

THE X-FILES

12x4

"Julieta"

Teleplay by
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Story by
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TEASER

FADE IN

SCENE 1

INT. NICE SUBURBAN HOME

A YOUNG, BROWN HAired GIRL jumps excitedly on the couch in front of a black and white TV showing "Casper the Friendly Ghost." A WOMAN calls to her in a Spanish accent.

WOMAN (O.S.)
Julieta! Julieta! Come, dinner is ready.

The girl turns her head towards the kitchen.

GIRL
Coming, Tia!

The young girl excitedly follows her nanny into the kitchen. She reaches out and gently tugs on her skirt.

GIRL (CONT'D)
Tia, when are Mama and Papa coming back?

WOMAN
Your papa had a very important business trip, Julieta. He is a busy man.

The plump Hispanic woman smiles affectionately at the girl and gingerly places her hand on her head.

WOMAN (CONT'D)
But I'm here with you...and together we aren't lonely, right?

The girl eagerly shakes her head.

GIRL
No, we aren't, Tia! We have each other!

WOMAN
That's right and tonight I made your favorite Sopa.

GIRL
(excited)
Sopa!!! Gracias, Tia!!

WOMAN
After dinner you'll need to turn
off the TV and start your homework.

GIRL
(pouting)
Si, Tia.

The girl runs on as the woman watches her, smiling.

CUT TO:

SCENE 2

EXT. OLD SUGAR FACTORY - NIGHT

CLOSEUP

MONICA REYES opens her eyes. There's a bullet wound in the center of her forehead that made its way through the windshield of the SUV. She looks over to see the vacant passenger seat next to her in confusion.

FLASH INSERT

[Reyes being shot through the window by Skinner]

BACK TO SCENE

Reyes checks her head and feels the wound. BLOOD stains her fingers.

REYES
My God...

She unlocks the car door and opens it. Stumbling out, she looks around.

ZOOM OUT

Still in shock, she slowly starts to walk away from the scene.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

SCENE 3

Monica Reyes, 12, enters her family home and looks around and she's suddenly filled with an ominous feeling. She peruses the hallway before A MAN calls from the living room.

MAN (O.S.)

Monica, come here honey.

REYES

Papa?

Setting her backpack down on the floor, Reyes moves to see her parents pacing around. MRS. REYES looks up at their daughter and walks towards her with a solemn expression on his face. He gets down onto his knees and looks into her eyes. Reyes suddenly feels sick to her stomach. She couldn't explain it, but she had been feeling something was off the entire day.

MRS. REYES

Honey... we have some bad news
about Mrs. Gutierrez.

Reyes moves to open her mouth, but MR. REYES continues.

MR. REYES

Mrs. Gutierrez passed away this
morning.

Reyes looked down as her eyes filled with tears. She shakes furiously.

REYES

Papa... no. No!

MR. REYES

(empathetic)
I'm so sorry, baby.

Reyes sobs uncontrollably.

REYES

No, she can't be gone!

MRS. REYES

She loved you so much sweetie.

Mrs. Reyes walks over to her husband and daughter in an attempt to console their daughter. Mr. Reyes pulls his daughter into the crook of his arm while looping his other around his wife as the three of them grieved.

CUT TO:

SCENE 4

EXT. OLD SUGAR FACTORY - NIGHT

Reyes slowly gets out of the car and she can hear a faint moaning sound ahead. Curiosity getting the better of her, she inches toward it.

FLASH INSERT

Reyes recalls Spender taking control of the wheel and stepping on the gas just before she was shot by Skinner.

BACK TO SCENE

As Reyes gets closer, she sees Skinner's lifeless body wedged between the two cars. She feels torn. Before she could decide what to do, sirens are heard in the distance.

REYES (HESITATING)
Help is coming, hang on.

She hesitates for a moment and feels conflicted. Realizing how this would all look if she remained on the scene, she starts to back away. As Reyes walks away, she hears sirens wailing in the distance and quickly picks up the pace. She rounds the alley corner and starts to hear the sounds of sirens growing closer. After she does a quick survey of her surroundings, she concludes the closest escape routes to her were the freeway and a fence that she was unsure of what lay beyond. Voices draw closer to the scene and she starts to run. In a split second she decides to try the fence.

CUT TO:

SCENE 5

EXT. PARK - NIGHT

Monica Reyes, 16, sits in a 1976 CAMERO with a BLONDE-HAIRED TEENAGE BOY boy.

The boy takes a long drag of a cigarette before slowly releasing it into the air. He turns towards Monica, extending it towards her with a smile. Reyes hesitates.

REYES

I don't know Matt, I've never smoked before. My parents probably wouldn't approve.

Matt holds out the cigarette closer to Monica almost tauntingly.

BOY

Well, they aren't here now are they?

Reyes feels a sudden urge of rebellion. For so many years she followed her parents wishes right down to a tee.

REYES

I guess one hit wouldn't hurt.

Matt grins and Monica's chuckles as she accepts the offering and proceeds to take a drag, allowing the cancer stick to permeate throughout her entire being. She closes her eyes and releases a slow breath. Turning towards Matt, she moves closer and they kiss.

CUT TO:

SCENE 6

EXT. DOCKS - NIGHT

Reyes, having found her way to the docks, pulls a pack of MORLEYS that had been stashed in her coat and shakes the carton into her hand as she stares out into the dark waters before her. When the carton refuses to give way, she focuses on it intently. Growing enraged, she clenches the pack in her hand and hurls it into the harbor.

CUT TO:

SCENE 7

EXT. SORORITY HOUSE - NIGHT

ENGRAVED LETTERING along the forefront of a large house indicates it belongs to a sorority. Inside is a large bustling party. Men and women are inside dancing and drinking among the large crowd as heavy metal music blares in the background. Towards the back, we see Reyes alone, gripping her plastic cup. She smiles as a BEAUTIFUL, REDHEADED GIRL, 19, moves to sit next to her. Reyes smiles in greeting and the girl smiles back before taking a seat.

CUT TO:

Reyes and the girl are doing shots now.

GIRL

Great party.

Reyes smiles as she slams down her shot glass.

REYES

It is now that I met you, Valerie.

Valerie smiles.

VALERIE

I take it you don't normally drink this much.

REYES

Not really, no.

The girl suddenly loops her arm through Monica's, inviting her closer. Monica laughs. She's been spending the past hour pounding drinks and contemplating her life and her buzz was turning into a full on drunken escapade. As her head swirls, she does her best to ground herself before turning to her friend.

REYES (CONT'D)

What's your birthday?

VALERIE

(grinning)

June 8th.

REYES

Happy early birthday! You're a two.

VALERIE

What?

Reyes laughs.

REYES

Numerology. It's a bit of a hobby.

(beat)

Twos are often underestimated when it comes to their power and strength, yet they are well known for their loyal and diplomatic tendencies. They like to keep peace and avoid confrontation, yet their artistic sophisticated nature are uncanny.

VALERIE

(laughs)

So now you know all about me, huh?

REYES

(grinning)

Well, not everything.

The two lock eyes. Reyes leans in and they kiss passionately.

CUT TO:

SCENE 8

INT. ABANDONED BUILDING - INT.

Reyes runs through another abandoned building. The interior of the building is equipped with old machinery and a deserted feel that mirrored the Sugar Factory that Mulder led them to. Thankfully, there is some natural lighting as she did not have her flashlight on her to guide the way. She is unsure of where she is going, but determined to get away. Maybe then she could figure out what to do next.

In the distance, she hears VOICES, but they seem to be waning. Coming to a sudden stop, she leans against a cement pillar. Her hands scan her coat, hoping she was still armed and hadn't lost her weapon after everything that had happened. We hear a thumping sound from above. She pulls a gun from her coat and sinks to the ground. Her breathing is heavy and sweat starts to bead her forehead as her pulse races. She remains that way for what seems like several minutes. Suddenly, the sound from above dissipates and she takes a deep breath. Turning the revolver in her hand, she stops and stares at it. As she feels the cool steel in her hand, her mind wanders back to where it all started.

CUT TO:

SCENE 9

INT. APARTMENT - DAY

Reyes throws open the door to her modest apartment and tosses her bag onto the nearby couch. She sifts through the MAIL quickly before making her way into her kitchen and tosses the mail onto the kitchen counter. Valerie walks into the living room, happy to see her.

VALERIE

Hey, Mon. Any new leads?

Reyes startles and turns toward her girlfriend from the kitchen.

REYES

No luck. I swear, I'm going to have to take a gig at the supermarket if something doesn't come through soon.

Reyes suddenly turns to glance at the mail pile she had just tossed to the side. We see the words *Federal Bureau of Investigation* on top of the return address. She realizes she must have missed it before and reaches to grab and tear the piece of mail open. Shrugging out the letter from the envelope, we see there is an FBI LOGO underneath the header of the paper. It is an offer letter.

REYES (CONT'D)

(gasping)
Holy...

Valerie walks closer and peers over her girlfriend's shoulder curiously.

VALERIE

What is it?

REYES:

(sputtering in excitement)
I passed all the background investigations and physicals. Pending completion of the field training courses, I've been accepted into the FBI Academy.

Valerie suddenly looks concerned. She is not happy about this because she is unsure of what it would mean for their relationship. While she prides herself on being supportive, she is genuinely worried about Monica.

VALERIE

(sighs)

Mon...Monica. I--I'm not sure how I feel about this. I know it's what you want, but it's also a dangerous line of work.

Monica turns towards her and sighs. She didn't blame her for worrying. Even her parents worried about her going into such a dangerous profession, but she needed to prove she was capable of doing this. She wanted to make a difference in people's lives.

REYES:

I know, Val, but I got this. *We* got this.

Moving towards Valerie, she places her hands on either side of her face and gently runs her fingers over her cheek before placing a soft kiss to her lips.

CUT TO:

SCENE 10

INT. FBI ACADEMY

Reyes is at a reception for new graduates. She leaves her parents to refill her drink cup when she's approached by a young BRAD FOLLMER.

MONICA

Hey.

FOLLMER

Hey yourself.

Follmer moves towards Reyes and she makes no attempt to move as he pulls her in for an unexpected kiss. After several moments, he pulls away and looks into her flushed features.

FOLLMER (CONT'D)

(smiles)

That pretty face of yours is going to get places within the FBI, Monica.

REYES

Oh, I don't know about that, Brad. My girlfriend and I broke up because she didn't approve of my career choice.

FOLLMER

Oh? Well, that's sure is a shame.

Follmer smirks and leans in to whisper.

FOLLMER (CONT'D)

On the other hand, I have a feeling we'll be working pretty closely from now on.

Reyes grins and Follmer moves to grab her ass from behind.

REYES

How close?

FOLLMER

You'll see.

They both smile.

CUT TO:

SCENE 11

EXT. ABANDONED BUILDING - EARLY MORNING

Now that she's sure it's safe, Reyes finally exits the abandoned building she'd been hiding in. The sun rising, she heads towards a bus stop. Tired up, she revs herself on to continue.

REYES

Come on. Keep going. You can make it.

She runs and gets to the stop as a bus pulls up. The doors slide open. She takes a last look around before getting on. Though uncertain of its destination, anywhere is surely better than where she's been.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

SCENE 12

INT. BUS - DAY

Reyes holds her head down low as the bus stops. Children climb aboard. The attendant makes an announcement that the bus is headed toward WASHINGTON D.C. She stares out the window as the bus makes its way toward its destination. A tour guide is talking speaking, explaining what was in store at the final destination for the bus' passengers but she is not paying attention. Reyes closes her eyes and shifts through her coat, pulling out her FBI badge as she feels the relief of the weight of her gun in her coat pocket. She looks down at her FBI badge and contemplates what's next for her.

FLASHBACK

INT. FBI FIELD OFFICE - DAY

A LEGEND appears: Federal Bureau of Investigation, New York Field Office

Reyes walks down the halls of the New York field office, we hear the sound of her shoes clicking against the floor as she walks, her head buried in a file folder. She reaches a door and steels a deep breath before she knocks.

MAN (O.S.)

Come in.

She opens the door.

REYES

Agent Doggett?

JOHN DOGGETT looks up from the file in his hand, his face grim but surprised. He was startled by the young woman in front of him, at least 8 years or so younger. Mustering up a smile, he extends his hand toward Reyes in greeting. Reyes takes it eagerly. She looks into his blue eyes and immediately senses his good nature and smiles.

DOGGETT

Agent Reyes, I presume? John
Doggett.

REYES

(smiles)

Yes, I was assigned to work on the
case involving your son, Luke
Doggett.

Doggett nods, turning back to the file and busying himself
with it.

DOGGETT

Have you looked at the case
already?

REYES

(nodding empathetically)

I have. I'm going to do everything
in my power to help you find your
son.

Doggett nods back and and continues flipping through the
file. As she watches him, Reyes feels a sinking feeling in
the pit of her stomach. A foreboding sense that this case
will not turn out well.

CUT TO:

SCENE 12

EXT. BUS - DAY

The bus ride continues along at a leisurely rate. Reyes
closes her eyes and tunes out the chatter and noise of the
passengers in the bus. She sifts involuntarily through her
pockets and finds her CELL PHONE. Opening her eyes, she pulls
out the device and switches the power to on. As it booted up,
she heaved a sigh upon seeing the battery percentage. It
READS: 25%.

She scrolls through the contacts and stops once she gets to
John Doggett's name. She takes a deep breath and hesitates.

CUT TO:

SCENE 13

INT. CRIME SCENE - DAY

SLOW MOTION

Reyes joins a GROUP OF DETECTIVES and is visibly sick at the sight of the boy laying ashen among the field. She covers her mouth and forces back a fresh onslaught of tears. She feels a detective place her hand on her elbow to hold her back. Her heart drops at the familiar sound of footsteps approaching the scene. Steeling herself, she and the other detectives slowly slowly turn to see John Doggett approaching.

The group scatters as he comes closer. Reading her face, Doggett already knew what they had found. As he draws closer, his face crumples at the sight.

REYES
(sympathetic)
John...

A young boy lays dead on the field. His son.

DOGGETT
Oh God... Oh God, no!

Doggett stumbles to his knees and Reyes catches him as he falls. She wraps her arms around him as he cries. Her lips were moving, but all he could hear was a deafening silence.

CUT TO:

SCENE 14

EXT. BUS - DAY

Reyes continues to stare at the phone screen in front of her until her hand shakes, causing it to drop into her lap. She is overwhelmed at the memory and she places her head in her hands and starts to silently weep.

CUT TO:

SCENE 15

EXT. UNKNOWN LOCATION - DAY

A LEGEND appears: Somewhere in New Mexico

An EXPEDITION makes it's way through the desolate desert streets. Doggett stares ahead in silence as Monica looks out the window at the passing scenery, which isn't much other than tumbleweed. Reyes turns to analyze Doggett's solemn expression. They hadn't spoken in hours and she is unsure of where they are going.

REYES

What are we doing, John?

Doggett looks at her.

DOGGETT

What do you mean? We're getting away. Far way from here.

Reyes looks thoughtful for a moment.

REYES:

You're suggesting we become fugitives. We can't do that. If we go back now, we might still have a fighting chance. What are good are we to Mulder and Scully if we're on the run too? Someone has to fight for that basement office. It might as well be us.

Doggett sighs.

DOGGETT

No, you're right. We can't give up now, not after the information Agent Mulder uncovered.

Reyes reaches out across the console, clasping Doggett's hand in hers.

REYES

We'll find a way. We're in this together.

DOGGETT

Do you think they made it out?

REYES

If there's anything I've learned from working with Mulder and Scully, it's that these are people who are exceedingly good at their jobs. They are smart and exceptional at their game. If anyone can get out of this, it's them.

Doggett nods in agreement. He slows the SUV to the side of the road and turns towards Reyes as she moves toward him expectantly. Taking her face into his hands, he pulls her closer and they kiss.

CUT TO:

SCENE 16

INT. BUS - DAY

Reyes looks up as the bus continues along, wiping her eyes. She turns to look out the window of the bus at the ominous passing clouds.

MAN (O.S.)

Ma'am, are you OK?

CLOSEUP

The shot remains on Reyes as she nods her head in affirmation, her thoughts continuing to consume her. As the person walks away, she rests her head against the window and sighs.

ZOOM OUT

Through the window, raise up above the bus.

ESTABLISHING SHOT

Washington D.C. landmarks in the background.

CUT TO:

SCENE 17

EXT. UNKNOWN LOCATION - NIGHT

Reyes is perched in front of a long table opposite the CIGARETTE SMOKING MAN in an unknown location. The Smoking Man sits upright, his facial features barely recognizable with recent reconstructive surgery and skin transplantation. She regards him with narrowed eyes as he begins to speak.

SMOKING MAN

(grinning)

So you've had some time to consider
my offer, Monica.

Reyes is evidently irritated and unhappy to be there, but remains silent as he continues. The Smoking Man takes a draw from a cigarette through his trachea.

REYES

(nonchalant)

Yes, I have.

SMOKING MAN

You know Monica, you remind me a
lot of myself when I was younger.
Only I never stopped smoking
cigarettes.

Reyes reddens, visibly angry at the insinuation.

REYES

(angry)

I am NOTHING like you.

The Smoking Man releases another breath of smoke.

SMOKING MAN

(chuckles)

We're more alike than you care to
admit.

He reaches over to the PACK OF MORLEYS on the table and takes another cigarette out, extending it towards her.

SMOKING MAN (CONT'D)

Care for a smoke?

Reyes steals a glance at the box of cigarettes and feels a sudden urge to smoke. However, she does not give in.

REYES

(firm)

Let's cut the crap.

SMOKING MAN

(unfazed)

You know why I want to offer you a seat at the big table?

Reyes says nothing as he continues.

SMOKING MAN (CONT'D)

Because I see potential. I think you have what it takes to make the hard decisions that need to be made.

No longer being able to stomach the absurdity, Reyes stands up abruptly from her chair and walks toward him.

REYES

(icily)

Then you've sadly mistaken me for someone else.

She turns to walk away, but the Smoking Man's voice follows her and continues.

SMOKING MAN

(chuckles)

Agent Scully is already immune. I can give the same offer to my son.

Reyes stops and turns back towards him, shaking her head.

REYES

(scoffs)

They would never go for your plan. Not in a million years. And neither will I.

The Smoking Man's grin fades and he decides to quickly get to the point.

SMOKING MAN

(forcefully)

Agent Doggett will die if you refuse.

Reyes is struck with fear, as the Smoking Man simply grins.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

SCENE 18

INT. DOGGETT RESIDENCE - DAY

Doggett and Reyes are inside his home. Reyes watches as Doggett paces his living room, visibly frustrated. She sits on the couch as she watches him, unsure of what to say.

DOGGETT

(livid)

I cannot believe you're even considering his offer. He's a liar, Monica! Mulder and Scully never trusted him, and neither should we.

Reyes sighs, leaning forward to place her head in the palms of her hands. She is at a crossroads.

REYES

Damn it, John, don't you think I know that? But if I have even a small chance of infiltrating his plan...

Doggett stops pacing and turns towards her, his face red.

DOGGETT

(interjects)

After everything he has done to Agent Scully and Mulder and countless others, how can you believe a single word that comes from his mouth?

REYES

I had a feeling, John. That he wasn't just calling my bluff.

Doggett shakes his head incredulously. He throws up his hands in irritation.

DOGGETT

No, not this again.

Reyes stands and moves toward him, hard pressed to get him to listen to her.

REYES

Why else come to me? He knew I'd see right through him whereas most people wouldn't. That's the power he has.

DOGGETT

Oh, I don't know, Monica, to scare you into doing his bidding? That's what he wants.

REYES

(insistent)

We can use him.

Doggett sighs and shakes his head in frustration.

DOGGETT

(voice rising)

Now you are starting to sound like him. Damn it, Monica, you let him get into your head!

Doggett turns away from her, running a free hand through his hair as he walks towards his window. Reyes follows persistently, trying to get him to listen.

REYES

I don't see any other choice. If what he said comes to fruition, I don't know that I could live with myself knowing I could have done something to stop it.

DOGGETT

And you could live with yourself by doing his bidding? By being his little puppet?

Reyes sighs, her eyes pleading with him.

REYES

(contemplating)

If it saves you and everyone else, then yes.

Doggett moves towards her, placing his hands on her shoulders as he looks into her eyes.

DOGGETT

Well, I'm telling you not to. No matter what, don't go through with it, Monica.

Reyes feels her eyes start to well with tears.

REYES

I have to. I don't see any other choice.

DOGGETT

There's always a choice, Monica.

Reyes turns back to face him.

REYES

I hope that I'm wrong, but I won't risk losing you.

Doggett's heart is breaking as he takes in what she's saying. Reyes pulls away, reaching for her purse before turning to leave.

REYES (CONT'D)

(voice breaking)

I'm sorry, John.

SCENE 19

ESTABLISHING SHOT

EXT. SMOKING MAN'S HOME - NIGHT

A LEGEND appears: Spartanburg, South Carolina

CUT TO:

INT. SMOKING MAN'S HOME - NIGHT

The Smoking Man sits in his favorite chair in his home, his face now largely put back together after reconstructive surgery. Reyes walks over toward him as he motions for her with his hand. She moves towards him with a freshly lit cigarette in her hand. He grins as he watches her shuffle towards him, unfazed by the scowl on her face. She brings it to his trachea and he takes a deep breath, enjoying the direct hit of nicotine.

SMOKING MAN

(grinning)

Thank you, Monica.

He releases a breath and she pulls back momentarily. Reyes' hatred of him is evident in her expression and posture and he is unphased.

SMOKING MAN (CONT'D)

You'll be happy to know the final countdown has begun. Within 5 years, the Spartan Virus will be ready to be unleashed. Humankind won't even know what hit them until it's too late.

She says nothing as she watches him. He motions for her to come towards him again, enjoying the power he has over her, and she does so with a scowl. As he takes another drag from the cigarette, he releases it slowly towards her. She takes a step back as she regards him carefully.

SMOKING MAN (CONT'D)

Monica, I gave you immunity and the promise to save the life of your beloved John Doggett, but you have yet to deliver your end of the deal. Why haven't you located William's whereabouts?

Reyes narrows her eyes as she considers her next words. She puts the cigarette out in the ashtray.

REYES

I can assure you I've done everything within my power to locate him. Agent Scully was so concerned for his safety that she ensured he would not be found. Do you think she would have given him up without taking the proper precautions? There's no record of William Scully born in northern Georgia. No record of his birth certificate and nothing from the adoption agency we'd placed him with. They made sure he wouldn't be found and it's likely he no longer exists under the name William either.

The Smoking Man frowns, irritated. He looks at her skeptically, taking in her expression.

SMOKING MAN

Why do I get the feeling that you are not really trying?

REYES

Adoption records are generally sealed. Being an adoptee myself, I should know. I tried to seek out my own biological parents when I joined the FBI. While I gained access to the adoption records with the additional clearance and credentials, I found nothing I'm afraid. May I ask what your interest in him is? Especially since your son Jefferey took away his powers? What use would he be to you now?

The Smoking Man laughs.

SMOKING MAN

I'm afraid I must admit I haven't been as frank as you, Monica. William's conception and parentage as not as they seem.

FLASH INSERT

[Existing scenes of Scully's trip with CSM that lead to her forced impregnation]

BACK TO SCENE

SMOKING MAN (CONT'D)

As you see, William is my creation.

Reyes lets out an audible gasp, clearly disgusted and in shock. She opens her mouth to respond, but there are no suitable words.

SMOKING MAN (CONT'D)

Don't look so shocked, Monica. We are about to wipe most of the population from this planet in a few years' time. Do you really doubt the lengths I will go to anymore?

REYES

(disgusted)

You are a very sick man.

SMOKING MAN

(chuckling)

Maybe so, but you are my accomplice. At least I'm secure in my own morality.

REYES

(angrily)

Does she have any idea of what you've done?

SMOKING MAN

There are a lot of answers about her son that she does not have. She and Mulder are blissfully unaware that I've been tracking them this entire time, all while they play house.

Spender slides an envelope towards her and Reyes swipes it away in irritation. We see her pull out an image of SCULLY. She is wearing scrubs and a white lab coat. Aside from her longer, lighter hair, she looks the same.

REYES

She's working a doctor. Where did you get this?

SMOKING MAN

(chuckles)

Agent Scully works at a local hospital in Washington D.C. it's pretty public knowledge though she is using a P.O. BOX. I'm certain that Mulder is living with her. All it would take is a little tip to the FBI to get him to come out of hiding.

REYES

We both know it's not just the FBI looking for him. You'd be putting him in danger. Is there anyone you won't sacrifice for your own selfish ends?

SMOKING MAN

(smiles)

You're talking to someone who outed his own father as a communist spy when he was just a boy. I didn't shed a tear as he went the way of the Rosenbergs.

Reyes glares at him with an unmatched level of disgust.

REYES

(seething)

Why me? Why choose me of all the people to do your dirty work?

(MORE)

REYES (CONT'D)

We don't know each other. You know nothing about me.

SMOKING MAN

(chuckling)

That's where you're wrong again, Monica. I don't just know everything about Agent Mulder and Scully, I know everything about you as well.

Reyes is given pause by this.

SMOKING MAN (CONT'D)

I know you were adopted, your fascination with numerology, the name of your college girlfriend... I even know who your birth parents are. You know my choice of companion would be Agent Scully, but she'd never go for my plan. So you'll have to do.

Reyes' eyes go wide at the mention of her birth parents. She looks away for a moment and we can see she is contemplating. She turns around suddenly as she regards him.

REYES

(steeling her resolve)

You'll be a sad, lonely old man.

The Smoking Man laughs, unfazed.

SMOKING MAN

That's why you're here, Monica. Loneliness is man's weakness. I can't be alone, even if you despise me. But I think you'll see that I have a worthwhile offer.

REYES

I'm listening.

SMOKING MAN

Immortality. Alien DNA. It's what I have. How do you think I was able to survive a missile strike, Monica? It is yours for both you and Agent Doggett if you cooperate.

Reyes takes a deep breath. She is pained and conflicted at the mention of Doggett.

SMOKING MAN (CONT'D)

(softening)

And perhaps, just maybe, I can lead
you to your birth parents and the
answers you seek.

CUT TO:

SCENE 20

INT. MEXICAN CAFE - DAY

A LEGEND appears: Mexico City

Reyes is seen sitting in a coffee shop as A WOMAN approaches. She glances down at the image in her hands and then back at the woman who just entered the coffee shop. Shifting anxiously in her seat, Reyes watches the woman as she orders her beverage, watching for telltale mannerisms that bore any resemblance to her own. The way she walks and talks as she ordered. The woman was tall and slender, just like herself. Reyes is lost in thought as the woman walks up to her and she opens her mouth to speak but no words come out.

WOMAN

(nervously)

Hola.

REYES

(standing)

Uh... Hi.

WOMAN

(in Spanish)

My name is Graciela.

(beat)

I never thought this day would
come.

She suddenly pulls Reyes in for a hug as she laughs and cries at the same time.

REYES

You speak English too.

As soon as Graciela pulls back, she reaches up towards Reyes' face and holds a lock of her hair in her hand.

GRACIELA

I can't believe it. My sweet baby
is here, after all these years.

Tears welled in Reyes' eyes. It is an emotional moment.

GRACIELA (CONT'D)

I waited so long for you to come,
for you to find me. With the
political climate being what it is,
travel has not been easy.

Reyes nods and moves to sit. Her biological mother sits
across from her. She struggles to speak.

REYES

I don't know where to start.

GRACIELA

Did... did you have a good
childhood?

REYES

(nods)

Yes. I did, my parents took good
care of me. They were always busy
people, but I also had my Tia.

Graciela nods, her eyes full of unshed tears.

GRACIELA

Good. I'm glad. I...I never forgot
about you. My baby.

Reyes looks down at her hands as she plays with a straw
wrapper.

REYES

Why did you give me up?

Graciela watches Reyes nervously.

GRACIELA

As you might know, things are
different here. I was married off
at fifteen, but later I got
pregnant out of wedlock and I was
forced to give you away.

Reyes opens her mouth to speak, but no words come out.

GRACIELA (CONT'D)

(sniffling)

I didn't want to, but I had to. I
had to hide the pregnancy and keep
you a secret.

Reyes takes a deep breath.

REYES

Do I have any brothers or sisters?

GRACIELA

You have two brothers and one
sister. Julian, Carolina and Pablo.

Reyes laughs nervously.

REYES

Wow... I don't suppose they know
about me do they?

Graciela shakes her head.

GRACIELA

No, I couldn't mention you.. it was
forbidden. My husband doesn't know
I'm here right now.

REYES

Do you know my father?

GRACIELA

(regretfully
I'm sorry.

Before she continues, Reyes already has a bad feeling.

GRACIELA (CONT'D)

He was executed when they found out
about you. The cartel... my husband
works for them.

Reyes nods slowly and reaches for her birth mother's hand.

REYES

Does he... has he hurt you?

Graciela shakes her head profusely.

GRACIELA

No. I mean, not in a long time.

REYES

If he has...I can help. I work for
the FBI.

Graciela emits a gasp. She pulls her hand back suddenly.

GRACIELA

No. Please...no cops.

REYES

Okay. It is different in America,
you don't have to be afraid.

Graciela wishes to quickly change the subject.

GRACIELA

So my girl works for the FBI. You
must be very educated. Are you
married... have children?

Reyes shakes her head.

REYES

No. Unfortunately that is a path I
did not travel, but I met someone.
He too works for the FBI and you
could consider him my soulmate.

(beat)

But I had to make a difficult
choice to keep him safe.

Her mother understands.

GRACIELA

Just like I had to keep you safe,
Mi Amor.

REYES

(nods)

Si.

GRACIELA

You will find him again. Just like
you found me. And he will
understand your actions were out of
love just as you now understand
mine. I know it.

Reyes smiles. She is overwhelmed with this information.

GRACIELA (CONT'D)

Before I had to give you away, I
only had one request.

REYES

(curiously)

Which was what?

GRACIELA

We wanted to give you the name
Julieta.

Reyes is hit with some emotion as she realizes her birth mother's request is the reason for her middle name.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

SCENE 21

INT. BUS, WASHINGTON D.C. AREA - DAY

Reyes is dozing as the bus comes to a stop just outside of WASHINGTON D.C. She waits for everyone else to disembark the bus before she stands. She grabs her phone from the seat cushion and shoves it into her coat pocket. She disembarks the bus after the other passengers, trying to remain inconspicuous. A SHARP PAIN slices through her forehead, reminding her of the near fate she had recently suffered. She touches her forehead, feeling her skin where the bullet hole used to be. Looking back at her hand, but there is no blood. As the bus starts up again and pulls away, she turns and catches her reflection in it's side mirror. There is no sign of a bullet wound, not even a lingering scar.

SCENE 22

EXT. MARYLAND GENERAL HOSPITAL - DAY

Skinner sits upright in his hospital bed. He looks somewhat comfortable being in his own bed and hospital room. Both his legs are in large casts, propped in an upright position as he works on his lunch while watching TV. He turns as he hears a sudden knock on the door and sets his food to the side.

SKINNER

Come in.

The door opens and Skinner is surprised to see Doggett.

DOGGETT

Sir, I heard about what happened.
I'm not sure exactly what happened
out there, but I'm glad to see you
alive.

Skinner watches as Doggett shuffles uncomfortably. Doggett runs his hand through his hair.

SKINNER

You're a sight for sore eyes, Agent
Doggett. Where have you been?

DOGGETT
Preparing to fight back, picking up
where Mulder and Scully left off.

SKINNER
And Monica?

DOGGETT
We were together for some time
after the X-Files together. We were
tracking the alien species we knew
as "super soldiers" for years.

SKINNER
(incredulously)
I never thought I'd see the day
when John Doggett would admit to
believing in something alien.

Doggett musters a small smile.

DOGGETT
And then one day, the smoking
bastard you know so well got inside
her head and I lost her.

SKINNER
(sympathetic)
I'm sorry, John.

DOGGETT
I just don't understand, but if
I've learned anything about Monica,
it's that she knows what she's
doing.

SKINNER
Unfortunately, John, lots of us
have fallen prey to his sick and
twisted games.

DOGGETT
It's what I was afraid of, that she
would get in too deep.

Dogget shakes his head, not wanting to relive the painful
memories.

DOGGETT (CONT'D)
When do you think you'll be able to
get out of here?

Skinner looks away for a moment, hesitating.

SKINNER
(Solemnly)
It's possible I could be paraplegic
for life if physical therapy
doesn't work.

Doggett sighs heavily.

DOGGETT
(empathetic)
I'm sorry to hear that, sir.

Skinner senses something is weighing on Doggett's mind.

SKINNER
What is it, Agent Doggett?

Doggett contemplates for several moments, weighing the weight
of his next words.

DOGGETT
Why did you shoot Monica?

Skinner looks away, shaking his head with regret.

SKINNER
You're also a military man, Agent
Doggett. I don't know if you've
ever been in a situation where
you've had to kill someone for the
greater good. There's thing I had
to do in 'Nam that'll always haunt
me.

A thick melancholy fills the air as Skinner turns back to
meet Doggett's gaze. He heaves a heavy sigh as he continues
to speak.

SKINNER (CONT'D)
John... I didn't want to shoot her.
I know she was under the control of
that chain smoking S.O.B. I was
just trying to stop him from
getting to Scully and Mulder, and
their son. If she really is gone
then I'll have that guilt on my
conscious for the rest of my life.
She was a good agent and I'm
certain she had her reasons for
doing what she did.

DOGGETT

She always gave everything to doing what's moral and just. The Monica I knew anyway.

(beat)

Sir, there's some good reason to believe she might be alive. Her body was missing from the crime scene.

Skinner gasps and looks up at Doggett. He's almost afraid to believe it, fearing he may ultimately get his hopes up.

SKINNER

I hope and pray she is, John.

CUT TO:

SCENE 23

INT. KERSH'S OFFICE - NIGHT

A.D. Erickson raps on the door to Kersh's office. It is after hours and much has to be discussed. Kersh opens the door with a solemn expression.

KERSH

I've been expecting you, Assistant Director.

ERICKSON

I apologize for the late hour, I'm sure you're about to head home.

Erickson follows Kersh into his office as Kersh walks towards his office window to peer out at the darkness and the city lights that illuminate the city. He turns away from his office window to face her and motions to the chair in front of his desk.

KERSH

Have a seat.

A.D. Erickson nods and sits down in an empty chair by Kersh's desk. She holds a FILE FOLDER.

ERICKSON

How is A.D. Skinner doing sir?

KERSH

No change at the moment. He will be undergoing physical therapy quite soon.

ERICKSON

Good, I do hope he makes a full recovery soon.

KERSH

(impatient)

I trust you have news.

ERICKSON

Yes, there's been a significant development in the search for Monica Reyes.

Kersh perks up.

KERSH

I'm listening.

Erickson takes an ENLARGED PHOTO out of the file folder. It shows Monica Reyes exiting an abandoned building.

ERICKSON

She was spotted on an external building security camera the night she went missing. She's alive.

Kersh leans back in his chair.

KERSH

Have you mentioned any of this to Agents Mulder and Scully?

ERICKSON

Not yet.

KERSH

Good. I'm going to ask for your discretion on this matter. Former Agent Reyes has a close affinity with Mulder and Scully that might go beyond the FBI. They would be sympathetic to her situation.

(beat)

Mulder and Scully don't care about the FBI's reputation if you haven't already noticed. They're only here because I want answers. From them and from Monica Reyes as well.

Erickson remains stoic.

KERSH (CONT'D)

Excellent work, Alexis. I trust you will find and apprehend her in due time.

Erickson gets up from her chair. She walks towards the door but before she leaves she turns back to Kersh.

ERICKSON

Sir, you might want to think about getting some extra lighting in this office. It's not good to sit in the dark all the time.

Kersh says nothing and Erickson slips out the door.

KERSH

(muttering to himself)
I have yet to see a sun rise from this office.

CUT TO:

SCENE 24

EXT. DOGGETT RESIDENCE - NIGHT

Doggett returns home and flips on the light switch, immediately illuminating the darkness of his home. After closing and locking the door, he sheds his coat and walks into the kitchen. He has a somber and defeated expression on his face as he walks into the living area.

CLOSEUP

A PHOTO of himself and Reyes is seen on the counter and he picks up and holds it for several moments. They are seen embracing and smiling at the camera. He slowly runs his index finger over the image of the two of them.

CUT TO:

EXT. DOGGETT RESIDENCE - NIGHT

CLOSEUP

Reyes, as she watches from outside a window to see Doggett holding the photo.

Her face eventually crumples and she turns away. Slumping to the ground, she starts to sob and clamps both hands over her mouth, stifling the sound.

ZOOM OUT

Reyes, ever more alone.

FADE OUT

END OF ACT FOUR

THE END