

THE X-FILES

12x7

"Y"

Written by

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TEASER

FADE IN

SCENE 1

INT. OFFICE - NIGHT

A nice office. Fitting for a CEO or other such big wig. Papers are being tossed. Drawers are pulled open. MR. Y is frantically gathering things from his desk and stuffing them into a BRIEFCASE. A SHAVED HEAD MAN enters, 30s, wearing an earpiece. Probably some kind of security.

SHAVED HEAD MAN

The jet is fueled and ready to go, sir.

Mr. Y continues packing.

SHAVED HEAD MAN (CONT'D)

I'm just wondering how many more times you can do this. You've evaded them for so long. Do you really believe you can keep running forever?

MR. Y smirks.

MR. Y

That's what I pay you for. To ensure I can.

He quits packing.

MR. Y (CONT'D)

I'm ready.

CUT TO:

SCENE 2

EXT. PRIVATE AIRPORT - NIGHT

A car pulls up near a private jet. THE SHAVED HEAD MAN is driving while Mr. Y rides in the back. They both exit. As Mr. Y nears the PLANE, SCREAMS are heard. A BURNING MAN flees the plane on FIRE. TWO FACELESS REBELS with STITCHED UP EYES AND MOUTHS emerge behind him.

Mr. Y's eyes widen in shock and fear. He turns to the SHAVED HEAD MAN whom morphs into a rebel himself.

MR. Y

Oh My God!

The Faceless Rebels near Mr. Y with their ALIEN FIRE WANDS. Before he can be burned, a HAND punches through the THROAT of the Shaved Head Man and he disintegrates into ACIDIC GREEN BLOOD. The other Rebels turn in surprise to see TRENCH COAT MAN, 30s, dressed in black. They try to set him on fire but he is totally unfazed and slices his hand through both of their necks, decapitating them. As their bodies melt, Mr. Y stares in disbelief. Stunned, he doesn't even bother trying to run.

MR. Y (CONT'D)

Who... what are you?

TRENCH COAT MAN

We've come to clear the path, as once was your job.

(beat)

Your group has been destroyed by the rebels, but we have been sent to eliminate them and make way for final invasion and colonization in 10 years' time.

Mr. Y is overwhelmed by these revelations.

MR. Y

What do you want with me?

TRENCH COAT MAN

I'm here to offer you a chance to keep your role in the project. Our previous leaders failed us. We see in you someone worthy to replace them.

(beat)

Become one of us and take your rightful place when the process begins.

Mr. Y doesn't respond at first.

TRENCH COAT MAN (CONT'D)

What say you? Yes or no?

Mr. Y thinks carefully, but doesn't take long.

MR. Y

Yes.

3.

The Trench Coat Man grins.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

SCENE 3

EXT. OUTSIDE AUDITORIUM - DAY

A crowd has gathered to watch as MONICA REYES is led in HANDCUFFS to a POLICE CAR. Her face blank, she says nothing. JOHN DOGGETT watches helplessly, wondering what has just transpired. The AMBIENT NOISE builds to a crescendo until the voice of SENATOR MATHESON is heard.

MATHESON (O.S.)

Thank you, sir. For saving my life.  
I owe you a great debt.

Doggett turns toward her, having not noticed her and her AIDE approach. She reaches out her hand. Still surprised, Doggett says nothing and instinctively puts out his hand for the shake.

MATHESON (CONT'D)

What is your name, sir?

DOGGETT

John. John Doggett.

MATHESON

Nice to meet you, John. I'm  
Elizabeth Matheson.

The aide notices Doggett's SEMPER FI TATTOO on his arm, protruding below the sleeve of his shirt.

AIDE

A marine, I see. You've served your  
country once again.

The two just assume he's a humble soldier as Doggett just gives a slight nod, still watching Reyes as she's being driven away from the scene.

CUT TO:

## SCENE 4

## INT. FBI PARKING GARAGE

Rejoining their conversation, MULDER and SCULLY appear guarded by the presence of MARITA COVARRUBIAS after some time.

MULDER

What is it you've come here to tell us, Marita?

Marita takes a deep breath.

MARITA

After your trial, I went back to work for the United Nations. Through my work there over the last several years, I've been able to identify many of the impostors you now seek.

She approaches Mulder and holds out a USB flash drive.

MARITA (CONT'D)

Take this. On it are the names, backgrounds, and known locations of politicians, CEOs, and others who are among them.

Mulder takes the drive. Marita locks eyes with him and then Scully.

MARITA (CONT'D)

Use it wisely. You two don't know how deep their reach now goes. Their influence has fueled wars and decided elections.

SCULLY

(interjects)

Why give this to us now?

MARITA

To make up for not being able to help Agent Mulder back then.

She looks back at Mulder.

MARITA (CONT'D)

But I can't risk any further contact with you. They have too many eyes on me.

Mulder looks at Scully and then back at Marita.

MULDER  
We understand.  
(beat)  
Thank you.

Marita gives a slight smile.

MARITA  
Good luck, Agent Mulder.

Mulder nods and Marita looks at him and then over to Scully. She then turns and walks away, checking her surroundings for anyone who might have followed her. Mulder and Scully exchange a look and walk back to their car.

Mulder pops the trunk and gets out a laptop. Once in the car, he turns it on and puts the USB stick into it. Bringing up the files on it, he sees names and profiles of various men and women. Among them is TOOTHPICK MAN. Mulder continues to scan through them until he is shocked by a particular one and stops. It is none other than MR. Y.

FLASH INSERT

[Existing scene of Mulder shooting Mr. Y and him seemingly dead]

BACK TO SCENE

Mulder fixates on his image until Scully says something.

SCULLY  
Oh my god, Mulder.

She holds up her phone, showing him what's on the screen. It reads:

"SUSPECT CAUGHT IN ATTEMPTED SHOOTING OF SENATOR."

Mulder wastes no time and turns on the car.

CUT TO:

SCENE 5

EXT. AUDITORIUM - DAY

Mulder and Scully pull into the auditorium which is still surrounded by a crowd of bystanders, news crews, and law enforcement.

They exit and hold up their badges to wade through the crowd and across the police tape, approaching a UNIFORMED OFFICER.

SCULLY

Officer, can you tell us what happened here?

OFFICER

Yeah, a crazy woman set off a fire alarm and tried to shoot the Senator outside. Luckily, some guy tackled her to the ground before she did. Used to be one of you guys, I think.

The officer looks around and points to Doggett who is standing by a FIRE TRUCK.

OFFICER (CONT'D)

That's him. Right over there.

Mulder and Scully are shocked by who they see.

MULDER

Thanks...

The officer moves on and Scully and Mulder make their way to Doggett. As if today couldn't be any crazier, he is surprised to see them.

DOGGETT

What are you two doing here?

MULDER

Could ask you the same.

(beat)

We heard someone tried to kill Senator Matheson. Scully and I have been investigating her abduction experiences.

SCULLY

(interjects)

John, what's going on? What happened here?

DOGGETT

They're making me out to be some sort of a hero and I'm not. It all started when I got called in by Kersh and your new A.D. They had an image taken from a security camera showing Monica to be alive.

(MORE)

DOGGETT (CONT'D)

Something I'm guessing they neglected to tell you.

(beat)

Tracing her steps, I managed to find out she was coming here for this forum the Senator was a part of. I never could have imagined what would happen when I got here.

Mulder realizes what this is leading to.

MULDER

Reyes... she was the one who tried to shoot Matheson.

Scully's jaw drops a little as as she looks to Mulder and then back to Doggett for confirmation.

SCULLY

But why? Why would she try to kill her?

Doggett shakes his head.

DOGGETT

When I stopped her, she told me that I didn't understand. That I didn't know what Matheson had been turned into.

(beat)

I know what you're thinking because I thought it too. But it can't be. I've seen this woman. I checked her neck.

Mulder muses.

MULDER

Unless they've found a way to correct that defect. Maybe that was the whole reason for taking her to begin with. The reason for their experiments on her.

SCULLY

A Caligarian Candidate? For the purpose of what? Like Covarrubias said, they already influence politics.

MULDER

I don't know.

DOGGETT

(interjects)

Well, I know someone who probably does know. And she's sitting in a police station right about now.

(beat)

You two can't let her go down for this. They're gonna crucify her.

Mulder gives a slight nod as Scully is still reeling from these revelations, neither sure of what to do.

CUT TO:

SCENE 6

INT. POLICE INTERROGATION ROOM

Reyes and a burly DETECTIVE stare at each other across a table in the interrogation room. Suddenly, there's a KNOCK on the door.

DETECTIVE

I'll be back.

The detective gets up and opens the door, held opened by another OFFICER. Standing there waiting is ALEXIS ERICKSON. She holds out her badge.

ERICKSON

I'm Assistant Director Erickson with the FBI. I'll be taking this woman into federal custody.

The detective looks at the officer and then back at Erickson.

DETECTIVE

That's interesting, seeing as she told us the only two people she'll talk to are FBI agents.

(beat)

You're not one of them though.

Erickson already knows who he's talking about.

CUT TO:

SCENE 7

INT. MR. Y'S HOUSE - DAY

TV SCREEN

A news channel is showing a press conference with Senator Matheson. She is addressing REPORTERS, various men and women of different ages.

MATHESON

What happened today was a tragedy, but I have the utmost faith that the law enforcement officials working hard on this will find out why this young woman would want to turn to violence. Thanks to a heroic bystander, I am still here today to continue what I was sent to Washington to do - fighting for the interests of my constituents and my country...

PULL BACK

Cigarette smoke. Mr. Y sits, watching.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

## SCENE 8

## INT. POLICE INTERROGATION ROOM

Reyes stares at the wall, broken by her failure and the situation she now finds herself in. Suddenly, the door opens. She looks up to see Mulder and Scully enter the room.

SCULLY

Monica...

Reyes smiles, teary-eyed.

REYES

Dana.

Scully moves towards the table and takes a seat across from Reyes. She grabs her hands and looks at her with sorrow.

SCULLY

I feared you were dead.

REYES

Still here. Though right now I'm wishing I wasn't.

SCULLY

How'd you survive? Skinner shot you... I don't see any wound.

REYES

Can't say I didn't learn anything from Carl.

She knows they don't know who she's talking about and she looks over to Mulder.

REYES (CONT'D)

Your smoking son-of-a-bitch of a father. Yeah, that's the "C" in "C.G.B."

(beat)

You have to understand I never wanted to be in league with him. He threatened people I love. John, you, your son...

SCULLY

I can never thank you enough for leading us to William.

(beat)

Where have you been these past few months? And what does this have to do with Senator Matheson?

REYES

Even with the Smoking Man gone, there are those still loyal to him. And to his cause. I wanted to make sure the Spartan Virus was never released by anyone who'd take up the mantle. But I wasn't the only one. When word spread of his demise, the replicants quickly acted to destroy what was left of his organization. The flip side to it is this has allowed them to fill the power vacuum his death left for their own ends. As you probably already know, they have their hands in everything.

MULDER

We've been given information as such.

REYES

That includes Senator Matheson, though she isn't Senator Matheson anymore.

MULDER

Doggett said you told him that he didn't know what she was.

(beat)

She's alien now, isn't she? But something new. One that can't be physically identified.

SCULLY

That's why you tried to kill her.

Reyes nods to all this.

MULDER

Why her? What do they want with her?

Reyes shakes her head.

REYES

That I don't know. But it's safe to say they have big plans. Ones I may have inadvertently helped further along unless you can prove she's part of the conspiracy.

SCULLY

We know everything you've sacrificed for us, Monica. We'll do everything we can to help you now.

(beat)

Why didn't you let us know you were alive?

REYES

I was too ashamed. All the people I had to walk away from... I didn't see a place for me anymore.

SCULLY

You should know, Monica, John never gave up on you. He still hasn't.

Reyes begins to cry.

REYES

This time, this one time, I wish he had.

POV

Erickson, as she watches from the other side of the one-way mirror.

CUT TO:

SCENE 9

ESTABLISHING SHOT

FBI Hoover Building

CUT TO:

INT. KERSH'S OFFICE - NIGHT

Doggett opens the door to Kersh's office without knocking. Kersh is sitting at his desk.

KERSH

Welcome, John. Thanks for coming.

DOGGETT

Let's skip the pleasantries. Why am I here?

KERSH

You're an American hero, John. You stopped a United States Senator from being shot by an assassin. A former partner of yours, no less. I ought to offer you your old job back.

DOGGETT

There's a reason I took early retirement, sir. It's sitting in front of me.

Kersh smirks.

KERSH

You took early retirement because Monica Reyes left the bureau. You spent your time looking for her while she was off getting involved in a domestic terror group.

DOGGETT

Is that what you think?

(beat)

So what's your point then? Try to get me to help you make the case against her? Something you know I'll never do.

KERSH

You don't owe her anything, John.

DOGGETT

No, I don't owe you anything.

Doggett turns to walk out.

DOGGETT (CONT'D)

Next time you get the urge to call me you can shove the phone up your ass.

Doggett leaves. Kersh sits both unamused and unsurprised.

CUT TO:

## SCENE 10

INT. FBI PARKING GARAGE - NIGHT

POV

Mulder and Scully driving in to the parking garage. Doggett stands by a curb. They pull in near him and get out of the car.

DOGGETT

Late night meetings. Parking garages. Feels like I'm back on the X-Files myself.

Scully gives a slight smile.

DOGGETT (CONT'D)

Congratulations, by the way.

She looks at him, confused. He smiles and points to her belly.

DOGGETT (CONT'D)

I'm not as oblivious this go around.

(beat)

How is she?

SCULLY

She's rattled, of couse. But OK.

MULDER

She confirmed what we suspected. The real Matheson is dead and her replacement could pass a physical examination.

DOGGETT

But why is that so important? These people already go undetected and have for years.

MULDER

Maybe because she's going to be under great scrutiny.

(beat)

Think about it, what would be a step up for her?

DOGGETT

No way.

MULDER

Matheson was in trouble when that video hit. I bet they weren't expecting her to have any recollection of what was happening to her before the conversion was complete. But they lucked out. Her Senate election will be a cakewalk now after an attempted assassination. And talk of presidential ambitions were already out there. They'll make sure she's elected and her corrected defect will ensure she can pass the annual physical.

(beat)

One of their own would be president of the United States.

Doggett and Scully both recoil at what they are hearing.

DOGGETT

OK then, say it's true. How do we stop them?

Mulder takes out the USB drive from his pocket.

MULDER

With this.

DOGGETT

What's on it?

MULDER

It contains information on those involved with the conspiracy. Given to us by someone who has helped us in the past.

SCULLY

But where do we even start?

Mulder looks down at the drive.

MULDER

I have an idea.

CUT TO:

## SCENE 11

INT. KERSH'S OFFICE - NIGHT

NEWS REPORTS of the shooting play on Kersh's TV as he sits on the corner of his desk. There's a KNOCK on the door and it slowly opens to reveal Erickson.

KERSH  
Come in, Alexis.

He mutes the TV.

ERICKSON  
Sir.

She closes the door behind him and he points to the news coverage.

KERSH  
Quite a spectacle. It's a big job to be handling this. Very delicate for the FBI. We have to show we won't give special treatment to a former agent.

Erickson waits for him to get to the point.

KERSH (CONT'D)  
I thought I made it clear that I didn't want Mulder and Scully involved when it came to Monica Reyes.

ERICKSON  
With all due respect, sir, the situation is different. Reyes is in custody for the attempted assassination of a United States Senator. We need answers now. Mulder and Scully are the only ones Reyes would talk to.

KERSH  
And what was the result of their interview?

ERICKSON  
In short, Reyes believes she tried to kill an alien who is pretending to be Senator Matheson and is part of a greater conspiracy within the government.

(MORE)

ERICKSON (CONT'D)

(beat)

Could be a bid for an insanity  
plea. She's refused a lawyer.

Kersh smirks.

KERSH

It's X-Files nonsense. Is this what  
Mulder and Scully believe?

Erickson appears to hesitate.

ERICKSON

They appear to, yes.

Kersh gets up and moves around to behind his desk.

KERSH

Make sure I'm privy to any further  
developments.

(beat)

That'll be all.

Erickson turns to leave, but stops when Kersh starts speaking  
again.

KERSH (CONT'D)

By the way, in light of A.D.  
Skinner's retirement, I was gonna  
recommend to Director Wray that you  
be named his permanent replacement.

(beat)

Be a shame if I had to change my  
mind.

Erickson doesn't turn back around. Getting the message, she  
walks out.

CUT TO:

SCENE 12

INT. MR. Y'S HOUSE - NIGHT

Mr. Y sits smoking, continuing to watch coverage of the  
Senator. A TALL MAN walks in to the room.

MR. Y

Yes?

TALL MAN  
Monica Reyes is being transferred  
to a federal detainment facility in  
early morning.

MR. Y  
Has she spoken to anyone?

TALL MAN  
She talked to Agents Mulder and  
Scully.

MR. Y leans back further in his chair.

MR. Y  
Then they already know too much.

TALL MAN  
Should we eliminate them?

MR. Y  
No, they're still our only link to  
the boy. The search for the  
remaining hybrids remains  
unsuccessful.

TALL MAN  
And Reyes?

Mr. Y blows a puff of smoke and then puts of his cigarette.

MR. Y  
She's of no more use.  
(beat)  
Make it look like she hung herself  
in her cell.

The TALL MAN nods and leaves.

CUT TO:

SCENE 13

INT. FEDERAL PRISON - EARLY MORNING

Reyes is in an orange jumpsuit now. Both her hands and legs are cuffed as she's walked by two GUARDS toward a CELL. Once inside, the cell is shut. She puts her hands through the bars in order for her cuffs to be unlocked. She looks around her depressing accommodations.

REYES  
I don't suppose there's room  
service here?

The guards say nothing and leave her. No one is in any of the cells nearby. She is all alone until she hears footsteps.

REYES (CONT'D)  
Miss me already?

It is another guard but as he gets closer she notices it's a different one. It is the Tall Man. She immediately suspects he is not a real guard and is afraid. She backs up against the back wall as he unlocks the cell.

REYES (CONT'D)  
Get away from me!

He says nothing as he opens the cell. She attempts to run out but he grabs her and throws her back. He puts her hand around her throat and begins to choke her. If he wanted to, he could rip her head straight off but he has to make this look like she strangled herself.

ERICKSON (O.S.)  
Hey! Get your hands off her now!

The Tall Man looks back and sees Erickson pointing her gun at him. He loosens his grip on Reyes and turns around.

ERICKSON (CONT'D)  
I'm FBI. Stop where you are and  
puts your hand behind your head.

The Tall Man starts to walk toward her.

ERICKSON (CONT'D)  
I said stop!

He doesn't stop and continues.

ERICKSON (CONT'D)  
I will fire my weapon if necessary!

The Tall Man doesn't comply and she begins FIRING her gun. She fires THREE SHOTS into his center of mass. He doesn't flinch and continues to move. Finally, she FIRES a shot to the head. This doesn't kill him, of course, but it stuns him and he moves backward allowing Reyes to pull him inside the cell. She closes it and locks it, but quickly turns to Erickson.

REYES

He's not dead! That won't hold him.

Erickson looks at her and then back at the cell where the Tall Man is starting to get up.

REYES (CONT'D)

Run!

Reyes begins to flee, and Erickson, not believing what she's seeing, quickly follows behind. The Tall Man stands up, glaring at them in fury.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

SCENE 14

INT. FEDERAL PRISON - EARLY MORNING

A RIOT CONTROL UNIT, men in body armor and armed with guns, bust into the hall where Reyes and Erickson had been. They move down to the cell the Tall Man was left in but the bars have been bent and torn off. There's no sign of him there. Erickson walks up from behind them, angered.

CUT TO:

INT. PRISON INTERVIEW ROOM - EARLY MORNING

Reyes sits at a table, handcuffed to it. Something getting familiar for her now. Erickson is let in by a GUARD.

ERICKSON

OK, no B.S. I want answers. What happened back there? Who was that man?

REYES

The better question is "What was that man?"

ERICKSON

You mean, he's an alien. Masquerading as a human, right?

REYES

You don't believe, but how else could he break out like that? How else could he survive a bullet to the head?

ERICKSON

Well, you did. Are you an alien?

Reyes laughs.

REYES

I'm trying to stop them. I'm sorry if you refuse to see the truth even with your own eyes.

ERICKSON  
Like Mulder and Scully do?

REYES  
They've seen and experienced it themselves. All the way back to when I worked on the X-Files. That's when we first encountered them.

Erickson moves over the table and sits. She locks eyes with Reyes.

ERICKSON  
I want to know everything about them. You say they're aliens. Explain that.

REYES  
They were once humans who had their minds and bodies converted into an extraterrestrial biological entity.

ERICKSON  
Why are they here?

REYES  
Originally, they were soldiers for an alien race bent on colonizing Earth. Sent to knock out any and all forms of resistance.

FLASH INSERT

[Previous scene of the Blond-Haired Man killing the faceless rebels]

BACK TO SCENE

REYES (CONT'D)  
But their masters never came. Now they serve their own agenda.

FLASH INSERT

[Existing scene of MR. Y at Mount Weather in 2012]

BACK TO SCENE

ERICKSON  
Which is what?

REYES

Colonization from the inside.  
They've been slowly taking powerful  
positions in government, business,  
everywhere. They will rule without  
us even knowing.

ERICKSON

And the Senator was part of that?

REYES

She was their latest project. See,  
the only way to identify them is by  
a telltale spinal protrusion at the  
base of their neck. It's a  
universal defect.

(beat)

Until now.

FLASH INSERT

[Existing scenes of Matheson's abduction and the experiments  
done on her, ending with Mr. Y touching her neck]

BACK TO SCENE

ERICKSON

So the Senator is an alien?

REYES

Yes. A new kind.

ERICKSON

Which conveniently can't be proven.

Reyes deflects the implication she's lying.

REYES

Not conveniently.

ERICKSON

So they sent someone here to kill  
you? Because you know the truth?

REYES

Yes. If I had to guess, they were  
going to make it look like I hung  
myself in my cell. A *convenient*  
suicide. The Senator gets the  
political dividends of having  
survived an assassination attempt  
without having to follow up on any  
details.

ERICKSON

I'd like to say I'll protect you  
but I shot that man and he kept  
moving.

REYES

They're resilient. They can heal  
and even rebuild themselves, which  
means they can't be killed by any  
conventional means.

ERICKSON

Then how can you stop them?

REYES

Their only weakness is a particular  
iron ore that's been exposed to  
cosmic-galactic radiation in space  
before falling to Earth in  
meteorites. It's lethal to them.

ERICKSON

So it's their what? Kryptonite?

REYES

Hey, you asked.

(beat)

Believe what I'm saying or not, but  
if you keep me here, I'm dead.  
They'll stop at nothing.

Erickson stares at her, pondering what she's said and the  
next course of action.

CUT TO:

SCENE 15

EXT. SHADED AREA - DAY

POV

Binoculars. Mulder watches PURLIEU SECURITY GUARDS and the  
Tall Man check the perimeter around Mr. Y's house from his  
MUSTANG with Doggett in the passenger seat.

DOGGETT

You sure this is the right place?

MULDER

This was the address in the files.

DOGGETT  
It's possible he's not even here  
right now.

MULDER  
Guess we'll found out.

Mulder hands the keys over to Doggett.

MULDER (CONT'D)  
Trade you a Mustang for a magic  
bullet.

Doggett takes the keys. He pulls his gun from the holster and  
hands it to Mulder.

DOGGETT  
Yeah, well, if you need to hit more  
than one thing, you better hope  
it's magic. There's only one 'em  
left in the chamber. Better make it  
count.

Mulder and Doggett exit the vehicle and switch sides.

DOGGETT (CONT'D)  
Good luck.

Mulder nods toward the car.

MULDER  
Try not to scratch her up too  
badly.

DOGGETT  
I'll do my best.

CUT TO:

SCENE 16

EXT. MR. Y'S HOUSE - DAY

Doggett pulls into the driveway of the house and is waved  
down by one of the guards. He gets out of the car, leaving it  
on.

TALL MAN  
You're trespassing on private  
property.

DOGGETT

I have something your boss might be interested in.

He points to his jacket pocket to show he is slowly going to reach inside, pulling out the USB drive.

DOGGETT (CONT'D)

This contains information on Mr. Y and a lot of his friends. I might be willing to sell it for a high price.

The Tall Man remains stoic.

TALL MAN

Why don't you come inside? We can check out the contents and if it's what you say it is, we can discuss terms.

Doggett begins to walk forward, but then quickly turns back and gets into the car. He reverses as fast as possible, turning around so he can quickly drive out. The guards mobilize into their own cars while the Tall Man begins to chase after him on foot, perhaps like a certain famous scene with the T-1000 from "Terminator 2: Judgment Day."

CUT TO:

SCENE 17

INT. MR. Y'S HOUSE - DAY

MR. Y watches the scene unfold from a second floor window. The door to the room busts open, revealing Mulder holding his gun.

MULDER

You really ought to get better security.

MR. Y

What is it that you want, Agent Mulder?

MULDER

Answers.

MR. Y

For heaven's sake, Agent Mulder, you know now that gun can't kill me.

MULDER

Actually, this one can. That's right, I know your weakness. And I have no problem shooting you a second time, you sorry son of a bitch.

Mulder motions for him to sit down. If Mr. Y's worried, he doesn't give it away and takes his time walking over to his chair.

MULDER (CONT'D)

Why did you let me think you were dead?

MR. Y

I let you serve your purpose in vanquishing the Smoking Man. Our only true threat.

MULDER

To what? World domination? I thought your plan was to colonize space.

MR. Y

This planet is our birthright.

MULDER

You weren't born. You were made. A weapon engineered by an alien race. You're no different than the Spartan Virus.

MR. Y

The Spartan Virus is just another form of Purity, the "black oil." So is what created us. The essence is the same. The will to dominate just as strong.

(beat)

I was once but a human collaborator to this end, but they offered me transformation. Once lost, I have lead them to our true destiny.

MULDER

To what? Install a puppet  
government and rule by proxy?  
That's your grand plan?

MR. Y

It was easy enough just to swing an  
election. Only took 50,000 Twitter  
bots to infect a pool of 138  
million voters. Now the world is  
more unstable than ever. No greater  
need for a steady hand to right the  
ship.

Mulder shakes his head.

MULDER

You won't get away with it.

MR. Y

Oh? There's not enough bullets in  
that gun of yours to stop it. The  
plan is already in motion whether  
you kill me or not.

(beat)

A silent invasion, guaranteed  
without resistance. Our purpose  
fulfilled after all.

Mulder's finger hugs the trigger, but the Tall Man enters the  
room. Mulder turns quickly and shoots him in the head,  
killing him. Seizing this opportunity, Mr. Y gets up from the  
chair and attacks Mulder, knocking away his gun. Picking him  
up, he throws Mulder against a wall. He grabs the gun off the  
floor and takes out the clip, seeing no more bullets inside.  
Mulder gets up as he hears a car HONK outside and flees.

CUT TO:

SCENE 18

EXT. MR. Y'S HOUSE - DAY

Doggett drives Mulder's car to the front of the house where  
Mulder is exiting and opens the passenger door.

DOGGETT

Hurry! I lost them and managed to  
circle around, but they'll be back  
here any minute.

Mulder staggers into the car and Doggett drives him away.

POV

MR. Y watches from the window.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

SCENE 19

ESTABLISHING SHOT

Department of Justice building

CUT TO:

INT. DISTRICT ATTORNEY'S OFFICE - EVENING

A LEGEND appears: United States Attorney's Office, District of Columbia

A good-looking, clean cut ASSISTANT D.A. looks over a PETITION at his desk as Erickson sits across from him. After reading, he looks up at her.

ASSISTANT D.A.

Sorry Alexis, we've been friends a long time, but no way Monica Reyes is getting witness protection when she tried to kill someone, let alone a U.S. Senator.

Erickson isn't surprised, but determined to make her case anyway.

ERICKSON

As soon as she was taken to a federal correctional facility, someone tried to kill her. Someone I shot and somehow managed not only to survive but magically escape. There's a bigger plot going on here.

ASSISTANT D.A.

Plot is right. Her alien conspiracy theories sound like something out of a movie.

(beat)

She's a nutter, Alexis. Not worth listening to.

ERICKSON

She may be a nutter, but that doesn't change the fact someone tried to kill her and they'll most likely try again. No one's dying on my watch, I don't care what they've done.

The Assistant D.A. smiles.

ASSISTANT D.A.

I've always admired your principles. Made you a terrible lawyer, but, I bet, a damn good FBI agent-turned assistant director. Congrats on the promotion, by the way.

ERICKSON

Might be short lived.

ASSISTANT D.A.

Another reason I suggest you step away from this.

ERICKSON

Thanks for meeting with me. I knew it was a long shot.

ASSISTANT D.A.

My pleasure.

(beat)

You know, I hope this doesn't ruin any chance of us getting a drink sometime.

Erickson smiles at his flirtation, but doesn't say anything and gets up to leave, playing hard to get.

CUT TO:

SCENE 20

EXT. DOJ PARKING GARAGE

Erickson walks to her car. She gets her key fob out to unlock the door. As she gets closer, she notices there is someone behind her and stops.

TRENCH COAT MAN (O.S.)

Long day?

Erickson turns to face the man, middle-aged, wearing a black trench coat, same as before. Very appropriate, since he looks like the kind of guy who'd sneak up on you in a darkly lit parking garage.

ERICKSON

Excuse me, do I know you?

TRENCH COAT MAN

Just a friend giving friendly advice.

ERICKSON

Which is?

TRENCH COAT MAN

Monica Reyes is a lost cause. No sense throwing away your career for someone who tried to kill a Senator.

ERICKSON

Who sent you? Kersh? Tell him he can take me off the case if he has a problem with the way I'm handling things.

TRENCH COAT MAN

As I said, just a friend advising you to step away before you face the consequences.

ERICKSON

(sarcastically)

Thanks for the tip.

She nods to her car.

ERICKSON (CONT'D)

Think I'll be going now.

Erickson gets in her car and drives out, Trench Coat Man watching her closely as she does.

CUT TO:

## SCENE 21

## EXT. HIGHWAY - NIGHT

Erickson drives her CAR, pondering. She looks over at her CELL PHONE mounted on the dashboard for a second then looks back at the road. She then looks at her phone again and reaches over to unlock it. Bringing up a phone number, she makes a call.

CUT TO:

## INT. UNREMARKABLE HOUSE - NIGHT

Hearing the ring, Scully pulls out her cell phone, but is surprised that it is Erickson calling. Puzzled, she answers it.

SCULLY  
Assistant Director?

## INTERCUT CALL BETWEEN THEM

ERICKSON  
Agent Scully, I'm on my way back to see Monica Reyes. I need you to meet me.

Scully becomes even more curious about this.

ERICKSON (CONT'D)  
She needs your help.  
(beat)  
And so do I.

Scully nods.

SCULLY  
I'm on my way.

Erickson ends the call. She stares back at the road, determined.

CUT TO:

## SCENE 22

INT. FEDERAL PRISON - EARLY MORNING

Reyes is awoke by the sound of her cell being opened.

GUARD

Get up. You're being transferred to another facility.

Reyes looks up, groggy and confused.

CUT TO:

Reyes is lead out of the prison in handcuffs where a TRANSPORT VAN is waiting for her - along with Erickson. They stare at each other as Reyes is put into the back. The DRIVER of the van approaches Erickson.

DRIVER

You don't have to come. She's not going anywhere.

ERICKSON

She's my responsibility. I'm gonna make sure she gets there with no issues.

DRIVER

Suit yourself.

Erickson joins Reyes in the back of the vehicle.

CUT TO:

## SCENE 23

EXT. COUNTY ROAD - MORNING

The van drives down the road. Inside, Reyes pulls a long metal wire from her sleeve and begins to unlock her handcuffs. The van pulls to a stop and Reyes has finished unlocking her hands. As it starts to move again, Reyes flies at Erickson and headbutts her, seemingly knocking her out. She takes the key and quickly undoes the cuffs around her feet. Busting out the back, she runs down the road as fast as she can, but we hear a GUNSHOT.

CLOSEUP

Erickson, holding her gun. She and the driver rush to Reyes who has been shot in the back. Erickson put her fingers to her neck to feel for a pulse.

ERICKSON

She's dead...

The driver looks at her in shock. Erickson gets out her phone and makes a call.

CUT TO:

SCENE 24

ESTABLISHING SHOT

FBI Hoover Building

CUT TO:

INT. KERSH'S OFFICE - EVENING

Kersh sits in at his desk, holding some PAPERS. There's a KNOCK on the door.

KERSH

Come in.

Erickson walks in.

KERSH (CONT'D)

Alexis, thanks for coming. Have a seat.

She walks over and sits down.

KERSH (CONT'D)

I just wanted to give you the good news in person.

He hands her the paper work and she looks at it.

KERSH (CONT'D)

Your permanent placement as Assistant Director has been approved.

Erickson looks back up at him.

ERICKSON

I thought you were having second thoughts.

KERSH

While the ending was unfortunate, you handled the Reyes case as an Assistant Director should.

(beat)

Welcome aboard.

Erickson looks back, blankly.

CUT TO:

SCENE 25

INT. COUNTY MORGUE - NIGHT

POV

A ZIPPER is opened. Mulder and Scully look over a body.

SCULLY

Monica?

Reyes shakes awake and they breathe a sigh of relief. Mulder helps her sit up.

MULDER

Let's get you out of here.

CUT TO:

SCENE 26

EXT. SIDE OF ROAD - NIGHT

Scully's SUV pulls up on the side of a deserted road where John Doggett is waiting by his CAR. Scully and Mulder get out and they look at Doggett. He's uncertain what their faces mean. Then, the back door of their SUV opens and Reyes, who has been able to change her clothes, exits to his great relief. They look at each other, both holding back tears. She walks towards him hesitantly, but he goes right to her and they share an emotional embrace as Mulder and Scully watch.

MULDER

Get a room, you crazy kids.

Doggett and Reyes smile.

DOGGETT  
Smart ass.

Mulder nods toward the road.

MULDER  
You better get going.

Doggett nods back at him and extends his hand. The two share the kind of handshake two men give each other when they have great respect for the other. Reyes and Scully, teary-eyed, move in for a big hug.

SCULLY  
Take care, Monica.

Reyes looks down at Scully's belly.

MONICA  
You too.

Doggett and Scully hug and Reyes gives Mulder one as well.

DOGGETT  
You know, John and Monica are good,  
strong names. Depending on the  
gender.

Scully gives a small laugh.

SCULLY  
We'll take it under consideration.

Reyes and Doggett walk to the car and they all give each other one last look. Doggett and Reyes get in the car. He turns it on and looks over at her. He moves his hand over to hers to hold it. They both smile and he takes the car out of park.

Mulder and Scully watch as Doggett and Reyes drive off. As they turn to walk back to their car, Scully stops in her tracks. She looks at Mulder in some shock.

MULDER  
What is it?

She puts her hand on her belly.

SCULLY  
Mulder... I think I just felt the  
baby move!

They both smile ecstatically and Mulder moves toward her, putting his hand out to touch her belly. They kiss and he holds her. In this moment, they couldn't be happier.

CUT TO:

SCENE 27

INT. MR. Y'S HOUSE - NIGHT

Mr. Y watches news his T.V. much the same as before. A TICKER at the bottom reads:

"MATHESON RISES IN POLLS IN WAKE OF ASSASSINATION ATTEMPT"

Trench Coat Man walks in the room.

MR. Y

Yes?

TRENCH COAT MAN

Monica Reyes is dead. Shot by A.D. Erickson in an attempted escape while transferring her to another facility.

Mr. Y's eyes shift toward him.

MR. Y

Hmm. That seems rather convenient, doesn't it?.

He shakes his head.

MR. Y (CONT'D)

No matter.

(beat)

What of Erickson?

TRENCH COAT MAN

As you hoped, she's been permanently elevated to Assistant Director.

Mr. Y nods.

MR. Y

Good.

Trench Coat Man continues to stand there and Mr. Y gets the feeling he has more to say.

TRENCH COAT MAN  
There's something else.

He reaches into his coat and takes out what looks to be a PHOTO and hands it to Mr. Y. After looking at it, he puts it down on a table next to him and muses.

PAN TO TABLE

A SONOGRAM of Mulder and Scully's child.

FADE OUT

END OF ACT FOUR

THE END