

THE X-FILES

12x1

"Resurgence"

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TEASER

FADE IN

SCENE 1

INT. FIREARMS TRAINING UNIT

A LEGEND appears: FBI Training Academy. Quantico, Virginia

FOCUS ON

The nose of a GUN fires toward an unknown target.

ZOOM OUT

The shooter is a RED-HAIRED WOMAN, mid-20s, wearing protective earphones at a shooting gallery. A YOUNG MAN of same age walks up from behind her.

YOUNG MAN

Jesus, Sam.

SAM smiles. We show the target with multiple bullet holes dead center.

SAM

Think I'll pass the firearms training?

YOUNG MAN

If not, I certainly won't.

The two share a silent laugh as a middle-aged man in a suit walks up to them.

YOUNG MAN (CONT'D)

Can we help you, sir?

The suited man ignores him.

SUITED MAN

(toward Sam)

You're being called to the Hoover building.

Sam looks at him curiously.

SAM

Called by whom?

The suited man either doesn't know or doesn't care to answer her.

SUITED MAN

I was just told to bring you there.
We can stop for you to change.

Sam and the young man exchange looks as if they're in school and she's just been called to the principal's office.

CUT TO:

SCENE 2

EXT. FBI HEADQUARTERS - DAY

ESTABLISHING SHOT OF EXTERIOR

CUT TO:

INT. FBI HEADQUARTERS

Sam, now wearing nice, professional clothes, walks by several FBI agents working at desks. This is perhaps reminiscent of a certain introductory scene in the series pilot. Turning down a hallway, she makes her way toward an elevator. She presses the UP button, anxious about what awaits upstairs.

CUT TO:

The elevator door opens and Sam steps out. She makes her way down the hall towards an office, the blinds are down so she can't see through the windows. The door is slightly ajar and she slowly pokes her head in.

WOMAN (O.S.)

Come in.

Sam enters the conference room and sees a tall woman, brunette, late 50s, standing up. Sam recognizes her immediately.

SAM

(shocked)

Director, I...

DIRECTOR

(reassuringly)

It's OK. Sit down.

Between them is a long conference table. There are other SENIOR STAFF, men and women in their 40s and 50s, already seated. A lone seat is left for Sam. She slowly pulls out the chair and sits.

DIRECTOR (CONT'D)

Don't worry, you're not in any kind of trouble. In fact, all your instructors at the academy tell us that you're passing with flying colors.

The director sits as well and further tries to set Sam at ease.

DIRECTOR (CONT'D)

Sam, right? Short for Samantha?

SAM

(nods)

Yes.

DIRECTOR

(smiles)

Your father named you after his sister.

(beat)

She went missing when they were kids.

SAM

(surprised)

Yes... how did you know?

DIRECTOR

I knew both of your parents. They were two of the best agents the bureau has ever had.

SAM

I've heard the stories, though given their reputation, I've always suspected there were things they left out.

Sam looks around the room as they all glare at her. She has no idea why she is here.

SAM (CONT'D)

(guarded)

In any case, I'm determined to make it on my own merits.

DIRECTOR

(smiles)

Certainly.

(MORE)

DIRECTOR (CONT'D)
And I have no doubt you will.
(beat)

FADE OUT

END OF TEASER

ACT ONE

FADE IN

SCENE 3

T.V. BROADCAST

More bloody images of the deaths at the TIMBERLAND MOTEL. On the set of THE TRUTH SQUAD, a characteristically exuberant TAD O'MALLEY discusses the events.

O'MALLEY

We can now confirm that one of the victims in this bloodbath is a high-ranking official from Purlieu Services, a major government contractor. Now, according to my top secret sources, word has it this agency has been secretly pursuing space colonization, as well as the uploading of human consciousness to virtual simulations in hopes of eternal life.

O'Malley turns to a different camera for emphasis.

O'MALLEY (CONT'D)

Of course, said programs would be reserved only for the "chosen" elites, while the rest of humanity would be susceptible to the fate of the planet. Forget about QAnon, folks. At the center of all this is a global conspiracy, the likes of which have never been seen before...

(trails off)

CUT TO:

SCENE 4

EXT. OLD SUGAR FACTORY - NIGHT

A LEGEND appears: 10:13 P.M.

Several POLICE and FBI AGENTS swarm the area. A few inspect her crashed car, but Monica Reyes is no longer in the driver's seat. SKINNER is being loaded onto a stretcher and into the back of an ambulance. He appears to be in very bad shape.

PAN OVER

MULDER holds onto SCULLY as they watch, worried for their friend. She shakes her head.

SCULLY

Skinner... I asked him for his help, this is my fault.

Mulder can't help but feel guilty as well, but he doesn't want Scully to blame herself.

MULDER

Scully...
(beat)
It's not your fault. We know the man responsible for this. He's dead now. This time for good.

Mulder believes this to be true even if he can't know for certain. In any case, Scully doesn't need to hear any differently right now. She nods in recognition of his gesture and closes her eyes, silently crying into his chest until she feels a sharp pain in her temple. Mulder looks at her worriedly.

MULDER (CONT'D)

What's wrong?

In shock, Scully looks around to confirm they are out of range where others can hear.

SCULLY

(hopeful)
It's William... I think he's alive.

She looks at him to see his response. He can't believe what he's just heard.

MULDER

But I saw him die. The Smoking Man shot him in the head. He fell into the harbor.

Scully looks at him directly in the eyes so he knows how certain she is.

SCULLY
He's not dead, Mulder.

MULDER
Then where is he?

SCULLY
I don't know. I don't think he
wants us to know.

Scully places her hand on her belly and has a vision.

FLASH BACK

A young William, surrounded by a group of classmates. He holds an egg in his hand and appears to be making it hatch by his will.

BACK TO PRESENT

Scully takes a deep breath as she allows the images to pass. Mulder reaches out and gently clasps her elbow out of concern.

MULDER
Scully? What is it?

Scully looks back at him in confusion, unsure of what it was that just happened.

SCULLY
I... I don't know what this all
means.
(beat)
But this baby will have my alien
DNA. They were after William,
Mulder. We have to keep it a
secret.

Mulder senses where she is going with this. He leans towards her.

MULDER
(assuring)
Whatever happens, we're going to
keep our baby safe. I promise.

Before Scully can react, Mulder's phone RINGS, startling both from their thoughts. He pulls it out of his pocket and the CALLER ID reveals it's KERSH. Mulder looks at Scully, showing her the phone.

SCULLY
You should probably answer it,
Mulder.

Mulder doesn't want to, of course, but she's right.

MULDER
(answering)
Mulder.

Scully notices the FBI personnel heading back in their direction and turns away to afford them both some privacy. Mulder puts down the phone.

MULDER (CONT'D)
He wants to see us.

CUT TO:

SCENE 5

INT. KERSH'S OFFICE - NIGHT

KERSH
(angrily)
Can one of you explain to me what the hell is going on? Why an assistant director is being taken to Washington Memorial in critical condition? Why he was at an abandoned factory firing his gun at the car that ran him over in the first place?!

Neither Mulder or Scully are in much of a mood to deal with this.

KERSH (CONT'D)
(continuing)
And what about this motel massacre? I'm getting reports that the dead were government contractors. Not to mention a mass panic about some plague thanks to you! Do either of you...

Mulder breaks.

MULDER

(interrupting)

Sir, a few hours ago I watched the person I believed to be my son take a bullet to the head. Killed by my own father. So forgive me if I could give a damn about any of this.

Kersh is disarmed a bit by this statement. As much as Kersh can be, anyway.

KERSH

Look... I don't know what's going on with or what has happened to you two, but I still need some damn answers. I don't need to tell you that the FBI already has a target on its back right and we don't need this kind of attention.

SCULLY

(interjects)

We have good reason to believe the release of the contagion known as the Spartan Virus has been forestalled, sir. Unfortunately, former Special Agent Monica Reyes was our only link to whatever organization the man behind it may have had, and both of them might well be dead.

KERSH

We have a diving crew out there now but no bodies have been found thus far.

He sinks back into his chair.

KERSH (CONT'D)

I need you two to deal with this.

(tersely)

Now.

MULDER

(sarcastically)

But I thought you were firing us, sir?

KERSH

I'm not letting you off the hook that easily.

(MORE)

KERSH (CONT'D)
Not until you get me some answers.
(beat)

KERSH (CONT'D)
I'm sure you'll want them too.

CUT TO:

SCENE 6

INT. PARKING LOT - NIGHT

SCULLY
Well, that went better than
expected.

MULDER
Let's get out of here.

As Scully and Mulder are about to enter their car, an ASIAN MAN, 50s, approaches them. Seeing him, Mulder slowly slides his hand over to his gun holster, but it's empty. He remembers he threw it into the lake.

MULDER (CONT'D)
Can we help you?

ASIAN MAN
Yes.
(beat)
You must protect me.

Scully looks over at Mulder and then back to the man.

SCULLY
Who are you?

MATSUMOTO
I am Dr. Masao Matsumoto. I believe
you may know who I am.

Scully and Mulder exchange a look.

MULDER
You were the head of a secret
Defense department program named
Project Crossroads. Its purpose was
to combine human and alien DNA to
create hybrids.

MATSUMOTO

(nods)

And at that I was successful.

(beat)

MATSUMOTO (CONT'D)

Too successful.

FLASH BACK

Images of Matsumoto conducting DNA experiments in his lab, interviewing test subjects, etc. are seen as he narrates.

MATSUMOTO (V.O.)

For decades, the experiments were a failure. We couldn't predict what traits the test subjects would inherit from the alien genes they were given. The program was on the verge on being abandoned until a nameless, powerful man gave us new funding and resources in his search for immortality.

BACK TO PRESENT

Matsumoto scoffs.

MATSUMOTO

I wanted to tell him that the chain smoking didn't help.

Mulder and Scully give each other a look.

MATSUMOTO (CONT'D)

Finally, at the turn of a millennium we had a breakthrough. But before new tests could be done, the science was taken.

(looks towards Scully)

I believe this smoking man used it to impregnate you.

(beat)

To create the first successful alien human hybrid without any frailties.

Scully's face grows cold and her eyes focus on Matsumoto with anger.

SCULLY

(icily)

So you... you're responsible for
all this?

Matsumoto nods a bit, ashamedly.

MATSUMOTO

Please, I didn't know how my
research would be used. That wasn't
my intention.

Scully could care less, but Mulder interjects before she can
say more.

MULDER

There's no trace of your
organization or what happened to
the test subjects?

MATSUMOTO

Around this time, a new breed of
aliens, ones disguised as humans
but practically indestructible,
began to take over the government,
filling a void left by a deceased
group of men who themselves tried
to create a viable hybrid. For some
unknown purpose, they were after my
research, so I destroyed it and hid
the remaining test subjects to
protect them.

SCULLY

(angrily)

Except my son.

MATSUMOTO

I didn't know of his existence
until later.

(impatiently)

Please... they are still after me.

Scully cuts him off.

SCULLY

Why should we care what happens to
you? Go to hell.

MATSUMOTO

I believe these men are after me
because they believe I can recreate
a hybrid like your son.

(MORE)

MATSUMOTO (CONT'D)

One with all their powers and none
of their weaknesses.

(insistently)

If you want the experiments to
stop, you have to protect me!

Mulder looks at Scully. He understands her feelings here, but doesn't see what other choice they have. He motions to Matsumoto.

MULDER

Get in the car.

Matsumoto nods, gratefully. Scully gives Mulder a disapproving look, but the three of them get into the car and begin to drive out of the parking lot. As they make their way out, they drive past a BLACK VAN. Suddenly, its front lights turn on and it begins to follow them.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

SCENE 7

MULDER'S CAR - NIGHT

Mulder and Scully drive with Matsumoto in the back seat. Mulder looks a few times in the rear view mirror and notices the aforementioned van driving suspiciously close behind them.

MULDER

Looks like you were followed.

MATSUMOTO

(surprised)

I don't see how. I was very careful.

MULDER

(huffing)

Yeah, I don't think that worked out too well.

The van behind them gets closer and the headlights become blinding.

SCULLY

Mulder, watch out!

Mulder tries to step on the gas, but it is too late. The van has already caught up.

MULDER

(yelling)

Scully!

The van RAMS into them, forcing them onto the shoulder. Mulder and Scully look at each other to make sure the other is okay, but before they can say anything, their car is struck once more.

MULDER (CONT'D)

We've got to try and make a run for it!

A SECOND BLANK VAN appears out of nowhere right in front of them. Mulder brings the car to a screeching halt to avoid a collision.

Matsumoto gasps in fear as he struggles to get out of the back seat. Mulder and Scully exit the car, trying to get away as several ARMED MEN approach them, guns raised.

ARMED MAN

Don't move!

Other ARMED MEN forcefully pull Matsumoto from the car and place him in the back of one of the vans. As the vans leave, one man stays behind and approaches Mulder and Scully. He does not have a gun drawn yet continues to come towards them.

MULDER

Scully!

Scully draws her gun and points it at the UNARMED MAN. He is unfazed, however, and she raises her gun higher.

SCULLY

Stop!

The unarmed man draws closer and Scully fires several times. Unaffected, he continues to move toward them. As Mulder protectively tries to step in front of Scully, the sound of another GUNSHOT is heard. A bullet pierces through the unarmed man's temple and he falls to the ground. Scully and Mulder are in complete shock at his death - and perhaps even more so by who killed him - as they watch none other than JOHN DOGGETT lower his gun in the distance.

DOGGETT

Dana! Mulder!

Mulder and Scully continue to look at him in stunned disbelief.

DOGGETT (CONT'D)

(impatiently)

Run!

They don't argue. Scully starts to run, but Mulder pauses for a second. He notices something about the body, but Scully grabs his arm to get him to come.

PAN OVER TO UNARMED MAN'S BODY

Having fallen face forward, the back of the UNARMED MAN's neck is exposed and his PROTRUDING VERTEBRAE looks unmistakably familiar.

CUT TO:

SCENE 8

EXT. EMPTY ROAD - NIGHT

Scully and Mulder run until they come across another vehicle down the road.

MULDER
(touching Scully's
shoulder)
Scully, are you okay?

SCULLY
(shaking her head)
I'm fine...

She looks at him.

SCULLY (CONT'D)
We're fine.

Suddenly, footsteps can be heard approaching them. Mulder and Scully, with gun in hand, quickly turn around.

DOGGETT
Whoa! It's okay. It's me, John
Doggett.

They are relieved, if still slightly on edge. Scully puts down her gun.

SCULLY
Agent Doggett?

DOGGETT
(nods)
I know you both must have
questions. Come with me and I'll
explain what I can.

SCENE 9

DOGGETT'S CAR - NIGHT

Doggett drives, keeping his eyes only on the road. Scully sits in the front passenger seat and Mulder sits in the back of the car. Scully looks back at Mulder and then over at Doggett. She notices his hair is slightly longer, his face scruffier. Steely-eyed and stoic as ever.

She hasn't seen him in so long and from his hardened face it's clear he's been through some stuff. Eventually, she decides to break the awkward silence.

SCULLY

Agent Doggett... John, where have you been? Are you going to tell us what happened back there?

Doggett grips the steering wheel.

DOGGETT

I know you both have questions. Where to start?

MULDER

Maybe you can start with that man who tried to kill us. I saw his neck. He was...

DOGGETT

(interjects)
A super soldier.

Scully glances back at Mulder. They are both surprised. It had been a very long time since they heard anything about super soldiers.

SCULLY

(rhetorically)
A super soldier?

Mulder is about to clarify about what they actually are, but Doggett does it for him.

DOGGETT

An *alien* super soldier.

Mulder and Scully are understandably surprised by this statement coming from Doggett, of all people. He cracks a slight smile.

DOGGETT (CONT'D)

I know that must sound shocking coming from me, but so much has changed in the past sixteen years.
(beat)

DOGGETT (CONT'D)

...and yet now it feels like no time has passed at all.

Scully allows a brief moment for this reverie before turning the conversation back.

SCULLY

We haven't them since we last saw you.

MULDER

(to Scully)

Which leads me to wonder why they've suddenly resurfaced. Our would-be alien invaders changed their plans for colonization. 2012 came and went. They didn't want a dying planet.

DOGGETT

Near as I can figure they were abandoned. Their weakness has held them back from executing whatever their ultimate plan is, but they have been continuing to infiltrate all levels of government, as well as Wall Street and major corporations. You wouldn't believe all the things they have their hooks into now.

SCULLY

(shocked)

How do you know all this? And how were you there just in time to save us?

DOGGETT

(sighing)

After the X-Files were closed and you and Mulder dropped off the grid, Agent Reyes and I tracked them for years. But then she was approached by that smoking sonofabitch you know so well. The plan was to use him for his knowledge and resources. But by the time we realized he was manipulating us, it was too late. Monica had already fallen in too deep with him. I...

Doggett tries to constrain his emotion.

DOGGETT (CONT'D)

I tried to pull her back. But I lost her. After that, she quit the FBI and I haven't seen her ever since.

(beat)

DOGGETT (CONT'D)

Anyway, I never stopped tracking them. That's how I came across you two.

Scully looks back at Mulder, then reaches over and lightly touches Doggett's hand.

SCULLY

(voice wavering)

John, there's something you should know about Monica. She called me to try and help us find our son William. The Smoking Man is dead, but we don't know whether she survived or not. She risked her life giving us information on his whereabouts.

(beat)

Doggett gives her a look that suggests some surprise, and perhaps renewed pride, in hearing this. The air thick with melancholy, Mulder decides to change the direction of the conversation.

MULDER

(to Doggett)

You were able to kill that super soldier. Care to tell us how you did that?

DOGGETT

As you know, the only thing that stops them is direct exposure to a form of magnetite that's found in certain meteor rocks. I've been able to accumulate a small amount over the years and was able to imbue it in the casing of the bullet I used. A well-placed gunshot can kill them and stop them from regenerating themselves.

(shrugs)

But as you can imagine, this isn't exactly something you can easily come by. The rounds in my gun are the only that exist.

Mulder falls back in his seat. This is starting to make sense to him now.

MULDER

Scully, they wanted William because he is immune to the effects of magnetite.

(deadpan)

His uncle Jeffrey injected him with it when he was a baby thinking it would take away the powers he has due to his alien DNA.

Scully's face fills with sadness as she recalls the memory of why she gave away her son.

MULDER (CONT'D)

But it didn't work. They want to replicate whatever Matsumoto did to make that possible.

Mulder looks pointedly at Scully and she sits back. Doggett catches the shift in the air and interjects.

DOGGETT

Then we have to find this Matsumoto. We can't allow them to gain immunity or there will be no way to stop them.

Scully looks at Doggett incredulously.

SCULLY

How do we even begin to find him?

CUT TO:

SCENE 10

INT. INTERROGATION ROOM

Matsumoto wakes up in a darkly lit, windowless room, chained to the floor. His bruised face indicates the cruel beating he must have endured. He groans in pain as he hears the door unlocking.

MATSUMOTO

Who's there?

No answer.

MATSUMOTO (CONT'D)

Beat me some more, I will tell you nothing.

The door opens.

FOCUS

The back of an OLD MAN's head is seen as he slowly enters the room. As the door closes behind him, he brings a CIGARETTE to his mouth in order to take a long, slow drag before slowly releasing the SMOKE into the air.

OLD MAN (O.S.)

Perhaps.

Dropping the cigarette, he puts it out with his foot. Though this is all too familiar imagery, this man is not who we think it is.

CLOSEUP

His identity is revealed - MR. Y is still alive, having survived a seemingly fatal gunshot.

MR. Y

I know you're not afraid to die.
But that's not what you fear most
is it?

(beat)

Maybe we'll just turn you into one
of us.

Mr. Y turns and pulls down his collar to reveal his own PROTRUDING VERTEBRAE. Matsumoto recoils in horror at his captor.

MATSUMOTO

What do you need me for? Why do you
want my research so badly? You are
practically invincible. You were
designed that way.

MR. Y

You know we have a weakness. But
your scientific breakthrough with
the boy proves it can be
eliminated.

MATSUMOTO

And what then? Your alien masters
aren't returning.

(derisively)

They abandoned you.

MR. Y
We are no longer beholden to their
plans.

FLASH BACK

INT. MOUNT WEATHER COMPOUND

A LEGEND appears: December 22, 2012

The facility intended to house the remaining government when alien colonization began that Mulder once broke into appears to be in disarray. A GROUP OF MEN argue in what appears to be some kind of meeting room.

FIRST MAN
This is unbelievable. We have been
forsaken!

SECOND MAN
We don't know anything for sure!
This could simply be a delay. There
are all sorts of other
possibilities.

THIRD MAN
Agreed!

FOURTH MAN
Don't be naive. They've left us
behind! And they aren't coming
back.

The men continue to argue with each other. Mr. Y is there among them, but he is quiet. Contemplating. He makes his way towards a large screen. The text should look familiar. The title reads:

END GAME

He pounds his fist on the console.

MR. Y
(yelling)
Quiet!

This exclamation startles the room, but they comply and give him their attention. He is obviously a man of some rank and importance here.

MR. Y (CONT'D)
They aren't returning.

He looks back at them.

MR. Y (CONT'D)
We must decide our own destiny now.

He turns back toward the screen.

MR. Y (CONT'D)
This is not an end, my friends.

His fingers set down on the console. He selects and forcefully deletes the text, leaving just a blank screen in front of him.

MR. Y (CONT'D)
It is a beginning.
(beat)

He turns back. The others look back at him, welcoming his leadership in this uncertain time.

BACK TO PRESENT

MR. Y (CONT'D)
You see, you are just one piece of a much larger puzzle. Our reach has extended significantly since then. Government. Business. Media. In control as humankind crumbles, just as was intended. With your help, we can eliminate any and all remaining threats.

Matsumoto is defiant.

MATSUMOTO
I won't help you. I don't care what you do to me.

Mr. Y has lost all patience.

MR. Y
Fine. We will do this the hard way.

He turns around.

MR. Y (CONT'D)
And you will greatly regret your decision.

He walks over to the door and knocks.

MR. Y (CONT'D)
Guard!

The door opens and Mr. Y exits. Matsumoto lowers his head, resigned to his fate.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

SCENE 11

EXT. UNREMARKABLE HOUSE - NIGHT

As they drive, Scully motions for Doggett to turn and park in front of Mulder's (and perhaps, again, her) house. She exits the car and Mulder gets out from the backseat. They stand a few feet away from the car to afford them a little privacy.

SCULLY

(worried)

Promise me you'll be careful,
Mulder.

MULDER

I will. I'll call you as soon as I
can.

Scully pulls out her gun and hands it to Mulder. She grabs his hand and he stares at her. The woman he loves. The mother of his unborn child. She locks eyes with his. He doesn't let this linger too long and moves in to kiss her. Scully is slightly surprised, but she welcomes it. There's no sense in repressing their feelings anymore, especially when it's possible Mulder might not come back. As he pulls away, he puts his hand to her cheek. They've never had to say the words to express how much they mean to each other and they'll never have to.

P.O.V.

Doggett looks over to the side mirror and sees Mulder walking up to the car. Mulder opens the front passenger side door and gets in.

DOGGETT

(confused)

She's not coming?

Mulder shuts the car door.

MULDER

No.

Doggett senses Mulder isn't going to elaborate and doesn't press further. The situation seemed familiar.

He trusts that Scully has a good reason for staying behind, whatever it might be.

MULDER (CONT'D)
You're sure you know the location
of their compound?

DOGGETT
Yeah, it's not far from here. I've
been keeping tabs on it for months.
Gotta tell you though, it's not
gonna be easy to get in.
(beat)

DOGGETT (CONT'D)
Or out.

CUT TO:

SCENE 12

EXT. PROTECTED COMPOUND - NIGHT

A wooded area. Mulder and Doggett are parked behind a small hill. Crouched on the ground, Doggett uses binoculars to view a FENCED COMPOUND. ARMED GUARDS patrol the perimeter and watch from a GUARD TOWER.

DOGGETT
There appears to be a hole in the
fence on the southeast corner of
the building. Might be big enough
for us to crawl through. You ready
for this?

Mulder remembers all the times he's snuck in to places like this one.

MULDER
Yeah, it's not exactly my first
rodeo.

The two climb down the hill toward the fence. They wait as a SEARCH LIGHT passes by until they sense the right moment to go for it.

MULDER (CONT'D)
Now!

They run towards the hole in the fence. Doggett pulls up on the wire to make the hole wider for Mulder to slip through.

When he gets to the other side he motions to Doggett to follow.

MULDER (CONT'D)

Come on!

Doggett climbs under the fence and the two run toward the warehouse before the spotlight passes over the same spot. They see a parked, unoccupied JEEP. They quickly hide behind it in order scope out an entrance guarded by the armed men. Characteristically impatient, Mulder takes off toward the warehouse.

DOGGETT

Dammit, Mulder!

Doggett looks around and mouths an inaudible "shit," but has no choice now but to follow him. As Doggett catches up, Mulder slows as he nears an entryway. Doggett draws up behind him, gun in hand.

DOGGETT (CONT'D)

(whispering)

You want to get us killed?!

Mulder looks at him and puts his finger up to his mouth. Slowly peeking around him, Doggett sees several men standing around a LARGE, TRIANGULAR CRAFT that resembles the one from Scully's apocalyptic vision.

DOGGETT (CONT'D)

What the hell...

Doggett pulls out a small camera and takes some pictures. Mulder gives an approving look, but that's not their main mission.

MULDER

Come on, we have to find Matsumoto.

Mulder and Doggett quickly run inside.

CUT TO:

SCENE 13

INT. PROTECTED COMPOUND

They hunker down behind some unguarded crates to avoid detection by the men surrounding the craft.

DOGGETT

Thankfully, not all of these guys are super soldiers. Some are just hired guns.

MULDER

Let me guess - Purlieu Services.

DOGGETT (NODS)

Yeah, how'd you...

Mulder and Doggett hear steps on a catwalk directly above them. They look up and see two ARMED MEN talking to each other.

FIRST ARMED MAN

The prisoner refuses to give us any information.

Mulder looks back at Doggett.

MULDER

We've got to get up there.

Mulder and Doggett look around for some stairs to the above floor. Waiting for the guards nearby to finish making their sweep, Mulder and Doggett make their way to the stairs and begin to climb up them. When they reach the top they see the two armed guards leading Matsumoto, bloodied and beaten, out of the interrogation room.

MULDER (CONT'D)

We've got to sneak up on them.

DOGGETT

(nods)

I've got an idea.

Doggett motions toward a hallway.

CUT TO:

The armed men turn a corner with Matsumoto when Mulder walks out in front of them. The men immediately raise their guns at him.

SECOND ARMED MAN

(shouting)

Halt!

Mulder fakes surprise.

MULDER

Oh, sorry guys. Must have gotten away from the tour.

The second armed man begins to approach Mulder. As he does so, Doggett manages to creep up from behind the first armed man and pistol whip him. He falls to the ground with a large thud . As the second armed man turns around to see what happened, Mulder charges at him and pushes him against a wall, holding the man's gun against his chest. There is a fierce struggle, but Mulder is able to hit the man in his face with his own gun, knocking him unconscious. Doggett and Mulder check their necks just to be sure. They are just humans.

MATSUMOTO

(shocked)

Mulder? How'd you...

MULDER

We've come to get you out of here.

Doggett looks around.

DOGGETT

Hate to break up the reunion, but it's gonna take about two seconds before the others figure out we're here.

MATSUMOTO

Not all of these men are human. But the imposters... you can't kill them with that.

Matsumoto looks at Doggett's gun.

DOGGETT

Trust me, with this one, you can. We've got to go!

Matsumoto doesn't understand, but he accepts it. The three of them run back towards the stairs. As they reach the lower level, they run into an IMPOSING MAN. Doggett raises his gun at him, but before he can shoot the man knocks his gun away from him. He grabs Doggett by the chest. Lifting him up, he throws him against the wall.

MULDER

(yelling)

Doggett!

Mulder turns towards the imposing man and pulls out Scully's gun.

He fires THREE SHOTS into the man's chest but it has no effect. There's no doubt now that this is a super soldier as he cracks a small smile. Matsumoto runs toward Doggett's gun and grabs it. Before he can turn around, he is picked up by the man by the neck and lifted up as if he were a small puppy or kitten.

MULDER (CONT'D)

Let him go!

Matsumoto gives Mulder a resigned look. He turns Doggett's gun towards his abdomen and fires, shooting himself but piercing the imposing man's throat as well due to the angle. He lets Matsumoto out of his grip as he collapses to the floor.

MULDER (CONT'D)

(shocked)

No!

He runs towards Matsumoto and holds his head up.

MATSUMOTO

(dying)

It's better this way. They would never stop...

He dies in Mulder's arms. Mulder gently lays his head back down on the floor. Doggett is finally able to get up and picks up his gun. He makes his way to them and sees what has happened.

DOGGETT

(sympathetic)

C'mon, we gotta get out of here.

Mulder stands up and follows Doggett. The two run back the way they came in as a loud ALARM blares. They manage to make it towards the exit, but they overhear the other armed men being mobilized to find them.

DOGGETT (CONT'D)

No way we'll make it to the car!

Mulder looks around and sees a rested JEEP. He motions to Doggett and they run towards it.

MULDER

Can you hot wire one of these?

Doggett looks at it.

DOGGETT

Yeah, it's not exactly my first
rodeo.

Doggett opens the driver's side door as Mulder makes his way to the other side. Doggett works fast to connect the appropriate WIRES to jump start the car. They begin to hear shouting at them.

MULDER

Let's go!

Doggett gets the car turned on and they take off. Before they can make it very far, the back window of the jeep is SHOT OUT as men begin firing their guns at them. Doggett steps on the gas and speeds up toward the GATE. He looks over at Mulder as they are about to hit it.

DOGGETT

Hold on!

The jeep busts through the gate. Mulder looks back and sees the bright lights of vehicles following close behind.

MULDER

We have to lose them!

Doggett takes a sharp turn and takes the jeep off the road toward a steep hill. Mulder looks over to him as he sees what he has in mind.

MULDER (CONT'D)

I want to go on record as saying
this is a very bad idea.

DOGGETT

Hey, you got any better ones, I'm
all ears.

Doggett drives over the hill and the car begins to slide over rock and brush. Doggett tries to steer between the trees, but he has little control at this point. He and Mulder brace themselves, but they manage to make it all the way down without crashing or flipping over. Doggett and Mulder exchange a look of bemused relief. Unfortunately, in front of them are some downed trees that will make it impossible to drive through.

DOGGETT (CONT'D)

Looks like we're on foot from here.

The two get out of the car. They look up at the top of the hill and can see LIGHTS moving down it. They're still being followed.

MULDER

Come on, we've got to make it to
the road.

Doggett and Mulder run through the thicket until they make it to the other side. They begin to run up the open road, but it's not long until they see HEADLIGHTS in the distance, getting closer and closer. Doggett turns to run the other way, but Mulder continues to look.

DOGGETT

Come on, Mulder!

MULDER

Wait...

The car turns in front of them and stops. The front passenger side door flies open and reveals the driver.

SCULLY

Get in!

Mulder and Doggett are relieved, to say the least, and get in the car. Scully turns around and drives away as fast as possible.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

SCENE 14

INT. UNREMARKABLE HOUSE - EARLY MORNING

Mulder and Scully sit at the kitchen table. Doggett stands, holding a mug.

DOGGETT

Thanks for the coffee. And for saving our asses.

SCULLY

I'm just glad you both got out alive.

MULDER

Yeah, well, Matsumoto wasn't so lucky.

SCULLY

Do you think he had told them anything?

MULDER

No. His research almost certainly died with him.

SCULLY

(relieved)

So they won't be able to recreate William.

DOGGETT

(interjects)

Yeah, but they've got other projects.

Doggett takes out his camera and pulls up the pictures he took of the ARV. He shows them to Scully. She recognizes it immediately.

INSERT SCULLY'S VISION OF THE UFO ABOVE THE D.C. BRIDGE

MULDER

Scully, what is it?

Scully looks back at him.

SCULLY

Mulder, this is what I saw in my vision. The one sent to me by William.

Mulder takes a deep breath.

MULDER

Then we aren't out of danger.

(beat)

They have been biding their time all these years. They are planning something and we have to figure out what.

Scully nods. She notices Doggett looking away, however, lost in his own thoughts.

SCULLY

Thank you, John. For everything.

Doggett gives a slight smile to acknowledge her statement, but something else is on his mind.

DOGGETT

You mentioned Monica might not be... that she might be alive.

Scully understands now.

SCULLY

(empathetic)

I don't know for certain whether she is or not.

DOGGETT

But she could be. And if there's any chance she is, I have to find her.

(beat)

CUT TO:

SCENE 14

INT. KERSH'S OFFICE - MORNING

A LEGEND appears: 11:21 A.M.

Mulder and Scully step off an elevator and walk down the hallway towards Kersh's office. It's hard to imagine how ungodly tired they are after the night they've endured.

As they come in, Kersh's assistant looks up as they both approach her desk, but she's on the phone. The door to Kersh's office is partially open and they notice a WOMAN, tall, brunette, speaking to Kersh. They wait until his assistant puts down the phone.

KERSH'S ASSISTANT

He's ready for you. Go on in.

Mulder and Scully exchange hesitant looks before walking in the adjacent door to Kersh's office.

KERSH

Have a seat, Agents.

Mulder and Scully sit down in front of his desk.

KERSH (CONT'D)

(begrudgingly)

As much as I'd like to be rid of you two for good, you are admittedly the best qualified to investigate these new threats we are faced with.

Mulder and Scully say nothing as they wait for the other shoe to drop.

KERSH (CONT'D)

Due to his injuries, as of this moment, Assistant Director Skinner will be unable to return to work indefinitely.

(motions)

You will now report to the acting Assistant Director in his place, Alexis Erickson.

PAN OVER

This mysterious woman is the FBI director we saw in the teaser, just about 25 years younger.

(beat)

A.D. Erickson gets up from her chair and extends her hand as Mulder and Scully rise to their feet as well. They hesitantly accept.

ERICKSON

Agents Mulder and Scully.

MULDER
A.D. Erickson.

ERICKSON
Pleasure to meet you both. I've
heard a lot about the X-Files.
(beat)

ERICKSON (CONT'D)
And I plan on making them my top
priority.

Scully gives a wary smile to this as Mulder's face remains
blank.

CUT TO:

SCENE 15

INT. HOSPITAL - DAY

A LEGEND appears: Washington Memorial Hospital.

Mulder and Scully stand outside a hospital room. Scully
reviews the medical chart and gives Mulder a worried look
before knocking on the door.

SKINNER (O.S.)
Come in.

As they open the door, Skinner is seen with both legs in large
casts and is using several pillows to prop himself up.

SCULLY
(voice breaking)
Oh God, sir. I'm so sorry.

Skinner lifts his hand slightly.

SKINNER
Dana, please don't blame yourself.

Scully looks over at his legs. Mulder looks down to the
floor.

MULDER
I owe you my gratitude for helping
Scully, sir. I know you were
compromised, and because of that,
there's things you kept from us.
But, in the end, you put your life
at risk to protect us like you
always have.
(MORE)

MULDER (CONT'D)

(beat)

I'm sorry for what happened to you.
You'll be happy to know that
smoking bastard is no more.

Skinner nods.

SKINNER

But William...

Mulder looks over to Scully.

MULDER

We have some reason to believe he
may still be alive.

Skinner is glad at this news and he nods. He doesn't follow up any further, knowing they likely want don't want to discuss it more than that.

SCULLY

How are you feeling? Can we get you anything?

SKINNER

No, I'm fine Agent Scully.

Skinner wishes to change the subject.

SKINNER (CONT'D)

How did it go with Kersh?

Scully looks over at Mulder.

MULDER

Amazingly, Kersh wants to keep us
in our jobs for now. But we'll be
reporting to a new A.D., an Alexis
Erickson.

SKINNER

(surprised)

I don't know her well, but she's
been climbing the ranks. No
surprise that she was on Kersh's
radar.

SCULLY

Well, she says she's making the X-
Files her top priority.

SKINNER

Well, I hope that works in your
favor. Just be careful.

MULDER
(hesitates)
How long will you have to be here?

Skinner looks away from them.

SKINNER
If physical therapy doesn't help...
the doctors say I could be
paralyzed for good.

Scully and Mulder look at each other with shock and sadness.
Skinner may have paid a large price for helping them this
time.

CUT TO:

SCENE 16

INT. OFFICE ROOM - NIGHT

A MAN, middle aged, carrying a briefcase walks into an office
room and closes the door behind him. He walks to a desk and
turns on a lamp. As he begins to put down his things, he
stops as he notices he's not alone.

BRIEFCASE MAN
(smirking)
You know, it's good we won or John
Podesta's interest in declassifying
certain files might be making your
life a bit more interesting right
now.

Mr. Y is sitting in a chair, smoking in the darkness and
unamused.

MR. Y
It's good we made sure you did.

The briefcase man clears his throat.

BRIEFCASE MAN
The motel deaths have drawn a lot
of attention. Erika Price was a big
contributor to a lot of campaigns.
Purlieu's lobbyists are going to
have their work cut out for them
keeping the contracts that fund
your little projects.

Mr. Y puts out his cigarette in an ash tray on a nearby table.

MR. Y
 It'll blow over.
 (pointedly)
 It's your job to make sure that happens. And I have every faith in you.

Mr. Y gets out from his chair.

MR. Y (CONT'D)
 Besides, the Russian red herring will keep this incident from getting too much attention for long.

Moving past the briefcase man, he makes his way over to a window and looks out.

MR. Y (CONT'D)
 Nothing can stop what is already in motion.

SLOW PULL BACK FROM EXTERIOR TO REVEAL

Mr. Y and the briefcase man are in an office located inside THE WHITE HOUSE.

CUT TO:

SCENE 17

INT. UNREMARKABLE HOUSE - NIGHT

Mulder awakens in his bed. He looks over and sees that he's alone, so he goes downstairs. The front door is open. Through the screen, he can see Scully standing outside on the porch. He goes out to join her.

MULDER
 Scully, what's wrong?

She turns her head slightly back towards him.

SCULLY
 I'm OK, Mulder. Go back to bed.

MULDER
 You know I'm not going to do that.

Scully strokes her belly.

SCULLY

Mulder, in less than nine months
this child will be born. Sooner
than that, I'll need to go on
maternity leave.

Mulder puts his arms around her from behind, placing his
hands on her belly.

SCULLY (CONT'D)

Meanwhile, we've come to find out
that these super soldiers or
whatever you want call them have
returned. The last time we faced
them, you had to go on the run.

MULDER

(reassuring)

I'm not going anywhere, Scully.

SCULLY

...And I had to give up William to
protect him from them. I won't do
that again. I can't.

Mulder holds her tighter.

MULDER

The only thing we can do is stay on
the X-Files until we can figure out
what they're up to and how to stop
them. I said we'd protect our child
and I meant it. Whatever it takes.

Scully closes her eyes and puts her hands over his as they
continue to embrace.

CUT TO:

SCENE 18

INT. BASEMENT

A door opens. From the light emanating outside in the
hallway, we can see the silhouette of a WOMAN as she begins
to enter the room. She attempts to turn the room lights on,
but no luck. She reaches into her pocket to pull out a PEN
FLASHLIGHT and turns it on.

CLOSEUP ON

Sam Mulder, as she slowly makes her way inside from the doorway. Moving around the flashlight, she sees plastic-covered CABINET DRAWERS. As she makes her way through the room, she stumbles upon a familiar POSTER. It READS:

"I WANT TO BELIEVE"

She moves closer and stares at it, recognizing its symbolism in silent reverence.

FADE OUT

END OF ACT FOUR

THE END