

THE X FILES

"TOOMS"

Written by

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Episode 1X20

Story 4229

March 1, 1994 (White)

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March 11, 1994 (Goldenrod)

3/11/94

THE X-FILES

"TOOMS"

CAST

FOX MULDER
DANA SCULLY

EUGENE TOOMS
DR. AARON MONTE
ASST. DIRECTOR SKINNER
CIGARETTE SMOKING MAN
JUDGE KANN
DR. KARETZKY
DR. RICHARD COLLINS
JENKINS
NELSON
ARLAN GREEN
FRANK BRIGGS
FRANK RANFORD
CHRISTINE RANFORD
DR. PLITH
DR. JANICE RICHMOND
DETECTIVE TALBOT

(X)

3/8/94

THE X-FILES

"TOOMS"

SETS

EXTERIORS

DRUID HILL SANITARIUM
J. EDGAR HOOVER BUILDING (STOCK)
CALVIN ST.
LYNN ACRES RETIREMENT HOME
CALVERT ST.
RANFORD HOUSE
SUBURBAN STREET
URBAN SHOPPING MALL
PLAZA

(X)

INTERIORS

SANITARIUM
/TOOMS' CELL
ASST. DIRECTOR'S OFFICE
/ADJACENT HALLWAY
HALLWAY
HEARING ROOM
LYNN ACRES RETIREMENT HOME
RUXTON CHEMICAL PLANT
RANFORD'S OFFICE
RANFORD BATHROOM
FORENSIC ANTHROPOLOGY LAB
MULDER'S APARTMENT
EMERGENCY ROOM
GREENS' HOUSE
/TOOMS' ROOM
/HALLWAY
MALL
/MALL CORRIDOR
/ESCALATOR SHAFT

TEASER

1 EXT. DRUID HILL SANITARIUM - NIGHT

Stretching across the confines of an old institutional facility, razor wires reflect cold blue moonlight. A legend appears: DRUID HILL SANITARIUM, BALTIMORE, MARYLAND. CAMERA GLIDES ACROSS the fanged steel... ominous... tense...

DISSOLVE TO:

2 INT. SANITARIUM - NIGHT

MATCHING the MOVEMENT from the previous shot, CAMERA EERILY CREEPS along a dim hallway. Although they're locked away, somewhere, deep inside the asylum, mad, tortured souls WAIL hauntingly.

Heavy doors, locked and labeled with the patients' names, PASS FRAME. In the center of each door is a closed food slot panel. A series of locks, including a strong bolt lock, are attached to the door frame two and half feet above and to the right of the food slot. Unreachable.

The first door is marked, "Maust, Jennifer." CAMERA PASSES the second door indicating "Schalin, Scott." Upon arrival at the third door... CAMERA SETTLES. The name above the opened food slot panel reads "Tooms, Eugene Victor." (X)
(X)

CAMERA HOLDS on the food slot. From the darkness behind the door appear two yellow eyes encircled with perspiration. Monstrous.

The eyes slip back into the darkness. After a tense pause... a hand works its way out of the open slot. With an eerily fluid motion, the sweat-drenched hand slithers upward toward the bolt lock.

Although the arm is now completely out of the door, Tooms is stopped at the shoulder because of the size of the food slot.

3 INT. TOOMS' CELL - NIGHT

Tooms' concentration is unnaturally intense. His shoulder is stopped at the slot, his body tightly pressed against the door.

4 INT. SANITARIUM - HALLWAY - NIGHT

Tooms' hand reaches for the locks, a half a foot out of reach.

"Squeezed"

1X20

3/3/94

(blue)

2.

5 INT. TOOMS' CELL - NIGHT - CLOSE - TOOMS' SHOULDER

Contorts out of joint with a sick dull POP.

6 INT. SANITARIUM - HALLWAY - NIGHT

The hand is closer, reaching. Bones SNAP and CRACK. As the fingers begin to elongate... (FX)

CUT TO:

7 INT. SANITARIUM - NIGHT

The CLANG of a heavy lock and the opening of a thick door reveal two silhouettes at the end of the hallway.

An ATTENDANT guides a man in a suit and tortoise shell glasses down the hall. The man is DOCTOR AARON MONTE. His gait reflects his pomposity. CAMERA FOLLOWS as they approach Tooms' room. The door looks completely normal. The food slot is closed. The locks are locked.

Monte stops before the door, knocks.

MONTE

Eugene? Eugene? It's Doctor Monte.

No answer. Deep within the building, the MOANS and SCREAMS of the insane create a macabre ambience. Monte signals "open the door." The ATTENDANT releases the bolt lock. CLACK!

(X)
(X)

8 INT. TOOMS' CELL - NIGHT

Dark. Very dark. The door opens. The Doctor is silhouetted in the doorway.

MONTE

Eugene? Are you asleep?

No response, until... leaning into the hallway spill light, eyes a natural grey, EUGENE TOOMS sits up on his bed in the corner.

TOOMS

No.

(CONTINUED)

8 CONTINUED:

Monte smiles and moves to the cot, sitting next to Tooms.

MONTE

Hi, Eugene, I was on my way out
and I wanted to stop by and see
how you were feeling.

TOOMS

Fine.

MONTE

Nervous about tomorrow?

Tooms doesn't answer.

MONTE

Don't be. I know you think they
won't let you out... so, I snuck
a peek at the reports of the
doctors who will testify at your
review. They concur with my
opinion that you're ready to be
released from here and rejoin the
community.

Tooms nods. Monte smiles.

MONTE

So... get some rest. I'll see
you tomorrow at the review and...
let's keep our fingers crossed.

Monte stands and exits, CAMERA FOLLOWING.

The door shuts with a CLANG. CAMERA PANS BACK to Tooms, his
expression once again horrifying. CAMERA MOVES IN toward the
homicidal yellow eyes and anticipatory grin.

CAMERA BOOMS DOWN to Tooms' hand on the bed, which was hidden
from Dr. Monte's view by Tooms' leg.

The CAMERA SETTLES on Tooms' middle and index fingers. They
cross... waiting for release.

(X)

FADE OUT:

END TEASER

ACT ONE

9 EXT. J. EDGAR HOOVER BUILDING - DAY - ESTABLISHING (STOCK)

A legend appears over an Orwellian angle of the F.B.I. headquarters: J. EDGAR HOOVER BUILDING, WASHINGTON D.C."

10 INT. ASST. DIRECTOR'S OFFICE - DAY

A review meeting is in session. Two men, Assistant Director SKINNER and the CIGARETTE SMOKING MAN, are silhouetted against a cold steel blue light. Sitting on the desk is an authoritative name plate. "Assistant Director Walter S. Skinner." (X)

SKINNER

We have reviewed your reports and we are quite displeased.

SCULLY

tenses under the inquiry, yet maintains professional composure. (X)

SKINNER

Irregular procedure. Untenable evidence. (X)

CLOSE - CIGARETTE SMOKING MAN'S MOUTH

As he exhales a disapproving sigh. The smoke slowly curling against the back light.

SKINNER (O.S.) (CONT'D)

Anonymous witnesses.

SKINNER

His glasses reflect light so his eyes cannot be seen. On his desk is a small flag. Behind him is a portrait of Janet Reno.

SKINNER

Inconclusive findings aggravated by vague opinion. (X)

He pauses, allowing her to comment.

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

5.

10 CONTINUED:

WIDER

SCULLY

Sir, the very nature of the X-Files cases often precludes orthodox investigation.

1
(X)
(X)

SKINNER

Are you suggesting the Bureau adopt a separate standard for you and Agent Mulder?

SCULLY

(apologetic)

No, sir.

SKINNER

(leading)

Are you suggesting Agent Mulder obstructs you from proper procedure?

SCULLY

No, sir, if anything, I'm suggesting these cases be reviewed... with an open mind.

(X)

SKINNER

Maybe your mind has become... too open.

(X)

Scully becomes defensive.

SCULLY

On X-File cases investigated by Agent Mulder and myself, to date, we have a conviction or case solution of seventy-five percent, well above the current Bureau standard.

(X)

(X)

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

6.

10 CONTINUED: (2)

1

SKINNER

That is your only saving grace.

SCULLY

May I ask, sir, what more do you require?

Skinner looks to the Cigarette Smoking Man, conspiratorial. Scully reads this.

SKINNER

Increased frequency of reports, conventional investigation... in short, it is your responsibility to see these cases are by the book.

SCULLY

I understand, however...

She hesitates from challenging her superiors...

SCULLY (CONT'D)

Conventional investigation in these cases may decrease the rate of success.

Skinner eyes the C.S. man. Scully looks to him also.

(X)

CIGARETTE SMOKING MAN

(X)

averts his eyes, coolly. He exhales and finishes with his smoke...

EXTREMELY CLOSE - ASHTRAY

The cigarette is snubbed out.

SCULLY

feeling like the cigarette...

(X)

CUT TO:

11 INT. HEARING ROOM - DAY - EUGENE TOOMS

If one is aware of Tooms' true nature, he appears all the more creepy in a suit and tie. Otherwise, he seems to be a polite, shy young man with puppy dog eyes.

JUDGE KANN (O.S.)
By order of the State of Maryland
the court shall review the
psychological status of Eugene
Victor Tooms.

WIDER

Three judges, HIRSCH, KANN, and SULLIVAN sit behind a long table. Before them, similar to a courtroom setup, are two desks, one for the State's attorney, JENKINS and one for Tooms' attorney, NELSON. Tooms sits next to his lawyer. A STENOGRAPHER records the proceedings. (X)

JUDGE KANN (CONT'D)
We'll begin with the court
appointed expert witnesses. The
court calls Doctor Pamela
Karetzky.

SPECTATORS AND WITNESS AREA

An attractive and professional middle-aged woman, DR. KARETZKY, stands and proceeds to the bench. CAMERA HOLDS, REVEALING Mulder as she CLEARS FRAME. CAMERA MOVES IN on him as he looks about for the absent Agent Scully. Mulder checks his watch.

EXTREME CLOSE UP - WATCH

The second hand whips around the dial...

DISSOLVE TO:

12 INT. HEARING ROOM - DAY - DOCTOR KARETZKY

CAMERA ARCS SLOWLY as she presents her testimony. It has a creepy feel, tense.

KARETZKY
I performed several diagnostic
procedures upon Mister Tooms to
determine any organic,
physiological dysfunction. An
electroencephalogram, a
chromosomal analysis, and a
computerized axial tomograph.
All were negative.

(pause)

"Tooms" 1X20 3/11/94 (Goldenrod)

8.

12 CONTINUED:

KARETZKY (CONT'D)
He does not suffer from
hallucinations, delusions or any
markedly disordered thinking...

DISSOLVE TO:

13 INT. HEARING ROOM - DAY - DOCTOR COLLINS

CAMERA CONTINUES its FLUID MOVEMENTS around the next witness,
DOCTOR RICHARD COLLINS, not much hair, black-rimmed glasses.
His head is kept down as he reads directly from his report.

COLLINS
Mister Tooms had recently lost
his job; parenthesis; Baltimore
Animal Regulations-slash-Dog
Catcher, close parenthesis.
Aggravated by a false arrest
incident with the F.B.I., his
assault on Agent Scully was,
quote, "frustration directed at
the wrong person," end quote.

Collins sips from a nearby Dixie cup, then continues.

(CONTINUED)

1:

1:

(X)
(X)

13 CONTINUED:

COLLINS (CONT'D)

He stated, and I concur, quote,
"I am very sorry for what I did
to Agent Scully. I lashed out at
her instead of solving my own
problems..." end quote.

DISSOLVE TO:

14 INT. HEARING ROOM - DAY - DOCTOR AARON MONTE

The psychiatrist from Druid Hill Sanitarium is on the stand.
He refers to his notes attached to a clipboard.

MONTE

I'm reading from a recent
interview I did with Mister Tooms
at the Druid Hill Sanitarium.
Question: If you were released,
what is the first thing you'd do?
Answer: I'd like my old job back.
Question: Why? Answer: The
Animal Shelter made me feel I was
helping everyone. People and
animals.

He lowers the clipboard.

MONTE (CONT'D)

You see what is occurring here?
Mister Tooms has learned to
direct his feelings toward
verbalization and work... rather
than neurotic buildup in himself.

TOOMS

CAMERA MOVES IN on him, a tad LOW ANGLE, and in SLOW MOTION.
His eyes lock on Doctor Monte, glazed...

TOOMS' POV - DR. MONTE

The color of everything in FRAME; except Doctor Monte, becomes
muted: The SOUND FADES, all but the tapping on Monte's finger
on the clipboard as he emphasizes a point.

TOOMS

The subtle glare of a predator targeting his prey. CAMERA
CONTINUES TO PUSH IN...

(CONTINUED)

14 CONTINUED:

MONTE

It is my opinion that he has had a very excellent response to the months of treatment and I would see no reason to consider him to be of any danger to himself or to any member of society.

He looks at the panel of judges, then to Eugene Tooms, and gives his patient a reassuring smile.

CUT TO:

15 INT. HEARING ROOM - DAY - LATER

A clear FRAME until Mulder enters and raises his right hand.

JUDGE KANN (O.S.)

Do you swear that the testimony you are about to deliver is the truth, the whole truth and nothing but the truth.

MULDER

I do.

Mulder has a seat. The State's attorney, Jenkins, stands at his desk.

JENKINS

Mister Mulder, as an expert witness for the State of Maryland, can you list your qualifications?

MULDER

I'm a special agent with the Federal Bureau of Investigation. I worked three years for the F.B.I.'s Behavioral Science Unit, profiling serial killers. I have extensive experience with the Violent Criminal Apprehension Program.

Tooms' attorney, Nelson, tenses.

(CONTINUED)

15 CONTINUED:

1

NELSON

Your honor, I know where he's going with this and may I remind the court that Mister Tooms was placed in psychiatric care solely for the assault on Agent Scully... he's never been charged, nor has any evidence linked him to any other crime.

JUDGE KANN

(to Jenkins)

Proceed with caution.

(X)

The hearing room door opens, O.S., drawing Mulder's attention.

SCULLY

enters the room, a bit rushed, and takes a seat.

WIDER

Mulder returns his attention to Jenkins..

(X)

JENKINS

Agent Mulder, I understand you have drawn upon your experience and developed a profile of Mister Tooms.

(X)

MULDER

Yes.

JENKINS

Please.

(X)

Mulder prepares, he pauses as he sees something O.S.

SCULLY

subtly gestures as if pleading for him to keep it "low key."

MULDER

is puzzled by her suggestion.

CUT TO:

16 INT. HEARING ROOM - DAY - LATER - CLOSE - PROJECTION SCREEN

16

A black and white crime scene photo FLASHES on the screen. It is a murder scene.

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

12.

16 CONTINUED:

MULDER

stands by a projector, the light reflecting in his glasses. he advances the slide.

MULDER

These murders span nearly a century. Five homicides, occurring every thirty years, starting in 1903. All in the Baltimore area...

He advances the slides, on the CLICK...

JUDGES

who have seen it all, grimace at the slides.

MULDER (CONT'D)

In each case, the liver was extracted and presumably eaten.

TOOMS

in the pale light of the projector, his eyes look to the screen, hungry.

MULDER (CONT'D)

A trophy was taken from each victim. Many of which were found in Eugene Tooms' living quarters at 66 Exeter Street. Records show a Eugene Tooms has resided at the same address since 1903 - the year a man was murdered in the building.

WIDER

NELSON

Objection.

JUDGE KANN

Noted.

Mulder's slides illustrate the various trophies found in Tooms' basement. Mulder advances the slides.

MULDER

Besides the liver extraction, the most notable element connecting the crimes is the undetermined point of entry.

(more)

"Squeezed"

1X20

3/3/94

(blue)

13.

16 CONTINUED: (2)

MULDER (Cont'd)
Many victims were found with
their doors and windows locked
from the inside.

Slides FLASH of the murder scenes.

MULDER (CONT'D)
These fingerprints...

SCREEN - ELONGATED PRINTS

which are eleven inches long flash on the screen.

MULDER (O.S.)
... found at seven of the
nineteen crime scenes...

WIDER

As Mulder approaches the judges' table.

MULDER (CONT'D)
... match Eugene Tooms.'

The Judges take pause, eye each other. Mulder has thrown them
an unhittable curveball.

SCULLY

sighs. She realizes he has lost them.

RETURN

The room is tense and puzzled. Everyone feels they've missed
something.

JUDGE KANN
Agent Mulder... just look at his
fingers.

Tooms meekly lays them on the table. They're normal.

JUDGE KANN
Look at him. A hundred years
old?!

(CONTINUED)

16 CONTINUED: (3)

1

MULDER

I contend that, perhaps through a genetic mutation, Eugene Tooms is capable of contorting and elongating his body in order to gain access to his victims so that he may extract livers which provide him sustenance for a hibernation period of thirty years. He needs one more victim for this cycle.

SCULLY

cringes.

RETURN

Tooms' attorney throws up his hands, incredulous.

NELSON

Your honor...

Judge Kann eyes Attorney Jenkins as if "enough is enough."
Jenkins sighs, his long shot didn't pay off.

(X)
(X)

JENKINS

No further questions.

(X)

Mulder reads what is going on and becomes angry. He takes on the closed minds in the room.

MULDER

A preliminary exam at the time of his arrest revealed abnormalities in Tooms' striated muscles and axial bones! His attorney blocked further study.

JENKINS

Thank you, Agent Mulder.

(X)

MULDER

I ask you to place the safety of the people first and foremost...

JUDGE KANN

(to Nelson)

Counsel?

(CONTINUED)

16 CONTINUED: (4)

NELSON

No further questions, your honor.

1
(X)

MULDER

This is a rare and abnormal human creature that must not be released, but retained for further study.

(X)
(X)
(X)

JUDGE KANN

(firmly)

You may step down.

(X)
(X)

MULDER

If you release Eugene Tooms, he will kill. It's in his genetic make-up.

(X)
(X)
(X)

Judge Kann picks up a small gavel. As he silences the court with a CRACK!

(X)

17 INT. HALLWAY - DAY

1

Mulder sits on a bench in the hallway adjacent to the review room. Scully approaches him.

MULDER

Do you think they would've taken me more seriously if I wore my blue suit?

She averts her eyes.

SCULLY

Mulder... your testimony... you sounded...

MULDER

I don't care how I sounded, as long as it's the truth.

(CONTINUED)

17 CONTINUED:

She nods, uncomfortable.

MULDER (CONT'D)
And where were you? Your
testimony was important.

SCULLY
I was called to a meeting by
Assistant Director Skinner.

Mulder reacts. That's serious.

MULDER
What did he want?

Scully is confused... hesitant. Finally, she sighs and looks
Mulder in the eye.

SCULLY
To reel me in.

Mulder matches her look. They both know this means extra
scrutiny and pressure. Before Scully can explain any further,
Jenkins steps into the hallway.

JENKINS
They're ready.

(X)
(X)
(X)

CUT TO:

18 INT. HEARING ROOM - DAY - JUDGES PANEL

18

The three Judges sit at the table. Judge Kann reads from a
statement.

JUDGE KANN
It is the opinion of this court
that Eugene Victor Tooms shall on
this day...

TOOMS

standing at the defense table. Nelson places a reassuring hand
on his client's shoulder.

JUDGE KANN (O.S.) (CONT'D)
... be released from the Druid
Hill Sanitarium.

CAMERA PUSHES IN on Tooms' smile.

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

17.

18 CONTINUED:

MULDER & SCULLY

Mulder is obviously furious.

WIDER

JUDGE KANN (CONT'D)

The court also attaches these conditions. One, that he remain in counseling, under the care of Doctor Aaron Monte...

Dr. Monte nods, agrees. Happy for Eugene.

JUDGE KANN (CONT'D)

That he may retain his job at the Baltimore County Animal Shelter. And last that he take residence in the house of Mister and Missus Arlan Green, trained in a program to assist patients released from Druid Hill in their transition to society.

The Judge takes note of a couple in the hearing room.

ARLAN & SUSAN GREEN

An elderly couple sits in the seats.

TOOMS

peers over his shoulder at them.

WIDER

The Judges look to Tooms.

JUDGE KANN

Mister Tooms, do you understand and accept these conditions?

TOOMS

Yes, your honor. Thank you.

JUDGE KANN

Very well. You're free to go.

(CONTINUED)

1

(X)
(X)
(X)

(X)
(X)
(X)

18 CONTINUED: (2)

Upon the gavel's CLACK...

19 INT. HALLWAY - DAY

The hearing room door BANGS open. Mulder marches into the hallway. Scully follows. He stops and pulls her aside.

MULDER

I'm not taking my eyes off him.

SCULLY

Mulder, wait...

MULDER

He needs to kill. He'll do it first chance he can. But he won't kill the old couple. He won't be that obvious. Tooms didn't remain a secret for a hundred years by not being careful.

Scully nods.

MULDER (CONT'D)

Think of him as an animal. He'll only kill in defense of himself, or out of necessity. I'll be there to stop him if he makes an attempt.

SCULLY

I'll keep surveillance with you.

MULDER

No, I'll watch him. If he can't be tied to the most recent evidence, then you'll have to go back to the earlier murders and prove it was him.

SCULLY

That was thirty... sixty years ago!

MULDER

There's no statute of limitations on murder.

SCULLY

Mulder... it will entail... unorthodox methods of investigation.

19 CONTINUED:

He freezes. The words of bureaucrats ringing loud.

MULDER

Scully, if you're resistant because you don't believe... I'll respect that. But if you're resistant because of some bureaucratic pressure... they've not only reeled you in, they've already skinned you.

The doors open. Arlan and Susan Green exit with Tooms. They proceed down the hall.

ARLAN

I hope you'll be comfortable, Eugene. The room in the back is small.

Tooms stops, fascinated by an old letter delivery chute in the center of the hallway. He considers the possibilities...

ARLAN (CONT'D)

But I'm sure you'll be able to squeeze in.

Tooms eyes Mulder and Scully with a sick, confident, horrifying grin.

TOOMS

I'm sure.

They continue down the hallway toward the lobby and the exit.

MULDER & SCULLY

Mulder looks at her challengingly. She can't meet the glare. Scully looks back, down the hall.

EXIT

The light outside is bright, causing Tooms' figure to turn silhouette as he walks down a set of stairs and disappears into the outside world.

FADE OUT:

END ACT ONE

ACT TWO

20 EXT. CALVIN STREET - DAY - CLOSE - EMBLEM

2

of the Baltimore County Animal Regulations. It is painted on the door of a van. The doors open. A pair of Doc Martin boots steps out and onto the sidewalk. They proceed toward the rear of the vehicle. (X)

The boots pause.

Wearing a tan jumpsuit, Tooms bends down into the gutter to pick up a stiff dead rat. Holding the rat in gloved hands, he moves to the back of the van and opens the door.

Tooms produces a heavy trash bag and places the rat inside. CAMERA MOVES IN on him as he checks to see if anyone is watching before inserting two latex gloved fingers into his mouth and licking the savory flavor of the dead rat.

This causes his blood to bubble in predatory anticipation. CAMERA INCHES IN as he turns... searching.

TOOMS' POV - STREET

Business PEOPLE and SHOPPERS pass by. As they move, pieces of SOUND begin to disappear; AUTOMOBILES, FOOTSTEPS. The effect is that of zeroing in on a target. The pedestrians begin to slow, in the b.g. is a small coffee stand.

TOOMS

has selected his prey. His iris now a bile yellow.

TOOMS' POV - COFFEE STAND

An attractive BUSINESS WOMAN, 32, buys a Latte from a small coffee stand. The colors fade to black and white, all but the woman, Tooms' target.

TOOMS

His breaths become heavier... hungrier...

TOOMS' POV - THE COFFEE STAND

The woman pays and smiles. Suddenly, the FRAME is blocked by a body that has stepped between Tooms and the target. It is Mulder.

MULDER

'Scuse me.

(CONTINUED)

"Tooms"

1X20

3/8/94

(pink) 21.

20 CONTINUED:

TOOMS

recoils, turning away.

WIDER

All the SOUND has returned. Mulder, in the same clothes as when he left the courtroom, stands before Tooms.

MULDER

Can you help me find my dog?

Tooms SLAMS the van's doors and moves off, frustrated and pent up. Mulder watches him, with a victorious grin.

MULDER

It's a Norwegian Elkhound. His name is Henrik.

The van ROARS away. Mulder calls after it.

MULDER

I use him to hunt moose.

CUT TO:

21 EXT. LYNN ACRES RETIREMENT HOME - DAY - ESTABLISHING (STOCK) (X) 2

A run-down home for the elderly. Not a place one hopes to ever live. A legend appears: "LYNN ACRES RETIREMENT HOME. BALTIMORE, MARYLAND."

22 INT. LYNN ACRES RETIREMENT HOME - DAY

CLOSE on a torn-out newspaper article held in an old man's hands, "SUSPECT CAUGHT IN SERIAL KILLINGS." Next to it is a mug shot of Tooms.

FRANK BRIGGS

retired police detective, now in a wheelchair, crumbles the article with his once strong hands. He holds the newsprint in his clenched fist, eyes closed.

SCULLY

sympathizes with his agony and frustration.

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

21A.

22 CONTINUED:

2

WIDER

Scully and Briggs are in the dark corner of a depressing retirement home recreation room. A small cardboard box sits on the floor near the wheelchair. (X)
(X)
(X)

(CONTINUED)

22 CONTINUED: (2)

2

BRIGGS

If Tooms gets away now, then the next time he'll take a life... you'll be nearly my age.

Scully averts her eyes. The following thought eats at this man.

BRIGGS

Hopefully... you won't have to take him to the grave.

SCULLY

Detective Briggs, your assistance helped us so much before, now we have to try and prove Tooms was involved in the killings you investigated thirty years ago.

(X)
(X)
(X)

He stares at her, incredulous. She moves closer.

SCULLY

You've lived with the case for half of your life... there must be something. Maybe a connection among the victims. I know we've seen the evidence, but is there anything amongst the evidence that doesn't fit?

(X)
(X)

Briggs nods, begins to grow excited.

BRIGGS

There was one thing that never sat right with me...

He wheels over to his files and produces some crime scene photos and paperwork.

BRIGGS

All the victims I investigated in '63 were found at the crime scene. Liver extracted - all five.

SCULLY

As were the four most recent murders.

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

22A.

22 CONTINUED: (3)

2

BRIGGS

But when I was a sheriff during the Powhattan Mill killings in 1933, only four victims were found at the crime scene, however a fifth person was missing and never found. But this...

(CONTINUED)

22 CONTINUED: (4)

He produces a piece of liver in a jar of yellowing formaldehyde.

BRIGGS (CONT'D)

This was discovered on the grounds of the Ruxton Chemical plant when it was under construction. It doesn't belong to the other victims.

She eyes him.

SCULLY

That doesn't prove it belongs to a person murdered by Tooms.

BRIGGS

I'm positive Tooms hid this one victim because there was something about the body that could prove he was the killer.

SCULLY

What makes you positive?

BRIGGS

(with reverence)

A hunch. An old fashioned hunch.

SCULLY

I can't include a hunch in a report to my superiors.

BRIGGS

"Reports" won't stop Tooms. You have to trust your instincts.

Scully considers pursuing further unconventional investigations.

SCULLY

What does your instinct say about where he hid the body?

BRIGGS

In the cement where they poured the foundation of the chemical plant.

(beat)

We'd never be able to find it.

(CONTINUED)

22 CONTINUED: (5)

SCULLY

Maybe your old fashioned hunch
could use a little high tech
help.

CUT TO:

23 INT. RUXTON CHEMICAL PLANT - DAY

Ground penetrating radar, a large metal instrument is dragged across a 5'X5' square area of cement floor. A small monitor displays an ultrasound-like image. It should appear quite high tech. The factory is dilapidated. Walls of crumbling brick. Water drips from upper levels. Abandoned machinery rusts.

Scully and Briggs, in a wheelchair, watch the procedure. Scully explains.

SCULLY

Ground penetrating radar. It bounces signals off of objects or cavities.

BRIGGS

(skeptical)

It tells you where the body is?

SCULLY

Well, it signals that something inordinate is present. An experienced operator then attempts to differentiate if the signal is a body, or a stone, or a hole in the ground.

BRIGGS

"Differentiates?!" You mean he guesses!

Scully sighs.

SCULLY

It's an educated guess.

Briggs doesn't buy into the new technology. Scully moves to the G.P.R. OPERATOR for a report.

(X)

CAMERA REMAINS with Briggs as he wheels off into the old condemned factory. It's dark here. Strange shadows are cast from the twisted pipes and machinery.

(CONTINUED)

23 CONTINUED:

Suddenly Briggs pauses... senses something. He inches forward. CAMERA CREEPS toward him as an expression of fear sweeps across his entire being. Without looking down to the ground... he whispers...

BRIGGS

Here.

He begins to perspire. Tremble. Then, louder.

BRIGGS

Here!

SCULLY & THE G.P.R. OPERATOR

Turn toward Briggs, concerned.

SCULLY'S POV - FRANK BRIGGS

in the darkness of the factory, in his wheelchair. Briggs gestures to the cement below.

BRIGGS

IT'S RIGHT HERE!!

As his declaration rattles about the old factory walls...

CUT TO:

24 EXT. CALVERT STREET - DUSK

Rush hour. CAMERA MOVES amongst the potential victims leaving their offices. A van pulls up and stops. It belongs to Baltimore County Animal Regulations.

The rear doors include two portholes, with metal mesh in the glass. The doors open. Eugene Tooms exits holding a shovel and a heavy plastic bag, wearing the jumpsuit uniform of the Animal Regulations. He proceeds to the curb where lies some week-old roadkill; so flat and bloodless we have no idea what animal it once was. Eugene scoops up the remains, places it in the bag and applies a twist tie.

A man passes him, FRANK RANFORD, mid thirties, a tad yuppie, suit and tie. Eugene checks him from the corner of his eye then returns to the van. The doors close.

Then, from the wire mesh encased porthole in the van's rear door, appear the yellow eyes. Wide and hungry.

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

26.

24 CONTINUED:

TOOMS' POV - FRANK RANFORD

He is the only person in full color. The SOUNDS all disappear, except for Ranford's FOOTSTEPS. As Ranford gets into his parked car, the only SOUND is of the door SLAMMING.

CUT TO:

25 INT. CHEMICAL PLANT - DUSK - WIDE ANGLE

Some floodlights provide not only light, but eerie contrast to the dark and cavernous factory. There is a sense of urgency.

CLOSER

A JACKHAMMER ERUPTS, BRAK-A-BRAK-A-BRAK-A. A 6'X4' area of cement is broken up. Scully, Briggs, and the other members of the investigative team wear protective ear and eyewear.

A technician uses a soft stream of air to blow away the fine dust. Scully is on her knees tossing off larger chunks of rock. She leans down near floor level and sweeps her hand across an area. Suddenly, she tenses.

SCULLY'S POV - EXTREMELY CLOSE

A flash of gold. A thin band.

WIDER

Scully moves for some tools. An archaeologist's chisel and hammer. She TINK, TINK, TINKS, at the cement.

SCULLY

She continues her work. Finally, she sits up, stunned. She turns back to Briggs, who wheels closer to take a look.

BRIGGS' POV - IN THE CEMENT

A skeletal ring finger juts from the cement.

CUT TO:

26 EXT. RANFORD HOUSE - NIGHT

A very middle American, two-level suburban home sits on a quiet neighborly street. There are, however, security bars on the windows. A JOGGER runs past.

(CONTINUED)

26 CONTINUED:

Frank Ranford's car arrives home, pulls into the driveway and parks. As he gets out, we recognize him as Tooms' target on Calvert Street. Ranford disappears through his front door.

HOLD... beat... a van ENTERS FRAME displaying the Animal Regulations logo. We do not see Tooms, just the van. It rolls down and street and stops. Its headlights extinguish. (X) (X)

Silence.

CAMERA PANS down the street to find another car pulling onto the street. This vehicle, however, has its lights already off. It is Mulder's car. He parks.

DISSOLVE TO:

27
thru OMITTED
28

27
thru
28

29 INT. OFFICE - RANFORD HOUSE - NIGHT - EXTREMELY CLOSE - COMPUTER 29

A cursor flies across the screen leaving letters and numbers in its trail.

WIDER

Frank Ranford, out of his suit and wearing some sweats and a T-shirt sits in front of his PC CLACKING furiously on his keyboard. The door to the office opens. Ranford's wife, CHRISTINE, 29, also in sweats with her hair in a ponytail, enters.

CHRISTINE
Robo-toddler finally went to sleep. I'm gonna watch TV in bed.

Frank is focused on his work. He signals, half-assed, "okay."

30 EXT. SUBURBAN STREET - NIGHT

Tooms' van remains parked in the same spot.

3

31 INT. MULDER'S CAR - NIGHT

He's wound tight. He has a two-day growth. His eyes are red. He checks his watch. It's been too long. Mulder opens the car door and gets out.

3
(X)

32 EXT. SUBURBAN STREET - NIGHT

Mulder hustles toward the van. As he approaches, Mulder proceeds with caution, his palm poised on his holstered weapon.

CAMERA allows Mulder to pass, then FOLLOWS over his shoulder as he moves to the van's driver's side window. Mulder looks in. Nothing. No one is in the cab.

3:

Mulder turns TOWARD CAMERA, panicked. He moves toward the rear of the van. Mulder yanks open the back door. Nothing. Just a bunch of empty animal cages. Tooms is gone. Mulder closes the door, pulls his gun and heads off along the street.

CAMERA, however, HOLDS on the van, then slowly CREEPS DOWN to street level. Beneath the van... a manhole cover slips back into place.

33 INT. BATHROOM - RANFORD HOME - NIGHT

A small room with a toilet is adjacent to a room with a counter and sink. The toilet is in the f.g., lid up.

3:

In the b.g., Christine Ranford readies herself for bed. She blows her nose.

(X)
(X)

Christine turns to toss the tissue into the toilet. She pauses.

(X)

TOILET BOWL

The water is a murky green. The water level rises and falls erratically.

CHRISTINE

sighs.

34 INT. OFFICE - RANFORD HOME - NIGHT

Christine enters the office.

CHRISTINE

The toilet is backed up, or something.

(X)

FRANK

Honey, this report is due first thing tomorrow. I'll deal with it later.

(X)

(X)

She sighs and leaves the office.

35 EXT. SUBURBAN STREET - NIGHT

Mulder combs the street, hustling, he aims his flashlight over the houses in search of Tooms.

3

36 INT. BATHROOM - NIGHT

Christine Ranford shoves a plumber's snake down the toilet basin. Near her is a plunger.

(X)

Christine makes a couple of attempts to make something happen with the "metal rope." The water vanishes down the bowl... and then nothing. Frustrated, she drops the plumber's snake, half of it still down the toilet.

(X)

Christine sighs, stands and disappears. CAMERA HOLDS... beat... another... it PUSHES IN, and then, slowly, the snake begins to move, down the toilet as if being used as a rope by someone in the sewers.

(X)

37 INT. OFFICE - NIGHT

Frank Ranford works on his report.

3

38 OMITTED

3

39 INT. BATHROOM - NIGHT

The snake is pulled again, into the basin. Christine Ranford enters the bathroom, frustrated.

3

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

30.

39 CONTINUED:

3

CHRISTINE

Screw it.

She tugs on the snake. It tugs back. Puzzled, she yanks it and pulls it out of the toilet. Christine reels up the snake and exits. HOLD.

In a quick beat, she returns, flips down the toilet lid and closes the child safety lock on the toilet. She exits.

40 OMITTED

4

40A EXT. SUBURBAN STREET - NIGHT

40

Mulder searches the yard of another house, frantic.

41 INT. OFFICE - RANFORD HOME - NIGHT

4

Christine Ranford enters the office. Frank works on his PC.

CHRISTINE

Toilet's still busted. I'm going to bed.

FRANK

Okay, I'll be there in a bit. I just have to finish up.

She nods and walks away. Frank returns to the PC.

(X)

"Squeezed"

1X20

3/3/94

(blue)

31.

42 EXT. RANFORD HOUSE - NIGHT

(X) 4

A window is open two inches, behind the safety bars. Tooms' hand ENTERS FRAME. With each arm through a space in the security bars, he lifts open the window.

TOOMS

His eyes are fiery. His focus is inhuman. Sweat drips from his face, making tracks in the crusted spots of sewage that make him appear truly primordial. He reaches up and pulls himself up to the bars, which are far too close for anyone to pass through.

He inserts his foot through the bars, then his legs. His clothes tear. Now Tooms jams the side of his torso against the bars. He quietly GROANS as his ribs CRACKLE and skin tears.

CLOSE - BARS

Tooms squeezes his head between the bars. The skull molding about the metal. (FX) As his head pops through with a dull CRACK, he knows he's made it. His animal-like eyes ignite with anticipation of the kill.

CUT TO:

43 INT. OFFICE - NIGHT

4

CAMERA CREEPS around the back side of the PC, REVEALING Frank. (X)

44 EXT. RANFORD HOUSE - NIGHT

Mulder reaches the Ranford residence. He shines his flashlight around the area.

THE SIDE OF THE HOUSE

Footsteps of slight sludge lead toward the window.

MULDER

follows them. They lead to the security bars on the window. He takes a closer look.

WINDOW SILL

is dotted with blood.

MULDER

He knows. The agent races toward the front door.

45 INT. OFFICE - NIGHT

Frank is into his work. O.S., a POUNDING at the front door. He begins to move, then opts to ignore the SOUND, until, once again, the POUNDING begins on the door. He finally gets up and leaves the office.

DOWNSTAIRS

Frank opens the front door. Mulder enters, displaying his identification.

MULDER

Federal agent. I suspect an intruder in your house.

Mulder begins to look around, gun drawn. Christine appears on the steps in her pajamas, holding a two-year-old girl.

MULDER

Stick together. Stay with me.

He continues his search.

46 INT. OFFICE - NIGHT

The door opens. Mulder readies his gun. Frank, and Christine with the girl are behind him. Mulder looks around.

(CONTINUED)

46 CONTINUED:

FRANK

Someone opened my window.

Mulder runs to the window. He shines his flashlight out the window and down the outside of the house.

MULDER'S POV - OUTSIDE WALL

Upside down, an eleven inch fingerprint. Evidence Tooms has scaled down the wall.

CUT TO:

47 EXT. SUBURBAN STREET - NIGHT

Mulder tears out of the house, running full speed. He looks about.

MULDER'S POV - UP THE STREET

The Animal Regulations van is gone.

MULDER

As he catches his breath. For him, this is in no way a victory.

FADE OUT:

END ACT TWO

ACT THREE

48 INT. FORENSIC ANTHROPOLOGY LAB - DAY

4

This room is scientifically creepy. Stainless steel tables and high tech forensic equipment intermingled with brownish skeletons and mummified body parts.

Center stage on a large table is a slab of cement six and a half feet long, three feet wide and approximately two feet thick. The top layer of the slab is chewed up as TEAM MEMBERS work like archaeologists at a dig site. A human skeleton can be made out in the slab.

(X)

Scully studies the work with a forensic anthropologist, DR. PLITH.

PLITH

(X)

I suspect the year of death to be in the mid-nineteen-thirties.

(X)

The anterior surface of the right femur was green, indicating a long term exposure to copper. We concentrated on the area and found several pennies.

(X)

He moves to a shelf and shows her the green and brown coins.

PLITH (CONT'D)

1933, 1931, 1933, 1933...

SCULLY

Can you determine the cause of death? My instinct says a burial in cement is murder.

(X)

(X)

PLITH

At the moment, I have found no definite proof of murder. There are gnawing marks near the ribs, however, I suspect this is from rodent activity prior to the body being put in the cement.

(X)

(X)

(X)

(X)

She sighs, looks to the skeleton.

(CONTINUED).

48 CONTINUED:

PLITH

We need to see much more of the remains to determine cause of death. As you know, it's a slow, but necessary process.

She nods, understands. Plith pulls her aside, secretive.

PLITH

I did try a little something. It's a little premature if we're... going by the book.

Those words haunt her.

SCULLY

Then we'll keep it off the record.

PLITH

Thank you. The old man, Mister Briggs, he gave me a photograph of the missing person in 1933, suspected of being a murder victim.

He hands Scully the photograph.

PLITH

I ran a computer-assisted photographic super-imposition on what we have of the skull.

He hands Scully a computer printout. The left side of the image is half of the full human face from 1933. The right side of the image is half of the skull face in the slab of cement. It is clear the skull was once beneath the human tissue in the photograph.

PLITH

It's not official, but that skeleton was that person.

He moves off. Scully looks to the printout.

INSERT - PRINT OUT

Quite a grisly image. Half human face, half skull.

CUT TO:

49 INT. MULDER'S CAR - NIGHT

Mulder, appearing rather ratty, lowers the printout and hands it to Scully sitting in the front passenger seat. His eyes are red and he's irritable.

MULDER

It doesn't tie it to Tooms. It's not enough.

SCULLY

It's a start.

Mulder shrugs, looks back at the house across the street. Scully feels a bit slighted. She looks about the car that is beginning to resemble a college dorm room. Food wrappers. Newspapers. Soda cans.

SCULLY

Mulder... it's getting a little... ripe... in here.

He gives her a slow burn. Mulder is about to rebut when he reaches, opens the glove compartment and produces a pine-scent tree-shape air freshener. He opens the package and puts the cardboard tree around the rearview mirror. He takes a deep breath.

MULDER

Pine scented. Better?

(beat)

Tooms hasn't left the house all day. I sat here through an Orioles game, a Phillies game and four hours of Ba-Ba-Booey. When it got dark, I took a walk around the block. Now can I have that sandwich you brought?

Scully hands him a deli bag. Mulder opens it and bites into a sandwich.

(X)
(X)

SCULLY

Mulder... you know proper surveillance requires two pairs of agents. One pair relieving the other after twelve hours.

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

36A.

49 CONTINUED:

MULDER
(with disdain)
Article thirty, paragraph eight-
point-seven?

(CONTINUED)

49 CONTINUED: (2)

SCULLY

This isn't about doing it by the book. This is about you not having slept for three days. You'll get sloppy... you'll get hurt. At this rate it's inevitable.

Mulder backs off, eases.

MULDER

A request for other agents to stake out Tooms would be denied. To them I have no grounds.

SCULLY

Then I'll stay here. You go home.

He looks at her, understanding the scope of her offer.

(X)

MULDER

They're out to put an end to the "X-Files." I'm not sure why. But any excuse will do it.

She listens, concerned.

MULDER (CONT'D)

Now, I don't really care about my record, but... you'd be in trouble just sitting in this car. And Dana... I don't want you to carry an official reprimand in your career file... because of me.

SCULLY

Fox...

He eyes her, "what?"

MULDER

Come on, Scully. You know I even made my parents call me Mulder.

(X)

(X)

SCULLY

Mulder... I wouldn't... I wouldn't put myself on the line for anyone else.

(CONTINUED)

49 CONTINUED: (3)

4

Mulder is touched. There's an uncomfortable tension that he tries to break with humor.

MULDER

If there's an iced tea in that bag... it might be love.

Scully reaches in the bag teasingly.

SCULLY

It's fate, Mulder.

She pulls out the cup of soda.

SCULLY (CONT'D)

Root beer.

(X)

He shrugs, takes it.

SCULLY

You're delirious. Go get some sleep.

He hands her the sandwich.

MULDER

I only took one bite. You'll want it later, believe me.

Scully takes the sandwich and begins to leave the car. Mulder hands her some magazines to take with her.

MULDER

Call me immediately if anything happens. I'll be here.

She exits the car. He calls out.

MULDER

Oh! Eleven-thirty, station 790, Pete Rose late night sports talk radio show.

50 EXT. SUBURBAN STREET - GREEN HOUSE - NIGHT

(X) 5

As Scully walks back to her car, under her breath...

SCULLY

(sarcastically)
Wouldn't miss it.

She EXITS FRAME, CAMERA HOLDS and PUSHES OMINOUSLY INTO Mulder's trunk, in time to see it CLICK SHUT.

(X)

(X)

"Squeezed"

1X20

3/3/94

(blue)

38A.

50 CONTINUED:

Mulder's car drives away, down the street.

5

(X)

51 INT. SCULLY'S CAR - NIGHT

The door closes. Scully settles in for a long shift. She tosses the magazines on the passenger seat, then decides what to do with the sandwich. Her expression freezes. She pulls the sandwich up for a closer look.

INSERT - SANDWICH

A very prominent bite mark.

SCULLY

studies the teeth imprint, then looks off, considering. Gears turning.

CUT TO:

52 OMITTED

53 INT. MULDER'S APARTMENT - NIGHT

The television is the only light in the room. Mulder sits on his couch, finishing a TV dinner. His tired eyes can barely remain open.

CAMERA MOVES OFF Mulder as he gives way to sleep. It BOOMS DOWN to the floor, CREEPING across the ground and finally STOPPING on a heating duct grill low on the wall.

After a moment, the screw begins to turn from within the duct. It turns around and around until it finally falls to the floor with a PING.

As the other screw begins to turn, a COMMERCIAL BLARES, O.S.

MULDER

The late night ad wakes him.

(CONTINUED)

"Squeezed"

1X20

2/3/94

(blue)

40.

53 CONTINUED:

HEATING GRILL

The screw pauses...

MULDER

falls back to sleep. CAMERA BEGINS TO CIRCLE Mulder. O.S.,
FAINT METALLIC NOISE from the grill in the other room.

CAMERA MOVES 180 degrees into a REVERSE, STOPPING as it looks
over Mulder and into the other room.

Tooms crawls out of the heating duct. He stands, sweat
dripping off of him. He breaths are deep.

CLOSER - TOOMS

His monstrous yellow eyes are locked on Mulder as he raises his
hand to his own cheek. Tooms digs his own nail into his flesh
and tears, causing a trickle of blood to drip down his face.

He collects the blood on his finger.

As Tooms eyes the scarlet fluid on his hand...

CUT TO:

54 INT. EMERGENCY ROOM - NIGHT

A surgical green sheet is pulled aside as a NURSE assists Tooms
into an emergency room cubicle. A UNIFORMED OFFICER stands
nearby with a DETECTIVE TALBOT, in a suit. The doctor on call,
JANICE RICHMOND, gives Tooms a quick exam. (X)
(X)

TALBOT

They found him out cold in the
street. (X)
(X)

RICHMOND

He's been beaten up pretty bad.
Contusions. Multiple
lacerations. His shoulder has
been pulled out of joint.

(to Nurse)

Let's get him ready for some X-
rays and blood work.

The Nurse moves off. The Doctor takes a closer look at Tooms
cheek.

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

41.

54 CONTINUED:

5

RICHMOND

He's been kicked in the cheek.
It may be fractured. Look,
there's a partial shoe print.

Talbot takes a look at the jagged pattern on Tooms' cheek.

(X)

TALBOT

I wanna get a photo of that in
case we find the shoe to match
later.

(X)

(X)

RICHMOND

(to Tooms)

Do you know who did this to you?

Tooms' mouth moves, but his whisper is too faint to hear. The
Doctor leans closer.

RICHMOND

Tell me, Eugene.

CLOSE - TOOMS' MOUTH

With the Doctor's ear an inch away, Tooms' mouth moves,
whispering.

RETURN

The Doctor reacts with restrained shock. She eyes Detective
Talbot as if "we need to talk."

(X)

(X)

RICHMOND

We'll be right back, Mister
Tooms.

The Doctor walks away. Talbot follows. They pull the curtain,
leaving Tooms alone.

(X)

CAMERA PUSHES IN on Tooms' blank, but pleased grin.

RICHMOND (O.S.)

He says it was an F.B.I. agent
named Mulder.

TALBOT (O.S.)

You think this guy is delusional
or schizophrenic?

(X)

RICHMOND (O.S.)

It's a cursory exam, but I see
nothing to indicate that.

"Squeezed"

1X20

3/3/94

(blue)

42.

54 CONTINUED: (2)

Tooms closes his eyes as CAMERA reaches him. He POPS his shoulder back into its joint. CRACK.

CUT TO:

55 INT. MULDER'S APARTMENT - NIGHT

Mulder is asleep on the couch. O.S., a KNOCK wakes him. He comes slowly out of a deep exhausted sleep. Another KNOCK.

Mulder answers the door. In the hallway is the uniformed Officer and Detective Talbot. He shows his I.D.

TALBOT
Agent Mulder?

Mulder is groggy and puzzled but allows them to enter.

The Officer heads straight for the other room. Mulder looks to the agent.

MULDER
What's going on?

Talbot doesn't answer.

THE OFFICER

opens the closet and looks to the floor. He picks up a running shoe and turns it over.

RUNNING SHOE SOLE

A jagged pattern with a brownish red stain.

THE OFFICER

looks up toward the other room and nods.

MULDER & TALBOT

The agent turns to the detective.

MULDER
What's this about?

(CONTINUED)

55 CONTINUED:

5

TALBOT

Agent Mulder, get your things.
You're in some trouble.

(X)

Mulder still doesn't understand. The Officer walks past with the shoe in a plastic evidence bag.

(X)

Mulder moves toward his room. He stops, having stepped on something in his stocking feet. He leans down and picks up a screw. He considers then looks toward

(X)

(X)

(X)

THE GRILL

(X)

In place, with a screw missing.

(X)

FADE OUT:

END ACT THREE

ACT FOUR

56 OMITTED

5

57 INT. ASST. DIRECTOR'S OFFICE - DAY

5

Skinner is not pleased. The Cigarette Smoking Man sits sternly in a chair nearby, without a cigarette.

Mulder, cleaned up, sits across the desk. He's ready for the heat. Scully sits next to Mulder. She retains a cool composure, but is indeed nervous.

SKINNER

These are serious allegations, Agent Mulder. The evidence is incriminating.

MULDER

A good forensic scientist would know that not only is there a shoe print, but also an impact point from the foot inside of the shoe. An in-depth analysis of Tooms' injury would show my foot was not in the shoe at the time of impact.

(X)
(X)
(X)

SKINNER

Mulder... are you suggesting Tooms is framing you?

MULDER

Of course.

The Cigarette Smoking Man eyes Skinner, "they got him."

SKINNER

If, indeed, you were engaged in an unauthorized round-the-clock surveillance of Tooms, how could he obtain access to your shoe without you seeing him?

Mulder is about to respond. Scully cuts him off.

(CONTINUED)

57 CONTINUED:

5

SCULLY

Sir... I was engaged in the unauthorized surveillance as well, and....

(lying)

Agent Mulder was orienting me on the situation at the time Tooms was admitted to the hospital.

Skinner pauses. Scully grows bolder in her lie to help Mulder.

SCULLY

Agent Mulder couldn't have done it. He was with me.

Skinner studies her. She's unflinching.

SKINNER

Agent Scully... you wouldn't be lying to me... would you?

SCULLY

Sir... I would expect you to place the same trust in me... as I do in you.

This is an intentional double entendre. The room is tense.

SKINNER

Agent Scully, may I have a word with Agent Mulder?

She is reluctant, but rises and moves off. The Cigarette Smoking Man pulls out a cigarette. He produces some matches.

EXTREME CLOSE UP - MATCH

As it's struck, the flame dancing.

RETURN

As the Cigarette Smoking Man lights his smoke, Skinner moves out from behind the desk. He removes his glasses, making him appear less authoritative. He pulls the chair so he's face-to-face with Mulder. Skinner leans over, forearms on his knees, trying to seem off the record.

SKINNER

You are one of the finest and most unique agents in the nearly sixty year history of this institution. I mean...

(X)

(X)

(CONTINUED)

57 CONTINUED: (2)

SKINNER (CONT'D)

We were talking about you while
you were in the academy.

(pause)

Most of us, including the
Director, believe your talents
are wasted on the X-Files. But
we respect that you are deeply...
invested in those areas...

Mulder nods. He knows a hard job when he feels one.

SKINNER (CONT'D)

But if these cases are creating
such stress as to not only cause
you to act inappropriately, but
the agents... close... to you,
as well... Then may I advise you
to step away... for a while.

Clear your head. Take an
extended vacation.

Mulder plays along, sarcastically.

MULDER

Thank you for your concern. It's
a good idea...

(X)

Skinner pulls back. He stands, puts on his glasses and returns
behind the desk. (X)

SKINNER

You're forbidden to go near
Eugene Tooms.

Skinner looks to his desk as an indication this meeting is
over. Mulder stands and heads out.

SKINNER

(to Mulder)

This was close...

Mulder doesn't even turn around as he stops.

(CONTINUED)

57 CONTINUED: (3)

5

SKINNER

Any closer... and a thousand
friends in the Capital won't be
able to help.

Mulder exits.

CUT TO:

58 OMITTED

5:

59 INT. TOOMS' ROOM - GREEN HOUSE - DAY - CLOSE - NEWSPAPER

5:

A newspaper is torn into a strip.

WIDER

Tooms tears the paper. He places it on his desk upon a two-
foot-high pile of paper strips. Tooms doesn't look well. He's
pale, sweaty. It's as if he's going through withdrawals.

There is a KNOCK on the door. Tooms turns. The door opens,
Mr. Green appears in the doorway.

ARLAN

Eugene, it's Doctor Monte.

Dr. Monte appears in the doorway.

MONTE

Hi, just dropped by to see how it
was going.

ARLAN

Susan and I are going out for the
evening. We'll see you later.

(CONTINUED)

"Tooms"

1X20

3/8/94

(green) 48.

59 CONTINUED:

Doctor Monte shakes Mr. Green's hand. Monte enters the room.
Eugene watches him.

TOOMS' POV - MONTE

Targeted. He's all that is in color. He moves in SLOW MOTION.
He talks, but nothing can be heard.

TOOMS

staring at him... waiting.

60 INT. FORENSIC ANTHROPOLOGY LAB - DAY - CLOSE - DENTAL X-RAYS

A series of small X-rays of teeth.

SCULLY (O.S.)

These are Eugene Tooms' dental X-
rays obtained from the Druid Hill
Sanitarium.

WIDER

Doctor Plith works before a computer, operating a mouse.
Scully is showing Mulder the X-rays.

SCULLY

Your sandwich the other night
gave me an idea. Doctor Plith
had stated he found gnawing on
the rib cage. Near the location
of the liver.

(X)
(X)

Scully moves to the cement slab in which lies the skeleton.

SCULLY

Further excavation revealed more
pronounced bite marks. Human...
teeth marks.

MULDER

Tooms will never voluntarily
submit to a dental cast.

SCULLY

This software can create an exact
three dimensional model of Tooms'
mouth from the dental
radiographs.

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

49.

60 CONTINUED:

INSERT - COMPUTER MONITOR

A model is created of an upper and lower set of teeth, as high tech as affordable.

PLITH (O.S.)

We've also mapped out the bite marks on the skeleton's rib.

Now, the computer produces a replication of the two lower left ribs, complete with gnawing and bite marks.

MULDER, SCULLY & PLITH

watch as the doctor operates the electronic mouse. The light from the computer casts an eerie glow on the scientists.

PLITH

There.

INSERT - COMPUTER SCREEN

The teeth move to the rib. The computer compares the teeth shape and size to the marks on the ribs.

RETURN

Plith turns to the agents.

PLITH

They match.

CUT TO:

61 INT. TOOMS' ROOM - DUSK - CLOSE - TOOMS

Subtly moistens his lips. Hungry.

WIDER

Doctor Monte sits on Tooms' bed, leaning back against the wall.

MONTE

Why all the strips of newspaper, Eugene? Are you making some papier-mache?

TOOMS

Yes.

MONTE

I didn't know you were interested in art.

(X)

"Squeezed"

1X20

3/3/94

(blue)

50.

61 CONTINUED:

6

TOOMS

I like art.

(X)

Tooms moves toward the door.

(X)

"Squeezed"

1X20

3/3/94

(blue)

51.

62 INT. HALLWAY - GREEN HOUSE - DUSK

(X) 6

The open doorway FRAMES Monte on the bed. He is so into his ideas on art and its relation to expression, he seems unaware of Tooms moving to the door.

MONTE

Art can provide a window to your thoughts, feelings...

(X)
(X)
(X)

Tooms' murderous yellow eyes flare as he closes the door.
Beat.

MONTE (C.S.)

Eugene, what are you doing? Are you alright?

Pause... then, a HORRIBLE SCREAM. SOUNDS of a violent struggle. FURNITURE CRASHES. Then, silence.

DISSOLVE TO:

63 EXT. SUBURBAN STREET - GREEN HOUSE - NIGHT

6

Mulder and Scully pull into the driveway of the dark and silent house. They get out of the car and move to the front door. They knock. No answer. They try the door. It's open and they enter.

(X)
(X)
(X)

64 OMITTED

6

65 INT. TOOMS' ROOM - NIGHT

6

Darkness. The door opens, REVEALING a hand in the f.g. silhouetted against the hallway spill. It is frozen in a horrifying position.

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

52.

65 CONTINUED:

Scully and Mulder are in the doorway. They react to an obviously grisly sight. She tries the light. It doesn't work, having been smashed in the struggle.

MULDER

That makes five.

Mulder produces a small flashlight and looks around. He picks up a strip of newspaper, spotted with blood.

MULDER

He's making his nest. A thirty year hibernation.

SCULLY

Where would he go?

MULDER

Where he's gone for the last ninety years. 66 Exeter Street.

SCULLY

I already checked on that. They tore down that apartment building he lived in.

MULDER

What's there now?

CUT TO:

66 EXT. URBAN SHOPPING MALL - NIGHT - ESTABLISHING

It's dark and quiet. Shoppers and employees have left hours ago.

67 INT. MALL CORRIDOR - NIGHT

Two metal doors open. A SECURITY GUARD lets them inside. He remains outside as they enter with their flashlights.

CAMERA FOLLOWS as they proceed into the shopping center, which is dark, except for spill light left on in some shops.

CAMERA CRANES UP as they enter the cavernous mall, the familiarity now dark and eerie.

CLOSER

Mulder considers.

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

53.

67 CONTINUED:

Scully steps INTO FRAME, looking around.

SCULLY

If he is drawn to this location for some reason, maybe this nest is in the approximate location of the previous nest.

Mulder concurs. They estimate the location of the previous building. Mulder nods, "this way." They CLEAR FRAME.

ESCALATOR

Scully and Mulder move toward the frozen stairway.

SCULLY

This is the area. There's a storage facility on the second floor.

Mulder agrees to check it out. He starts up the escalator steps. Scully follows. Mulder is only three steps up the metal staircase when he freezes. Scully stops.

SCULLY

What?

Mulder shines his flashlight down the base of the escalator.

INSERT - A METAL PANEL

on the floor at the base of the escalator. It is held in place by four large screws.

68 INT. ESCALATOR SHAFT - NIGHT

TOTAL BLACKNESS, until a square panel is slid off to the side REVEALING Mulder and Scully. They shine their flashlights into the shaft.

MULDER & SCULLY POV - ESCALATOR SHAFT

Dark. A macabre collection of gears and pulleys.

SCULLY (O.S.)

There's only room for one.

(CONTINUED)

6

(X)

6

(X)
(X)

"Squeezed"

1X20

3/3/94

(blue)

54.

68 CONTINUED:

SCULLY & MULDER

They consider.

She begins to volunteer. He stops her.

MULDER

You can get the next mutant.

Mulder takes off his tie and jacket. She draws her weapon and guides the flashlight down the hole.

ESCALATOR SHAFT - ANOTHER ANGLE

Mulder moves into the hole, down upon the platform, shining the flashlight down the long shaft.

MULDER'S POV - ESCALATOR SHAFT

long, a tunnel of darkness, gears and drive rails. At the end, something glistens, fluid-like.

MULDER

In order to proceed, he must lay on his stomach and crawl beneath the large return wheel.

69 INT. MALL - NIGHT

Scully tries to see inside. Can't.

70 INT. ESCALATOR SHAFT - NIGHT

Mulder crawls further, sweating, covered with dust and grease. He pauses, aims his flashlight at the end of the shaft.

MULDER'S POV - END OF SHAFT

A mound of papers and rags large enough for a human to be curled up inside. It is covered with a yellowish bile. An opening is off center of the mound.

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

55.

70 CONTINUED:

MULDER

inches closer. Straining. He reaches the nest, recoils from the odor. He cautiously raises his flashlight toward the opening. It is hellishly dark inside the nest.

Mulder inches closer, two feet away. He arches his back to see inside. Suddenly, pair of arms covered in yellow bile breaks through the nest and grabs him. Tooms ROARS demonically. (X)

The flashlight rolls to the side, creating Fritz Lang-like shadows as Mulder tries to free himself from Tooms. (X)

71 INT. MALL - NIGHT

Scully can hear the struggle, but can't see.

SCULLY

MULDER!

72 INT. ESCALATOR SHAFT - NIGHT

A horrific image, Tooms, yellow eyes, covered with bile and in a metamorphic state of transition which gives him a larval appearance dives TOWARD CAMERA.

Mulder battles to break free, trying to move backward and out of the shaft. Mulder rips a hand free and grabs the flashlight. He uses it as a weapon to strike Tooms. The light seems to strobe, catching terrifying snapshots of Tooms. The light BANGS against some machinery and breaks, plunging the shaft into darkness.

73 INT. MALL - NIGHT

Scully looks down the shaft, preparing to go in herself.

SCULLY'S POV - ESCALATOR SHAFT

Dark, beat, a pair of feet appear as Mulder crawls, backward, toward the opening of the shaft.

WIDER

Scully steps out and onto the floor. She leans in the shaft and offers assistance. Mulder appears. He hurriedly begins to climb out of the shaft.

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

56.

73 CONTINUED:

Tooms grabs Mulder by the waist. Tooms GROANS as he tries to pull Mulder back into the shaft. Mulder grabs the escalator rubber hand rails, pulling against Tooms.

Scully aims her handgun at Tooms, but Mulder is in the way. (X)

MULDER

CAMERA PUSHES IN as he digs deep... with all his strength...

WIDER

Mulder pulls himself free. He kicks at Tooms who is knocked back into the shaft. Mulder rolls beneath the base of the escalator.

CLOSE - ESCALATOR SWITCH

Mulder punches the button.

ESCALATOR

The stairs begin to move.

GEARS

Grind.

TOOMS

his yellow eyes go wide with horror...

WIDER

Mulder and Scully must look away as a blood-chilling SCREAM of pain erupts from within the escalator shaft. And then, silence...

Mulder tries to catch his breath. Scully checks him to assure he's alright before looking once again to the escalator.

ESCALATOR STAIRS

As the metal stairs rise from below, blood drips from step to step.

DISSOLVE TO:

74 INT. SKINNER'S OFFICE - DAY

Skinner is at his desk reading a report. We allow a moment for the intensity of the previous scene to subside. Skinner finishes the report and closes it. The cover is labeled "X-FILES 129202013114 - 19203111219. EUGENE VICTOR TOOMS - CLOSED.

Skinner looks up to the Cigarette Smoking Man who stands across the room.

SKINNER

Did you read this report?

The Cigarette Smoking Man nods.

SKINNER

And do you believe them?

The Cigarette Smoking Man exhales a long cloud of pale blue smoke.

CIGARETTE SMOKING MAN

Of course I do.

THE SMOKE

Swirling and twisting against the backlight, clouding...

75 EXT. PLAZA - DAY - COCOON

(X) 7

A brown cocoon hangs from a branch of a tree. Mulder ENTERS FRAME into a CLOSE UP. He's studying the small nest, considering. He appears troubled.

Scully approaches.

SCULLY

Okay, Mulder, let's go.

He looks at the cocoon, then averts his eyes.

MULDER

It's amazing how things change.

SCULLY

The caterpillar?

He shakes his head.

SCULLY

You mean a change in seasons?

(CONTINUED)

"Squeezed"

1X20

3/3/94

(blue)

58.

75 CONTINUED:

MULDER

A change for us. It's coming.

She's a bit startled and taken aback by this.

SCULLY

How do you know?

Mulder looks at the cocoon.

MULDER

A hunch.

He turns and walks away. Scully HOLDS, then follows.

CAMERA PUSHES IN on the cocoon. O.S., car doors SLAM and the engine starts. The car drives away. HOLD on the cocoon, the creature inside asleep. Changing.

FADE OUT:

THE END