

THE X-FILES

Episode 1003 (1AYW03)

"Mulder & Scully Meet the Were-Monster"

Written & Directed by

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X-FILES

Episode 1003 (1AYW03)

"Mulder & Scully Meet the Were-Monster"

BLUE Revised Pages (07/06/15)

CAST LIST

FOX MULDER David Duchovny
DANA KATHERINE SCULLY Gillian Anderson

STONER Tyler Labine
CHICK Nicole Parker-Smith
ANNABELLE TBC
PASHA Kumail Nanjiani
GUY MANN Rhys Darby
MANAGER TBC
DR. SIGMUND RUMANOVITCH TBC
MONSTER Ryan Beil

X-FILES

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WHITE Production Draft (06/18/15)

SET LIST

WASHINGTON, D.C.

INTERIORS

The X-Files Office

EXTERIOR

SHAWHAN, OREGON

INTERIORS

MOTEL

MULDER'S ROOM

GUY MAN'S ROOM

MANAGER'S OFFICE

CRAWL SPACE

SCULLY'S ROOM

PSYCHIATRIST OFFICE

SMART PHONE STORE

STOCKROOM

ANIMAL CONTROL SHELTER

MEDICAL FACILITY

AUTOPSY ROOM

EXTERIORS

WILDERNESS

LAIR

TRUCK STOP DINER

FIELD (BESIDE DINER)

TRAILER ALLEYWAY

PORT-A-POTTY

FAST FOOD DRIVE THRU

MOTEL

SMART PHONE STORE

CEMETERY

TEASER

1 EXT. FULL MOON - NIGHT (N1) 1

An ominous full moon hangs in the night sky, portending only one thing -- this episode's gonna have a monster in it.

2 EXT. WILDERNESS - SHAWHAN, OREGON - NIGHT (N1) 2

GRAPHIC READS: Shawhan, Oregon. In a forest setting, CAMERA CREEPS through some foliage, to the sound of heavy, GUTTURAL BREATHING (O.S.) Coming to a clearing, we see two hunched, silhouetted creatures, with their backs to us. One is doing the heavy breathing, until the other one starts to GIGGLE, then they both LAUGH stupidly.

They turn to reveal they are a couple of Stoners (the STONER and CHICK from Season 3). The breathing Stoner pulls down the paper bag he's been huffing into, revealing his mouth and nose are encircled by glittering silver paint. Chick has the same facial paint mark. *

STONER *

Dude, don't make me laugh -- the spray paint came out my nose! Do I have any paint on my face?

CHICK *

Uhhmm... not really. Dude, look at that moon!

STONER *

Whoa!

Stoner is looking up, but in the wrong direction. Chick nudges him towards the real moon, causing Stoner to do a freaked-out double-take at his hallucinatory moon. *

CHICK *

When you see a moon like that, do you ever think... Life is so amazing... and... maybe we shouldn't waste it by just getting high all the time?

STONER *

Nope. I think about how I wish I was a werewolf. *

(CONTINUED)

CONTINUED:

CHICK

What would you do if you were a werewolf?

STONER

(shrugs)

Get high all the time.

A monstrous SHRIEK and a human SCREAM erupt o.s. The stoners exchange looks before cautiously heading towards the noise.

Parting some foliage, they come upon a tableau of terror: An ANIMAL CONTROL OFFICER (PASHA, of Pakistani descent) is in the clutches of a man-sized, horned lizard-like creature, whose facial features also have a humanness to them, in the manner of Jack Pierce's classic Universal make-up designs of yore. In short -- it's a MONSTER!

STONER (CONT'D)

Dude!

CHICK

Dude!

The Monster tosses his victim aside, belts out a SHRIEK, and charges the Stoners, who dive out of the way as the Monster runs past them and disappears in the darkness of the forest.

STONER

Did that just happen?

The stoners get up, and move to the dazed, and bloodied animal control officer.

STONER (CONT'D)

Dude, are you okay?

PASHA

Yeah, I think so.

CHICK

Dude are you, okay?

STONER

Dude, he just said he was.

CHICK

No, not this dude -- *this* dude.

Chick points to another BODY lying lifelessly nearby. The flesh and tissues of this victim's neck have been so devoured, the spinal column is exposed!

(CONTINUED)

2 X-Files 1003 (1AYW03) Teaser Blue (07/06/15)
CONTINUED: (2)

3.

2

STONER
Dude... I don't think that dude's
okay....

*

END OF TEASER

ACT ONE

3 INT. THE X-FILES OFFICE - DAY (D4) (THREE DAYS HAVE PASSED) 3

The "I Want To Believe" poster hangs in its familiar spot on the office wall. Mercifully, it has been scotch-taped back together, repairing the damage done to it (in Ep.# 1001.)

However, a few pencils now stick out of it. THUNK! Another pencil flies in and impales itself through the poster.

WIDER

MULDER sits with his feet on his desk, covered with several piles of X-File folders. With a fresh pencil, Mulder opens a casebook, gives it a perfunctory look-thru, before tossing the file into the wastepaper basket, overflowing with discarded files. He flings the pencil at the poster.

SCULLY, entering with a new file in hand, stops abruptly in the doorway, as she witnesses Mulder's heretical vandalism.

SCULLY

Mulder... what are you doing to *my* poster?

MULDER

Since we've been away, Scully, much of the "unexplained" has been explained.

As Scully enters and sits, Mulder offers a photo of the "Death Valley Racetrack," in which rocks appear to have left tracks of their movement in the sand.

MULDER (CONT'D)

The "Death Valley Racetrack."
Turns out... it was just ice formations, moving the rocks when it melted. Yeah... ice.

SCULLY

I don't recall this being part of an investigation.

MULDER

Humility prevents me from saying how I once thought it might be connected to a series of mysterious sightings of a rock-like creature in Colorado--

(CONTINUED)

CONTINUED:

Mulder displays a grainy, out-of-focus photo of a large, ominous looking creature in a mountainous setting.

MULDER (CONT'D)

-- Which turned out to just be a
publicity stunt for a local
landscaping business.

Mulder displays another photo showing a cartoonish, Thing-like MASCOT, celebrating with two CHEERLEADERS, the grand opening (banners, balloons) of a home-and-garden business. Mulder puts the photo back into the file, then tosses it all into the waste basket.

MULDER (CONT'D)

It's amazing when going through
these archives with fresh -- if not
wiser -- eyes, how many cases,
whether it's "The Amarillo
Armadillo Man," or "The Hairy
Whatzit of Walla Walla," --

Mulder displays more grainy, out-of-focus photos: a man-sized armadillo-ish creature crossing a desert highway; a hairy creature, standing in a forest, and apparently shrugging.

MULDER (CONT'D)

-- can easily be explained away as
fraternity pranks, practical jokes
or people just making stuff up
because they're bored and/or crazy.
And if none of those things explain
it, it was probably just... ice.

SCULLY

Are you... taking your meds?

MULDER

Scully, Charles Fort spent his
whole life researching natural and
scientific anomalies, which he
published in four books -- all of
which, I know by heart. But at its
end, Fort wondered if his life...
hadn't been a waste.

(pause)

I get it. I'm a middle-aged man--

(pretends Scully was about
to object)

--no, I am, I am... and I'm now
finding it difficult to maintain...
the enthusiasms of my youth.

(MORE)

(CONTINUED)

3

CONTINUED: (2)

3

MULDER (CONT'D)

It feels like it's time to put away childish things: sasquatches... mothmen... jack-a-lobes. I thought it'd be great to be back on the job, but... is this really how I want to spend my life -- chasing after monsters?

SCULLY

We've been assigned a new case. It's got a monster in it.

As Mulder shoots her a weary look --

CUT TO:

4

EXT. WILDERNESS - SHAWHAN, OREGON - DAY (D4)

4

CLOSE - SKETCH DRAWINGS

Two police artist sketches of the Monster.

SCULLY (CONT'D)

Notice the obvious discrepancy. One witness claimed the creature had three eyes; the other, only one.

WIDE

Mulder and Scully are at the attack scene, standing within a circle of yellow crime scene tape stretched around several trees. Throughout the scene, Scully is consulting a casebook, containing the police sketches, and various crime scene photos. A distracted Mulder looks off into the wilderness, like he'd rather be there than here.

MULDER

I noticed they didn't take a picture of it, even though everyone now always has a camera on them.

SCULLY

As a scientist, I'm leaning towards the cyclops. There's not much evolutionary benefit to a third eye, unless it's at the back of the head. You want to talk to these witnesses while we're here?

(CONTINUED)

CONTINUED:

Scully displays police photos of the Stoners, their mouths and nose sprayed with paint, and glassy looks in their eyes. Mulder rolls his own eyes, and moves away.

SCULLY (CONT'D)

Anyway, this is where they saw this thing attacking the animal control officer, who claims not to have seen whatever attacked him.

MULDER

Of course not -- mountain lions attack from behind. He was out here responding to a call about a mountain lion, right? So... it was a mountain lion! And that's also what killed the other victim.

SCULLY

The local authorities thought the same thing, until they did a search the next morning....

CUT TO:

EXT. LAIR - WILDERNESS - DAY (D4)

Scully and Mulder now stand in a more secluded, lair-like area, surrounded by more yellow crime scene tape.

SCULLY (CONT'D)

...and came across this area, where they found three more victims.

MULDER

Grey wolves, Scully. They've made a comeback in this region. They bring their prey back to a lair.

SCULLY

All mutilated in the exact same manner. However, this third victim, who's since been IDed, was not wearing any clothes.

MULDER

Maybe he was a nudist. Went for a midnight hike in the nude, and was attacked by a lion, or a wolf, or a bear. Maybe all at the same time. That's how I'd like to go...

(CONTINUED)

SCULLY

Mulder, the severity of these mutilations does seem... beastly in nature, but the uniqueness of these wounds implies a... human element.

MULDER

(groans)

Aw, Scully, I gave up profiling before I gave up monsters. I mean, you've seen one serial killer you've seen them all.

SCULLY

Mulder, I know you're going through a... questioning phase of some sort... but something is killing people here. If we can help stop that, and save some lives, that seems like an... unquestionably worthwhile thing for us to do -- regardless if the thing we catch is human, animal, or... otherwise.

MULDER

(like a surly teen)

Well, when you put it like that....
But mark my words, Scully:
(taps the monster sketches)
whatever is doing these killings --
is only going to have two eyes!

CUT TO:

EXT. TRUCK STOP DINER - NIGHT (N4)

CLOSE - THE MONSTROUS EYES (TWO) OF THE MONSTER

darting back and forth, on the prowl for fresh prey. CAMERA MOVES TO REVEAL the spiky, lizard-ish horns at the back of the Monster's head, as well as his next targeted victim.

WIDER TO REVEAL

A prostitute, ANNABELLE, attempts to sell her services to a TRUCK DRIVER in the parking area of a truck stop diner.

Several semi-trailers are parked parallel to each other -- creating dark corridors between them.

(CONTINUED)

6 CONTINUED:

6

Within these shadows the Monster watches, as Annabelle can't entice the truck driver, who drives away.

As she looks around for another customer, she doesn't notice the Monster creeping out of the shadows towards her.

MONSTER'S POV - ANNABELLE

Suddenly lunging towards her, she turns at the last second. SCREAMING, she swings her purse at the oncoming attacker. As her purse fills the frame --

CUT TO:

7 CLOSE - MULDER

7

MULDER

Looks like you gave it a pretty good shot.

7 EXT. TRUCK STOP DINER - LATER (N4)

7

PULL BACK TO REVEAL we've been looking at Mulder through a hole punctured in Annabelle's purse. She's displaying it for Mulder and Scully, while UNIFORMED POLICEMEN, and the animal control officer, investigate the crime scene in the b.g.

ANNABELLE

I think I hit it right in its horn.

SCULLY

It had a horn? Like a unicorn?

ANNABELLE

It had horns, at the back of its head, like a lizard or something.

MULDER

Did it look anything like this?

Mulder shows her one of the sketch artist drawings.

ANNABELLE

No. The thing I saw only had two eyes. And it was wearing underwear.

A pause, as Mulder and Scully exchange looks. Then:

SCULLY

Boxers or briefs?

(CONTINUED)

7 CONTINUED:

7

ANNABELLE

Tighty whities. With the plush-backed waistband. Same kind I used to wear.

(after agents puzzlement)

I transitioned last year. Thought everything would change when I did, but... I turned tricks then, I'm turning tricks now, you know?

MULDER

Did you see which direction this thing headed?

ANNABELLE

I told the officers it slithered off that way, but they think I'm on crack.

MULDER

Are you?

ANNABELLE

(duh!)

Yeah.

As the agents exchange withered looks--

CUT TO:

8 EXT. FIELD - BESIDE TRUCK STOP DINER - NIGHT (N4)

8

ANIMAL CONTROL OFFICER

Standing on the edge of a field (or open area) next to the truck stop parking lot, Animal Control Office PASHA, nervously holding a net and control pole, appearing as reluctant as Don Knotts to engage in a search for any animal.

He almost leaps out of his boots, as Mulder and Scully approach him from behind, and ask:

MULDER

Any sign of anything?

PASHA

Don't sneak up on a guy like that!

(CONTINUED)

SCULLY

Sorry, we -- hey, you're the officer that was attacked the other night?

A jittery Pasha looks around behind him, making sure nothing is about to pounce on him, before he nervously nods "yes."

SCULLY (CONT'D)

Any idea what animal this woman might have seen tonight?

PASHA

I got a call earlier about a stray puppy running around out here. I'm sort of hoping it's just that. I can handle cats and dogs. Anything bigger, and I... really start to question my....

MULDER

Career decisions?

PASHA

No, my life.

SCULLY

Have there been any recent incidents of a local resident illegally keeping any exotic animals in their home?

PASHA

Not around here. But back where I grew up, people kept the most insane, deadliest animals as pets. I had a friend who kept a spitting cobra under his bed! Or you'd go to somebody's house, and look out into the backyard -- there'd be a tiger tied to a tree!

MULDER

This is Pakistan?

PASHA

No, Chicago.

A short, sudden MONSTROUS GROWL (o.s.) is heard nearby. The agents and Pasha look in its direction, exchange knowing looks, and then make their move -- Mulder and Scully towards the noise, and Pasha fleeing in the opposite direction.

(CONTINUED)

The agents take a moment to watch him scamper away, before resuming their search. As they hear another short GROWL, Scully pulls out her gun and flashlight, as Mulder pulls out his gun and... smart phone. In whispers:

SCULLY

What are you doing?

MULDER

If this thing looks like what these people are saying... I want to at least take a clear picture of it.

SCULLY

Mulder, if this thing looks like those drawings... I'm emptying my clip into it. Even if it is in it's underwear.

A flash emits from Mulder's phone. As he begins fiddling with it, several flashes go off.

MULDER

I just got a new app for my camera. I'm not sure it's working right.

Scully leans over, as if to offer help. With Mulder pointing the phone towards the ground in front of them, its screen displays a strange, indiscernible image.

SCULLY

What is that?

It hits them both at the same time. Mulder lowers his camera, revealing on the ground in front of them, a dead body -- with it's neck devoured like the other previous victims.

Scully immediately bends down to examine the body.

SCULLY (CONT'D)

This is a fresh kill.

Another GROWL is heard, and Mulder immediately runs off in its direction -- towards the row of parked semi-trucks.

A monstrous silhouetted figure scurries under one of the semi-trailers, and Mulder rushes over, catching a glimpse of a pair of clawed feet scuttling away on the other side.

CONTINUED:

Mulder runs around trailer, and proceeds -- gun and camera ready -- down the dark aisle between the parked semis.

Behind Mulder, a silhouetted figure re-appears at the end of the trailers, and silently rushes towards him. At the last second, Mulder spins around. The camera flashes -- revealing PASHA, who SCREAMS in fright, giving Mulder a fright.

PASHA

I heard a noise over there, so I
ran over here!

As Mulder rolls his eyes, his camera flashes into his own face. *

PASHA (CONT'D) *

What's up with your camera? *

MULDER

My new app isn't working. *

PASHA

Are you taking a picture or video?

As the two become engrossed in Mulder's phone, a silhouetted figure appears behind them, towards the front of the trucks, and silently rushes towards them. *

At the last second, Mulder's camera flashes -- revealing the Monster just as it's about to pounce!

The camera continues flashing, creating a STROBE EFFECT, in which we catch a SERIES OF QUICK IMAGES of Mulder and Pasha being attacked by the Monster, without being exactly sure what the hell is going on.

SCULLY

Still examining the corpse, she hears Mulder and Pasha's SHOUTS AND SCREAMS, and immediately rushes over towards the trucks.

Aiming her flashlight down between the parked trailers, she sees Mulder, his face sprayed with blood, laying lifelessly on the ground. That's right -- Mulder's dead!!!

SCULLY

Mulder!!!

She rushes over to Mulder, who lifts up his dazed head (turns out he wasn't dead.)

(CONTINUED)

CONTINUED: (2)

MULDER

I'm okay. I'm all right.

(CONTINUED)

SCULLY
You're covered in blood!

MULDER
I... don't think it's mine.

Scully shines her flashlight over to Pasha, who is also dazed, and on the ground. He holds up and examines his tools. His net is torn to shreds and his control pole is bent in several directions.

PASHA
Okay, that's it -- I quit.

Pasha unceremoniously drops his tools, removes his hat, and just simply gets up and walks right off the job.

SCULLY
Did you get a good look at it?

MULDER
I got some pictures --

Another o.s. GROWL and MOVEMENT. The agents get up and head after it. As they exit the trailer alleyway, they hear what sounds like a port-a-potty DOOR CLOSING.

EXT. PORT-A-POTTY - TRUCK STOP DINER - NIGHT (N4)

Over towards the back of the diner, there is a port-a-potty, with some MOVEMENT heard coming from within.

The agents rush over to it, taking up positions on both sides of the door. Scully readies her gun, as Mulder grabs the door handle, readying his camera. On a silent count, Mulder yanks open the door, and flashes a picture.

Sitting on the john, with his pants around his ankles, is a middle-aged man, so nondescript his name is GUY MANN. Wearing a hipster hat, and stripped seersucker jacket (oddly reminiscent of 1970's television character, Carl Kolchak), he stares out at the agents with bewildered befuddlement.

GUY
Uhm... a little privacy, please.

As Scully lowers her gun, and Mulder his camera:

SCULLY
Sorry.

MULDER

Have you seen a...?

Mulder thinks better to ask, and simply closes the door. The agents head off, continuing their pursuit.

After a pause, the port-a-potty opens, and Guy Mann steps out. As he watches the agents run off, he takes off his hat to scratch his head, but as he does, he WINCES.

CLOSE -- GUY'S BALD HEAD

Revealing several horns, like that of a horned lizard, on the back of the head.

The horns immediately TRANSFORM away, making the back of Guy's head look like any normal, balding middle-aged man's head.

GUY

He puts his hat back onto his head, and simply walks away, revealing Mulder and Scully in the b.g., still in pursuit of their "monster"....

END ACT ONE

ACT TWO

11 INT. AUTOPSY ROOM - MEDICAL FACILITY - NIGHT (N4) 11

As Scully, in full medical gear, tries to autopsy the dead Truck Stop Victim, Mulder follows her around the exam table, showing her photos off his smart phone. All the images are as blurry and ill-defined as any Loch Ness Monster picture. *

MULDER

Here... I think this was its ear...
or maybe its foot. This one -- if
you squint -- almost looks like...
something. This one's in focus!

Mulder displays an abstract image of green and red splotches.

SCULLY

But what's it of?

MULDER

It's a close up of... this
creature. Mind you, I didn't say
"monster." And it wasn't a
sasquatch. But it was definitely an
animal -- man-sized, and hairless.

SCULLY

Maybe it was a mangy sasquatch?

Mulder's eyes light up -- hey, yeah! -- but he catches himself. He displays his phone again.

MULDER

But you're overlooking the video,
Scully.

SMART PHONE VIDEO

Taken during the monster attack. However, the video only shows a C.U. of Mulder, SCREAMING, and mistakenly thinking he's taking a video of the creature.

SCULLY (O.S.)

You had the lens pointed the wrong
way.

MULDER (O.S.)

It's the new app. But watch -- !

(CONTINUED)

CONTINUED:

At the end of the video, a geyser of blood is sprayed onto Mulder's startled face.

MULDER & SCULLY

MULDER (CONT'D)

It shot blood at me! From out its eyeball, I think. It was hard to see, because I had blood in my eyes.

SCULLY

I haven't had the time to analyze the blood, but it's probably residue from the prior attack on this victim. And animals don't shoot blood out of their eyes.

Displaying his phone again, Mulder scrolls to an internet image of a horned lizard.

MULDER

Oh, no? Tell that to a horned lizard! That's right -- it shoots blood out of its eyeball. It's their defense mechanism. That's scientific fact, Scully!

SCULLY

Mulder... I don't think the internet is good for you.

MULDER

And doesn't it bare a resemblance to what the witnesses claim they saw?

SCULLY

So now you're saying you were attacked by a six foot horny toad?

MULDER

(pause)

Staying within the realm of the natural sciences, I'm merely theorizing that perhaps this animal is a distant relative of the horned lizard, but is a previously undiscovered species.

(CONTINUED)

SCULLY

How could such an animal evade
discovery for so long?

MULDER

Proof of the existence of giant
squids wasn't found until this past
decade.

SCULLY

Over ninety percent of the oceans
remain unexplored. That's not true
of the continental United States.

MULDER

Perhaps it's existed in some
remote, isolated part of the world,
and got here the way any non-
native, invasive species does.

(scrolls phone)

Look -- Nile monitor lizards from
Africa are now established in
Florida. American bullfrogs exist
in Flanders. Hottentot figs grow in
Dublin --

SCULLY

Hottentot figs grow in Dublin!!
Why didn't you say so! That
perfectly explains how a man-sized
horny toad could be running around
Oregon, ripping out people's
throats!

MULDER

(pause)

You're really enjoying yourself,
aren't you, Scully?

SCULLY

Yeah. I am. I forgot how much fun
these cases could be.

(examining mutilation
wound)

And doing this kind of work takes
my mind off... some recent
unpleasantness I'd rather not be
thinking about.

(pause)

But it has been awhile since we've
done this kind of work, Mulder,
and I think you might be a bit...
rusty.

(MORE)

(CONTINUED)

11

CONTINUED: (3)

11

SCULLY (CONT'D)

My initial exam suggests the bite marks of this wound were made by a human being.

MULDER

(uncertain)

Maybe we're looking for a man-sized horned lizard... with human teeth?

(pause)

That's a bit silly, isn't it?

SCULLY

Mulder, it's been a long day. Why don't you go to the motel. Get some sleep. And try not to dream about monsters....

CUT TO:

12

EXT. MOTEL - NIGHT (N4)

12

ESTABLISHING SHOT. **Graphic reads:** "The Enchanted Hunters Motor Lodge." Which means it's a motel with a rustic, huntsman's "theme." It's trying to be quaint; it settles for creepy.

*

13

INT. MULDER'S ROOM - MOTEL - NIGHT (N4)

13

The motel's interior continues the hunter's motif with various animal heads mounted on each room's paneled walls.

In the dark room, Mulder sleeps in bed, but restlessly, as if in the midst of a bad dream.

O.S., from a nearby room, the sound of the SMASHING OF FURNITURE is heard, followed by:

MANAGER (O.S.)

Monster! Help me! It's a monster!!

As Mulder suddenly sits up in bed, now fully awake --

CUT TO:

14

INT. GUY MANN'S ROOM - MOTEL - NIGHT (N4)

14

Another room at the motel. It's empty, except for all the broken furniture. The room's guest apparently trashed the place, and then left, leaving the door wide open.

(CONTINUED)

14

CONTINUED:

14

From outside, Mulder walks past, taking time to peek in, before continuing on his way.

CUT TO:

15

INT. MANAGER'S OFFICE - MOTEL - NIGHT (N4)

15

Behind the front desk, the seedy and shaken motel MANAGER is dipping a washcloth into a bottle of rubbing alcohol. Wincing, he dabs the cloth on a cut on his face, and then takes a drink from the bottle, as Mulder enters.

MULDER

Hey... is everything okay?

MANAGER

Uhm... oh, yeah. I... apologize for the disturbance. Just an argument with an unruly guest. Please, go back to your room.

MULDER

I heard somebody shouting... "monster."

MANAGER

Uhm... that's what he had the nerve to call me, just because I asked him to pay his overdue bill. Does that make me some kind of monster?

MULDER

Of course not.

MANAGER

Exactly. Now, please... go away or I'll kill you.

As the trembling Manager takes another shot of rubbing alcohol, and Mulder leaves --

CUT TO:

16

INT. GUY MANN'S ROOM - MOTEL - NIGHT (N4)

16

Mulder now enters the empty, trashed room, and takes a curious look around. He notes a couple of crumpled store bags, one for a wireless store called "Smart Phones Is Us."

From the night table, he picks up a pill bottle, prescribed to "Guy Mann" by a Dr. Rumanovitch. He pockets it.

(CONTINUED)

16

CONTINUED:

16

One of the mounted animal heads has been torn from the wall. Mulder picks it up -- it's a jack-a-lope! -- and examines the back, discovering the head is hollow, and... one can peer through the eyeholes.

There is a large hole in the wall where the mount once hung. Mulder takes a peek into it, then sticks his arm through it. With the sound of a LATCH being pulled, a portion of the paneled wall swings open, revealing a hidden crawl space.

17

INT. CRAWL SPACE - MOTEL - NIGHT (N4)

17

Mulder steps inside, and starts making his way down the narrow corridor.

He comes across -- at eye level -- two holes in the crawl space wall. As Mulder leans in to peer through the holes --

18

INT. SCULLY'S ROOM - MOTEL - NIGHT (N4)

18

MULDER'S POV - SEEN THROUGH TWO HOLES - SCULLY

Scully is asleep in her bed.

ROOM

To reveal Mulder's eyes are peeping through the eyes of a mounted fox head on the wall above Scully's bed.

19

INT. CRAWL SPACE - MOTEL - NIGHT (N4)

19

Mulder shakes his head, and continues on down the corridor.

CUT TO:

20

INT. MANAGER'S OFFICE - MOTEL - NIGHT (N4)

20

The Manager, still tending to his bottle of rubbing alcohol, is unpleasantly surprised to see Mulder coming out the crawl space door at the back of his office.

MULDER

Hi, again. Just looking for the ice machine.

MANAGER

Hey, what the hell were you--?

(CONTINUED)

Mulder flashes his FBI badge.

MANAGER (CONT'D)

That... that's a security
feature... I put in after 9/11. The
government said to be vigilant--

MULDER

Relax, sir. I'm not here to report
you. When you check into a place
like this, you expect the manager
to be a peeping tom. It's part of
the amenities.

(pause)

But I have a suspicion you saw
something in that trashed room that
disturbed you greatly. Mind telling
me what it was?

MANAGER

You're... not going to believe it.

MULDER

Try me.

CUT TO:

21 INT. CRAWL SPACE - MOTEL - NIGHT (N4) (FLASHBACK)

21

Standing in the crawl space, the Manager MOANS pervertedly as
he peeps through a couple of holes in the wall.

MANAGER'S POV - SEEN THROUGH TWO HOLES - MULDER

Mulder is sleeping restlessly in bed (and from this angle
it's revealed that Mulder sleeps in speedo-like red briefs!)

CRAWL SPACE

The Manager peeps and MOANS, until he is distracted by the
sound of SMASHING FURNITURE coming from another room. Moving
down the corridor, he peeps through another pair of holes.

INTERCUT WITH:

22 INT. GUY MANN'S ROOM - MOTEL - NIGHT (N4) (FLASHBACK)

22

(CONTINUED)

MANAGER'S POV - THROUGH TWO HOLES - GUY'S ROOM

Guy Mann appears to be in the middle of a psychotic rant, pointing his finger threateningly at someone O.S.

GUY

I can't go on like this! I'm going insane having to look at you everyday. Enough!

The Manager leans, changing the angle of his POV, REVEALING Guy is talking to his own reflection in a mirror. Guy picks up a chair and hurls it -- SMASHING the mirror.

MANAGER

(mumbles to himself)
That's going on his bill....

Guy angrily picks up the alarm clock from the night stand.

GUY

And you're not waking me up again, tomorrow, you understand?! I'm sleeping until I'm good and rested!

Guy starts SMASHING the alarm clock, but suddenly stops, and regards his own hands, as if he doesn't recognize them.

GUY (CONT'D)

It's happening again! Oh, please... let this be... for the last time... please....

Guy begins a nervous-breakdown type LAUGHTER, as his hand transform into a reptilian claw! He races over to the mirror. In the reflection of the cracked mirror, Guy's face begins to transform. *

The Manager watches in horror. He tries to adjust his angle to get a better look at what's happening to Guy at the mirror. *

Suddenly, Guy turns around... but he is no longer Guy. He is the Monster! *

The Manager lets out a terrified SHRIEK!

The Monster turns towards the shriek, and sees the Manager's startled eyes looking at him through the sockets of the mounted jack-a-lope head. The Monster lunges, and rips the entire mount off the wall, exposing the Manager in the crawl space behind it.

MANAGER

Monster! Help me! It's a monster!

(CONTINUED)

22 CONTINUED: (3) 22

The Monster suddenly turns, and flees out of the room.

CUT TO:

23 INT. MANAGER'S OFFICE - MOTEL - NIGHT (N4) 23

Disturbed by recounting the incident, the Manager downs another gulp of rubbing alcohol. Mulder pulls out one of the monster sketches and hands it to him.

MULDER

Is this the creature you saw? But with just two eyes?

MANAGER

That's it exactly.

Mulder considers, then pulls out his smart phone. He shows him a picture of Guy Mann sitting in the port-a-potty.

MULDER

And is this the man?

MANAGER

That's what I'm trying to tell you -
- they're one and the same!

As Mulder tries to still his beating heart--

CUT TO:

24 INT. SCULLY'S ROOM - MOTEL - NIGHT (N4) 24

Scully, wearing a man-sized New York Knicks t-shirt, sits in bed with the weary look of someone listening to a friends' middle-of-the-night nervous breakdown. Which is sort of what's happening, as Mulder paces the room with over-exuberant excitement.

MULDER

Scully, it's a monster -- plain and simple! And not your run-of-the-mill monster, -- we're talking transformation, here. Man-into-monster-and-back again.

(MORE)

(CONTINUED)

MULDER (CONT'D)

Now, I know what you're going to say: "But Mulder, that only happens in werewolf myths, which were originally concocted to try to explain the violent behavior of people bitten by rabid animals, before the medical discovery of rabies." But is it really that outlandish to think some legends may have been inspired by actual occurrences, rather than ignorance? To which I know you're going to say: "But Mulder, were talking natural science, and sure, there are multiple examples of animal metamorphosis -- tadpole turning into frog, etc., etc., -- but once transformed that animal never reverts back to its initial stage. It defies every known law of science and nature." Exactly, Scully -- every known law, but perhaps we've stumbled upon a creature here who will create a whole new paradigm of our understanding of life, itself. Or maybe science was used to create this "unnatural" being. This could be a G.M.O. experiment run amok by some military-agro-big-pharma corporation. Maybe this man was its chief geneticist, who recklessly experimented on himself, and now transforms into a creature that needs to feed on human flesh? And I know what you're going to say: "But Mulder, that's the incoherent paranoid ravings of a conspiratorial madmen." Look, Scully, I don't know exactly what this thing is or how it came to be, all I'm saying is... it's a monster.

(pause)

So, go ahead, Scully. Say what you're going to say.

SCULLY

(pause, nods to herself)

Yeah... this is the way I like my Mulder.

A pause, as Mulder wasn't quite expecting that reaction.

(CONTINUED)

MULDER

So... you agree with me?

SCULLY

Of course not -- you're bat crap
crazy! It just... isn't possible.

MULDER

There are more things in heaven and
earth, Scully, than are dreamt of
in your philosophy.

SCULLY

I know because my philosophy
doesn't allow for men to turn into
giant horny toads.

MULDER

But what about the facts?

SCULLY

What facts?!

Mulder opens a case file on the table, and pulls out a
picture of one of the lair victims. He holds it up next to
his smart phone, which displays the picture of Guy Mann
sitting in the port-a-potty.

MULDER

This guy -- who the manager just
saw turn into a monster -- is
wearing the clothes of one of our
victims. We didn't notice it at the
time, because we thought we were
chasing an animal. Turns out -- we
were only half right!

SCULLY

(studying photos)

Well... okay. We should definitely
question this guy.

MULDER

I suspect he's never coming back to
his room. I found some personal
items in it, that might help us
track him down.

SCULLY

That sounds like a good
investigative plan.

(CONTINUED)

MULDER

But the first thing we need to do --

Mulder looks around at the mounted animal heads on the walls.

MULDER (CONT'D)

-- is check into a new motel.

END ACT TWO

ACT THREE

25 INT. PSYCHIATRIST OFFICE - DAY (D5)

25

Mulder sits in an examination room that doesn't look entirely hygienic, much like its physician, DR. RUMANOVITCH. Elderly, perpetually sweaty, and with an Eastern European accent, his role models were Sigmund Freud and Peter Lorre.

RUMANOVITCH

Once upon a time, there was a village being tormented by a man-eating lizard-dragon. The local constable did everything to try to kill this creature, but nothing could stop it. Finally, he visits a gypsy, who tells him the only way to kill this monster is to stab it in its appendix with a lance made of green glass.

MULDER

Why the appendix? And why green glass?

RUMANOVITCH

Those are the same questions this Mr. Mann that you are searching for asked when I told him this tale! Interesting. I'll give you the same answer I gave him: who the hell knows? In these old fairy tales, the monster must be destroyed by some form of penetration -- a wooden stake, a silver bullet -- obviously, our ancestors were as obsessed about impotency as we are. So, he forges a lance of green glass and stabs the monster in its appendix. But as the monster is dying, the constable realizes... he's been looking in a mirror! He was the monster all along, you see!

*

MULDER

The moral being...?

RUMANOVITCH

It's easier to believe in monsters out there in the world, than to accept that the real monsters dwell within us.

(MORE)

(CONTINUED)

RUMANOVITCH (CONT'D)

(taps head)

Here --

(taps heart)

-- and sometimes here --

(taps appendix; shrugs)

-- maybe here --

MULDER

Not everything can be reduced to psychology.

RUMANOVITCH

That's what you think. In any case, I was reminded of that tale because of your suspect's delusion -- that whenever the moon came out he would turn into a werewolf.

MULDER

Werewolf?

RUMANOVITCH

I'm sorry... I meant a "werelizard." The werewolf was my patient on Monday. Either way, I prescribed him this anti-psychotic, but I doubt it did him much good.

MULDER

Why?

RUMANOVITCH

He seemed pretty crazy.

MULDER

Your records don't provide much information, and I'm assuming "Guy Mann" isn't a real name. Do you have any idea how I might find him?

RUMANOVITCH

I recommended the next time he felt an "episode" coming on, to take a quiet stroll through the local cemetery. A reminder that no matter how overwhelming our anxieties may be, they will soon be resolved -- when we are dead and buried for all of eternity.

MULDER

Do you really think that's sound therapeutic advice?

(CONTINUED)

RUMANOVITCH

It's what I do.

MULDER

Thanks for your help, Doctor.

As Mulder gets up to leave, Rumanovitch scribbles on a prescription form, then offers it to Mulder.

RUMANOVITCH

Here -- a prescription... for yourself.

MULDER

For me? What for?

RUMANOVITCH

Perhaps I've read you wrong, Mr. Mulder, but I wonder: who is most in need of an anti-psychotic -- a man who believes he's a were-lizard... or a man who believes that man?

Mulder pauses to consider the prescription offer, but simply turns and goes. As Rumanovitch chuckles to himself, and pops some of the pills into his own mouth....

CUT TO:

EXT. SMART PHONE STORE - DAY (D5)

Scully is on her phone, standing outside of a small strip mall store called "Smart Phones Is Us."

SCULLY

Mulder, it's me. I can't believe I'm about to say what I'm about to say, but... I just found your horny toad lizard man.

MULDER (O.S.)

(over phone)

Where are you?

SCULLY

That phone store by the motel. It looks like he works here.

Scully looks into the window, and sees Guy standing in the middle of the store, looking bored to the point of suicide.

(CONTINUED)

MULDER (O.S.)
I'll be right there.

SCULLY
But Mulder, the lab just emailed
some of the blood tests from
yesterday, and there are
discrepancies that.... Mulder?

Realizing Mulder's hung up on her, she turns off her phone.
After checking her watch, she heads on into the store.

27 INT. SMART PHONE STORE - DAY (D5)

27

As Scully enters the store, Guy suddenly puts on a phoney
salesman's smile.

GUY
Welcome to Smart Phones Is Us! How
may I help you?

SCULLY
Hi, I was wondering if you could
answer some questions for me?

CUT TO:

28 EXT. SMART PHONE STORE - LATER (D5)

28

Mulder drives up and parks in the strip mall parking lot. He
exits the car, and looks around unsuccessfully for Scully. He
looks into the smart phone window.

The store is completely dishevelled. Scully is in there by
herself, calmly reading an email on her phone. She looks up,
and seeing Mulder, shrugs.

29 INT. SMART PHONE STORE - DAY (D5)

29

As Mulder enters the store --

MULDER
What the hell happened?

SCULLY
I came in and asked him if I could
ask him some questions, and he
suddenly shouted, "I quit!" Then
went on a rampage, destroying the
store.

(MORE)

(CONTINUED)

SCULLY (CONT'D)

I tried to restrain him, but he fled out the back through the stock room.

MULDER

Why didn't you wait, Scully? It's not safe approaching a dangerous suspect without backup! Which way did he go?

SCULLY

He ran down the back alley that way, but Mulder, I got some results back from the lab, and I don't think this guy--

Mulder has already bolted for the door --

CUT TO:

EXT. CEMETERY - DAY (D5)

Guy wanders aimlessly across the cemetery grounds, seemingly lost and confused. He notices a statue of St. George slaying a dragon. In abject depression, he studies the figure, as he reaches into his jacket and pulls out a brown-bagged bottle of booze, from which he takes a long pull.

In the b.g., Mulder drives up, and spotting Guy, parks his car. Getting out, he "borrows" some flowers off a grave, and heads towards Guy, stopping a few headstones away from him.

Mulder puts the flowers down, and pretends to solemnly mourn. Guy glances over at him, and they exchange polite head nods. After a pause, Guy offers a drink to Mulder, who declines.

MULDER

Did you lose someone recently?

GUY

Yeah. Myself.

(pause)

I know how weird this is going to sound, but... until just a few days ago... I didn't know we die. I mean, I always knew you could die, I instinctively knew to avoid death, but I didn't know... no matter what you do... eventually... you end up in a place like this.

(CONTINUED)

MULDER

It doesn't seem to make much sense,
does it?

GUY

It doesn't make any sense! Nothing
makes sense.

MULDER

I don't mean to intrude, but you
seem like you've got something
weighing on you. It might help to
get it off your chest.

GUY

You mean... to confess?

MULDER

If you have something to confess.

GUY

I confess that... if life is
nonsense... I just want an end to
this madness.

MULDER

You're not thinking of doing
anything crazy, are you?

GUY

No. I'm just... going to kill you.
You ready?

No, Mulder was not quite ready for any of this. And is less
ready when Guy pulls the green liquor bottle out of its bag,
SMASHES the bottom against a tombstone, and lunges at him
with the jagged edge.

Mulder leaps out of the way, and reaches into his jacket for
his gun. Guy grabs Mulder's hand with his free hand.

GUY (CONT'D)

Not with a gun, you idiot!

Guy violently yanks Mulder, causing Mulder to lose his gun as
he crashes to the ground. Oddly, rather than attacking while
Mulder is in this vulnerable position, he pauses.

GUY (CONT'D)

You okay?

Mulder is too confused to respond. Guy resumes his attacking, YELLING as he moves towards Mulder, but he "stumbles" and "drops" his broken bottle down next to Mulder.

GUY (CONT'D)

Oh, no! I've lost my weapon!

Mulder grabs the broken bottle, and springs back to his feet. As he goes to stab Guy, Guy lifts up his shirt to expose his appendix. Mulder suddenly stops. Guy grabs Mulder's hand, and presses the bottle against his own flesh.

GUY (CONT'D)

Defend yourself, coward!

Guy puts both his hands around Mulder's throat, but is not actually squeezing.

MULDER

I know what you're trying to do.
The green glass, the appendix. But
I won't do it. I won't kill you. I
want to help you.

Guy stops pretending to attack. He lets go of Mulder. Pathetically, he falls to his knees.

GUY

The only way to help me is to kill
me. Please, Mister -- put me out of
my misery.

MULDER

(pause)

Okay. I'll do it. I'll kill you.

Guy springs to his feet, slapping Mulder on the back.

GUY

Oh, gee, Mister -- thank you!
You're, like, the only nice person
I've ever met!

MULDER

But before I kill you... I want to
hear how this happened to you. The
whole story.

Guy leans back against the St. George statue, and pulls out another bottle of booze from his jacket. He unscrews it open, and offers it to Mulder.

GUY

Okay, but you're really going to
need this....

END ACT THREE

ACT FOUR

31 EXT. FULL MOON - NIGHT (N1) (STOCK) (FLASHBACK) 31

The identical shot from the Teaser.

32 EXT. WILDERNESS - NIGHT (N1) (FLASHBACK) 32

The Monster lies on the ground, with his hands behind his head and a grass stalk sticking out of his mouth, staring up at the moon. Completely carefree.

The sound of FIGHTING, O.S, causes him to sit up like a prairie dog. After a pause, he flips over on his belly, and hides his face, as two men (the Teaser Victim and the killer, whose identity we want to hide), wrestle through some foliage and crash to the ground next to the Monster.

The Monster watches in terror, as the killer starts devouring the Victim's neck. As the Victim SCREAMS in pain, the Monster can no longer stand it, and suddenly springs up, and assumes a classic Monster-about-to-attack pose, and lets out a terrifying SHRIEK.

Reacting like a rabid animal, the killer lunges and bites the Monster's neck. The Monster SHRIEKS again, but this time in PAIN.

The Monster manages to toss the killer off, and then flees, running past Stoner & **Chick** (reprising the action from the Teaser, but in this version, the Monster running style is more reminiscent of Jerry Lewis....) *

CUT TO:

33 EXT. CEMETERY - DAY (D5) (PRESENT) 33

Guy and Mulder lean against some tombstones. Mulder looks puzzled (as he will throughout this conversation at the cemetery. Also, the two men will exchange drinks from the green liquor bottle throughout.)

MULDER

Wait... I'm confused, already. I thought you said you were going to start at the beginning?

(CONTINUED)

GUY

I am. That's how this all started. I should have stayed still, but I panicked, and tried to scare that predator off. It only made him more rabid. I didn't even get a chance to shoot blood out of my eye at him! Boy, you make one mistake in life....

*
*
*
*

MULDER

So you're saying a man bit... you?

Guy pulls aside his collar revealing a bruise on his neck.

MULDER (CONT'D)

That looks like a hickey.

GUY

It looks different when I'm normal.

MULDER

Is this what you look like when you're "normal?"

Mulder hands him one of the police artist sketches.

GUY

Three eyes?! That's crazy! But yeah... it's pretty close.

*
*

MULDER

But... when did you first transform?

GUY

Oh, not 'til the next morning....

CUT TO:

Guy sleeps on the ground, face-down. Groggily, he awakes. Wincing, he tries shielding his eyes from the morning sun.

He notices his hand. It's a human hand! He stares at it in horror, before clutching his head in confusion:

GUY (V.O.)

My transformation wasn't just physical, but mental. I heard a voice in my head. My voice.

(MORE)

(CONTINUED)

CONTINUED:

GUY (V.O.) (CONT'D)

I became conscious of my own self-consciousness and had my very first thought: I'm naked.

Guy sits up, revealing he is naked, in the middle of the wilderness. He looks around in bewilderment.

Guy gets up, and -- covering himself with his hands -- sheepishly makes his way over to the THREE DEAD LAIR VICTIMS, As he begins disrobing one of the bodies, and putting on the clothes --

GUY (V.O.)

I became overcome by an irrational need to cover up. For some unknown reason, there were a bunch of dead bodies lying nearby. I had never worn clothes before, but through some primordial instinct, I knew how to put them on.

Guy is knotting his tie. A wild, crazed look comes over him. He clutches his head, struggling to not give in, but the crazed look overtakes him, and as he tightens his necktie, he's breathing like a blood-lusting beast.

GUY (V.O.) (CONT'D)

And once clothed, I became... possessed. I fought against it as best I could, but I had lost control. I had to go on a hunt. I had to hunt down a... a....

CUT TO:

EXT. CEMETERY - DAY (D5) (PRESENT)

MULDER

A... human victim?

GUY

No, a job.

(pause)

My craze wouldn't be satiated until I found steady work. I walked straight into town, and -- tragically -- found something right away.

CUT TO:

36 INT. SMART PHONE STORE - DAY (D2) (FLASHBACK) 36

Wearing a phoney smile, and a name tag, Guy sells a phone to a CUSTOMER.

GUY

...Now, this model has 3000 gigabertz of pixelbitz, and a battery made of Cranio-phosphate!

GUY (V.O.)

It's perfect for me. I don't have any idea what I'm saying, and neither do the customers. By the end of the day, I was manager.

CUT TO:

37 EXT. CEMETERY - DAY (D5) (PRESENT) 37

MULDER

But... just putting aside the logistics of not having a social security number, or references... how could you possibly --

GUY

I don't need any of that stuff, because I now possess the one Darwinian advantage humans have over all other animals: I can "b.s." my way through anything. It's better than camouflage!

MULDER

You wouldn't be "b.s.-ing" me right now about all this, would you, Guy?

GUY

Maybe. I don't even understand half the things I'm saying to you.

MULDER

That's... disconcerting.

GUY

Imagine it from my end! Even more disturbing was what I did after work that first day. I was so exhausted, so out of my mind, I... committed a murder.

(CONTINUED)

37

CONTINUED:

37

MULDER

Who did you kill?

GUY

A cow.

CUT TO:

38

EXT. FAST FOOD DRIVE THRU - DAY (D2) (FLASHBACK)

38

In the drive-thru lane, Guy stands next to the intercom, with a couple of cars lined up behind him.

GUY

I'd like a double cheese burger,
and a large order of fries.

FAST FOOD CLERK (O.S.)

Sir, if you're not in a car, you
have to come inside to order.

GUY

Why?

CUT TO:

39

EXT. CEMETERY - DAY (D5) (PRESENT)

39

MULDER

So... in your "animal" state,
you're a vegetarian?

GUY

An insectivore. But that's okay,
because nobody likes insects -- not
even other insects. Anyway, I took
my kill and checked into a motel,
and spent the rest of that day
helplessly watching porn.

CUT TO:

40

INT. GUY MANN'S ROOM - MOTEL - NIGHT (N2) (FLASHBACK)

40

Guy lays in bed, eating a hamburger and lapping up his soda,
while watching a pornographic movie on the television.

GUY (V.O.) (CONT'D)

But some time during that night, a
change occurred...

(CONTINUED)

CONTINUED:

Guy picks up the remote control, and points it at the television, but he regards his hand, as if not recognizing it. Then: his hand transforms into a claw-like lizard hand!

Guy drops the remote. He leaps out of bed and over to the mirror. As Guy's face begins transforming into a horned lizard, he beams with relieved happiness.

GUY (CONT'D)

All right! Yeah! I'm back, baby!

Guy ecstatically rips off his clothes (down to his underwear), and hops onto the bed like a kid on Christmas morning. As Guy hops -- belly flop fashion -- high into the air --

BED

The Monster (fully transformed, but still wearing Guy's underwear) belly flop lands onto the bed. The Monster remains motionless on the mattress, looking as happy as a reptilian creature can look.

GUY (V.O.)

I was myself again! And everything was fine, until the next morning.

DISSOLVE TO:

41 INT. GUY MANN'S ROOM - MOTEL - THE NEXT MORNING (FLASHBACK) 41
(D3)

Now on his back, as if sunning himself on a rock, the Monster is in a deep sleep. On the night stand, the ALARM CLOCK goes off. The Monster sits up, and violently swings his arm -- shutting off the clock by sending it flying across the room.

Not fully awake, the Monster sits on the edge of the bed, and transforms into Guy. The more human he becomes, the more groggy he looks. When finally fully human, Guy climbs out of bed, and walking like Frankenstein's Monster, with both arms extended out, he stumbles towards his coffee maker.

GUY

Coffee. Need coffee....

GUY (V.O.)

Alas, I was human again....

DISSOLVE TO:

42 INT. SMART PHONE STORE - DAY (D3) (FLASHBACK) 42

Guy stands alone in the store, wearing his name tag and a phony smile.

GUY (V.O.) (CONT'D)
I went to work. But now that I had a job, all I could think about was how much I hated my job.

GUY (CONT'D)
(suddenly exploding)
That's it -- I quit!!!

Guy suddenly starts demolishing the store's displays, like Frankenstein's Monster (again) on a rampage. But just as abruptly as he started, he stops. After a forlorn pause, he starts picking up the overturned merchandise.

GUY (V.O.)
But I was too overcome with human fears to quit. How would I pay my bills? Without a job, I'd never get a loan and start a mortgage, whatever that was. Already I was terrified I wasn't saving up enough for my retirement....

43 EXT. CEMETERY - DAY (D5) (PRESENT) 43

GUY
And what else was I going to do? I mean, if I haven't written my novel by now, I'm never going to, you know? But I couldn't go on like this. So I visited a witch doctor -- er, psychiatrist. But the medicine he gave me didn't cure me, it only clouded my thoughts. And as a result, I did something... insane.

MULDER
You attacked and killed someone?

GUY
No -- I got a puppy!

CUT TO:

44 INT. GUY MANN'S ROOM - MOTEL - DAY (D3) (FLASHBACK) 44

Guy enters, carrying an adorable PUPPY. He puts the dog on the floor and immediately begins joyfully playing with it.

GUY (V.O.)
I named him "Daggoo." And quickly
learned the only way to be happy as
a human was to spend all your time
in the company of non-humans.

DISSOLVE TO:

45 INT. GUY MANN'S ROOM - MOTEL - NIGHT (N3) (FLASHBACK) 45

The puppy continues to play with the Monster, who seems a little cautious, but is also getting a kick out of it.

GUY (V.O.)
We played all through the night....

DISSOLVE TO:

46 INT. GUY MANN'S ROOM - MOTEL - THE NEXT DAY (D4) (FLASHBACK) 46

Guy enters the room, carrying an armful of chew toys. He begins calling out for the dog. He searches under the bed. Checks the bathroom. No sign of the dog.

GUY (V.O.) (CONT'D)
But when I came home from work the
next day... well, I guess, the maid
had accidentally let him out....

As Guy frantically runs out to the room --

GUY (CONT'D)
Daggoo! Daggoo!

DISSOLVE TO:

47 EXT. FIELD - BESIDE TRUCK STOP DINER - NIGHT (N4) (FLASHBACK) 47

Guy wanders through the parking area, desperately calling out for his dog. When he reaches the adjacent field, he drops to the knees, falls forwards to the ground, and begins SOBBING.

GUY (V.O.)
I searched everywhere. All night
long. But it was hopeless.
(MORE)

(CONTINUED)

47 CONTINUED:

47

GUY (V.O.) (CONT'D)
Because life was hopeless. Fleeting
moments of happiness, surrounded by
crushing loss and grief. Why
bother? But just as I gave up my
search... I saw him.

With Guy flat on the ground, an indistinct person walks past
him in the b.g. As Guy raises his head --

CUT TO:

48 EXT. CEMETERY - DAY (PRESENT) (D5)

48

MULDER
Daggoo?!

GUY
No. The man that had bit me, and
turned me into a human. And just
catching sight of that son-of-a-
bitch made me even more human,
because I was suddenly filled with
the one thing only humans
understand: revenge!
(mimes strangling)
I got up, and stalked after him. I
just wanted to... to....

MULDER
Strangle him and eat his flesh?

GUY
Yes!

MULDER
Now we're getting somewhere.

GUY
But, just as I was about to do
that... he started to do the same
thing to somebody else --

CUT TO:

49 EXT. FIELD - BESIDE TRUCK STOP DINER - NIGHT (N4) (FLASHBACK) 49

In the field, Guy stalks forward, with his hands out ready
for strangling, but he suddenly freezes. A look of shocked
horror overcomes him. As his mouth opens in disgust, he
covers it with his hands, aghast.

(CONTINUED)

GUY'S POV - TRUCK STOP MURDER

On the ground, the killer (whose back is to CAMERA so he can't be identified) is attacking the struggling truck stop victim. As the killer starts devouring the victim's neck, geysers of blood spray up into the air.

GUY (V.O.)

I had never seen such pointless brutality. I was so transfixed by the horror of it all, I didn't notice the moon had come out.

MONSTER

Guy has already transformed into the Monster, and the Monster is assuming the same hands-covering-the-mouth-aghast position -- although he's using his claws. As the Monster slowly backs away from the murder scene:

GUY (V.O.)

But having caught a glimpse of what human nature was capable of -- I wanted no more part of it. I decided to return to the wild!

The Monster turns, and starts shedding off his human clothing. Heading towards the parking lot, he gets down to his skivvies, as he runs past the parked semi-trailers.

Coming out of the shadows, Annabelle sees him, SCREAMS, and hits him in the head with her purse.

As the dazed Monster, stumbles back into the shadows....

CUT TO:

EXT. CEMETERY - DAY (D5) (PRESENT)

GUY

Man, she hit like a man.

MULDER

Well, she used to... uhm, she once... existed in a man's body, but now... she's transgender.

GUY

(mind blown)

What?! You can't transform into a different sex! That's nuts!

(CONTINUED)

MULDER

It's not "nuts." It's now a common medical procedure. Technically, the surgery isn't required to --

GUY

Hey -- maybe that's what I need to cure me! To stop transforming! Some of this surgery!

MULDER

It's a completely different...

(pause)

They cut off your genitals.

GUY

(moving right along)

Oh, forget that, then. So anyway, she must have given me a concussion because I passed out, and the rest of the night's kinda foggy. Some people chased me around the trucks, and then some guy took a picture of me in the port-a-potty.

MULDER

That was me, actually.

GUY

(dawning smile)

Hey, yeah -- I thought I recognized you! That's funny.

MULDER

But wait... how could you have changed back into a man? It wasn't morning yet.

GUY

I don't really know how it works. I'm not a scientist.

MULDER

I'm not sure "science" would be of any help, but... I would like there to be, at least, an internal logic.

GUY

Why -- when there's not even an "external logic" to any of this. I mean, when I went back to my motel, the jack-a-lope head on the wall started screaming at me.

(MORE)

(CONTINUED)

GUY (CONT'D)

Explain that. And I've always been creeped out by jack-a-lobes ever since a friend of mine got gored by one.

MULDER

(pause; should he bother?)

Guy... jack-a-lobes aren't real. They were a hoax created by a Wyoming taxidermist in 1932. They don't exist.

GUY

(genuine bitterness)

Tell that to my dead friend, George!

(pause)

Anyway, I fled the motel, and then I turned into a human again the next morning -- there, you happy? -- but when I went into work, something happened that was truly unbelievable....

CUT TO:

Guy wears his salesman smile as Scully enters the store.

GUY

Welcome to Smart Phones Is Us! How may I help you?

SCULLY

Hi, I was wondering if you could answer some questions for me?

(pulls out her phone)

I'm not sure my phone is working right... because guys don't send me pictures of their junk on it. Can I take a picture of yours?

As a bewildered Guy GULPS, Scully saunters towards the stockroom, unzipping her skirt. As the skirt falls away, she turns back and says, somewhat seductively:

SCULLY (CONT'D)

Come on -- I wanna make you say, "Cheese."

(CONTINUED)

51

CONTINUED:

51

CUE PORN MUSIC BASS!

CUT TO:

52

INT. STOCKROOM - SMART PHONE STORE - DAY (D5)(FLASHBACK)

52

Within the tight confines of a stockroom filled with smart phone accessories, Scully and Guy are engaged in some hard-core, explicit, serious fucking. (Go to hell, BS&P!) Or, if you prefer, Scully and Guy are engaged in a passionate prelude to tasteful lovemaking (We love you, BS&P!)

*
*
*

SCULLY

Oh my god -- you're an animal! An animal!!!

GUY

This feels good!

SCULLY

Don't stop! Don't stop!! DON'T--

CUT TO:

53

EXT. CEMETERY - DAY (D5) (PRESENT)

53

MULDER

--Stop.

(pause)

That... did not happen.

GUY

It's hard to believe, but apparently I'm terrific in the sack.

MULDER

You made that up.

Mulder stares down Guy, who sheepishly averts his eyes.

GUY

Okay... you got me. Ever since I became human, I can't help but lie about my sex life. I don't know why. But that's the only part of my story that's not true.

(pause)

Now... will you please kill me?

Mulder and Guy exchange looks of embarrassed sympathy.

(CONTINUED)

GUY (CONT'D)

You... don't believe me, do you?

MULDER

I thought... I was going to. But I can't. It's too... fantastic.

GUY

It's not fantastic -- it's tragic!

MULDER

No, I meant, it's just... silly.

GUY

Hey -- this is my life you're talking about.

MULDER

It's my life, too!

(pause)

Guy, we suffer the same delusion. We want to believe in things that... aren't real... or even possible.

GUY

"There are more things in Heaven and Earth, than are dreamt of in--"

MULDER

"--your philosophy." I know it.

GUY

But did you know in the First Folio version the line actually reads: "than are dreamt of in our philosophy?" No one knows if Shakespeare re-wrote it later, or if it was just a printing error. But I like it better that way.

MULDER

Hamlet's not just calling Horatio an ignorant idiot, he's saying we're all ignorant idiots.

GUY

It's a comforting thought, isn't it? Because if there's nothing more to life than what we already know, then there's nothing but... worries, self-doubts, regrets, loneliness....

(CONTINUED)

A look of despair overcomes Guy, who lunges and clutches Mulder by the lapels.

GUY (CONT'D)

Foxman, put me out of my misery! I don't want to have to wake up and go to work tomorrow!!!

(suddenly stops)

Hey, what the hell's this?

Guy reaches into Mulder's coat, and pulls out his FBI badge.

GUY (CONT'D)

You're the fuzz?!

MULDER

I'm investigating the murders in town --

GUY

And you think I'd do something like that? What kind of monster do you think I am?

(pause)

You didn't want to help me, you wanted to arrest me for something I didn't do. I thought you were my... *friend*. Who takes advantage of someone like that? A human, that's who. A human rat fink!

(throws badge at Mulder)

I'm not delusional -- I know what I am. I'm no monster -- you're the monster! *J'accuse Monsieur Mulder!*

Guy turns and bolts away, scaring some elderly CEMETERY VISITORS, as he yells while pointing back towards Mulder:

GUY (CONT'D)

Monster! Run for your lives! He's a monster! A monster...!!!

Mulder takes a step towards going after Guy, but his heart isn't in it. He stops, and leans back on a tombstone.

He regards the broken green bottle still in his hand. Lifting his shirt, he gingerly tests the glass against his appendix, then tosses the broken bottle away, realizing the ridiculousness of it all.

CONTINUED: (3)

As Mulder reaches into his coat pocket, pulls out his own green bottle of booze, cracks it open, and begins taking a long pull from it....

END ACT FOUR

ACT FIVE

54 INT. ANIMAL CONTROL SHELTER - DAY (D5) 54

It's Daggoo! The puppy is in a carrier cage, sitting on the counter of the local animal shelter. Behind the counter are various cages filled with a variety of smaller animals.

Scully is speed-dialing her phone, while trying to pet Daggoo through his cage bars.

SCULLY

Hello, little guy... what's your name?

INTERCUT WITH:

55 EXT. CEMETERY - DAY (D5) 55

Mulder is "resting his eyes," on the ground behind a tombstone. The green bottle of booze -- now empty -- lays beside him. As his phone RINGS (The X-File Theme!?), he awakes groggily, and answers on speaker:

SCULLY

Mulder, where've you been?

MULDER

Scully... I fell off the wagon. I got a little taste of my old monster hunting ways, and then downed the whole bottle.

SCULLY

I take it you found your were-lizard?

MULDER

Sort of. Turns out, he wasn't a man who turns into a lizard, he was a lizard who turns into a man.

SCULLY

I don't see the difference.

MULDER

There isn't any -- that's the point! I realize now that both scenarios are... foolish. And I was a fool to think...

(MORE)

(CONTINUED)

MULDER (CONT'D)

well, I was just a fool, Scully.
Maybe I've always been. Where are
you?

Mulder starts scrolling through the unidentifiable, out-of-focus pictures he took during his "monster" attack, and begins deleting them one by one.

SCULLY

At the animal shelter. I'm waiting
to talk to that animal control
officer.

MULDER

So he didn't quit after all?

SCULLY

I guess he's like us -- some jobs
keep pulling you back in. Ouch!

Scully pulls her hand away from the cage, shaking her finger

MULDER

What happened?

SCULLY

A puppy here just tried to take a
bite out of me.

MULDER

A bite...?

Mulder is about to delete another picture, but freezes. It's the close-up of green and red splotches, which now might possibly read as... bloody teeth marks on green skin. As Mulder's wheels turn....

SCULLY

He's a cute, little guy, though.
Kind of reminds me of Queequeg. You
know, there was a recent
comparative cognition study that
showed dogs retain a hostility
towards people who harm their
masters. I not only miss having a
dog to love, but I need someone to
hold my grudges for me....

The animal control officer emerges from a back room. As he approaches Scully from behind, he grabs a control pole.

MULDER
 (to himself)
 If he got bit, it would've been
 by.... Scully --!

Before she can respond, Daggoo BARKS. Scully turns to see Pasha swings his pole, looping the cable over her head. As he pulls back to strangle her, Scully manages to get her hand within the cable loop at the last second.

He violently yanks the pole back, pulling Scully backwards over the counter.

MULDER (CONT'D)
 Scully? Scully?!

Hearing no response, Mulder races towards his car. As he runs --

MULDER (CONT'D)
 (into phone)
 This is FBI agent Mulder, I need
 emergency back-up at the animal
 control shelter.
 (getting into car)
 And where the hell is the animal
 control shelter--?!

As Mulder speeds off--

CUT TO:

Mulder, followed by a couple of UNIFORMED COPS, burst through the doors with guns drawn... and find a tableau of pandemonium. All the cages are overturned, equipment is broken, and animals are running around everywhere.

However, in the middle of it all, Scully holds Pasha face-down on the floor, and is calmly putting handcuffs on him.

SCULLY
 Hey, Mulder. You missed all the
 excitement.

MULDER
 Are you okay?

(CONTINUED)

SCULLY

Yeah, but I hate to disappoint you -
- it wasn't some monster that was
killing these people and eating
their flesh, it was just a normal
human being.

MULDER

Did you know it was him before
coming here?

SCULLY

Yeah. The one autopsy results
showed cause of death was actually
strangulation. On a hunch, I did an
analysis on that pole he left
behind, and found blood and tissue
from the previous victims.

PASHA

It all started when I was a
child... an uncontrollable urge to
torture small animals. But as I got
older, my compulsion --

SCULLY

Okay, save it for your trial.
You're right, Mulder: you see one
serial killer, you've seen them
all.

Scully hands Pasha off to the police officers, who escorts him
out.

MULDER

Scully, that's the second time
you've approached a dangerous
suspect without waiting for my
backup. What were you thinking?

SCULLY

I wanted you to have some quality
time with your lizard man.
Besides... you're forgetting I'm
immortal.

As Mulder rolls his eyes, Scully starts to head out, but she
suddenly stops, and looks back.

SCULLY (CONT'D)

How did you figure out it was him?

(CONTINUED)

MULDER

Going back over those photos I
took, I realized one was of a bite
mark, and if Guy's story were true,
that meant he was bit by --
(sudden realization)
If Guy's story were true....

Mulder bolts for the exit, running past Scully without
further explanation. After a pause, Scully shrugs, and picks
up Daggoo in his carrier.

SCULLY

You want to come home with me?

As she starts to leave with Daggoo --

CUT TO:

57 EXT. WILDERNESS - NIGHT (D5)

57

As Mulder's car drives up a fire road, the headlights catch
Guy walking off into the wilderness, disrobing as he goes.
Mulder stops the car, and gets out.

MULDER

Hey, Guy! We caught the killer!

GUY

So?

MULDER

So... for a while, I thought it
might be you.

GUY

Oh. Well, thanks... I guess?

MULDER

I just mean... I now know you
were... telling the truth.

GUY

Sounds to me like you're still
unsure.

MULDER

You have to admit... it's a bit
absurd.

(CONTINUED)

GUY

A bit absurd?! It's all absurd! I mean, look at this thing--
(starts undoing necktie)
-- whose genius idea was it to tie a dangling piece of cloth around your neck, where it's just waiting to strangle you?

Guy tosses the tie away in disgust, then takes off his hat.

GUY (CONT'D)

You want this?

A pause, before Mulder shakes his head, "no." Guy tosses the hat away like a frisbee.

MULDER

What are you doing?

GUY

Heading back to the wild.

MULDER

Guy... you won't survive out there in the elements.

GUY

I have to go. This is the time when "my kind" go into hibernation. I'm hoping I won't turn into a human during it, and maybe when I wake back up, I will have slept off this whole transformation thing.

MULDER

I didn't know reptiles hibernate.

GUY

I'm not a reptile! That's so racist!

MULDER

Okay, okay... but... how long do you hibernate for?

GUY

Well, I never did get the hang of human constructs of time, but... let's see ---

(counts with fingers,
mumbles to himself)

(MORE)

(CONTINUED)

CONTINUED: (2)

GUY (CONT'D)

-- lunar cycles are four weeks,
seasons last three months....

(pause; definitively)
10,000 years.

MULDER

(pause)

That's... not possible.

GUY

There you go again... not believing
me.

Guy takes off his pants and underwear, leaving him butt
naked. He turns and starts to head off.

MULDER

I... want to believe.

Guy stops. Pauses. He turns and walks back towards Mulder.

GUY

I... don't want to get too personal
or anything, but... this has been a
real trying time for me. I've been
going through a lot... and kind of
questioning things, and... well, it
was nice to have someone to... I
mean, I just want to say... I'm
glad to have met you.

Guy offers his hand. As Mulder grabs his hand, and the two
begin a heartfelt handshake --

CLOSE - MULDER

He's about to say something in response, but he suddenly
freezes. As he stares O.S. at Guy, an expression of... not
believing what he's seeing... overcomes him.

WIDE

Mulder is now shaking hands with a man-sized, horned lizard
Monster.

The Monster quickly lets go of Mulder's hand, and darts off --
disappearing within the darkness of the wilderness.

Mulder remains frozen, standing there with his hand still
extended out.

(CONTINUED)

A pause.

Mulder looks down at his hand, which had just been shaking hands with a monster. He looks back up, and as his look of stunned disbelief begins to transform into a smile:

MULDER

Likewise.

As Mulder stands there, with hand still extended and a smile on his face, staring off into the eternal darkness of the wild...

THE END