

THE X-FILES

12x6

"Memoria"

Written by

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TEASER

FADE IN

SCENE 1

ESTABLISHING SHOT

Capitol Hill.

INT. CAPITOL BUILDING - NIGHT

TWO YOUNG INTERNS, early 20s, female, walk down a hall passing Congressional offices.

FIRST INTERN

I can't remember the last time I slept. Or ate. Though I'd give up either for a decent drink.

SECOND INTERN

Maybe after we're done helping the Senator prepare for the committee tomorrow. You know D.C - every hour is happy hour.

FIRST INTERN

I have to say, I thought a summer in the nation's capitol would be a bit more... glamorous.

SECOND INTERN

That's what you expected interning in the swamp would be? Glamorous?

FIRST INTERN

I mean, sure. Surrounded by all this history, getting to be in the thick of the legislature, making my mark... and then puking my guts out in some gutter on U-Street every Saturday night. Definitely something better than this slave trade.

SECOND INTERN looks at her as FIRST INTERN opens a door with a nameplate that reads: SENATOR ELIZABETH MATHESON

FIRST INTERN (CONT'D)
 OK, slave trade is a bit much
 but...

The two see MATHESON, female, 50s, laying on the floor,
 convulsing.

FIRST INTERN (CONT'D)
 Oh my god!

She turns to SECOND INTERN.

FIRST INTERN (CONT'D)
 Go get help!

SECOND INTERN runs out of the office and FIRST INTERN gets
 down on the floor.

FIRST INTERN (CONT'D)
 Ma'am! Can you hear me? Help is on
 the way!

MATHESON grabs her hand hard and exclaims.

MATHESON
 They've taken me!

QUICK FLASH - INT. WHITE ROOM

MATHESON is strapped to a metal table filled with blinding
 white light. FUTURISTIC MEDICAL INSTRUMENTS surround her.

BACK TO SCENE

FIRST INTERN
 Who's taken you? Where?

MATHESON
 I don't know! White light is
 blinding. I'm aboard their ship.

QUICK FLASH - INT. WHITE ROOM

MATHESON watches as a PROBE from the ceiling extends downward
 and begins to emit a LASER. It burns her body and she screams
 in pain.

BACK TO SCENE

MATHESON (CONT'D)
 They're hurting me! Oh my god! What
 are they doing to me?

QUICK FLASH - INT. WHITE ROOM

In tears, Matheson looks to her side. She sees the SILHOUETTE of a figure... Could be a man, could be an alien. Too hard to tell.

BACK TO SCENE

PARAMEDICS and an ASSORTED CROWD have now arrived. Matheson has stopped convulsing. Her mouth is moving, trying to say something. Finally, it comes out.

MATHESON (CONT'D)

They're among us.

Matheson stares blankly as the crowd wonders what is going on.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

SCENE 2

INT. UNREMARKABLE HOUSE - MORNING

A laptop streaming "The Truth Squad with Tad O'Malley."

TAD O'MALLEY

Cell phone footage leaked exclusively to Truth Squad shows the Senator on the floor of her office convulsing and describing unknown abductors who take her aboard a spaceship and torture her. It ends with her repeating "They're among us" several times until paramedics take her away. At this time, her office has released no statement regarding the video.

PULL OUT

MULDER is sitting at his desk. SCULLY walks through the front door of the house with a bag of GROCERIES.

SCULLY

Hey.

Mulder looks up at her.

MULDER

I might have to vote this year.

Scully puts the groceries down on a table and stares at the TV.

SCULLY

What do you mean *this* year?

Mulder turns the laptop around.

MULDER

Well, to my knowledge, this is the first time a U.S. Senator was seen reliving a traumatic memory of what sounds like a classic alien abduction scenario.

Scully looks at the screen.

SCULLY

Elizabeth Matheson? Isn't that
Richard Matheson's daughter?

MULDER

Yeah, the governor appointed her to
fill the remainder of his term when
he passed away. She's running in
this year's election to make sure
the seat stays in the family.
Some even see her as a future
presidential contender.

SCULLY

Sounds like you've been following
her career some.

MULDER

She worked to get funding for the
Advanced Aerospace Threat
Identification Program - otherwise
known as the Pentagon's secret
investigations into UFO's - before
it just happened to end in 2012.
She's continued to call for more
research.

He points to the laptop.

MULDER (CONT'D)

And now she's showing clear signs
of having post-abduction stress
disorder.

Scully raises an eyebrow.

SCULLY

Didn't learn about that one in
medical school.

MULDER

Scull-

SCULLY

(interjects)

I know what she may have
experienced, Mulder. I know it all
too well, in fact. The question is,
what triggered her memories? Why
are they surfacing now?

MULDER
I don't know.
(beat)
We need to talk to her.

Scully gives him a look.

MULDER (CONT'D)
Who else is better qualified to
interview someone about their
abduction experiences?

SCULLY
No way Kersh is going to allow us
near a United States Senator.

MULDER
Scully...

He points to her belly.

MULDER (CONT'D)
You're starting to show and we're
no closer to finding out what these
alien body snatchers are up to. If
there's anything she can tell us
that'll provide any clues, we need
to know and now.

Scully nods and Mulder pulls out his phone.

SCULLY
What are you doing?

MULDER
Seeing if I have any cred with the
Matheson clan left.

Mulder dials a number and it starts to ring.

CUT TO:

SCENE 3

INT. DOGGETT'S APARTMENT - MORNING

JOHN DOGGETT wakes up in his bed. He moves the covers, gets up, and walks into the kitchen to start some coffee. As it pours, he looks out his window. He sees a VAN parked across the street that rouses his suspicion.

CUT TO:

SCENE 4

EXT. STREET - MORNING

Two MEN, early 30s, green as grass, sit and watch the street.

POV

In the rearview mirror, Doggett is seen approaching the car. Before they can react, he pounds on the window. Startled, the man in the driver's seat rolls it down.

DOGGETT

What'd you guys drive here directly from the academy? If you're staking me out, just tell me who sent you so we can get this show on the road.

The men look at each other, sharing the embarrassment of being found out so quickly.

SCENE 5

INT. REHABILITATION CENTER - MORNING

CLOSE UP

The face of WALTER SKINNER, groaning in pain.

PULL OUT

A rehabilitation center. Skinner is trying to a few steps with a walker as a THERAPIST, male, 20s, watches.

THERAPIST

Come on! You can do it. I want a few more steps.

Skinner stops, contemplating giving up.

THERAPIST (CONT'D)

Come on, Walter. You gonna give up now? Thought you were some big, tough assistant director at the FBI.

The egging on works. Skinner forces himself to go a little further, giving the therapist a look.

THERAPIST (CONT'D)
Good. That's what I want to see.

He helps Skinner get into a WHEELCHAIR.

THERAPIST (CONT'D)
You're making progress.

SKINNER
(exasperated)
Really? Because sometimes I do this
I feel like I'd rather be back in
Vietnam running through jungles
again.

The therapist smiles.

THERAPIST
You'll get there. You need help
back to your room?

SKINNER
No, I got it.

THERAPIST
Alright. I'll see you tomorrow
morning, OK?

Skinner nods and the therapist walks away. He takes a minute to ponder his situation, then turns around his wheelchair to exit.

SCENE 6

ESTABLISHING SHOT

The Hoover Building.

INT. KERSH'S OFFICE - DAY

Doggett is shown into the office by KERSH'S SECRETARY who closes the door as she leaves. Doggett sees KERSH sitting on the corner of his desk and ERICKSON standing on the opposite side.

KERSH
Nice to see you, John.

Doggett stares at him.

DOGGETT

Let's not pretend that's true, sir.
What am I doing here?

Kersh nods his head towards a chair in front of his desk.

KERSH

Have a seat.

Doggett slowly comes near the desk and sits in the chair.

KERSH (CONT'D)

John, this is Assistant Director
Erickson.

Erickson bends down toward Doggett to shake his hand.

ERICKSON

Alexis. Nice to meet you.

KERSH

A.D. Erickson is filling in for
A.D. Skinner while he's in
recovery.

Doggett is ready for them to get to the point.

DOGGETT

Now that the pleasantries are over,
care to tell me why you had a van
outside my apartment?

ERICKSON

I apologize for that. Not the best
work by my agents.

KERSH

(interjects)

I'll get to the point, John. For
the past two months, we've been
searching for your former partner,
Monica Reyes.

Doggett mouth's an inaudible "Ah."

DOGGETT

And you think I've been in contact
with her. Hate to break it to you,
but I haven't seen or heard from
her in fourteen years. For all I
know, she's dead.

ERICKSON

But her body was never found.

Doggett turns towards her.

DOGGETT

And just because of that you're violating my Fourth Amendment rights? I don't think so. Doesn't make sense.

(beat)

Not unless you have more reason to believe she's still alive.

Erickson looks over to Kersh and he gives her a slight nod. She grabs an ENLARGED PHOTO on the desk and hands it to Doggett. It's the building surveillance photo of Reyes.

ERICKSON

This was taken the night she was shot by a nearby security camera. She survived and escaped.

Doggett looks at it. You can see in his eyes he's overcome with emotion, but he returns to a stoic face before he talks again.

DOGGETT

What do you want from me?

KERSH

Monica Reyes is wanted for the attempted murder of A.D. Skinner, as well as conspiring to unleash a biological weapon. We believe, as her former partner, she might come to you for help.

Doggett places the photo on Kersh's desk.

DOGGETT

As I said, I haven't been in contact with her. She wouldn't come to me. We had a falling out a long time ago.

(beat)

So you can quit putting vans outside my apartment. Am I done here?

Kersh looks over to Erickson and then back to Doggett.

KERSH

Yes. Thanks for coming in, John.

DOGGETT

Yeah. Good times.

Doggett gets up and leaves. Kersh turns to Erickson.

KERSH

Keep surveilling him. Now that he knows she's alive, he'll be even more determined to find her.

(beat)

He'll do the work for us.

Erickson says nothing and looks at the photo of Reyes.

CUT TO:

SCENE 7

ESTABLISHING SHOT

Capitol Hill.

INT. CAPITOL BUILDING - DAY

Mulder and Scully walk towards Matheson's office. The door is halfway open. Mulder starts to slowly push it open.

MATHESON (O.S.)

Come in.

They enter the office.

MATHESON (CONT'D)

You must be Agent Mulder and Agent Scully.

SCULLY

Yes, ma'am. Thank you for seeing us.

Scully shuts the door as Mulder looks around the room.

MULDER

This is your dad's old office... I remember coming here once and he was playing Bach's Brandenburg Concerto Number Two. He corrected me when I misidentified it.

MATHESON

Dad loved his Bach.

Matheson instructs them to sit and they do.

MULDER

He played it for me because it's included on the gold record sent with Voyager One in case it ever comes in contact with an extraterrestrial biological entity. Not long after he died, it fired up its thrusters for the first time in decades, extending its life.

(beat)

I think he'd be comforted it's still out there.

Mulder and Matheson share this moment, but Scully brings the discussion back to the matter at hand.

SCULLY

How are you feeling, Senator? You went through quite an ordeal.

MATHESON

Oh, the seizure. I'm fine. The doctors gave me some pills.

SCULLY

Did you have a history of seizures before?

(beat)

Sorry, I'm a medical doctor.

MATHESON

No, but I'm told it's not uncommon for people my age to develop them.

Matheson shifts her attention quickly to Mulder.

MATHESON (CONT'D)

Agent Mulder, my dad thought highly of you.

MULDER

Without his early support, I never would have been allowed to work on the X-Files. I regret our relationship ended. I'm very sorry for his passing.

MATHESON

Thank you.

MULDER

You seem to be carrying on his legacy though, in a few ways.

Matheson sits back in her chair.

MATHESON

Yes, well, all that's in danger now due to the video.

(beat)

I know that's why you're here. It could destroy my chances in November. A Senator who takes UFOs seriously is one thing. One that thinks she was abducted by aliens, quite another. I accepted this meeting only because my father trusted you.

MULDER

(empathetic)

I promise you, you have our utmost discretion.

(beat)

Tell us what you saw when you were talking on the video.

Matheson takes a deep breath.

MATHESON

I was in a room filled with blinding white light.

FLASH INSERT: MATHESON ON THE TABLE

MATHESON (V.O.)

I was laying on my back, my arms and legs restrained. I'm naked except for a thin sheet over me.

BACK TO SCENE

These details remind Scully of her abduction, something that will always haunt her memory.

MATHESON

Surrounding me were instruments... tools they used on me.

FLASH INSERT: MATHESON BEING PROBED AND BURNED

MATHESON (V.O.)

It felt like they tore me open and put me back together.

BACK TO SCENE

This time it's Mulder who is reminded of his own, similarly violent, experience.

MULDER

Did you see them? The ones doing
this to you?

Matheson closes her eyes.

FLASH INSERT: MATHESON SEEING THE BLURRED FIGURE

BACK TO SCENE

Matheson opens her eyes.

MATHESON

No.

(beat)

I saw a figure, but I couldn't tell
who, or what, it was.

SCULLY

It's OK. That's common, actually.
Especially since this is the first
time you've recalled these
memories, much of it is going to be
hazy and not make much sense. I had
a similar experience... it took a
long time before I remembered much
about it.

She tilts her head towards Mulder.

SCULLY (CONT'D)

For Agent Mulder, it wasn't until
he started regression therapy as an
adult that he truly started to
remember what happened to his
sister when they were kids.

Mulder looks over at her. Their abductions have bonded them
in a way perhaps they've never considered before.

MATHESON (O.S.)

You don't understand...

Matheson looks at her and then Mulder curiously.

MATHESON (CONT'D)

These aren't past memories that are
just now surfacing. This is
happening to me now. They've been
taking me.

(MORE)

MATHESON (CONT'D)

(beat)

And they're going to take me again.

Mulder and Scully are shocked by this statement. At a loss of words, they wonder what to do next.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

SCENE 8

INT. CHEAP MOTEL - DAY

A SHOWER turns off. A WOMAN, late 40s, brunette, in good shape gets dressed while her face remains unseen. After putting on her leather jacket, she pulls open a drawer and takes out a GUN. She COCKS it puts it behind her in her pants.

FOCUS ON

The open drawer, as we see the woman exits the room in the background.

SCENE 9

EXT. STREET - DAY

A LEGEND appears: Norfolk, Virginia

John Doggett drives down the street in his motorcycle. He comes to an abandoned building and parks on the curb outside.

CUT TO:

SCENE 10

INT. ABANDONED BUILDING - DAY

Doggett walks inside the building. He reaches into his leather jacket for a FLASHLIGHT and turns it on, shining it on pieces of wood, broken glass, mounds of debris, etc. It takes awhile, but he eventually notices something on the ground. He gets closer to it and sees it is a CRUMBLED PACK OF MORLEY CIGARETTES.

FLASH INSERT: Reyes throwing the pack of cigarettes.

BACK TO SCENE

Doggett shines the light around it, revealing a few SPOTS OF DRIED BLOOD. He picks up the pack of cigarettes and looks inside. He finds a MATCHBOOK. It reads: "OLD DOMINION MOTEL"

CUT TO:

SCENE 11

EXT. STREET - DAY

Doggett exits the building and gets on his motorcycle.

POV

Someone watches Doggett with binoculars as he rides away.

CUT TO:

SCENE 12

INT. CAPITOL BUILDING - DAY

Mulder and Scully exit Matheson's office into the hallway. Mulder turns towards her.

MULDER

Scully, what she's experienced..
what she's experiencing is
significant. She could be the
key...

SCULLY

(interrupts)

The key to everything? How many
times have we thought that before?

MULDER

What, you don't believe her? We've
both lived through what she
described ourselves.

SCULLY

That's precisely what makes me
question it. Why now? Why would
this be happening again?

MULDER

I don't know, but she's too
credible to ignore.

SCULLY

Mulder, like you said, she's fought to bring back funding for her UFO program. This story justifies it.

MULDER

She's not promoting this. You heard her, she's scared this will ruin her career.

SCULLY

Alright, so what do you propose we do?

MULDER

If what she's saying is true, she's going to be in danger. She needs to be protected.

Mulder walks back in Matheson's office. Scully remains concerned but follows him.

MATHESON

So what's the verdict? I am just crazy?

MULDER

No, what you describe it consistent with known cases of abduction.

He looks to Scully.

MULDER (CONT'D)

Including the ones Agent Scully and I experienced.

Matheson is surprised by this.

MATHESON

So what now?

MULDER

We conduct some tests to try and see what they did to you. Given Agent Scully is a medical doctor so being examined by her shouldn't arouse too much attention.

Matheson looks to Scully.

MATHESON

OK. Let's get this done.

CUT TO:

SCENE 13

INT. REHABILITATION CENTER - DAY

Skinner enters his room. He moves his wheelchair by his bed and begins to lift himself up with great strain. When he is finally able to get on it, he rests his head on the headboard and closes his eyes.

FLASH BACK

Skinner remembers being run over by the car and later being carried out on a stretcher.

BACK TO PRESENT

Skinner opens his eyes, staring blankly at the ceiling.

CUT TO:

SCENE 14

INT. OUR LADY OF SORROWS - EVENING

Senator Matheson sits in a hospital gown on a bed in a patient room. Scully exits to talk to a waiting Mulder outside. He sees shock on her face.

MULDER

What is it, Scully?

SCULLY

I'm not sure I was prepared for what I found, Mulder.

(beat)

When I first examined her, I found little sign of physical trauma. No scarring, just a few scoop marks which I know you'll think are consistent with alien abduction cases.

FLASH INSERT

Scully looks over Matheson's body.

BACK TO SCENE

SCULLY (CONT'D)

The X-Rays showed an entirely different story. The amount of internal scar tissue she has is like nothing I've ever seen.

FLASH INSERT

Matheson's body being cut by a laser, then being sutured by one.

BACK TO SCENE

SCULLY (CONT'D)

I don't know of anything that could explain it.

(beat)

Mulder, it's almost as if what she said about being torn apart and put back together is what actually happened.

Mulder is taken aback by these findings.

SCULLY (CONT'D)

And that's not the only thing.

She holds up a FILE she had in her hand.

SCULLY (CONT'D)

She shows a loss of body mass, muscle atrophy and osteopenia. At first, I thought this was just a part of the same condition, but preliminary blood work shows a depletion of both red and white blood cells. Now, taken together, these symptoms...

MULDER

(interrupts)

Are indicative of the effects of long-term space flight on the human body.

Scully nods.

MULDER (CONT'D)

I think it's clear she was being experimented on. But for what?

SCULLY

I don't know. I haven't found anything yet that suggests the purpose of what's been done to her.

MULDER

Well, if it can happen to a Senator, it can happen to anyone.

He looks towards the door.

CUT TO:

SCENE 15

EXT. HIGHWAY - EVENING

Doggett rides down a highway as the sun sets. He checks a map on his phone. As he looks back up, he sees in his rearview mirror a SUSPICIOUS CAR following behind.

DOGGETT

Right on cue.

Doggett speeds up, as does the car behind him. He begins to weave through some cars, trying to shake them off. Before they can catch up to him, he takes a sharp turn to exit the highway, losing the vehicle.

CUT TO:

SCENE 16

EXT. COUNTY ROAD - NIGHT

Mulder and Scully drive with Matheson in the back seat. Suddenly, a BRIGHT LIGHT in the sky in his rear view mirror. As it draws nearer, Scully and Matheson notice it too. Mulder looks back again and the light moves wildly across the sky.

MULDER

That's not a helicopter.

(beat)

We've got company.

Mulder ACCELERATES the car, but the light quickly catches up to them. The car begins to slow down.

SCULLY

Mulder, what are you doing?!

MULDER

It's not me! I'm not driving the car anymore!

The car grinds to a halt as its lights flicker and radio goes haywire.

FOCUS

The DASHBOARD CLOCK reads: 9:03

The car turns off and becomes bathed in white light. They suddenly hear the SOUND OF METAL BENDING as the top of the car shakes.

MATHESON

What is happening?!

MULDER

(deadpan)

I think we're about to find out.

They are all frightened as the roof of the car is torn off. Looking up they can see a LARGE, TRIANGULAR UFO similar to ones we've seen before. Mulder and Scully look back at Matheson. She SCREAMS as a vortex of light focuses on her and she starts to convulse.

MULDER (CONT'D)

(yelling)

No!

Being lifted into the air by a beam, Matheson rises until she disappears inside the UFO. The light vanishes and so does the craft.

FLASH CUT

Mulder and Scully jolt awake as if coming out of a dream. The car is intact and the ignition is turned on. Matheson is unconscious. They look at each other in sheer awe at what has just transpired.

FOCUS

The DASHBOARD CLOCK reads: 9:13

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

SCENE 17

INT. MOTEL - NIGHT

A MOTEL EMPLOYEE, male, 20s, sits bored at the front desk. He watches Doggett as he parks outside. Doggett enters the motel and approaches him.

EMPLOYEE

Hey man, need a room?

Doggett takes off his sunglasses.

DOGGETT

Actually, I'm wondering if you can help me. I'm looking for someone who might have stayed here.

Doggett pulls out his phone and shows the employee a PICTURE of Reyes.

EMPLOYEE

Yep, checked out earlier today actually.

DOGGETT

Are you sure it was her?

EMPLOYEE

Oh, yeah. I remember her. She's a woman who's aged as fine as wine.

Doggett is both relieved to find she had been here and disappointed she has already left.

DOGGETT

Same room still available?

CUT TO:

SCENE 18

INT. MOTEL ROOM - NIGHT

Doggett opens the door to the motel room. He walks in, sits some things on a table, and starts to look around.

Seeing nothing obvious, he starts to look through drawers but finds nothing.

DOGGETT

Come on, Mon... You must have left me a sign.

POV

Closet, as he opens it. Finds nothing.

POV

Shower curtain pulled back. Nothing there.

He sighs and thinks.

POV

Under the bed. Nothing.

Doggett falls back on the bed. He allows himself to drift off in reverie.

FLASH BACK

Doggett and Reyes are in bed together in a similar motel room.

REYES

Well, this has been a nice afternoon.

They smile at each other. Doggett looks around the room.

DOGGETT

You know, we don't have to come to places like this. It's not like either of us are married and we're having an affair.

REYES

I like places like this.

DOGGETT

Cheap motels?

She kisses him.

REYES

It's dirty.

DOGGETT

Literally.

She laughs and lays her head on his chest, stroking his bare chest with her hand.

REYES

There's character in them. Think of everything they've seen.

DOGGETT

I don't want to know everything they've seen.

(beat)

But if you like it, I like it.

She lifts her head up toward him and he stares at her.

REYES

What? What is it?

DOGGETT

Nothing.

(beat)

I just haven't been this happy in a long time.

He strokes her hair.

BACK TO PRESENT

Doggett closes his eyes.

CUT TO:

SCENE 19

INT. OUR LADY OF SORROWS - MORNING

Erickson walks the halls of the hospital furiously until she comes to a patient room. She opens the door and finds Mulder and Scully inside with Matheson in a hospital bed.

ERICKSON

You two. With me. Now.

Mulder and Scully look like a couple of children about to be grounded and walk into the hallway.

ERICKSON (CONT'D)

Close the door.

Scully closes the door behind her.

ERICKSON (CONT'D)

What is her condition, Agent Scully?

SCULLY

Overall... she's fine. There's nothing identifiably wrong with her. Right now, she just needs rest and fluids.

ERICKSON

Good. You'll immediately release her care to another doctor.

Scully begins to open her mouth, but Erickson quickly continues.

ERICKSON (CONT'D)

Deputy Director Kersh doesn't know about this yet and what you say next is going to determine whether I keep it that way or not.

(beat)

Now either one of you want to tell me what you're doing here?

MULDER

We're looking into the Senator's mysterious condition - and what's behind it.

ERICKSON

(pointedly)

I don't remember ever authorizing you to do so.

SCULLY

Assistant Director, Mulder is a friend of the family.

ERICKSON

Pretty sure Agent Mulder's a big boy, Agent Scully. He can speak for himself.

She turns back towards Mulder.

ERICKSON (CONT'D)

How do you justify this as an X-Files case?

MULDER

Senator Matheson described to us
vivid memories of being abducted by
and experimented on by aliens,
which she claims is ongoing.

Erickson is maybe less surprised by this than you would
expect.

ERICKSON

According to your own findings,
this phenomena ended some time ago.

Mulder and Scully are surprised at Erickson's knowledge.

MULDER

Given her stature and little motive
to lie, Scully and I feel her story
is credible.

SCULLY

Not to mention what happened to all
of us tonight.

ERICKSON

Which was what exactly?

MULDER

We lost nine minutes.

ERICKSON

What does that mean?

SCULLY

None of us have a recollection of a
period of nine minutes, in which
Senator Matheson seems to have had
another seizure and fell
unconscious.

ERICKSON

OK, say that's true. How do you
explain that?

MULDER

The distortion of space-time caused
by a warp drive used by a UFO or
alien replica vehicle.

ERICKSON

Warp drive? Like what the Starship
Enterprise has?

MULDER

Well, not exactly...

Erickson looks to Scully.

ERICKSON

Is there a scientific basis for this?

SCULLY

It's highly speculative, but theoretically, it's possible.

MULDER

So much so that the Defense Intelligence Agency conducted research into it, by some accounts up through last year.

SCULLY

Something the Senator herself advocated for.

ERICKSON

Alright, I'm willing to be open-minded here. But let's say it's true, the question remains how we turn this into an FBI investigation?

MATHESON (O.S.)

One won't be necessary.

A dressed Matheson exits the room. She talks to Erickson.

MATHESON (CONT'D)

It's clear these seizures are causing vivid hallucinations. I'll be working with my own doctors to keep them under control. Right now, I need to prepare for a public forum taking place tomorrow.

SCULLY

Senator, you shouldn't...

Matheson looks to Mulder and Scully.

MATHESON

I appreciate your help, truly. But I can't afford for this to be any bigger of a distraction.

(beat)

(MORE)

MATHESON (CONT'D)

It was nice to have met you, Agent Mulder. I see what my father saw in you.

Mulder gives a slight nod, as he and Scully are left dumbfounded by her change of heart.

CUT TO:

SCENE 20

INT. SKINNER'S APARTMENT - MORNING

The door to Skinner's apartment opens and he enters. Behind him is his therapist.

THERAPIST

You need any help?

SKINNER

No, I got it. Just picking up a few things. Thanks for bringing me.

THERAPIST

You got it. Take as much time as you need. I'll be out here.

Skinner tries to navigate his apartment, having not been set up for someone in a wheelchair. He heads to his bedroom. When he enters, he begins going through some drawers and gets out clothes and miscellaneous items. He opens one drawer and sees his DOG TAGS and PURPLE HEART. He runs his hand over them.

FLASH INSERT

[Quick montage of existing scenes of Skinner in Vietnam.]

BACK TO SCENE

Skinner looks into another drawer and sees his OLD WEDDING RING. He holds it up.

FLASH INSERT

[Quick montage of existing scenes of Skinner and his ex-wife.]

BACK TO SCENE

Skinner closes the drawer and looks up. He sees AWARDS and COMMENDATIONS he's received from the FBI over the years.

He glares at them, musing about his career and about what to do next.

CUT TO:

SCENE 21

INT. MOTEL ROOM - MORNING

Doggett wakes up. The room is filled with daylight now. He gets up and heads to the bathroom.

CUT TO:

Doggett leaves the shower in a towel and sits on the bed to ponder what to do next. Suddenly, he looks at the PHONE sitting on the table by the bed. He picks up the receiver and hits REDIAL. It rings until someone picks up.

VOICE

Matheson for Senate campaign, how can I help you?

Doggett is surprised.

DOGGETT

Yeah, I...

VOICE

Sir?

He thinks of what to say.

DOGGETT

I'm a big supporter of the Senator. I was hoping to meet her. Is there some sort of meet-and-greet coming up?

VOICE

The Senator is actually speaking at a forum in D.C. this afternoon. It's free to the public. Would you like directions?

DOGGETT

Yes, thank you.

VOICE

Thank you for your support!

Doggett waits for the information, both optimistic and wary of where it might lead.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

SCENE 22

INT. THE X-FILES OFFICE - DAY

Mulder has his feet propped up on his desk while he reads X-Files. Scully walks in and closes the door behind her. She notices his posture.

SCULLY
Reminiscing about good times while
we await reprimand?

Mulder puts his feet down and holds up the file currently in his hand.

MULDER
I've been going over our case files
concerning alien abductions.

He throws it onto the pile.

SCULLY
Why? What are you looking for?

Mulder slightly throws his hands up.

MULDER
Senator Matheson... the details of
her memories. It's consistent with
our past cases.

Scully cocks her head.

SCULLY
So what's the problem?

MULDER
It's consistent with *all* our past
cases. It's almost as if someone
created an amalgamation of them,
picking out different details and
arranging them into a single
narrative.

SCULLY
Someone? You think this was staged?
That she wasn't really abducted?

MULDER

No, the physical evidence you found bears that out. I just think the details were fabricated. That the purpose of her abduction is something totally different than anything we've seen before.

Scully nods.

SCULLY

Well, I have evidence that may bare out your theory.

MULDER

Oh?

Scully holds up a FILE.

SCULLY

These are the results of the more extensive tests done on Matheson's blood samples. It found numerous genetic abnormalities that lack conventional scientific explanation.

Mulder perks up.

SCULLY (CONT'D)

That, in my view, are most likely due to the introduction of alien DNA in ways we haven't seen before.

(beat)

Mulder, what's been done to her has changed her genetic makeup in a fundamental way. To what end, I haven't been able to determine yet.

Mulder ponders this.

MULDER

Well, maybe the experiment isn't over.

Scully watches as he quickly stands up and grabs his suit jacket.

MULDER (CONT'D)

Let's go.

Mulder opens the door. Scully knows it's pointless to try and slow him down for an explanation and follows.

CUT TO:

SCENE 23

INT. KERSH'S OFFICE - DAY

Skinner is shown in by Kersh's secretary.

SKINNER

Thank you.

Kersh gets up from his desk.

KERSH

Walter, good to see you.

They shake hands.

KERSH (CONT'D)

I'm told your doctors think you'll
be back on your feet in no time.
I'm sure you're eager to get back
in that office.

Skinner doesn't respond. He reaches into his jacket to get
out a FOLDED LETTER and hands it to Kersh.

SKINNER

I came here to give this to you
personally.

Kersh stares at him, wondering what this is about. He opens
the letter and reads through it. When done, he folds it back
up and places it on his desk. He then removes his glasses and
gets out a cloth to start cleaning them with.

KERSH

You're retiring.

Kersh puts his glasses back on. Skinner stares back, letting
him know he's firm in his decision.

CUT TO:

SCENE 24

INT. PARKING GARAGE

POV

Someone watches as Mulder and Scully walk to their car in the parking garage.

WOMAN (O.S)
Agent Mulder.

Mulder and Scully both turn around, looking for whomever just spoke. The woman comes out from behind a column, revealing herself to be MARITA COVARRUBIAS, who has aged very gracefully. Mulder and Scully are both stunned by her sudden reappearance.

MULDER
Marita?

MARITA
Seeing me must come as a shock. To both of you. I know it's been a long time.

Mulder turns to Scully and then back at Marita.

MULDER
Seems like a lifetime ago.
(beat)
But I'm guessing you're not here just to catch up.

MARITA
I've come to bring you information. Information on the conspiracy I once would not speak about when called as a witness to the trial you were put on all those years ago.

The three of them recall the incident before she continues speaking.

CUT TO:

SCENE 25

INT. AUDITORIUM

A LEGEND appears: Andrew W. Mellon Auditorium

A crowded auditorium. Matheson, along with OTHER MEN AND WOMEN of similar age, sit on chairs on the stage. A female MODERATOR addressed the crowd.

MODERATOR

Welcome, everyone. Thank you for joining us at our forum. We have a lot of good panelists joining us and I'm sure we're in for a lively discussion.

(beat)

First and foremost though, I want to say I'm glad that Senator Matheson could be here with us today.

She motions toward Matheson and there's clapping in the audience. Matheson nods her thanks.

MATHESON

Thank you. Let me say here first that I have been working with my doctors and everything is fine and under control. I have no outstanding health concerns. I'm ready to put this matter behind and get back to work dealing with issues of great importance to our country, such as the ones we will discuss today.

CUT TO:

Doggett enters the auditorium. He starts scanning the crowd looking for any sign of Reyes as the panelists hold a discussion in the background. Suddenly, in the corner of his eye, he sees the brunette woman with a leather jacket seen earlier exit the auditorium into the main hall. Doggett quickly leaves as well and jogs towards the direction she went. He only sees the back of her as she continues to walk the opposite way, so he speeds up in an attempt to catch up with her.

DOGGETT

Hey!

No response from the woman as she continues walking.

DOGGETT (CONT'D)

Monica!

She stops, but doesn't turn around.

DOGGETT (CONT'D)

It's me, John!

The woman starts to run. Not understanding why, Doggett follows. She leaves the building through an EMERGENCY EXIT DOOR, setting off a FIRE ALARM.

CUT TO:

Inside the auditorium, the panelists and audience react to the fire alarm.

MODERATOR

Don't be alarmed, everyone. Let's please leave the building in an orderly fashion.

A middle-aged male AIDE helps Senator Matheson down from the stage and toward an exit.

CUT TO:

EXT. OUTSIDE AUDITORIUM - DAY

Doggett exits through the same door the woman went out of and frantically looks around for her.

CUT TO:

Matheson is lead outside by her aide toward a BLACK SUV. The back of the woman steps in frame.

CLOSEUP

Monica Reyes. Her face is stoic, her eyes trained on Matheson. She reaches from behind to grab the GUN stored in the waist of her pants. She raises it up, pointing straight at Matheson. But before she can fire, she is tackled to the ground by Doggett.

DOGGETT

(yelling)

Monica, what are you doing?!

He holds her down.

REYES
John, you don't understand!

She fights him to get up.

REYES (CONT'D)
You don't understand what she is.
What they've turned her into!

Doggett stares at her in confusion.

REYES (CONT'D)
You have to let me kill her. She
has to die!

Doggett slowly releases her grip, shocked by what she's said.

MAN (O.S.)
Put the gun down! Now!

Doggett and Reyes look over and see POLICE OFFICERS and POLICE CARS. Reyes drops her weapon and puts her hands up and they come to cuff her. Doggett watches in disbelief at what's come of their reunion before turning to look at Matheson, staring at her.

CLOSEUP

Matheson, as she watches the scene without emotion.

DISSOLVE TO:

SCENE 26

INT. WHITE ROOM

Matheson lies unconscious on the table in the ship that took her. The figure that was once hard to make out quickly becomes clear: It is MR. Y. He walks up to her and looks her over. He takes his hand and slowly feels the base of her neck down to her spine, all of which looks normal. Pleased with himself, he turns around and walks away, fading in the distance.

CLOSEUP

Matheson, as she opens her eyes with the same cold look as in the present.

FADE OUT

A large LEGEND over the black screen appears: TO BE CONTINUED

END OF ACT FOUR

THE END