, forcing him to drop his gun. She kicks him down and takes it.

As Mulder recovers from having the wind knocked out of him, he pulls up his pant leg revealing a PISTOL IN AN ANKLE HOLSTER, much like the one he used to have. He draws the weapon and stands up.

He makes his way farther down until he hears the SOUND OF BARKING from a small dog. He turns the corner and Eve 6 is there, holding a YOUNG WOMAN, mid-20s, gun to her head.

She was obviously walking her SMALL DOG, who is now barking at them.

MULDER

Let her go!

EVE 6

Now that wouldn't be very fun would you.

MULDER

Right about now, a SWAT team is blocking off the area. You've got nowhere to run.

YOUNG WOMAN

Please let me go!

EVE 6

Shut up!

The young woman screams.

EVE 6 (CONT'D)

Half my life's been wasted in that goddamn institution! I'm never going back.

She starts to break down, understanding the futility of her situation.

EVE 6 (CONT'D)

How is this fair? I didn't choose to be this way! The product of a failed experiment.

Mulder tries to empathize, and maybe he does.

MULDER

You're right. You're a failure... a moral failure of a government that was often so hell bent on defeating commies it forgot what it stood for in the first place. And now they tried to bring it back for a new era, a new enemy.

Eve 6 lets the girl go but keeps the gun trained on Mulder. The girl grabs her dog and runs.

EVE 6

You're half right.

Mulder is curious.

MULDER
What do you mean?

EVE 6
You don't know the true nature of
the Litchfield Experiment, do you?
Our genetic abnormalities... the
real source of them.

Mulder can't believe what he's hearing.

MULDER
They used alien DNA...

Eve 6 laughs.

EVE 6
I'm the last living proof.

SCULLY (O.S.)
Put the gun down now!

Mulder turns his head to see Scully has walked up, gun drawn
on Eve 6.

MULDER
Scully, get out of here!

SCULLY
Mulder, she has your own gun drawn
on you!

MULDER
You don't know what she knows. What
she can prove.

SCULLY
I don't know what she's told you,
but she's psychotic and a murderer,
Mulder. She'll say anything to
convince you otherwise.

MULDER
I know what she is, but that's not
all she is.

Scully's not arguing anymore.

SCULLY
Put the gun down now!

Eve 6 looks at her and then over to Mulder.

EVE 6

I'm not going back.

She pulls the gun up to her head and fires, killing herself. Mulder and Scully are left in shock.

CRANE SHOT

POLICE FORCES swarm the area as Mulder and Scully stand beside Eve 6's body.

CUT TO:

SCENE 33

EXT. DR. TRENTON'S HOUSE - MORNING

Mulder is standing by their car as Scully walks up, just getting off her phone.

MULDER

How's Erickson?

SCULLY

She doesn't even know where to begin with the chaos and carnage we've seen here. I told her the X-Files is nothing if not a trial by fire.

Mulder stretches his neck.

MULDER

Let's go home.

They get in the car. Scully faces him.

SCULLY

Mulder... one more thing.

He looks at her.

MULDER

What is it, Scully?

Nothing could prepare Mulder for what he experiences next as Scully no less than slaps him across the face. He stares at her in shock.

MULDER (CONT'D)

What the hell was that for?

SCULLY

What was that back there, Mulder?

MULDER

Scully, I...

SCULLY

This isn't 25 years ago, Mulder. In less than four months, you're going to be a father. It's time to decide what your priorities are going to be.

MULDER

Scully...

She cuts him off to continue.

SCULLY

Dammit, Mulder! I can't lose you. You weren't around the last time I was pregnant and after William was born and I can't do that again.

Mulder sinks back.

MULDER

When I said we should talk about our future this isn't exactly how I saw it going...

He turns serious.

MULDER (CONT'D)

Scully, I'm sorry.

He looks her in the eyes.

MULDER (CONT'D)

I promise, I'm in this with you. Nothing is more important to me than you and the baby.

(beat)

Especially now that I've met Elvis.

Scully cracks a derisive smile.

MULDER (CONT'D)

Look, if I have to retire the quest for the truth that's what I'll do.

Scully holds back some tears.

SCULLY

A domestic life hasn't worked for
you before.

He puts his hand on her belly.

MULDER

We didn't have her.

Their foreheads meet.

MULDER (CONT'D)

Besides, I can't tell you how badly
I'm waiting to play catch with my
daughter.

Scully smiles.

SCULLY

You know they don't come out
holding a baseball mitt, right?

He laughs and turns the car on. Now fully daylight, they
drive away with renewed understanding.

FADE OUT

END OF ACT FOUR

THE END