

T H E **X** F I L E S <sup>TM</sup>

A large, black, stylized 'X' logo that serves as the background for the title. The 'X' is composed of thick, irregular shapes, giving it a textured, almost hand-drawn appearance. It is centered on the page and spans most of the width.

"RED MUSEUM"  
Episode #2X10



THE X-FILES

"Red Museum"

Written by

Chris Carter

Directed by

Win Phelps

Episode #2X10  
Story No. 4322  
October 24, 1994 (Blue)

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October 24, 1994

CAST LIST

FOX MULDER  
DANA SCULLY

SHERIFF BILL MAZEROSKI  
RICHARD ODIN  
READING WOMAN  
BETH KANE  
GARY KANE  
STEVIE KANE  
RICK MAZEROSKI  
KATIE  
BRAD  
OLD MAN  
PILOT  
DR. JERROLD LARSON  
CO-WORKER  
JERRY THOMAS  
1ST OFFICER  
RED MUSEUM YOUTH  
1ST MAN  
CREW CUT MAN

OCTOBER 24, 1994

SET LIST

EXTERIORS

J.A.S.D. BEEF PACKING PLANT  
WOODS #1  
SQUAD CAR  
CHURCH OF THE RED MUSEUM  
    /CHAPEL  
    /MAIN FARM HOUSE  
APARTMENT BUILDING  
STREET OUTSIDE RESTAURANT  
WOODS #2  
MOTEL (stock)  
GRAHAM COUNTY SHERIFF'S STATION (stock)  
PICK-UP TRUCK  
DIRT ROAD/CATTLE PEN AREA  
PASTURELAND  
WOODS #3  
MAIN HIGHWAY  
WOODS #4  
ROAD NEAR WOODS

INTERIORS

MEAT PACKING PLANT  
    /CUTTING ROOM  
    /MEAT LOCKER  
MODEST APARTMENT  
    /LIVINGROOM  
    /BATHROOM  
    /BATHROOM WALKSPACE  
    /KITCHEN  
MULDER'S OFFICE  
CHAPEL  
CLAY'S BBQ RESTAURANT  
MOTEL ROOM  
INTERROGATION ROOM  
SMALL PLANE

RED MUSEUM

FADE IN:

1 EXT. J.A.S.D. BEEF PACKING PLANT - DAY - CLOSE ON SIGNAGE 1

to establish. As A LARGE TRUCK AND TRAILER breaks frame. CAMERA PANNING WITH and PUSHING IN on the slatted sides of the metal trailer where the doleful faces of beef cattle stare out at us, unaware of their impending fate.

CUT TO:

2 INT. MEAT PACKING PLANT - DAY - ANGLE ON 2

Big slabs of raw beef hanging on hooks. WORKERS IN WHITE UNIFORMS move through frame, checking the meat, tagging it, stamping it - when A LOUD BUZZER which signals quitting time sounds. As the workers react, moving off down the aisle, CAMERA FOLLOWS a FEMALE WORKER (BETH KANE, 40) who is taking off her white sanitary cap, her protective goggles. MOVING TO CAMERA where she stops and finishes doffing these items. Reacting to a passing MALE CO-WORKER. (X)

CO-WORKER

See you tomorrow, Beth.

BETH

Okay. See you tomorrow.

Beth, who we can now see is attractive, tries to finger comb her hair. Watching after this man with the trained, evaluating eye of the middle-aged single woman. As we:

CUT TO:

3 INT. MODEST APT. - EVENING 3

Beth crosses past an open window, enters the front door. Lying on the sofa watching an episode of COPS on TV is her oldest son GARY, 16. His 5 year-old brother STEVIE sits on the floor watching, too.

BETH

Hi.

STEVIE

Hi mom.

She tousles Stevie's hair, puts down her purse.

GARY

Hey.

(CONTINUED)

3 CONTINUED:

3

Gary doesn't move from his lying position, barely looks up. A large boy, he's at that age where he has to keep impressing his mother with his remote, detached coolness. He wears a GREEN BAY shirt, a ball cap turned backwards.

BETH  
Hey? All I get is hey?

She stands waiting for a reaction, which she finally gets. Gary rolls over, looks at her and manufactures a smile.

GARY  
Hey, mom.

Beth grins, tousles Gary's head, too. The new American Gothic. Beth moves toward a hallway leading off the room.

4 INT. BATHROOM - CONTINUOUS

4

The light comes on and Beth moves to the mirror, giving herself a quick once over. As she starts to unbutton her blouse. Simultaneously, leaning back out the door to call out to her boys.

BETH  
I'm going to take a quick shower.  
Are you guys interested in  
getting a pizza delivered?

Beth listens, hears a grunted answer.

BETH  
If that was a yes, you can call  
in the order. No pepperoni for  
me.

She goes back to the mirror, begins removing her blouse now.  
As we:

CUT TO:

5 INT. BATHROOM WALKSPACE - CONTINUOUS

5

CLOSE ON A MAN'S EYE

A fine point of light hitting it as the man concentrates intensely on something o.s. His features are dimly lit but distinguishable (he also wears THICKISH GLASSES) by spill from the beam - though the space he is standing in is pitch black. We can hear his slow, heavy breathing as his eye blinks with focused energy. His POV is: (X)

(CONTINUED)

5 CONTINUED:

5

THROUGH A SCRATCHED HOLE IN BACK OF THE MIRROR

where Beth continues to undress. Getting her blouse off. Standing in her bra now and starting to unzip her pants.

CUT BACK TO:

THE PEEPING TOM

as he continues to watch - then surprisingly he steps away from (X) the mirror and disappears back into the darkness. Pre-lap a RINGING TELEPHONE.

CUT TO:

6 INT. LIVING ROOM - EVENING - CONTINUOUS

6

Gary jumps up off the couch to beat his younger brother to the phone, which is on the other side of the room.

GARY

Hello... oh, yeah. Sure.

He hangs up, turns and pinches his younger brother's nose between his knuckles, twisting it slightly.

STEVIE

Owww...

GARY

Tell mom I'll be back in five minutes. Okay, buttcrumb?

He lets go and moves to the door, exits.

CUT TO:

A CLOCK

7 (X)

which reads: 10:56.

BETH'S VOICE

He said he was only going to be gone five minutes...

CAMERA FINDS BETH sitting:

(CONTINUED)

6 CONTINUED:

€

INT. LIVING ROOM - NIGHT - LATER

(X)

Beth, in her bathrobe, her hair still uncombed from her earlier shower, talks on the phone. Stevie sits next to her. A half-eaten pizza in a flat to-go box sits on the coffee table in front of them. (X)  
(X)  
(X)

BETH

... and that was over four hours ago. Yes... no, I don't know who called him.... The last person to see him? His younger brother.

Beth puts a comforting hand on Stevie who looks like he feels somehow responsible.

CUT TO:

8 EXT. WOODS - EARLY MORNING

8

A STILL FRAME of sparse trees, predominantly spruce, birch. The faint sound of WHIMPERING, MOVEMENT precedes the appearance of Gary Kane whose dirtied face breaks frame, his eyes frightened but delirious. He looks like he's been in a fight and lost. Or worse. As he stumbles about we see that he is not wearing a shirt, and that his chest is dirty, too, with scrapes and abrasions on it. NOTE: We cannot see his back. (X)

ANGLE TO INCLUDE

a POLICE CRUISER pulling slowly to a stop on a road adjacent to the woods. TWO UNIFORMED OFFICERS get out quickly, moving at a trot toward Gary who we see in this angle is clad in only his jockey briefs.

1ST OFFICER

Gary? Gary Kane?

Gary does not answer. His reactions seem to indicate a loss of sensory perception. As if he hears his name but cannot determine what direction the voice is coming from. The 1st Officer motions to his partner.

1ST OFFICER

Get him a blanket.

The 2nd Officer heads back quickly to the cruiser as the 1st Officer reaches out to Gary, taking him by the shoulders. Gary CRIES OUT in fear, trembling and trying to break away from what he believes to be a captor.

(CONTINUED)



8 CONTINUED:

8

1ST OFFICER  
You're going to be okay, son.  
We're here to help.

But Gary continues to struggle. The Officer finally releasing his grip when he sees that the boy is weak and cannot get far. But when Gary turns around to move away the Officer has a reaction to what he sees.

1ST OFFICER  
Oh my god...

ANGLE ON GARY KANE'S BACK

as he stumbles away. Written CRUDELY in black magic marker are (X)  
the words: HE IS ONE.

Off this image, we GO TO MAIN TITLES.

ACT ONE

9 INT. MULDER'S OFFICE

9

A PHOTOGRAPHIC SLIDE OF GARY KANE'S BACK

fills the frame. The words HE IS ONE large and centered in the photo. A LEGEND reads: FBI HEADQUARTERS, WASHINGTON D.C. Agent Mulder walks into frame.

MULDER

Gary Kane. High school junior, age sixteen. C student, first string on the varsity football team, member of the local Four H Club. Not one of Wisconsin's more remarkable kids, but still the apple of his mother's eye.

ANGLE ON AGENT SCULLY

standing opposite Mulder studying the screen.

SCULLY

What does it mean?

Mulder steps up to her, shakes his head.

MULDER

Nobody knows.

SCULLY

What does the police report say?

Mulder, anticipating this question, has already picked it up from the desk, handing it to Scully.

MULDER

(from memory)

The victim received a phone call and left his apartment. He was found in his underwear in the woods twelve hours later. He has been unable to give a coherent statement.

SCULLY

Any evidence of sexual assault?

MULDER

Nope.

SCULLY

Could it have been some kind of schoolboy prank?

(CONTINUED)

9 CONTINUED:

9

MULDER

The victims have had to be sedated and hospitalized for several days after their ordeals. They are reportedly hysterical with fear.

SCULLY

Victims? You mean there've been others?

Mulder activates the remote control and another slide comes up. Again, this is a TEENAGED BOY, his back dirty and scraped.

MULDER

One in eastern Wisconsin, one three towns away. Both with the same words written in black marker.

(X)

Scully studies Mulder studying the photo.

SCULLY

So what's your interest in this?

MULDER

The local sheriff in Delta Glen, Wisconsin thinks he knows what's happening to these kids.

(X)

SCULLY

What?

MULDER

He thinks they've been possessed.

Off Scully's curious reaction to this, we:

HARD CUT TO:

10 SHERIFF BILL MAZEROSKI

10

behind the wheel, driving. He wears his police uniform.

MAZEROSKI

They call themselves the Church of the Red Museum.

We are:

(CONTINUED)

10 CONTINUED:

10

INT. SQUAD CAR - DAY - TRAVELING

Scully sits up front, Mulder in the back, both listening intently to Mazeroski. Outside, big green pastures on both sides of the road.

MAZEROSKI

They're followers of a guy named Odin who came here from California three years ago and bought a cattle ranch.

SCULLY

What is the significance of the name Red Museum?

MAZEROSKI

Odin and the rest of them, they're all a bunch of vegetarians. They drove the ranch right into the ground, turned 500 head of beef cattle into pets. Calls it a monument to barbarism.

MULDER

Probably went over big with the local ranchers.

Mazeroski laughs a short derisive laugh.

MAZEROSKI

You gotta admit, it takes some big ones to set down here in the middle of cow country and start a church like his.

CUT TO:

11 EXT. CHURCH OF THE RED MUSEUM - DAY - CONTINUOUS

11

A large wooden sign blows in the breeze. The sheriff pulls the squad car off the country road, into a driveway lined by crisp white split-rail fences, leading past a charming woodframe farmhouse to a series of barns and outbuildings. A storybook setting.

ANGLE ON SQUAD CAR

as it pulls down the gravel drive, TOWARD CAMERA. As the car comes toward us, THREE WOMEN IN WHITE MUSLIN break frame, crossing in the car's path.

(CONTINUED)

11 CONTINUED:

11

They are dressed in the way we're used to seeing Sikh's dress, except the turbans they wear on their heads are a deep blood red.

As the car pulls to a stop, the women continue single file to a larger outbuilding, disappearing quietly inside. Scully, Mulder and the Sheriff exit the vehicle and stare after them.

SHERIFF

Sorta stick out like sore thumbs,  
wouldn't you say.

Scully give Mulder a look. The Sheriff's prejudices are showing, casting his accusations in a dubious light.

SCULLY

Sheriff? What little we've seen -  
what you've told us... they seem  
rather unlikely to be involved in  
the kind of activity you'd  
described.

SHERIFF

Well, I won't say another word.  
You can see for yourselves.

The Sheriff leads them toward the building we saw the three women enter moments ago. Off Scully and Mulder's traded looks of growing doubt.

CUT TO:

12 INT. OUTBUILDING/CHAPEL - DAY - CONTINUOUS

12

The three women dressed in muslin file down a row, taking seats among a larger group of MEN, WOMEN AND CHILDREN dressed in identical costumes. They all sit quietly, patiently, staring straight ahead. A picture of perfect calm, placidity, set to the quiet strains of minimal new age harp music.

CAMERA FINDS MULDER, SCULLY, MAZEROSKI

entering the back of the building, which looks like it might have been used at one time as a barn, a carriage house or a large equipment garage. Now it is full of little more than rows of folding chairs and -

A STAGE

at the head of the rows of chairs. On it: a chair, a desk and a personal computer. A WOMAN dressed in red and white garments sits in a second chair, her hands in her lap, staring out at the laity with a Mona Lisa smile.

(CONTINUED)

12 CONTINUED:

12

Behind the stage is a large screen that glows bright blue hanging from the rafters. After a moment, A MAN dressed in the white and red garments enters from a doorway, mounts the stage.

ANGLE ON AGENTS, MAZEROSKI

The Sheriff leans over, speaking quietly.

SHERIFF  
That's Odin.

RESUME STAGE

where Odin bows reverently to his flock, then moves to the chair and desk, taking his seat in front of the computer. He closes his eyes and sits perfectly still, then begins to type. The words appearing up on the large blue screen behind him. The woman next to him reads the words, which we hear through a PA system.

WOMAN READING WORDS  
Today is a blessing from our Lord  
and Master who awaits his flock,  
in this time, the dawning of the  
Age of Aquarius, eighteen earth  
years from the beginning of the  
New Kingdom.

ANGLE ON MULDER, SCULLY

watching this with growing interest.

WOMAN READING WORDS (O.S.)  
The Guides speak through me today  
as messengers of the Word, that  
we may be free from death and the  
passage into spirit.

Mulder, a knowing look on his face, leans over to Scully.

MULDER  
They're Walk-ins.

SCULLY  
They're what?

Mulder motions for her to continue listening, that he'll explain in a moment.

(CONTINUED)

12 CONTINUED: (2)

12

RESUME STAGE

WOMAN READING WORDS

As the acceleration continues we  
the enlightened must bring the  
teachings of the skills for  
survival to mankind. Repeat in  
prayer: We the second souls of  
the first bodies....

ANGLE ON CONGREGATION

repeating these words.

CONGREGATION

We the second souls of the first  
bodies...

ON MULDER, SCULLY

Mulder speaks to her quietly, under the softly repeated prayers  
of the congregation.

MULDER

They're believers in soul  
transference. Enlightened  
spirits who have taken possession  
of others' bodies. That they  
have "walked in" to the bodies of  
people whose spirits have been  
broken or died.

Scully, taking this with a big grain of salt, looks up toward:

ODIN

typing into the computer, his eyes still closed in  
concentration, until he suddenly turns and casts a dark look  
toward the three interlopers. Continuing to type as he does.

WOMAN READING WORDS

Today we bear witness to three  
who do not believe. We encourage  
them to open their hearts and  
minds to our teachings. That  
they who slaughter the flesh  
slaughter their own souls and  
must be taught the way.

CUT BACK TO MULDER, SCULLY, MAZEROSKI

Spooked at Odin's sudden recognition of them, as if he divined  
their presence. Mazeroski looks over at the two Agents and  
nods in dim confirmation.

(CONTINUED)

12 CONTINUED: (3)

12

This is indeed no ordinary Sunday School.

CUT TO:

13 GARY KANE

13

sitting slump-shouldered at the kitchen table. His earlier swagger and cool are gone. Replaced by a certain haunted aspect.

GARY

I only remember parts of it.

We are:

INT. BETH KANE'S APT. - DAY - LATER

Beth sits with her son and Agent Mulder. Scully and Sheriff Mazeroski stand leaning against the kitchen counter.

MULDER

Which parts are those?

GARY

(with difficulty)

I was in the woods and... I felt a spirit enter me.

Gary chances a quick look up at the Sheriff, as if he might have been put up to this answer. Mulder and Scully trade quick glances.

MULDER

When you say a spirit - I don't know what that means.

GARY

It...

(reaching)

It might have been an animal spirit. I can't explain it. Something just came over me.

MULDER

You don't remember who called you? Anything at all about what happened immediately after you left here that night?

Gary shakes his head.

(CONTINUED)



13 CONTINUED:

13

SCULLY

studies the boy, then turns and drifts toward the hallway.

(X)

14 INT. KANE HALLWAY - DAY - CONTINUOUS

14

Scully enters, studies a wall full of family photos. Many of which include a man who must be the father of the children. Her attention is turned when five year-old Stevie appears at the other end of the hallway.

(X)

(X)

SCULLY

Hi.

STEVIE

Hi.

SCULLY

Who are you?

STEVIE

Stevie.

SCULLY

Oh. You're in the pictures. You must be Gary's younger brother.

He nods. She kneels down to him.

SCULLY

I'm Dana.

(beat)

Do you remember who your brother might have gone out to see the other night, Stevie?

CUT TO:

15 INT. BATHROOM WALKSPACE - CONTINUOUS

15

THE MAN'S EYE

illuminated by a dim shaft of light. Looking through the back of the mirror at:

HIS POV

looking through the hole scratched in the back of the mirror, out the bathroom door to Scully and Stevie in the entrance to the hallway.

RESUME MAN'S EYE

studying, standing secretly in the darkness of the space behind the wall. The voices of those he is watching slightly audible through the walls.

(CONTINUED)

15 CONTINUED:

15

RESUME POV

As Scully suddenly looks up, AT CAMERA, almost as if she senses she's being watched. Then her attention is turned when Mulder, and Sheriff Mazeroski appear in the hall doorway, motioning to her before exiting. Scully rises after a few moments, also leaving the man's line of sight. (X)

CUT TO:

16 EXT. APT. BUILDING - DAY - CONTINUOUS

16

Mulder and the Sheriff exit the apartment onto the long second story balcony walkway.

MULDER

This boy - has he ever been in any trouble?

MAZEROSKI

Gary? No. I've known him since he was a kid. He's the same age as my son. I mean, he's done some beer drinking, but he's your basic sixteen year-old. At least he was.

MULDER

You see a notable difference in him?

MAZEROSKI

Gary Kane lived for football. Damn good athlete, too. He won't even suit up now.

Mulder nods, considering this, considering the Sheriff.

MULDER

The Red Museum - how are they treated by the local citizenry?

MAZEROSKI

Well, nobody much cares for them.

MULDER

Are they ever singled out? Store owners refusing to sell to them... anything like that?

(CONTINUED)

16 CONTINUED:

16

MAZEROSKI

There's a reasonable amount of tension. Most folks are happy to just try and avoid them.

Scully exits the apartment now, joining them.

MULDER

Can you recommend a good motel in the area?

MAZEROSKI

Sure. I guess that means you're staying on with us a bit. That there might be something to this.

MULDER

I'd like to run a background on the Church and this guy Odin. If you could just get us to that motel, maybe show us a good place to eat...

MAZEROSKI

Well, you've come to the right place for that.

HARD CUT TO:

17 A PAPER BIB

17

emblazoned with the words: CLAY'S BBQ. BEST RIBS IN FIVE STATES. CAMERA PULLING BACK to reveal Scully, gnawing on a big beef rib. A respectable smattering of BBQ sauce on her face.

SCULLY

I don't know, Mulder. Ribs like these - I'd say the Church of the Red Museum has its work cut out.

MULDER

wearing his own bib, gnawing on his own rib, nods affirmatively, his mouth too full to speak. We are:

INT. CLAY'S BBQ RESTAURANT - EVENING

A modest establishment, its food much more remarkable than its decor or atmosphere. Scully and Mulder sit in a booth near a window.

(CONTINUED)

17 CONTINUED:

17

SCULLY

You started to tell me what a walk-in is, but I don't know if I grasped the finer points.

MULDER

It's sort of a new age religion around an old idea. That if you despair or lose hope or want to leave this mortal coil that you leave yourself open and vulnerable.

SCULLY

To inhabitation by a new spirit.

MULDER

A new enlightened spirit. According to the literature, Abe Lincoln was a walk-in. Mikhail Gorbachev, Charles Colson, Richard Nixon's advisor...

(X)

Scully raises her eyebrows at this one.

(X)

SCULLY

But not Nixon?

(X)

MULDER

Even THEY won't claim Nixon.

(X)

SCULLY

(skeptically)

So... are you still subscribing to the Sheriff's claims about a possession?

MULDER

I don't know. In the absence of any other plausible explanation, it's a novel theory.

(X)

Mulder smiles mischievously. Scully gives him a look, knows she's being baited. That Mulder's formulating his own ideas as they speak.

SCULLY

Well, you want to know something weird - and I feel kind of funny saying this - but I got the creeps being in that apartment.

Mulder looks out the window, something catching his eye.

(CONTINUED)

17 CONTINUED: (2)

17

MULDER  
(distracted)  
Really?

(CONTINUED)

17 CONTINUED: (3)

17

MULDER'S POV

A RED MUSEUM YOUTH, dressed in red and white, is walking on the opposite side of the street when a large 4X4 truck moving in the opposite direction slows down. There appears to be some kind of verbal attack on the Red Museum Youth who speeds his walk to avoid it. Then the big truck makes a very conspicuous and illegal mid-street U turn, going back after the boy.

RESUME MULDER AND SCULLY

Mulder watching this with some interest as he eats. Scully, working on another rib, has not noticed this yet.

SCULLY

Yeah...

(then noticing Mulder)

What is it?

MULDER

I think the Spur Posse just rode into town.

As Mulder starts to get up, we:

CUT TO:

18 EXT. STREET OUTSIDE RESTAURANT - EVENING - CONTINUOUS

18

The 4x4 has been pulled haphazardly to the side of the road and THREE TEENAGE BOYS, ONE TEENAGE GIRL have exited the vehicle, shadowing the Red Museum Youth as he tries to walk away from them.

1ST BOY (RICK)

Hey, diaper head. Hey, we want to talk to you.

TOWN GIRL (KATIE)

How's your pet cow?

2ND BOY

Get any milk out of him?

The boys share a mean laugh at that one, while the Red Museum kid keeps his eyes straight ahead, walking away. Fueled by their own moxie, the Four Hooligans surround the kid now and prevent his movement.

1ST BOY

We're talking to you, Aladdin.

(CONTINUED)

18 CONTINUED:

18

Again, the Red Museum kid keeps Gandhi-like poise. Which only instigates the townies. The 1st Kid pushes the Red Museum kid hard in the chest.

1ST BOY  
What's the matter, diaper boy?

RED MUSEUM BOY  
(stoically)  
Nothing.

(X)

## NEW ANGLE

As the 1st Kid pushes him again, Mulder is trotting across the street, pulling his bib off and wiping his face. His gait is measured, watchful.

MULDER  
Hey, give it a rest.

Mulder slows to a walk as he reaches the group. The four townies regard him with aggressive stares.

MULDER  
(to Red Museum kid)  
Go on. It's all over.  
(off the kid's  
hesitation)  
Just go on.

The kid starts to walk again, though he checks over his shoulder as he goes.

2ND KID  
Catch you later, Red.

MULDER  
You got a problem?

TOWN GIRL  
Yeah. But who asked you?

MULDER  
I see four against one, I got a  
problem, too.

Scully has exited the diner, is crossing the street now, too. Cars are slowing on the street, gawking at the sight.

1ST KID  
Well, why don't you run along  
with the wife or you'll miss the  
tour bus.

(CONTINUED)



18 CONTINUED: (2)

18

As Scully mounts the curb her jacket blows partly open and the Town Girl sees her shoulder holster and gun.

(CONTINUED)

18 CONTINUED: (3)

18

TOWN GIRL

Look! She's got a gun!

The kids are chastened by this, backing down. Except for the 1st Kid, Rick, who stands his ground.

1ST KID

What's she going to do, shoot us?  
Go call my dad, Katie. I'm sure  
he'll want to know about this.

MULDER

Who's your dad?

1ST KID

He's the Sheriff.

MULDER

Yeah. I'm sure he will want to  
know.

2ND KID

Let's just get out of here, Rick.

Rick stares down Mulder, then thinks better of it. He backs off and heads to his truck with the others.

SCULLY

(due sarcasm)

I guess it's hard to tell the  
villains without a scorecard.

Off Mulder's look of irked agreement, we:

CUT TO:

19 EXT. BETH KANE'S APT. BUILDING - NIGHT

19

The same 4x4 truck rolls up into the parking lot. Rick, the Sheriff's son, hops out of the driver's side and the Town Girl slides out. They kiss passionately, then Rick gets back in the car and roars off.

The Town Girl starts up the stairway to the 2nd story when a NOISE o.s. makes her stop, look at:

HER POV

Tied to a metal pole near a trash dumpster is a SMALL DOG which lets out a QUIET WHIMPER.

(CONTINUED)

19 CONTINUED:

19

RESUME GIRL

reacting to the dog, coming slowly back down the stairs.

TOWN GIRL

Pupperdog? Is that you, girl?

CAMERA FOLLOWS her as she comes slowly back down the stairs. Moving somewhat cautiously to the dog.

TOWN GIRL

What are you doing out here?

CLOSE ON TOWN GIRL

as she approaches the dog, kneeling to untie it. It jumps up on her, licking her face when - A PAIR OF HANDS reaches down into frame, covering the girl's face with a handkerchief. She struggles for a moment, her muffled screams dying out as she slumps lifelessly to the ground. As the attacker, DRESSED IN DARK CLOTHES, his face turned away from us and hidden in shadow, drags her body back behind the dumpster.

As the little dog yelps mournfully into the night, we:

CUT TO:

20 EXT. WOODS - EARLY MORNING - LATER

20

We hear QUIET STRUGGLING as CAMERA SEARCHES for its source, finding the Town Girl, clad in only her underwear, in the distant gloaming.

CLOSE ON GIRL

Stumbling like a drunk, but a very frightened drunk. Holding onto a tree, her eyes rolling like ships at sea.

GIRL'S POV (SPFX)

The tree above her, stark against the night sky, MORPHS INTO A GIANT CAWING CROW, its wings extended menacingly. Its beak pecking aggressively AT CAMERA.

RESUME CLOSE ON GIRL

stumbling and pitching awkwardly from the tree, falling to the ground. Trying desperately to crawl away from her imagined attacker.

(CONTINUED)

20 CONTINUED:

20

HER POV

As she crawls across the leaf-covered ground, the leaves suddenly MORPH UP INTO HUNDREDS OF COCKROACHES AND BEETLES.

OVER GIRL

as she recoils from the imaginary bugs. CAMERA CRANING UP as she tries to crawl in a new direction. CRANING UP to reveal the words written clearly on her back: SHE IS ONE.

Off this image, we:

FADE OUT

END ACT ONE

ACT TWO

21 EXT. MOTEL - DOWNTOWN DELTA GLEN, WISCONSIN - DAY (STOCK) (X) 21

To establish. With LEGEND over: 3:46 PM.

CUT TO:

22 INT. MOTEL ROOM - DAY 22

Mulder sits at the small desk, the phone cradled between his shoulder and his ear as he takes notes.

MULDER

Yeah, Danny... this is good stuff. See what else you can get on him off the NCIC and call me back at this number or on my cell. Right. Thanks.

(X)

Mulder hangs up as Scully enters the room. He turns to her.

SCULLY

I examined the girl.

MULDER

What did you find?

SCULLY

Not much, until the toxicology report came back. They found trace amounts of an unspecified alkaloid substance in her blood, possibly an opiate derivative, and a dangerously large quantity of something called scopolamine.

MULDER

The stuff they use for motion sickness.

SCULLY

Only in very small dosages. Anything past point 2 micrograms and you've got a very powerful anaesthetic with hallucinogenic qualities. It's been in the news lately because Colombian gangs have been using it in kidnappings, to subdue their victims.

(X)

(X)

MULDER

Is it a controlled substance?

(CONTINUED)

22 CONTINUED:

22

SCULLY  
Yeah. You'd probably have to be  
a doctor or a pharmacist to get  
your hands on these quantities.

Mulder rises, hands his notes to Scully. Moving to take his  
gun and holster from the bed and put it on.

SCULLY  
(reading his notes)  
Richard Odin, aka Doug Herman,  
left AMA in 1986 over  
questionable ethics inquiry, did  
not renew license -

Mulder's grabbing his coat, heading for the door.

MULDER  
I'll drive.

As we:

CUT TO:

23 EXT. CHURCH OF THE RED MUSEUM - DAY - SHORT TIME LATER

23

Mulder's at the wheel of the Agents' ND rental car as it pulls  
off the main road, into the driveway of the farm compound.

CUT TO:

24 EXT. MAIN FARM HOUSE - DAY - MINUTES LATER

24

Scully and Mulder are on the porch knocking at the front door  
of the picture-perfect post-Victorian house. After a moment,  
THE WOMAN READING WORDS (who we met in the earlier scene)  
answers the door, dressed in white and red.

MULDER  
I'm Special Agent Fox Mulder of  
the FBI. We'd like to speak to  
Richard Odin. Is he here?

WOMAN  
Just a moment.

The woman starts to close the door but Odin appears before she  
can turn to go get him.

MULDER  
Richard Odin?

(CONTINUED)

24 CONTINUED:

24

ODIN

Yes.

MULDER

May we come inside? We'd like to ask you a few questions.

ODIN

I'm sorry. I can't allow you in this house.

SCULLY

We can get a warrant. If that's what it takes.

ODIN

(flashing)

You can get a warrant if you'd like. But you will not enter this building.

The boldness, power of Odin's stand is striking.

MULDER

How is that?

ODIN

Because you are meat eaters, and the building that houses our kitchens cannot be desecrated by your presence. I believe I am well within my religious rights to prevent it.

SCULLY

You can't hide behind those rights if a crime has been committed.

ODIN

(challenging)

Have I been accused of a crime?

Mulder turns at this point, seeing something which gives him pause. Scully turns now to see it, too.

REVERSE ANGLE

FORTY RED MUSEUM acolytes are moving in behind Mulder and Scully on the front lawn, forming a silent but somehow threatening mob presence.

(CONTINUED)

24 CONTINUED: (2)

24

RESUME MULDER, SCULLY, ODIN

MULDER

We can always determine that  
elsewhere. I'd like you to step  
outside, please.

Odin hesitates in the doorway. Mulder steps back to make way  
for him.

MULDER

Step outside, Mr. Odin. We're  
putting you under arrest.

Off Odin's defiant stare, we:

CUT TO:

25 EXT. GRAHAM COUNTY SHERIFF'S STATION - DAY (STOCK)

25

WITH LEGEND, to establish.

CUT TO:

26 INT. INTERROGATION ROOM - DAY

26

Richard Odin, still in his white garments and red turban, sits  
calmly in a chair, in continued defiance. Scully and Mulder  
sit across from him. Sheriff Mazeroski stands apart, leaning  
against the wall.

SCULLY

Are you familiar with the  
substance scopolamine, Mr. Odin?

ODIN

Are you familiar with bovine  
growth hormones and the inhumane  
treatment of beef and dairy  
cattle?

MULDER

Just answer the question, Mr.  
Odin.

ODIN

Yes. I know it. But I have  
never prescribed it or  
administered it.

(CONTINUED)



26 CONTINUED:

26

SCULLY

Have you ever ordered others to do so?

ODIN

No.

MULDER

Do your religious beliefs preclude exacting revenge, either physically or psychically, on those who might not share them?

He smiles inscrutably, casts a dark look at the Sheriff.

ODIN

The barbarians will one day be cleansed from the earth.

MAZEROSKI

(snapping)

Answer the question!! You did it, didn't you?! You did something to those kids!!

He comes over, slams his fist down hard on the table. Odin flinches involuntarily but does not waver in his defiance. The Agents are surprised by the outburst. Mulder rising quickly to put himself between the two men.

MULDER

I've had to do this once with your kid. Now why don't you take a breather... okay?

The Sheriff glares at Mulder now, then pulls away from him, exits with a SLAM of the door. Mulder turns back to Odin.

MULDER

For a holy man, you've got quite a way of pissing people off.

Odin smiles thinly at him, then reacts to Mazeroski re-entering the room.

MAZEROSKI

We've got trouble down the street.

CUT TO:

27 EXT. CLAY'S BBQ RESTAURANT - DAY - MOMENTS LATER

27

THE FORTY RED MUSEUM FOLLOWERS have now assembled themselves, arms interlocked, around the front of the restaurant where Mulder and Scully had eaten earlier.

Traffic is stopped and A BAND OF CITIZENS has formed, yelling angry epithets at the religious group. At the center of the group is the WOMAN READING WORDS. Now acting as spokesman against the hostile mob.

WOMAN

End the slaughter. The rights of  
the just must be protected, just  
as the barbarism must cease.  
Violence against nature begets  
violence against man -

During this, the Sheriff's son has pulled up in his 4x4 and he and the two kids we met with him earlier have hopped out.

The Sheriff's son goes to the bed of his truck and pulls out a large clear plastic bottle of dark liquid. Moving quickly through the crowd, he moves up to the woman and DUMPS THE ANIMAL BLOOD over the woman's head, her white garments soaking up the liquid like a sponge. She remains calm, stoic, while the crowd CHEERS the boy on.

ANGLE ON MULDER, SCULLY, SHERIFF

moving across the street, seeing what is happening from a distance. Mulder and Scully stopping, watching in futility as the Sheriff moves to shove his boy hard, pushing him angrily back toward his truck.

NEW ANGLE

to include Mulder and Scully and AN OLD MAN sitting in a beat up old Ford pick-up. His eyes are not on the scene, but on Mulder and Scully. After a moment, Scully feels his stare and looks over. The Old Man gestures her over with a nod of his head.

NEW ANGLE

as Scully moves over to the truck.

OLD MAN

You the FBI agents?

SCULLY

Yes.

OLD MAN

Something I'd like to show you.

(CONTINUED)

27 CONTINUED:

27

Scully studies this poker-faced old codger, then turns back looks at:

MULDER

looking at her. Wondering who she's talking to.

HARD CUT TO:

28 INT. FORD PICK-UP TRUCK - TRAVELING - DAY

28

Mulder and Scully sit next to the Old Man. He has the pedal to the metal, staring straight ahead. The Agents trade curious looks, wondering where they might be going.

CUT TO:

29 EXT. DIRT ROAD - DAY

29

As the Ford pick-up pulls to a dusty stop. The Old Man exits the vehicle, moves to the edge of a large pasture where NO CATTLE are grazing. In the not-too-distant b.g. is a large cattle pen where there ARE COWS.

ANGLE ON OLD MAN

looking out across the land as Mulder and Scully move up next to him.

OLD MAN

This pastureland belonged to my grand dad. Bought it in 1890. Died right out over there next to that cattle pen. Eighty two years old. Just fell off the tractor one morning. All she wrote. My dad worked this piece for the next forty years. I put in twenty years myself before I decided to call it quits. Sold it for eighty times the price my grand dad paid.

SCULLY

Why'd you sell it?

OLD MAN

Business changed. People changed too.

MULDER

In what way?

(CONTINUED)

29 CONTINUED:

29

OLD MAN

Competition. Used to get by with fifty milk cows. Now you need five hundred. Used to put them out to pasture. Now you keep them in pens and grain feed them. Volume's the name of the game.

The Old Man picks up a stone and chucks it a little way.

SCULLY

You said you wanted to show us something.

OLD MAN

Yep. You're looking at it.  
(pointing)  
See those men over there?

THEIR POV

TWO MEN are working near a truck, working through the railings of the pen, doing something with the cattle.

RESUME OLD MAN, AGENTS

OLD MAN

They're injecting the cattle with something called BST. Bovine somatotropin.

SCULLY

Genetically engineered growth hormone.

OLD MAN

That's right. Shoot 'em up, cow'll produce ten percent more milk. Feed it to beef cattle, you got more meat on the hoof. Changed the business.

Mulder gives Scully a look. This is starting to look like a wasted trip down somebody's memory lane.

OLD MAN

Changed a whole lot of things.

SCULLY

How do you mean?

(CONTINUED)

29 CONTINUED: (2)

29

OLD MAN

That fracas in town this  
afternoon. Ten, even five years  
ago, never would have happened.  
People around here've changed.  
Gotten mean, spiteful. Dog eat  
dog. Had seven rapes here last  
year. By high school boys! This  
business with the kids being  
found in the woods - I think  
you're going to find it's all  
from the same root cause.

MULDER

(skeptically)

The growth hormone?

OLD MAN

Yessir.

SCULLY

But those hormones have been  
cleared by the FDA. They've been  
proven safe -

OLD MAN

- Says who? The government?

It hangs there. Like preaching to the choir. And with that  
the man walks back to his truck. Leaving Mulder and Scully  
with enough doubt to give them pause. As they look to:

THEIR POV

THE TWO MEN continue to inject the cattle in the pen.

LONG SHOT (FROM MENS' POV)

of Mulder and Scully getting back in the Old Man's Ford. The  
pick-up makes a dusty U-turn and heads off. CAMERA ADJUSTING,  
RACKING on the Two Men. One is plunging a syringe into a cow's  
rump while the 2nd is filling another syringe from a large  
ampule. The 2nd Man turning suspiciously TO CAMERA.

PUSHING IN on this man's eyes and face. The features we may  
not recognize at first, but the mustache should give it away.  
PUSHING IN tighter until we're very close on the man's eye. It  
blinks with intense interest. We've seen this eye before.  
Staring in the darkness, from behind a mirror.

(CONTINUED)

29 CONTINUED: (3)

29

HIS POV

As the old Ford hits the main highway, disappears into the distance. As we:

DISSOLVE TO:

30 EXT. PASTURE - NIGHT

30

Looking out over the same stretch of land. When we HEAR THE ENGINE OF A SMALL PLANE - STRUGGLING.

CUT TO:

31 INT. SMALL PLANE - NIGHT

31

In the dim light of the cockpit, A PILOT struggles with the stick, his eyes darting across the dash, reaching out to flip toggles. Nothing seems to be working. DR. JERROLD LARSON sits next to him, holding a briefcase tightly to his chest, as if it might protect him should the plane go down.

PILOT

I'm losing oil pressure like crazy. I don't know what's going on.

DR. LARSON

How far are we from the airport?

PILOT

We're not going to make it. I'm going to have to find a place to put it down.

Dr. Larson looks out the side window nervously, looking to the darkness below. Certain he's going to die.

CUT TO:

32 EXT. PASTURELAND - NIGHT - CONTINUOUS (FX)

32

The small plane's running lights scribe a wobbly descent from altitude as the pilot searches for a place to put the aircraft down. The engine CUTTING OUT, SPUTTERING BADLY.

CUT TO:

33 INT. SMALL PLANE - CONTINUOUS

33

The Pilot continues to fight for control of the plane which is losing airspeed, diving fast. The Pilot throws open the side window of the plane, trying to get a better look at the terrain below. Dr. Larson clutches his briefcase tightly, when suddenly he REACTS to something o.s.

DR. LARSON  
LOOK OUT!!

The Pilot looks up, REACTING TO:

WOODS

The dim landing lights of the plane illuminate the fast-approaching WOODS. A collision course. 5 - 4 - 3 - 2 -

CUT TO:

34 EXT. PASTURELANDS - NIGHT - CONTINUOUS

34

A VIOLENT BALL OF FLAME ERUPTS on the far perimeter of the field. As we:

FADE OUT

END ACT TWO

ACT THREE

35 EXT. WOODS - EARLY MORNING

35

The fog has not yet lifted, casting the barren, deciduous forest in a mysterious white cloak. SLOW TRACKING now through the fog as ragged, shredded pieces of the small plane come into view. VOICES rise through the fog, but we cannot determine their provenance until A GROUP OF MEN comes into dim resolution in the distance. CONTINUING TO TRACK slowly toward:

GROUP OF POLICE OFFICERS

picking through the still smoldering wreckage. The center of which is the sheared cockpit section of the fuselage.

TWO BODY BAGS

are lying to the side of the huddle of men. CAMERA ADJUSTING to find MULDER AND SCULLY moving toward this scene with Sheriff Mazeroski.

MAZEROSKI

We're still trying to ID the pilot.

SCULLY

What about the second body?

MAZEROSKI

(gathering himself)  
Dr. Jerrold Larson.

MULDER

Did you know him?

MAZEROSKI

Yeah. He delivered my kid.  
(pointing)  
There's something else I wanted you to see.

The Agents, Mazeroski heading toward:

TWO POLICE OFFICERS

standing amid more of the pieces of wreckage. CAMERA TILTING DOWN to their feet where we see THE DOCTOR'S BRIEFCASE lying with its lid popped partly up as a result of the collision. It has been scorched, partially burned, and bent slightly out of square.

(CONTINUED)



35 CONTINUED:

35

RESUME GROUP

coming upon the Two Officers, Mulder and Scully lockstep with Mazeroski. As they see the briefcase, Mulder kneels down and moves to lift the lid with a pen from his jacket.

THE BRIEFCASE

upon which are the engraved letters: J.L. Mulder opens it, revealing neat STACKS of CRISP GREEN HUNDRED DOLLAR BILLS. Though one section is BURNED AND SCORCHED.

MULDER, SCULLY

and the Sheriff exchange glances.

MULDER

Looks like the good doctor may have been delivering more than babies.

Mulder pulls back the accordion pocket affixed to the inside lid of the briefcase and reveals several pages of partially scorched COMPUTER PRINTOUTS.

During this, Scully has asked for and been handed A PAIR OF LATEX GLOVES from one of the Officers. She reaches inside the accordion pocket and removes A SMALL LEATHER POUCH, with a DARK STAIN on the bottom.

CLOSE ON POUCH

as Scully carefully unzips it. Reaching inside and removing A SMALL BROKEN VIAL which drips some of the liquid it once held. Scully holds it up to her nose as Mulder, the Sheriff look on.

SCULLY

Odorless.

MULDER

(to Mazeroski)

Any clue what this is about?

MAZEROSKI

I have no idea. Gerry Larson was a pillar of the community. Last of the country doctors.

MULDER

Well, I'd say wherever he was coming from, it was one hell of a house call.

Mazeroski suddenly realizes what their suspicions are.

(CONTINUED)

35 CONTINUED: (2)

35

MAZEROSKI

You don't think this has anything to do with what's happened to those kids -

SCULLY

We'll know more when we find out what this is.

She holds up the vial. Off Mulder, the Sheriff's faces as they study it, we: (X)  
(X)

CUT TO:

36 INT. MOTEL ROOM - DAY - LATER

36

Scully sits at the small desk, on the phone. Taking notes.

SCULLY

You're sure? Both of the other kids...? No. You don't have to re-check. I'm sure you're correct. Thanks. (X)  
(X)

She hangs up as Mulder enters.

MULDER

Stay there, Scully. You're not going to believe this.

SCULLY

You found a connection between the out of town kids and the kids abducted here. (X)

Mulder takes a beat, not expecting her to know.

SCULLY

Every one was delivered and treated through childhood by Dr. Larson.

MULDER

The printouts we found in the briefcase were mostly shipping orders. Along with a list of credit card numbers. Every number corresponding to a victim's family's card.

SCULLY

Why would he carry a list of credit card numbers?

(CONTINUED)

36 CONTINUED:

36

MULDER

I don't know. Maybe to track them, the way credit card companies track stolen cards.

SCULLY

But why? What was he treating them for?

MULDER

What was he treating them with?

Scully shakes her head. This is the answer they need most.

SCULLY

The test results on the vial won't be back for another day.

(pointedly)

Are you thinking it could be bovine growth hormone?

MULDER

I know that was the first thing through both our minds, Scully... but it doesn't track. Not with that briefcase full of cash.

SCULLY

I know. And it still doesn't answer the question about who is marking those kids.

Leaving them both in an intense, frustrated silence.

CUT TO:

LONG SHOT of a GROUP OF TEN RED MUSEUM FOLLOWERS walking single file through an empty cow pasture. Stark against the wide open space, entering and disappearing into a dense stand of trees.  
CAMERA ADJUSTING TO REVEAL:

(X)  
(X)

37 EXT. CATTLE PEN AREA - DAY - ANGLE ON TWO MEN

37

The same men we saw earlier inoculating the cattle. Which is the activity they are engaged in now, though at a finishing stage. The 1st Man is next to the cattle pen closing a medic's kit.

The 2nd Man (GERD THOMAS, the one who we recognized as the man behind the mirror), standing in the open door of the truck, calls out to him.

(X)

(CONTINUED)

37 CONTINUED:

37

THOMAS

See you in the morning.

(X)

Thomas gets in the truck, closes the door. He starts the vehicle and heads down the dusty road that leads back to the main highway.

38 EXT. MAIN HIGHWAY - DAY - CONTINUOUS

38

As the truck driven by Thomas slows at the intersection of the paved main road, A CAR coming causes him to stop.

ANGLE ON CAR

as it comes TOWARD CAMERA, slowing to make the turn onto the dirt road Thomas just drove. As it does, the driver of this car, a man with a scar on his nose and a military-style CREWCUT, casts a furtive, mean look at Thomas.

CAMERA PANNING to Thomas as the Crewcut Man passes and heads down the dirt road. HOLDING ON THOMAS' FACE as he looks back curiously at the passing car. Then steps on the gas, pulls onto the main highway and drives off.

39 EXT. CATTLE PEN AREA - DAY - ANGLE ON 1ST MAN

39

carrying his medic's kit to his car (a 1994 CADILLAC), looking up at the approaching car which pulls to a stop nearby. He stops, looks, wondering who might be coming to see him. Watching the Crewcut Man exit his vehicle.

CUT TO:

LONG, WIDE SHOT OF SAME SCENE

The Crewcut Man approaches the 1st Man, raises his gun and EXECUTES him without so much as exchanging a word. The 1st Man falls from sight behind his car door as the Crewcut Man walks back to his car, enters and drives off. As we:

CUT TO:

40 EXT. BETH KANE'S APT. - DAY (X) 40

Beth is emptying the garbage out at a big dumpster when she looks up to see: SCULLY AND MULDER (X)

pulling up in their car, exiting. (X)

SCULLY

Hi. Sorry to come unannounced.

BETH

Oh. Gary's not home right now.

(CONTINUED)

40 CONTINUED:

40

SCULLY  
We actually wanted to talk with  
you, if that's okay?

Off Beth's look of surprise, we:

CUT TO:

41 INT. BETH'S LIVING ROOM - DAY - BETH

41

sits with a look of not inconsiderable shock on her face.

BETH  
I don't know what to say. You  
think Dr. Larson was doing some  
kind of tests on Gary?

SCULLY  
Thinking back, is there anything  
that seems strange to you. Was  
Gary sick often?

This is something Beth hadn't anticipated recalling. And she  
does so with, by her look, somewhat strangely.

BETH  
No. Actually, Gary's never been  
sick a day in his life.

Mulder is at the wall covered in photographs that Scully had  
studied on their earlier visit. He turns to Beth.

MULDER  
He's never been sick?

BETH  
No.

SCULLY  
Why would he have been going to  
Dr. Larson?

BETH  
Dr. Larson gave him vitamin  
shots. He gave them to a lot of  
kids. He said it was like  
treating their teeth with  
fluoride. As a preventative  
measure.

MULDER  
Did you ever take Gary to another  
doctor?

(CONTINUED)

41 CONTINUED:

41

BETH

No. Jay had wanted to.

SCULLY

Jay was your husband?

BETH

Yes. He was concerned that Gary wasn't growing. Jay was six five and... he wanted Gary to play college ball. But then there was Jay's accident.

SCULLY

What accident?

BETH

Seven years ago. He worked at the packing plant. He had an accident with one of the machines.

Scully and Mulder trade looks. Then something O.S. catches Mulder's eye.

MULDER

Excuse me. What's this?

CUT TO:

42 INT. BATHROOM - DAY - CONTINUOUS

42

Mulder appears in the darkened hallway, heading to the doorway of the bathroom. He pauses before entering, but he does not turn on the light. Instead, he steps inside where A DIM RAY OF LIGHT cuts across his body. Beth and Scully appear in the hallway behind him, joining him.

BETH

What?

REVERSE ANGLE

MULDER

This light here.

The beam of light is coming through the mirror in a way that doesn't seem to make sense.

BETH

I don't know.

(CONTINUED)

42 CONTINUED:

42

Mulder turns on the light now, stepping up to inspect the mirror closely. With the lights on, the spot where the light is coming from looks like a flaw in the mirror.

MULDER  
There's something behind here.

BETH  
What?

CUT TO:

43 INT. BATHROOM WALKSPACE - DAY

43

Dimly lit by a single low-wattage bulb. When suddenly - CRASH - the place where the back of the mirror has been exposed through the drywall is shattered to pieces. After a moment, Mulder's head pokes through, amazed by what he sees inside the cramped little space:

MULDER'S POV

A VIDEO CAMERA sits on a tripod. On the floor are stacks of VIDEO CASSETTES.

RESUME MULDER'S FACE

joined now by Beth Kane. If Mulder is amazed, Beth is shocked to the point of being sickened.

BETH  
Oh my God...

(X)

Off this:

CUT TO:

44 EXT. WOODS - EVENING - LATER

44

We hear the sound of ROCK MUSIC playing as CAMERA PANS THE WOODS, finding Rick Mazerowski's 4x4 pulled to the end of a dirt road. The cab illuminated only by dashboard light.

ANGLE ON TRUCK

where Rick, the Sheriff's son, and his pal we met in the earlier fracas, are slumped back in their seats, drinking beer from longneck bottles.

(CONTINUED)



44 CONTINUED:

44

NEW ANGLE ON WOODS

where a DARK SILHOUETTED FIGURE is moving through the trees at a slow, careful pace.

RESUME TRUCK

Rick's pal, Brad, sits up and slides down out of the cab.

(CONTINUED)

44 CONTINUED: (2)

44

BRAD  
Gotta drain the lizard.

RICK  
What do you want, applause?

Brad laughs, stumbles off into the night. Rick takes another long pull from his beer.

RESUME DARK SILHOUETTED FIGURE

continuing through the woods, moving closer to the 4x4. CAMERA PANNING to find Brad moving through the trees, looking for a suitable place to "drain the lizard."

TIGHT PROFILE OF RICK

his face framed in the window of the driver's side door. When A LOOMING FIGURE OF A MAN APPEARS, moving out from behind the post of the cab. A face we recognize as that of Gerd Thomas, the man behind the mirror. Rick senses Thomas' presence, opens his eyes and looks at him. In a quick move Thomas SHOVES A RAG into Rick's face. Off Rick's struggling against this, we:

(X)

CUT TO:

BRAD

picking his way drunkenly back to the truck. Only to find the driver's side door open and his friend gone.

BRAD  
Hey, Rick...?

But there is no answer from the dark night.

CUT TO:

45 EXT. WOODS - MORNING

45

THE SOUND OF POLICE RADIOS break the crisp morning silence as CAMERA PANS DOWN from the leafless branches of anorexic birch trees to A GROUP OF POLICE OFFICERS, huddled solemnly around something on the forest floor. Brad stands apart from this group, a hand over his eyes, not wanting to believe what he has seen. The Officers look to see:

SHERIFF MAZEROSKI

coming at a hurried, nervous pace from the group of cruisers that are parked on an adjacent dirt road.

(CONTINUED)

45 CONTINUED:

45

ANGLE ON GROUP

Parting to let the Sheriff in. To let him see: his son Rick lying face down in the leaves, wearing only his underwear. On his back, in magic marker, the words: HE IS ONE.

MAZEROSKI

Oh my God...

The Sheriff drops down to his knees, seized with emotion, grabbing his son's body and turning it over. Expecting to find him alive like the others. But Rick is not alive. In the middle of his forehead is a FRESH, DARK GUNSHOT WOUND.

The other Officers move to pull the Sheriff away from the body, but the Sheriff will not relinquish his hold. Clutching the body and crying out.

MAZEROSKI

No no no no no....

CUT TO:

46 EXT. ROAD NEAR WOODS - MORNING

46

The Crewcut Man's car is parked on a section of dirt road down off the main paved road running through the woods. CAMERA FINDS CREWCUT MAN moving out of the woods at a measured pace. Getting into his car.

CUT TO:

47 INT. FBI N.D. RENTAL SEDAN - TRAVELING - MORNING - HANDHELD

47

over the Agents shoulders as they speed along on a road bisecting the woods. Scully is reading from a police file.

SCULLY

His name is Gerd Thomas. He's owned the building for twenty one years. He used to run a day care center from it.

(X)

Mulder reacts with silent disgust. While, up ahead, a car pulls off a dirt road, nosing onto the shoulder.

As they approach CAMERA PANS to a good look at the Crewcut Man at the wheel. As they pass, CAMERA WHIP PANS back to Scully in the passenger seat as her head swivels around quickly, looking back with intense interest.

(CONTINUED)

47 CONTINUED:

47

MULDER

What?

SCULLY

I know that face.

Off her intense stare, we:

END ACT THREE

ACT FOUR

48 INT. INTERROGATION ROOM - NIGHT

48

Mulder and Scully are waiting in the room when Gerd Thomas is led in by a UNIFORMED OFFICER. Thomas has a furtive, shifty-eyed manner. Weasels wouldn't even claim this guy. He's led to a chair. The Officer leaves the room.

(X)

MULDER

Quite a video collection you've compiled for yourself.

Thomas stares down at the table.

MULDER

Especially the ones of the little boys.

THOMAS

I know. I'm a sick man.

MULDER

Sick men get help. You just kept right at it for years.

THOMAS

I didn't mean to hurt anyone.

This is heartfelt. An explanation, not an excuse.

MULDER

Did you kidnap those kids?

THOMAS

Yes.

MULDER

Are you prepared to confess to those crimes?

THOMAS

Yes.

MULDER

And to the murders of Rick Mazerowski and -

THOMAS

I didn't murder anybody.

Thomas' reaction to this is in striking contrast to his previously weak responses.

(CONTINUED)

48 CONTINUED:

48

MULDER

Did you kidnap Rick Mazerowski?  
Did you write this on him?

Mulder shows Thomas a photo taken at the crime scene. Thomas has to look away.

THOMAS

Oh my god.

MULDER

Answer the question!

THOMAS

(weakly)  
I didn't kill him. I didn't kill anybody.

(crying now)  
I loved those kids.

MULDER

(puts the photo to  
Thomas' face)  
Is this how you express your love  
for them?

CLOSE ON SCULLY

watching Mulder drawing the net around the suspect. But bowing her head, working in private contemplation on:

SCULLY'S MEMORY HIT

From the driving sequence at the end of Act Three. As the Agents' car travels down the highway, passing the car driven by the Crewcut Man. CAMERA HOLDS on this face as the car passes. At the point of clear recognition, we:

CUT BACK TO:

SCULLY

Troubled by this image, trying to find context. Trying to place the face of this man.

RESUME MULDER, THOMAS

Mulder still holding the photo to Thomas.

MULDER

Did you write this on Rick  
Mazerowski's back?

(CONTINUED)

48 CONTINUED: (2)

48

THOMAS  
Yes.

MULDER  
Why?

THOMAS  
Because... of what he had become.

MULDER  
What he had become?

THOMAS  
Because those kids... they've  
become monsters.

(X)

Mulder takes a beat. This doesn't quite track.

MULDER  
I don't understand.

THOMAS  
Because of Dr. Larson. Because  
of the tests.

Mulder shoots a look to Scully. A larger picture is  
developing.

CLOSE ON SCULLY

Acknowledging this, but still working on:

SCULLY MEMORY HIT (SCENES FROM ERLLENMEYER FLASK)

As the Crewcut Man drives by slowly in a white van, his eyes  
looking at CAMERA, his face clear and recognizable. Then a  
HARD CUT to the long shot of the Crewcut Man executing Deep  
Throat.

CUT BACK TO:

SCULLY

rising quickly from her chair, moving to the door.

SCULLY  
Excuse me.

She exits the room, leaving Mulder curious why before he turns  
back to Thomas, continuing his interrogation.

MULDER  
What tests?

(CONTINUED)

48 CONTINUED: (3)

48

THOMAS

Dr. Larson was using those kids as guinea pigs. He was using us, too.

MULDER

What do you mean? Using you?

THOMAS

To inoculate the cattle.

MULDER

With growth hormones?

THOMAS

No. I don't know exactly what it was, but he was paying us a lot to do it.

MULDER

He paid you to inject the cattle with something and you didn't know what it was?

(X)

THOMAS

(nodding)

Not until later. After the rapes. Dr. Larson told my boss he felt responsible for what those kids had done. That he'd been giving them the same inoculations.

(X)

MULDER

Was Dr. Larson involved in the kidnappings?

(X)

THOMAS

No. He didn't want his secret to get out. He didn't care about those kids like me.

(X)

Suddenly Scully re-enters the room, moving quickly to Mulder and pulling him aside.

SCULLY

He's telling the truth. I don't think he killed anyone.

Mulder looks at her curiously, though not incredulously.

MULDER

How can you be sure?

(CONTINUED)



48 CONTINUED: (4)

48

SCULLY

I just got the toxicology report  
on the broken vial. The residual  
substance couldn't be analyzed  
because it contained synthetic  
corticosteroids with unidentified  
amino acids.

(off his look)

Purity Control, Mulder.

(CONTINUED)

48 CONTINUED: (5)

48

MULDER  
What? You're saying he was  
inoculating those kids with alien  
DNA?

Scully takes a beat. This was never actually proven.

SCULLY  
Whatever it was we found in the  
erlenmeyer flask - the same  
substance your Deep Throat  
contact led us to.

Now it's Mulder who takes a beat.

MULDER  
Just because the substance is  
unidentified - it's a big leap.  
Especially for you.

SCULLY  
I don't think so, Mulder.  
(off his look)  
The man I recognized on the road  
today - it's the man who executed  
Deep Throat.

Mulder suddenly has a sinking realization.

MULDER  
He's here covering evidence,  
Scully.  
(then, urgently)  
Get the Sheriff and meet me out  
at Gary Kane's apartment.

(X)

CUT TO:

49 EXT. KANE APARTMENT BUILDING - NIGHT

49

All quiet. Dark, except for the porch lights illuminating the  
doors to each unit. When Mulder pulls up in his rental car.  
Exiting and running up the stairs.

ANGLE ON KANE APT. FRONT DOOR

Agent Mulder knocks insistently, waiting. Finally, Beth Kane  
answers.

MULDER  
Where's Gary?

(CONTINUED)

49 CONTINUED:

49

BETH  
He's in his bedroom.

(CONTINUED)

49 CONTINUED: (2)

49

MULDER

Pack some clothes, things you'll need. You're all coming with me.

BETH

What?

MULDER

I'll explain later.

Mulder turns when he hears CARS PULLING UP.

RESUME FRONT OF APT. BUILDING

where several SQUAD CARS are pulling in. Sheriff Mazeroski, looking haggard, grieved, arrives in his own car, dressed in rumpled casual clothes. Mulder hurries downstairs.

MULDER

Those credit card numbers - any kid's family that was listed - get them packed up. Call out every man you've got.

MAZEROSKI

Where are we taking them?

HARD CUT TO:

50 EXT. RED MUSEUM FARMHOUSE - NIGHT - CLOSE ON FARMHOUSE DOOR

50

answered by Richard Odin, wearing his religious garb.

ODIN

Yes.

CAMERA ADJUSTS TO REVEAL Mulder on the front porch.

MULDER

I need your help.

ODIN

(suspicious)

For?

MULDER

It may offend your religious sensibilities, but it could save some kids' lives.

Off Odin's wary expression:

CUT TO:

51 INT. RED MUSEUM CHAPEL - NIGHT - ANGLE ON RED MUSEUM FLOCK 51

watching with somber, timorous expressions as:

ANGLE ON ENTRANCE

Beth Kane and her two sons are entering, along with OTHER FAMILIES. All have the look of having packed in a hurry, displaced nomads. They regard the Red Museum folk just as warily as they're being regarded. Mazeroski enters.

ANGLE ON SCULLY

(X)

across the room, speaking to an Officer. She looks over to:

RESUME MAZEROSKI

(X)

as Scully approaches him.

SCULLY  
Where's Mulder?

(X)

The Sheriff, tired, sapped by what he's been through, shakes his heads with somewhat weary confusion.

(X)

MAZEROSKI  
He told me to make sure the kids were safe. He thought there was another place this guy might be.

(X)

Off Scully's intense curiosity about this place, we:

(X)

HARD CUT TO:

52 INT. SLAUGHTERHOUSE - NIGHT - ANGLE ON MULDER 52

entering a doorway into a darkened room. He flips the light switch on - revealing he's in a large cutting room. All is quiet as Mulder moves carefully inside. Stopping, reacting to:

ANGLE ON FLOOR

where a RIVULET OF CLEAR LIQUID runs across the concrete, under Mulder's shoe. Mulder bends down into frame, puts his fingers to the substance, smelling it.

NEW ANGLE

as Mulder follows the stream of liquid around a cutting table, seeing SEVERAL CANS OF GASOLINE sitting on the floor with ROLLS OF TWISTED NEWSPAPER protruding from their spouts. A METAL CLANGING causes Mulder to react, pulling his weapon.

(CONTINUED)

52 CONTINUED:

52

Moving toward the sound.

CUT TO:

LARGE METAL LOCKING DOOR

SLIGHTLY AJAR. Mulder opens the door quietly, entering:

53 INT. MEAT LOCKER - NIGHT - CONTINUOUS

53

A room hung with long motorized racks. Off of which hang, from sharp metal hooks, BIG SIDES OF BEEF.

ANGLE DOWN LONG ROW OF BEEF

where Mulder appears at the end, weapon at the ready. When THE CREWCUT MAN breaks frame in f.g., pouring gasoline onto the floor: Mulder reacts:

MULDER  
PUT IT DOWN!! DROP THE CAN -  
HANDS IN THE AIR!!

REVERSE ON CREWCUT MAN

startled, holding the can up at chest level - then THROWING IT. He takes off running - disappearing from view.

ON MULDER

giving chase. Running after him down the long row of beef.

NEW ANGLE ON MULDER

as he exits at the place where the Crewcut Man was just standing. Finding nothing there except the thrown gasoline cans, AND SEVERAL OTHER CANS, each with a twist of newspaper coming from their respective spouts.

NEW LOW ANGLE

of the Crewcut Man. Moving on his belly, crawling soldier style under the bright red carcasses. Stopping, watching:

CREWCUT'S POV - LOW ANGLE ON MULDER'S FEET

at the end of the long row. As they begin to move down the aisle next to the Crewcut Man.

MATCHING THE MOVE

Traveling with Mulder as he hurries down this aisle.

(CONTINUED)

53 CONTINUED:

53

ANGLE ON OTHER END OF AISLE

where Mulder exits, his gun at the ready. But the Crewcut Man is not there. Mulder bends down now, looking at:

MULDER'S POV

Looking low under the hanging beef where we only moments ago saw the Crewcut Man. But he's no longer on the floor.

ON MULDER

moving slowly back into an aisle of beef. His gun still at the ready, his ears pricked for sounds of movement when - WHAM - HE'S DRIVEN BACKWARDS by a blow to the chest from the Crewcut Man's feet. Losing his balance and falling hard between the opposing slabs of beef.

ANGLE ON CREWCUT MAN

still hanging from one of the thick metal hooks used to hang the meat. He drops down and takes off running.

ON MULDER

struggling to regain his feet, fighting against the heavy slabs of red flesh. Then giving chase again.

NEW ANGLE ON MULDER

as he exits the aisle. Reacting to A WHOOSHING THUD.

REVERSE ANGLE

as Mulder runs to the heavy metal door. Just in time to hear THE METALLIC SOUND of the lock being secured on the other side of the door. Looking down - CAMERA FOLLOWING HIS LOOK - to a pool of gasoline on and around his shoes.

CLOSE ON MULDER

slamming his fist on the door. Half in anger at himself - half in desperation.

CUT TO:

54 INT. CUTTING ROOM - NIGHT - MOVING WITH THE CREWCUT MAN

54

as he runs to the position where the cans of gas have been readied. Removing from his pocket a small lighter. When:

(CONTINUED)

54 CONTINUED: 54

ANGLE ON SCULLY (X)

just inside the door, with SEVERAL OFFICERS, THE SHERIFF. (X)

SCULLY (X)

DON'T MOVE!!

RESUME CREWCUT MAN

as he reacts, but does not put down the lighter.

ANGLE ON SCULLY (X)

taking slow, cautious steps toward him. Behind her, the Sheriff and the Officers have their weapons up, too. (X)

SCULLY

PUT IT DOWN!!! NOW!!

ANGLE TO INCLUDE THE CREWCUT MAN (X)

staring at Scully defiantly. The small lighter still aflame in his hand. Unflinching as she moves carefully toward him.

ANGLE ON SHERIFF - SLOW PUSH IN (X)

on his agrieved face. His gun hand wavering. (X)

RESUME SCULLY (X)

stopping several yards from the Crewcut Man. (X)

SCULLY (X)

Just put the lighter down -

When she REACTS to Mulder's POUNDING on the o.s. door. (X)

ON CREWCUT MAN (X)

taking this instant to jam the flaming lighter down toward the waiting gas can. But before he gets it there, we: (X)

(X)

HARD CUT TO:

RESUME AGENT MULDER

reacting to SHOTS RINGING OUT. ONE SHOT! TWO SHOTS! THREE SHOTS! FOUR SHOTS!

CUT BACK TO:

SCULLY (X)

recoiling away from the gunfire. Away from:

(CONTINUED)



54 CONTINUED: (2)

54

MAZEROSKI FIRING HIS WEAPON

again. And again. Tears running down his face now as his Officers finally pull him back. Their eyes darting off at:

THE CREWCUT MAN

lying slumped on the floor.

BACK TO OFFICERS

moving to the door Agent Mulder is trapped behind. He exits, looking over at:

SCULLY

(X)

standing over the body. Then at Mazeroski, sobbing now.

(X)

MULDER

(X)

(to officers)

Get him out of here. Get everyone out of here.

The Officers move pull Mazeroski away, leaving Scully standing over the body alone. Mulder moves to her.

(X)

CLOSE ON AGENTS

(X)

staring down at the face of the man who murdered Deep Throat. Remaining in silence for several long beats.

(X)

(X)

(CONTINUED)

54 CONTINUED: (3)

54

ON CREWCUT MAN

the blood from his wounds slowly mixing with the gasoline on the floor. As we CRANE UP SLOWLY, Scully breaks her stare and starts away, pulling Mulder with her. Under: (X)

SCULLY'S V.O.

File number XWC060361. The identity of the man shot in the slaughterhouse has yet to be determined. His name, any record or artifact of his past, present, or immigration status have not been found. His fingerprints are not on file in either the FBI or national system of records. At this time, it remains doubtful that anyone will come forward to ID or claim the body.

DISSOLVE TO:

54A INT. RED MUSEUM CHAPEL - NIGHT

(X)

54A

SLOW TRACKING SHOT

across the faces of the TOWN FAMILIES families gathered inside the Red Museum chapel. Distrustful, frightened faces, particularly the teens, children.

SCULLY'S V.O. (CONT'D)

Under further analysis, the inoculant found in the broken vials was isolated and determined to be an unstable antibody of no known biological origin. After three weeks of study, the components of the serum, probably synthetic, have broken down structurally and, in this retrograde state cannot be analyzed further. This coincides with the development of a severe and undiagnosed flu-like ailment affecting the children who were believed to have been inoculated and some of the local families.

(X)

(CONTINUED)

54A CONTINUED:

54A

MATCHING THE TRACKING SHOT ON FACES OF RED MUSEUM FLOCK

SCULLY'S V.O. (CONT'D)  
To date, none of the congregants  
or members of the Church of the  
Red Museum have contracted this  
illness.

DISSOLVE TO:

54B EXT. WOODS - DAY

(X)

54B

THE BRIEFCASE, FULL OF THE BURNED CASH

on top of which are the scorched computer readouts.

SCULLY'S V.O. (CONT'D)  
The shipping manifests for what  
is believed to be beef and milk  
tainted by the unspecified  
inoculant do not provide enough  
information to track their  
destinations.

DISSOLVE TO:

55 EXT. CLAY'S BBQ RESTAURANT - DAY

55

A large sign in the window: CLOSED UNTIL FURTHER NOTICE.

SCULLY'S V.O. (CONT'D)  
A local advisory and quarantine  
have been established. Further  
inquiry has been promised by the  
pertinent government health  
agencies.

PANNING FROM THE RESTAURANT to the Ford Truck, driven by the  
Old Man, idling out front in the street. He looks at the sign  
blankly before pulling away down the street. Under this image:

SCULLY'S V.O. (CONT'D)  
The FBI investigation into this  
case is currently at a  
standstill. The case remains  
open and unsolved.

THE END