

THE X-FILES

12x13

"Reckoning"

Written by

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TEASER

FADE IN

SCENE 1

EXT. UNREMARKABLE HOUSE - DAY

A CAR pulls up to the house. It's sleek and state of the art. Still recognizably a car, but not one currently on the market or likely to be soon.

POV

From the ground view, a YOUNG WOMAN's legs exit the vehicle and she stands up.

CLOSEUP

SAM MULDER, wearing the familiar CROSS NECKLACE her mother used to wear. She shuts the car door and moves towards the house.

CUT TO:

SCENE 2

INT. UNREMARKABLE HOUSE - DAY

Sam opens the front door slowly as it makes a LOUD CREAKING NOISE. Though daylight still seeps through the dirty windows, she gets out a PEN FLASHLIGHT and turns it on to better see inside. She walks slowly through the living room, shining the light on OLD FURNITURE. With a sigh, she moves first to MULDER'S DESK, rubbing her hand over the wood. She then begins to pull out drawers, rifling through what's inside, then looks under it, clearly searching for something. She finds nothing in the desk, so she begins to remove the PLASTIC COVERS off the other furniture, searching under couch pillows and the like. When it appears she's looked through the whole living room, she turns her light to the stairs, slowly shining it on them as they ascend until she gets to the top. Frustrated, she starts to climb.

CUT TO:

Sam walks into what used to be her parents' bedroom. She begins the same process as before, looking under furniture and in drawers but, again, finds nothing of apparent interest.

She leaves the room and makes her way to an adjacent one. She opens the door to it somewhat hesitantly. Unlike the other bedroom, it is barer and adorned with colorful, calming wallpaper that's perhaps indicative of having once been a nursery or child's room. Her room. She looks around until something catches her eye and she stares down at the floor. Looking back up, she sees the window in the room is boarded over with just two pieces of wood, crossed over each other. With the daylight shining through it, this has created a shadow on the floor in the form of an "X." Sam gets down on her knees and inspects the area, knocking on the floorboards to see if they sound hollow. Feeling them, they appear to be somewhat loose so she puts her flashlight down and begins to pry them up with her hands.

POV

Under the floorboards, Sam peeks in to see what lies beneath. Reaching in her hand, she pulls out a plastic bag and unwraps it, revealing the contents inside.

TIGHT ON

A USB FLASH DRIVE. She stares at it, wondering what it could possibly contain that needed to be hidden.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

## SCENE 3

INT. OUR LADY OF SORROWS

DOORS FLY OPEN as EMERGENCY MEDICAL STAFF wheel someone on a gurney.

NURSE

Ma'am, are you with us?

She's talking to an already woozy SCULLY who is holding her belly.

NURSE (CONT'D)

Looks like this baby's coming.

Scully shakes her head.

SCULLY

No, no... I'm only 32 weeks...

The nurses smiles.

NURSE

Nobody told him that.

SCULLY

It's... It's a girl.

NURSE

Aww, I wonder if she'll have pretty red hair like you.

Scully gives a soft smile but it ends as she goes into intense LABOR PAIN. The nurse grabs her hand.

NURSE (CONT'D)

Breathe, breathe.

Scully gives the slightest of nods and starts to take slow, controlled breaths.

NURSE (CONT'D)

There you go.

They wheel Scully into a room and the nurse lets go of her hand. She watches as they Scully on the bed, not able to shake her sense of worry.

CUT TO:

SCENE 4

INT. MR. Y'S HOUSE - DAY

A LEGEND appears: 10 Hours Earlier

T.V. Screen

Once again, "The Truth Squad with Tad O'Malley." An IMAGE of the "Salvator Mundi" painting appears on the screen as TAD O'MALLEY talks.

O'MALLEY

While *Salvator Mundi* appears to be just a painting, it is actually at the center of an international money laundering scheme. Russian potash fertilizer magnate Dmitry Rybolovlev, the painting's previous owner, put the painting up for auction knowing that the royal families of Saudi Arabia and Abu Dhabi would bid for it, artificially inflating its value. The funds from the sale were then funneled to the Israeli intelligence firm Psy-Group, which has ties to the President Trump's 2016 campaign...

PULL BACK

MR. Y sits in his chair, smoking. His CELL PHONE on the table next to him RINGS. He mutes the TV and picks it up, listening to the person the other end as he takes another drag of his cigarette.

MR. Y

It's time.

He ends the call and puts it back down on the table, looking down at the phone.

CUT TO:

## SCENE 5

## EXT. FBI HEADQUARTERS

Establishing shot of the Hoover building.

CUT TO:

## INT. KERSH'S OFFICE

KERSH sits at his desk, reading a piece of paper. There's a knock on the door.

KERSH

Come in.

ERICKSON enters the office.

KERSH (CONT'D)

A.D. Erickson. Come have a seat.

Erickson wonders what this is about, but she moves towards a chair in front of his desk and sits down.

KERSH (CONT'D)

How are things?

ERICKSON

Good...

(beat)

Sir, may I ask what this about?

KERSH

You know, you had big shoes to fill when you came in to replace A.D. Skinner. You've made quite an impression since.

ERICKSON

Thank you, sir.

KERSH

As such, the director and I feel like your talents may be wasted in your current focus.

ERICKSON

What is that, sir?

KERSH

The X-Files. With the investigation involving Monica Reyes wrapped up and Agents Mulder and Scully leaving the bureau, there's no reason to keep that unit open.

Erickson is surprised by this news.

ERICKSON

Leaving the bureau, sir? I thought they were just planning to take leave.

Kersh smiles.

KERSH

They notified me of their intent to resign in the coming months, ahead of the birth of their child.

ERICKSON

That gives me time to look for suitable replacements.

KERSH

I don't think you're hearing me. The X-Files will be closed.

ERICKSON

With all due respect, sir, I think that's a mistake. In fact, the work Scully and Mulder have done has been very valuable to the FBI.

Kersh takes off his glasses to wipe them.

KERSH

Alexis, you have a good thing going here. On the fast track. Don't go screwing up your career by taking up a mantle no one else wants.

ERICKSON

Yes, sir.

KERSH

That'll be all.

Erickson gets up to leave and walks to the door.

KERSH (CONT'D)

If one day you're in charge, you can do things differently.

Erickson stops to think about what he's just said before opening the door and leaving.

CUT TO:

SCENE 6

INT. UNREMARKABLE HOUSE - DAY

SCULLY lays in bed, asleep. The camera hovers over her as she begins to writhe.

CUT TO:

A QUICK MONTAGE plays as she has some sort of dream or vision. She sees herself in labor, Mr. Y saying "it's time," and William rising from the water having survived his gunshot.

BACK TO SCENE

MULDER (O.S.)  
Wakey, wakey.

Scully jolts awake. MULDER is standing by the bed holding a FOLDING TRAY WITH FOOD ON IT.

MULDER (CONT'D)  
Scully, you OK?

She looks at him.

SCULLY  
Yeah, was having some sort of dream.

He looks at her, concerned.

SCULLY (CONT'D)  
I'm OK, really.

MULDER  
Well, good.

He looks down at the tray and back up at her. Scully raises an eyebrow as Mulder places it on the bed in front of her. As she sees PANCAKES and ORANGE JUICE, she smiles, both happily surprised and maybe wary of his inexperienced hand at preparing decent food.



SCULLY  
Breakfast in bed? Pinch me, I must  
still be dreaming.

Mulder smiles.

MULDER  
Ha. Ha. Dig in.

SCULLY  
Now that I'm carrying your child, I  
think you treat me better now than  
you ever have. Not sure how that  
should make me feel.

MULDER  
I'm sure that's not true.

SCULLY  
Mulder, you still forget my  
birthday.

MULDER  
Are you gonna try the pancakes or  
what? Homemade out of the box.

She smiles and takes a sip of the orange juice. She picks up  
the utensils and looks at Mulder excitedly, but before she  
can start eating they are alerted by the SOUND OF THE FRONT  
DOOR OPENING.

SCULLY  
Mulder...

MULDER  
Scully, stay here.

Mulder grabs his GUN out its holster that was laying on a  
bedside table. He exits the bedroom and starts to head slowly  
down the stairs, trying to peek over as the living room comes  
in view. He gets down to the bottom, but doesn't see  
anything. With his back to it, the front door busts open  
knocking him down. He turns around sees a LARGE MAN, 30s,  
wearing black tactical clothes. Mulder points his gun at him  
and begins FIRING into his chest. The Large Man is totally  
unfazed revealing that he, of course, is a super soldier.

MULDER (CONT'D)  
No!!!

The Large Man moves towards the stairs. Mulder gets up and  
tries to grab him, but he is forcefully knocked back across  
the living room. The Large Man walks up the stairs to the  
main bedroom.

He looks inside but doesn't immediately see anyone. He steps in, scanning the room. Sensing something, he turns only to have Scully stab him in the eye with a FORK. He groans in pain and tries to remove it as she runs out of the room and down the stairs.

SCULLY

Mulder!

As she gets down to see Mulder who is just now able to pick himself back up, the TRENCH COAT MAN enters the home, blocking their exit.

MULDER

What do you want?!

He stares at Scully.

SCULLY

No...

TRENCH COAT MAN

The child will be ours.

SCULLY

No!

The Trench Coat Man moves further towards them. Just as Mulder puts himself in front of her, the Trench Coat Man begins to SHAKE. They all wonder what is happening until his body EXPLODES, leaving blood and guts all around the area. Mulder and Scully are shocked by this and even more so by Standing behind where he was is none other than WILLIAM. Before they can react, they see the Large Man running down the stairs. William turns to him and closes his eye. The Large Man stops in his tracks and begins to SHAKE. He EXPLODES, leaving his remains all over the stairs. William turns back towards Scully and Mulder.

SCULLY (CONT'D)

William?

WILLIAM

We have to get out of here!

Scully and Mulder are still stunned.

WILLIAM (CONT'D)

Come on. Let's go!

Mulder and Scully get up and follow William as they flee out of the house.

PAN OVER TO

Amid the Trench Coat Man's REMAINS is a SMALL METALLIC VERTEBRA. After a few seconds, it begins to SPIN. When it stops, there are now TWO CONNECTED VERTEBRAE. It continues to spin and stop in this manner, adding another vertebrae each time.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

SCENE 7

EXT. COUNTY ROAD - DAY

SCULLY's SUV flies down the road.

CUT TO:

INT. SCULLY'S CAR - DAY

Mulder drives while Scully rides shotgun and William sits behind them. Mulder looks over to Scully.

MULDER

Scully, are you alright?

SCULLY

Yeah, I'm fine.

(beat)

We're fine.

She looks back at William, who is starting out the window. She finds it hard to break the silence, but she does.

SCULLY (CONT'D)

William...

She corrects herself.

SCULLY (CONT'D)

Jackson. You're alive.

He looks over at her.

SCULLY (CONT'D)

Somehow, I knew. That you didn't die on that pier.

(beat)

I know you needed us to let you go.

He gives her a soft smile.

MULDER

But now you're back.

Mulder is straight forward, but not terse. He has conflicted emotions.

He's happy to see William, but he doesn't know what exactly the nature of their relationship is. Should he talk to him as a father? A friend? Something else?

MULDER (CONT'D)

You sensed we were in danger.

He looks over to Scully.

MULDER (CONT'D)

The "dream" you had this morning. It was a vision, wasn't it? You haven't had one in months, but now that you two are in close enough proximity, they've started up again.

William nods.

WILLIAM

I saw them attacking you... They want my sister.

He looks over to Scully. She shouldn't be surprised, but it's still striking for him to have already known she's pregnant and carrying a girl.

SCULLY

Why? Why do they want our baby?

WILLIAM

They think she could be like me.

MULDER

Why come at us now?

William doesn't know if Mulder is asking rhetorically or not. Either way, he doesn't know the answer and nods towards the road up ahead.

WILLIAM

Turn up here.

Mulder changes lanes.

MULDER

Where are we going? You haven't told us.

WILLIAM

Something you should know... I didn't come here alone.

Mulder and Scully look at each other, wondering what he is talking about.

CUT TO:

SCENE 8

EXT. MOTEL - DAY

Scully's car pulls up to the OLD DOMINION MOTEL. Mulder, Scully, and William get out and William takes them to a room. He gets out his key and unlocks the door.

CUT TO:

INT. MOTEL - DAY

The door opens. Inside are THREE TEENAGERS, two girls and one boy, around William's age. Mulder and Scully don't know what to think. William invites them inside and shuts the door. He turns to the now nervous group.

WILLIAM

It's OK. This is Dana Scully and Fox Mulder. They're cool.

The group says nothing. He begins to point to introduce them, moving from left to right.

WILLIAM (CONT'D)

This is Allison.

ALLISON is pretty, has long brown hair, and is dressed conservatively. Shy is shy and just nods a bit. William continues his introductions.

WILLIAM (CONT'D)

...Tina.

TINA couldn't be more different from Allison, more of a stereotypical punk rocker with short, colored hair and a nose stud.

TINA

Hey.

William comes to the last person.

WILLIAM

... and Bobby.

BOBBY looks sort of like a slightly younger William. He's perhaps the most guarded of the bunch.

BOBBY

Hi.

William turns back to Scully and Mulder.

WILLIAM

Meet the children of Matsumoto.

Scully and Mulder are shocked but now understand.

MULDER

You're hybrids.

TINA

That's us. Freaks.

Mulder looks at her and then back to William.

MULDER

How did you find them?

WILLIAM

I started getting visions of them when I was on the run. They're on the run too. Running from the same people you now are, only they aren't "people."

MULDER

We know what they are.

Scully interjects.

SCULLY

So this is where you've been these past few months? Finding others like you?

WILLIAM

Yeah, until I had a vision of you.

William and Scully nearly have an emotional moment, but he quickly moves from it.

WILLIAM (CONT'D)

We can't stay here. And we can't go to your house.

Mulder ponders for a moment.

MULDER  
There's someone we can go to.  
Someone we trust.

CUT TO:

SCENE 9

INT. SKINNER'S APARTMENT - DAY

SKINNER lays in bed, asleep. He is awakened by the sound of POUNDING on his door. He grabs a CANE that is by the bed in order to get up. He throws on a ROBE and walks to the door which is still being pounded on.

SKINNER  
Okay, okay...

He opens the door and sees the group.

SKINNER (CONT'D)  
Mulder? Scully? What is this?

SCULLY  
We need your help, sir. Like  
always.

And like always, Skinner is wondering what the hell he's being brought into now.

CUT TO:

SCENE 10

INT. MR. Y'S HOUSE - DAY

Mr. Y sits in his chair, musing. The Trench Coat Man walks into the room. Though his back is to the door, the Trench Coat Man doesn't need to talk for Mr. Y to notice his presence.

MR. Y  
What happened?

TRENCH COAT MAN  
We had them. But the boy showed up.  
The one they call William.

Mr. Y is shocked and turns around.



MR. Y  
He's back...

TRENCH COAT MAN  
What do you want us to do?

MR. Y  
Wait. Mulder won't resist coming to us after we came after Scully and his unborn child.  
(beat)  
He will bring the boy to us.

CUT TO:

SCENE 11

INT. SKINNER'S APARTMENT - DAY

The four teens sit in the living room as Mulder, Scully, and Skinner talk in the kitchen. Scully hugs Skinner.

SCULLY  
It's good to see you, sir.

SKINNER  
You don't have to call me "sir,"  
I'm not your boss anymore.

SCULLY  
Hard to break old habits.

SKINNER  
What is it exactly you need from me? A babysitter?

MULDER  
We needed a safe place. They're Dr. Matsumoto's hybrid children.

SCULLY  
Including William.

Skinner looks over.

SKINNER  
That's William? That's your son?

MULDER

They're being chased by the aliens you know as "super soldiers." The same ones that attacked us this morning.

SKINNER

You were attacked? Why?

Mulder's eyes drift down and Skinner realizes it's about Scully's pregnancy.

MULDER

They want immortality. Invulnerability. That's why they want William and the others. That's why they want our daughter because of Scully's alien DNA.

SCULLY

They are relentless. They won't stop.

SKINNER

I'll do whatever I can to help.

MULDER

I need you to protect Scully and the Breakfast Club over there.

SCULLY

Mulder? Where are you going?

MULDER

To see a man with a letter for a name.

SCULLY

Mulder, he'll be expecting you. You'll be walking right into a trap.

MULDER

This won't be over until he's stopped, Scully. What do you want me to do?

WILLIAM (O.S.)

He's right.

They turn to William who is standing outside the kitchen now. He walks closer.

WILLIAM (CONT'D)  
I'm going with him.

SCULLY  
No.. I can't allow you to do that.

WILLIAM  
It's OK.

SCULLY  
No, it's not...

He stops her.

WILLIAM  
Mom...  
(beat)  
It's OK. I'll be fine. You've seen  
what I can do.

She hugs him tightly. It surprises him a bit, but he's OK  
with it.

SCULLY  
Be careful.

She turns to Mulder.

SCULLY (CONT'D)  
I expect you both to come back  
okay.  
(beat)  
I can't lose either of you again.

MULDER  
Promise.

Mulder and William leave the kitchen and exit the apartment.  
Scully and Skinner look at each other concerned.

ALLISON (O.S.)  
Hey, where are they going?

Scully looks over to the girl who doesn't know what to think  
about any of this.

SCULLY  
To find you a way out.

Bobby gets up from the couch.

TINA  
Where are you going?

BOBBY

Gotta take a piss. That okay with you?

She rolls her eyes. He looks to Skinner.

BOBBY (CONT'D)

There a bathroom around here?

Skinner points out to one out in the hall.

BOBBY (CONT'D)

Thanks.

Bobby enters the bathroom, closes the door, and locks it. He pulls out a cell phone and dials a number. Somebody picks up.

BOBBY (CONT'D)

Hey. They took us to some apartment. Mulder and Jackson left. I don't know where. The pregnant lady stayed behind. I can tell where we are. But after that, I get my freedom. Understood?

(beat)

I'll text it to you.

He hangs up the phone and begins to write.

SCULLY (O.S.)

Bobby, you OK?

Bobby speaks to wards the door.

BOBBY

Yeah, I'm fine. I'll be out in a minute.

He finishes writing his TEXT MESSAGE and sends it.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

SCENE 12

INT. SCULLY'S CAR - DAY

Mulder and William fly down the highway. Mulder drives as William looks out the window. It's fair to say there's a bit of tension and awkwardness. It's been hard to break the silence until now.

WILLIAM

So who's this "Mr. Y" guy?

Mulder looks over, surprised but glad at the question.

MULDER

He used to be involved in a powerful group of human conspirators. But they turned him into one of them. Now he's their leader.

William nods. Mulder tries to find another way to keep the conversation going.

MULDER (CONT'D)

It's really impressive... finding the others. That took a lot of...

William interjects.

WILLIAM

Maturity?

He laughs.

WILLIAM (CONT'D)

Yeah, well, being on the run forces you to change your perspective on things.

Mulder nods.

MULDER

You know, you never had to be on your own.

WILLIAM

No, I did. You had to move on. I'm sorry you're involved again.

MULDER

That's not your fault.

(beat)

I can't tell you how happy we are that you're alive. When you were shot, I thought the worst had happened. Thanks to your connection, your mother never gave up hope though.

William looks over to him.

WILLIAM

I'm sorry you had to find out that way. About the Smoking Man. I'm glad you killed that bastard. I never had to know him to know what a monster he was.

(beat)

I know you're a good man, Mulder. I'm glad you're going to get to be a father.

Both of them have become emotional, but hold it back.

WILLIAM (CONT'D)

You know, I always wanted a brother or sister. What's her name going to be?

MULDER

Samantha Melissa Mulder, after the sisters your mom and I lost.

William nods.

WILLIAM

I like that. You should call her "Sam."

Mulder ponders this.

MULDER

You know, I hope if and when this is over, you think about staying this time. There's always going to be a place for you.

William doesn't respond this time and looks out the window again.

CUT TO:

SCENE 13

INT. SKINNER'S APARTMENT - DAY

The group sits around the apartment in an awkward silence until Bobby gets up to leave.

TINA  
Where are you going?

BOBBY  
Need some fresh air.

SCULLY  
It's not a good idea to leave. Not until Mulder and Jackson have returned.

Bobby ignores her and walks to the door, but Skinner steps in front of him. Bobby laughs.

BOBBY  
You gonna stop me?

SKINNER  
Yeah.

Bobby loses his smile.

BOBBY  
Out of my way, old man. You have no idea what I can do.

SKINNER  
Same.

This veteran isn't scared by some boy, no matter what powers he may have.

ALLISON  
Enough! Bobby, stop being a dick. They're trying to protect us.

Scully interjects.

SCULLY  
Take a walk, but don't be long.

Bobby drops his scowl and Skinner lets him through, but he and Scully exchange looks about the incident.

CUT TO:

SCENE 14

EXT. MR. Y'S HOUSE - DAY

Mulder and William are parked outside the house, watching the gate outside the house. ANOTHER CAR drives up and is let through by the GUARDS. Before the gate closes, Mulder puts their car in drive.

MULDER

Hold on.

Mulder speeds through the gate, driving past the guards. As soon as they get near the house, ARMED GUARDS pull out in front with their guns aimed at them.

CUT TO:

SCENE 15

INT. MR. Y'S HOUSE - DAY

VIEW OF FRONT DOOR

SCREAMS are heard and BLOOD splatters across the glass surrounding the door. Mulder enters the house and William follows behind. We see what's left of the guards from this distance as the door closes.

Upstairs, Mr. Y and Trench Coat Man wait for them to make their way up. Trench Coat Man takes a guarding stance in front of the doorway.

WILLIAM

Unless you want me to paint the wall with you again, I suggest you get out of the way.

MR. Y

It's alright. Let them through.

Trench Coat Man moves out of the way, still staring at them.



MR. Y (CONT'D)

Maybe you should move in, soon-to-be-ex-Agent Mulder. I see you in my house enough.

MULDER

You stay out of mine, I'll stay out of yours.

Mr. Y smiles.

MR. Y

You know why we need the child.

MULDER

Scully and my daughter are off limits.

He nods to William.

MR. Y

Even he can't kill us, Mulder.

MULDER

No, but we can expose you. We know who you are. Every single one of you. We know how all but the newest of you can be identified and we know how you can be killed. As I reminded your other goon the last time I was here.

(beat)

Anything happens to those I love and that information comes out. But, in exchange for their safety, I'll keep your secret.

Mulder hates he has to make this offer, but he has no choice.

MR. Y

You'd do that, you'd hide the truth after a lifetime of seeking it, hoping to get it out there to the public? You hold the proof yet you will throw it away for family? Making a deal with the devil, just like your father. How circular life is.

Mulder grows impatient.

MULDER

Do we have a deal or not?

Mr. Y looks over to Trench Coat Man.

MR. Y

So be it. Scully and the child will  
be left alone.

(beat)

Now I'd appreciate it if this is  
the last time you'll darken my  
door.

Mulder turns to leave. Before William follows he looks at Trench Coat Man with a smile and EXPLODES him just for the fun of it. His remains cover the wall. Mr. Y stares on, shocked and maddened.

Mulder and William exit the house, but William is stopped in his tracks.

VISION

A QUICK MONTAGE includes Bobby smoking outside Skinner's apartment as a BLACK VAN pulls up, Scully and the others fleeing, Scully in labor, and adult Sam Mulder.

BACK TO SCENE

William looks over to Mulder.

WILLIAM

We've got to get back. Now!

Mulder doesn't stop to question and he and William run to the car.

CUT TO:

SCENE 16

INT. SKINNER'S APARTMENT - DAY

They group is still waiting on Bobby to return. Suddenly, Scully's head begins to hurt.

VISION

She sees exactly what William saw, showing they shared the vision.

BACK TO SCENE

Skinner is holding Scully.

SKINNER

Are you OK?!

Scully looks at him.

SCULLY

We have to get out of here!

SKINNER

Scully, what's wrong?

SCULLY

Bobby... he told them where we are!

Allison is shocked as Tina grows mad.

TINA

That son of a bitch. I knew it!

SKINNER

Alright, alright. We have to get out of here. Let's move!

Skinner moves to a drawer where his GUN is located and pulls it out. They all exit the apartment and move down the hallway. Skinner quickly looks around a corner towards and ELEVATOR and sees it open. TWO MEN in black tactical gear exit.

SKINNER (CONT'D)

Back the other way. Get to the stairwell!

They all move as quickly as they can, harder for Skinner with his bad leg and Scully being pregnant. They get to the door to the stairwell. Skinner hands Scully his car keys and looks to the two girls.

SKINNER (CONT'D)

Go with Scully. I'll fend them off and hopefully you can escape.

SCULLY

Walter, no!

ALLISON

Tina, take Scully. Get to the car and wait for us as long as you can.

Skinner looks her.

ALLISON (CONT'D)

I can help you.

Skinner nods and then looks to Scully and Tina.

SKINNER

Alright, go!

Scully and Tina go through the door and down the stairwell. Skinner and Allison turn back towards the hallway where they see the two men turn the corner. Skinner FIRES his gun into one of them. Allison closes her eyes to concentrate. The LIGHTS in the hallway begin to flicker. A HUMMING noise is heard until it suddenly stops and Allison opens her eyes. She jets out her arm and the other man is thrown back.

Scully and Tina makes it down the bottom but outside they see the black van and MORE MEN surrounding around it. Scully and Tina duck behind the front desk. Tina peeks over.

TINA

Was sort of a pyro in school. Think I can create a nice distraction for them.

She stares at the van, concentrating. It lights on FIRE. Before the men can really notice and react to what's going on, it EXPLODES and knocks them down, lighting a few of them on FIRE as well.

TINA (CONT'D)

Now!

Tina takes Scully and they run outside the front doors toward Skinner's car.

TINA (CONT'D)

Throw me the keys.

Scully complies. They get to the car and Tina turns it on. They look toward the doors for their friends.

TINA (CONT'D)

Come on, come on...

SCULLY keeps staring until she sees them walking out.

SCULLY

There!

Tina drives the car towards them, but Bobby steps out from the other side of the building, facing Skinner and Allison.

ALLISON

Bobby, how could you?!

The sky DARKENS and THUNDER is heard, perhaps anticipating a lightning strike.

BOBBY

Sorry, I made them a deal.

Before he can do anything, the CIGARETTE he's still holding in his hand BURNS UP and hurts him. He drops it and when he looks back up he is RUN OVER by Skinner's car. Skinner and Allison are shocked and look through the windshield to see a very satisfied Tina. They quickly get in the car and drive away as the men from the van start to get up. They turn onto the street at a fast pace. But Scully's head starts to hurt again and she screams out.

INTERCUT WITH

William begins to have a vision too while in the car with Mulder. They see Scully in agony while in labor and Mulder concerned by her side.

BACK TO SCENE

Scully snaps out of it, but looks scared.

SKINNER

Scully, what is it?

She breathes heavily.

SCULLY

I think my water just broke.

The others panic.

SKINNER

We've got to get her to a hospital now!

TINA

Which one?

SCULLY

Our Lady of Sorrows. This way.

She points towards a turn. Skinner is on his phone.

SKINNER

I'm trying to call Mulder. Hopefully they're on their way back.

Scully nods and holds her belly in fear.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

## SCENE 17

## INT. OUR LADY OF SORROWS

We rejoin our in media res scene from the beginning of the episode. The nurse enters the room and Scully lifts her head up to talk.

SCULLY

Is Dr. Blaker on her way?

NURSE

Unfortunately, Dr. Blaker is on vacation. Dr. Keramidas is our on-call oby and she should be here soon.

Scully moans at some discomfort.

NURSE (CONT'D)

How are you doing?

SCULLY

Better when I get the epidural I'm sure. Last go-around was a natural birth. But I'd rather that than be 8 weeks early.

NURSE

We'll have the NICU staff waiting to go as soon as the baby is out.

SCULLY

Thank you. I'm a medical doctor myself so I know the stats. Good chances for her at this stage, but a mother's going to worry just the same.

NURSE

What's her name?

SCULLY

Samantha.

NURSE

Oh, that's a very pretty name.

Scully moans out again.

CUT TO:

Mulder and William bust through the doors of the waiting area where Skinner, Allison, and Tina are.

MULDER  
Where is she?

SKINNER  
They've taken her back. She's gone  
into labor.

Mulder doesn't wait to say anything more and heads out of the area to find her.

Scully waits watching the door and hears a commotion outside. Mulder is being typically impatient with hospital staff.

MULDER  
I'm the father. Let me through!

He walks into the room and immediately goes to Scully.

SCULLY  
Mulder...

MULDER  
Scully, what happened?

SCULLY  
I was fine. Then I had a vision.

MULDER  
Yeah, William had it too. It's your  
close proximity to each other.

SCULLY  
I think it triggered my labor.

MULDER  
Are you ok? The baby?

SCULLY  
As far as I know.

DR. KERAMIDAS, a middle-aged woman, walks into the room. She walks to Scully and puts her hand on her hand.

DR. KERAMIDAS  
Hi, Dana. I'm Doctor Keramidas. I'm  
going to take good care of you.



She turns to Mulder.

DR. KERAMIDAS (CONT'D)  
You must be daddy.

She shakes his hand.

DR. KERAMIDAS (CONT'D)  
Alright, let's get to work. Let me  
see how dilated you are.

She inspects the area, but is startled when she sees some  
BLOOD around Scully's legs.

SCULLY  
What? What is it?

DR. KERAMIDAS  
It looks like there may have been  
some hemorrhaging.

Scully is a doctor. She knows this could be bad for her, the  
baby, or both of them. Mulder sees that in her face. Dr.  
Keramidas seeks to reassure them.

DR. KERAMIDAS (CONT'D)  
Don't worry. We're going to do  
everything we can to make sure both  
mommy and baby are OK.

Before she can respond, Scully moans out once again, this  
time in more pain.

Out in the hallway, the others wait patiently.

WILLIAM  
It's my fault. I should have seen  
who Bobby was.  
(beat)  
He was me. Before all this happened  
to me. Before I met my birth mother  
and Mulder.

He looks over at Allison and Tina.

WILLIAM (CONT'D)  
Before I met you two.

He looks over to Skinner.

WILLIAM (CONT'D)  
Thanks for helping them.

Skinner nods.

Back to the room, Scully moans louder and louder in pain.

DR. KERAMIDAS  
Nurse, she's fully dilated. Get the  
NICU team in place. This baby is  
coming fast.

Scully squeezes Mulder's hand.

DR. KERAMIDAS (CONT'D)  
Time for you to help, daddy. I want  
you to tell her to push at an 8-  
count.

Mulder holds Scully's legs and begins to count.

MULDER  
Push!

Scully is screaming now as she pushes.

DR. KERAMIDAS  
Almost there!

MULDER  
Push, Scully, push!

Scully gives one final big push and Dr. Keramidas is able to pull out baby Sam. She cries as Scully and Mulder are stunned by the sight of their daughter. The NICU TEAM stands by anxiously.

NURSE  
Doctor, they're ready.

Dr. Keramidas checks over Sam and then places her in Scully's arms.

DR. KERAMIDAS  
Her breathing and color appears to  
be good. She needs her mother's  
embrace before you take her.

Scully and Mulder stare in awe at their child, a reminder of everything beautiful about existence in this world. In this moment, they couldn't be happier.

SCULLY  
Hi, little girl. We've been waiting  
for you.

Mulder strokes the tiny patch of red hair on his daughter's head.

MULDER  
She's beautiful.

They continue to take her in as the nurse looks over at the blood Scully has lost.

NURSE  
Doctor...

DR. KERAMIDAS  
Ok, they need to take her now.

She reaches to grab baby Sam and takes her to the NICU team.

SCULLY  
Bye, baby girl. We love you. Mommy  
and daddy will see you soon.

They take Sam out of the room. Suddenly, Scully feels very weak.

MULDER  
Scully, what's wrong?

Dr. Keramidas looks at Scully.

DR. KERAMIDAS  
There was a lot of hemorrhaging and  
she suffered a lot of blood loss.  
It's more common in older women who  
give birth. I was hoping it would  
stop but the strain of child birth  
is strong. I'm sorry...

MULDER  
What are you saying?!

He looks at Dr. Keramidas and then back to Scully, who nods in understanding.

MULDER (CONT'D)  
Do something!

SCULLY  
There's nothing else they can do  
Mulder.

Mulder realizes what this means.

MULDER  
I refuse to accept that!

SCULLY

I accept it, Mulder. It's okay.  
She's worth it. You have to take  
care of her now.

MULDER

Scully, no!

Scully reaches around her neck to take off her CROSS  
NECKLACE.

SCULLY

Give this to her. You'll know when  
the time is right.

She places it in Mulder's hand. He holds her face. Tears in  
their eyes, they stare *into* each other.

SCULLY (CONT'D)

I love you, Mulder. I didn't know  
it yet, but I loved you since the  
moment I met you in that basement  
office.

MULDER

I love you, Scully. You can't go! I  
can't do this without you!

SCULLY

Yes, you can. You must. She needs  
you...

Mulder watches as the light goes from her eyes and she stops  
breathing. The love of his life has died in his arms. The  
sound of a FLATLINE is heard and he cries out her name.

MULDER

Scully!

The doctor jumps in front of Mulder.

DR. KERAMIDAS

She's going into cardiac arrest!

The nurse flies into action to help. Mulder can't believe  
what's happening. He begins to break down further, but before  
long he has a realization and runs out the door. Heading out  
into the lobby he sees William and the others.

MULDER

I need you! Scully needs you!

They quickly follow him back to Scully's room and they are  
all shocked at the sight they see. Tina covers her mouth.

SKINNER

Oh my god...

WILLIAM

Mom?!

Dr. Keramidas looks at them with sorrow.

DR. KERAMIDAS

I'm sorry... she's gone. We did all we could.

Tears fill their eyes. Dr. Keramidas looks over at the nurse.

DR. KERAMIDAS (CONT'D)

(softly)

Let's go.

The two leave. The others cry as Mulder just stares, refusing to believe the truth in front of him. He looks over to William.

MULDER

You can use your powers... You're a healer too. Your effect on her allowed her to get pregnant again. You can bring her back!

William shakes his head.

WILLIAM

I don't know if I can do that.

MULDER

You have to try!

William nods, but is nothing but unsure of himself. He closes his eyes.

ALLISON

It's okay. We're here too.

She grabs his hand.

ALLISON (CONT'D)

Tina.

Tina acknowledges and grabs his other hand. Allison and Tina eventually reach out for Skinner and Mulder too. William concentrates harder and harder. But nothing.

WILLIAM

I'm sorry, I...

Before he can finish, Scully wakes up, taking a deep breath as if life is flowing back into her. They group stands amazed at the miracle that has just occurred. Mulder embraces a shocked Scully as hard as he ever has and she hugs him back with all the strength she can muster right now. Their journey didn't end here.

CUT TO:

SCENE 18

INT. OUR LADY OF SORROWS N.I.C.U

Mulder and William stand over Sam's ISOLETTE.

MULDER

Looks like you'll get to be a big brother after all.

WILLIAM

Yeah, about that.

Mulder knows what he's going to say.

MULDER

You're not staying.

WILLIAM

Too much still to do. Too many of us still out there. I'll be back though. Someday.

MULDER

You're always welcome.

He extends his hand out to shake William's but William surprises him with a hug which Mulder takes in. He may not be his father, but he loves William like a dad.

CUT TO:

EXT. FBI HEADQUARTERS

Establishing shot.

A LEGEND appears: 8 Weeks Later

CUT TO:

## SCENE 19

## INT. X-FILES OFFICE

The camera PANS across the familiar wall of newspaper clippings, photos, etc. Mulder is packing up a box of things from his desk. The door opens and Mulder looks up.

## FLASH BACK

Scully walks into the X-Files office for the first time and introduces herself to Mulder.

## BACK TO SCENE

Scully steps through the door in the present and looks at Mulder curiously.

SCULLY

Mulder? What is it?

He smiles.

MULDER

Nothing, just thinking.

She looks around.

SCULLY

I know. A lot of memories.

(beat)

It's harder to say goodbye this time, for some reason.

Mulder nods and closes up the box. He heads towards the "I Want to Believe" poster. He starts to take out the the first push pin holding it up, but stops himself.

SCULLY (CONT'D)

What's wrong?

Mulder puts his hand down and just looks at it.

MULDER

I think I'm gonna leave it.

SCULLY

Isn't it your last one?

MULDER

It's always been a reminder to me... whenever I had forgotten what it is I was doing this for.

(MORE)

MULDER (CONT'D)

(beat)

Maybe someday, if they ever put  
someone else down here, it'll serve  
that same purpose for them too.

Scully smiles.

SCULLY

Come on, Mulder. Let's turn in our  
badges and get home.

Mulder picks up his box and walks towards Scully. He and her  
stand in the doorway, taking one last look inside before she  
closes the door.

CUT TO:

SCENE 20

EXT. UNREMARKABLE HOUSE - DAY

Establishing shot.

CUT TO:

INT. UNREMARKABLE HOUSE - DAY

P.O.V.

A floorboard is taken off by Mulder who is upstairs in the  
baby Sam's nursery. He takes the USB drive out of his pocket.  
He holds it up, looking at it. He then places it into a  
plastic bag he had in his other hand and puts it down under  
the floorboard.

SCULLY (O.S.)

Mulder? Where are you?

Mulder turns his head towards the door.

MULDER

I'll be right down!

He covers the floorboard back up and nails it in.

Scully holds baby Sam in her arms, swaying side to side to  
keep her asleep. Mulder comes down the stairs.

SCULLY

What were you doing?



MULDER  
 Just fixing something in the  
 nursery. How are my two redheads?

Before Scully can answer, they see Sam has woken up. Mulder walks over to them.

MULDER (CONT'D)  
 Hi there, Sam.

Scully looks at him.

SCULLY  
 Sam?

He smiles before leaning in for them to share a kiss, leaving her smiling too. Mulder puts his arm around her and they both hold Sam between them, a happy family. They continue to stare at their child as the camera FOCUSES on Sam's face.

DISSOLVE TO:

SCENE 21

EXT. CRIME SCENE - DAY

The camera remains FOCUSED on the face of Sam Mulder, now an adult.

A LEGEND appears: 25 Years Later

Sam is staring down at her BADGE. After a few seconds, she begins to walk over to what appears to be a crime scene outside of a SUBURBAN HOME. She walks up to POLICE TAPE where a POLICE OFFICER, 30s, female, is standing and she shows her the badge.

SAM  
 Special Agent Mulder with the FBI.

The officer lifts up the tape and lets her through. She enters the home where she's greeted by a DETECTIVE, 40s, male.

DETECTIVE  
 You the FBI agent?

She nods.

DETECTIVE (CONT'D)  
 They said you're with some unit  
 that looks into cases like this.

Sam doesn't say anything.

DETECTIVE (CONT'D)  
Anyway, your victim's over here.

He points to the living room where a body lies under a BLOODIED, WHITE SHEET.

DETECTIVE (CONT'D)  
What happened to him defies all logical explanation.

He looks over at the obviously green agent.

DETECTIVE (CONT'D)  
...but I guess that's why you're here.

Sam walks towards the body and kneels down. She pulls LATEX GLOVES from her pocket and uncovers the sheet to look at the body, but the camera remain focused on her face. As the familiar opening notes of the theme music play, the screen FADES TO BLACK

END OF ACT FOUR

THE END