

THE X-FILES

"Home"

Written by

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Episode #4X03

Story No.4593

July 18, 1996 (White)

July 26, 1996 (Blue-Pages)

August 2, 1996 (Pink-Pages)

August 7, 1996 (Green-Pages)

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August 7, 1996

"Home"

CAST LIST

Agent Fox Mulder
Agent Dana Scully
Batter
Catcher
Pitcher
Right Fielder
Sheriff Andy Taylor
Deputy Barney Paster
Mrs. Barbara Taylor
Edmund Peacock
George Peacock
Sherman Peacock
Peacock Mother

(X)

July 18, 1996

"Home"

SET LIST

EXTERIORS:

PEACOCK FARM

/PORCH

/CLEARING

/FRONT YARD

/BACKYARD

/HOG PEN

CLEARING/BASEBALL FIELD

ROAD TO FARMHOUSE

COUNTRY ROAD TO TAYLOR'S HOME

SHERIFF TAYLOR'S HOME

/FRONT ROAD

INTERIORS:

POLICE STATION

/BATHROOM

PEACOCK HOME

/KITCHEN

/HALLWAY

/BEDROOM

SHERIFF TAYLOR'S HOME

/DEN

/LIVING ROOM

/BEDROOM

MULDER'S MOTEL ROOM

SCULLY'S MOTEL ROOM

CADILLAC FRONT SEAT

TEASER

1 EXT. FARMHOUSE - SILHOUETTE - NIGHT

1

The hour has arrived. The house, upon the hill, awaits.
Forewarned.

Nature, however, is furious. THUNDER resonates. A large leafless tree trembles in a HOWLING WIND. Unnatural ebony clouds shoot forked lightning around the dilapidated silhouette of a farmhouse. Isolated. Alone.

Upon a CRACK of LIGHTNING...

CUT TO:

2 INT. KITCHEN - FARMHOUSE - NIGHT - CLOSE - A WOMAN'S MOUTH

2

SCREAMS with excruciating pain. Her breaths; short. Intense.

OVERHEAD - WOMAN'S BODY

CAMERA CREEPS along the woman's sweating clothed torso, supine upon an old linoleum kitchen table. Lightning STROBES against her pregnant, delivering womb.

WIDER

A kerosine lamp illuminates a dim trashed kitchen. Three men stand over the woman. As she SCREAMS with another contraction, one of the men turns toward the sink...

CLOSE - KITCHEN SINK

The man's large repugnant hand, nails cracked and oily, grabs a fork from the stack of dirty dishes soaking in brown water. He moves off...

ON THE FLOOR

The legs of the kitchen table stand in the f.g. before three pair of worn men's workboots.

THE WOMAN

Groans. Pushes.

WIDER

The three men move closer to the woman, obscuring her. Their movements indicate the child is born. Lightning flashes. No infant CRIES are HEARD. Only THUNDER... RUMBLING in vain protest.

(CONTINUED)

2 CONTINUED:

2

UMBILICAL CORD

purple and gray afterbirth covers a male's hand as it ENTERS FRAME with a rusted pair of scissors. The tool strains to sever the two arteries and single vein. As the cord finally SNAPS...

THE WOMAN

lifts her head into the dim light. Only her eyes can be seen, framed with sweat. The pain quickly transforms to a joyous expression of a mother first laying eyes on her child.

CUT TO:

3 EXT. FARMHOUSE PORCH - NIGHT/STORM - LOW ANGLE

3

A decrepit screen door BANGS open. Three pair of workboots march out the door and into the rain, POUNDING on the rickety wooden porch.

4 EXT. FARMHOUSE - NIGHT/STORM - EXTREMELY WIDE

4

The storm builds. The clouds, blacker. Lightning STRIKES behind the silhouette of the farmhouse!

The forms of the three men appear on the ridgeline, moving in single file. They walk slightly hunched, and a touch ape-like. As THUNDER ROLLS...

5 EXT. A CLEARING - NIGHT/STORM - CLOSE - THE GROUND

5

A shovel CUTS DEEP and strong into the ground. O.S., the baby CRIES as the shovel displaces dirt.

THE CHILD

unseen, wrapped in oily torn rags, is gently held to the chest of one man, rocking awkwardly in the storm. A large hand pats the newborn, comforting.

(CONTINUED)

5 CONTINUED:

5

A MAN'S BACK

silhouetted against the storm, slumps. It begins to shake with grief and QUIET SOBS. One of the men kneels down to the ground holding the baby. After a beat in which, WE presume, the baby is placed into the grave.

THE SHOVEL

scoops more dirt, throws it back on the grave.

LOW ANGLE - THE THREE MEN

menacing dark forms against the storm. One awkwardly places an arm around the crying man's shoulder, brotherly. Consoling.

The last scoop of dirt is THROWN INTO CAMERA and blackens the FRAME. Silence.

6 EXT. CLEARING - NIGHT/STORM CLOUDS - EXTREMELY WIDE

6

In the distance, the house. The tree. In the f.g., three men stand quietly in the rain over a fresh grave.

As an angry bolt of lightning CRACKS in the distance...

FADE OUT:

END OF TEASER

ACT ONE

7 EXT. CLEARING - DAY - OVERHEAD ANGLE - HOME PLATE

7

A patch of bare dirt. Beat. The white pentagon of a home plate is dropped INTO FRAME. A LEGEND APPEARS: "HOME, PENNSYLVANIA."

An aluminum bat ENTERS and taps the base. CAMERA RISES to REVEAL a BATTER, 13 or 14, and the CATCHER/UMPIRE of a sandlot game on a bright sunny afternoon; the day after the storm. A pitch hums into the catcher's mitt.

CATCHER

Strike!

BATTER AND CATCHER

Incredulous, the hitter turns to the catcher.

BATTER

In what league?!

THE PITCHER

stands at the pitcher's position. Being a sandlot game, there is no mound. The other players are in position in the b.g.

PITCHER

(to batter)

Quit complaining. We already moved home plate 'cause you bitched about the mud.

BATTER AND CATCHER

The catcher throws the ball back to the pitcher. The batter steps back into the box.

CATCHER

C'mon, let him hear some chin music!

The batter readies. After a couple practice cuts...

HOME PLATE - GROUND LEVEL

ominous. The bat taps the plate.

THE PITCHER

winds and delivers.

(CONTINUED)

7 CONTINUED:

7

THE BATTER

swings. Connects.

WIDER

A long fly ball down the right field line...curving...foul. The outfielder hustles over to shag it...but stops cold in his tracks, along a thin barbed-wire fence. He stares off...anxious...at the farmhouse in the distance.

THE PITCHER

watches the right fielder, impatient.

PITCHER

C'mon!

WIDER

The right fielder turns, feet frozen.

RIGHT FIELDER

It went on the Peacocks' property.

INFIELD

Nobody blames him for not retrieving it. After a scared silence, the catcher finds an extra ball.

CATCHER

Here's another one!

OUTFIELD

The right fielder shakes off the chill in his spine as he looks off at the farmhouse before quickly hustling back.

THE BATTER

steps away from the plate, takes a practice cut, then kneels down to the dirt.

CLOSE - WIDE ANGLE LENS - GROUND

The batter rubs his hands in the drying mud.

THE PITCHER

steps "up to the mound."

(CONTINUED)

7 CONTINUED: (2)

7

THE BATTER

starts to dig in the box with his back foot, eyeing the pitcher.

CLOSE - BATTER'S SNEAKER

grinds into the dirt.

THE BATTER

absently kicks at the dirt, settling into the box.

CLOSE - BATTER'S FOOT

blood oozes out of the ground flowing over the batter's tennis shoe.

THE BATTER

his expression reflects a sense of something odd at his feet. He looks down, the expression turning to horror. He backs away, far away, disgusted.

THE PITCHER

winds.

THE CATCHER

looks to the indentation the batter made in the ground.

CATCHER'S POV - A SPLIT SECOND - THE GROUND

a tiny hand protrudes above the mud and the blood.

THE CATCHER

freaked, backs away. Far away.

THE PITCHER

delivers.

HOME PLATE AREA

batter and catcher have cleared out as the pitch ENTERS FRAME. With no backstop, it sails past home plate and continues into the b.g.

CUT TO:

8 EXT. CLEARING - DAY - CLOSE - BASEBALL

8

A latex covered hand reaches INTO FRAME and picks up the baseball. CAMERA ADJUSTS INTO A LOW ANGLE of Fox Mulder studying the ball. Gripping it along the seams as if to throw a curve, he snaps his wrist practicing his delivery.

Once pleased and assured he can still "bring it", Mulder's eyes turn to the outlying areas. His instincts lock on something in the distance.

MULDER'S POV - FARMHOUSE - EXTREMELY WIDE

Even in daylight, the farmhouse and nearby tree appear dark and silhouetted. The three men, just forms, stand near the house...watching.

MULDER

notes them, then turns away toward the home plate area.

HOME PLATE AREA - CLOSE - GRAVE

A band of measuring tape SNAPS across FRAME over the empty hole where the baby was buried.

LOW ANGLE - SCULLY

holds the tape across FRAME, considers, then notes the measurements in a small book. As she stands...

WIDER

wooden stakes in the ground hold yellow police ribbon around the field. Mulder ducks under the ribbon and moves to Scully near home plate. Scully remains focused on the trace evidence.

SCULLY

Compression marks indicate the shovel blade to be approximately six and three quarters inches.

Mulder is preoccupied with the ball, trying to form a knuckleball grip.

SCULLY

Angle of movement and deeper indentation on the right side of the mark suggests a left handed individual.

Mulder tries to "push" the ball as if tossing a knuckler.

(CONTINUED)

8 CONTINUED:

8

SCULLY

I've collected soil specimens and although numerous shoe impressions exist from the sandlot game, a couple dental stone casts may prove invaluable to the investigation.

She looks up to find Mulder absently, subtly, pitching the ball.

SCULLY

Meanwhile, I've quit the FBI to become a pitchman for "The Ab-Roller."

Mulder eyes her, as if "I've been listening." He looks around the area.

MULDER

Brings back memories. Before her abduction.

(pause)

All day pick up games on Martha's Vineyard, then ride our bikes to the beach. Eat baloney sandwiches. Only place you ever had to be on time was home for dinner.

He trails off, making an interior transition to his present life.

MULDER

Never have to lock the front door. No modems or faxes. No cell phones.

SCULLY

Mulder, if you had to do without a cell phone for two minutes you'd lapse into catatonic schizophrenia.

In the b.g. appears a pick up truck, cutting across the field toward the two agents.

MULDER

You don't know me as well as you think you do, Scully.

She considers, playing a subtle beat for the series arc.

(CONTINUED)

8 CONTINUED: (2)

8

MULDER

My work requires that I live in a big city, but if I were to settle... start a "home"... it would be in a place like this.

The car pulls up and parks. SHERIFF TAYLOR in an informal uniform hustles out. As Mulder and Scully move to the truck...

SCULLY

It would be like living in Mayberry.

Mulder gestures as if "what's wrong with that?" The Sheriff walks up to them.

TAYLOR

Agents Mulder and Scully? Hi, I'm Sheriff Andy Taylor.

Scully eyes Mulder at the coincidence. He's pleased and bemused.

MULDER

For real?!

This goes over the Sheriff's head, perhaps because of his focused gravity on the crime. Mulder and Scully shake the officer's hand. Mulder moves off a bit, looking to the farmhouse in the distance. Scully officially deals with the Sheriff.

TAYLOR

Can't thank you and the Bureau enough for comin' down. It's just me and a deputy here and...hell, we've never had anything of this nature.

SCULLY

Any thoughts or suspects?

TAYLOR

Our population in Home is only a few hundred. Everybody knows everybody, pretty much.

SCULLY

Were any of the local women pregnant and now, suddenly aren't?

TAYLOR

No...I just saw Mary Ellen and Nancy and they're doin' fine.

(CONTINUED)

8 CONTINUED: (3)

8

Scully goes with the first name basis and assumes her question has been answered.

Mulder points up the hill.

MULDER
Who lives there?

The Sheriff's silence causes Mulder to turn around. Scully's interest is piqued as well.

MULDER
Have you questioned them?

The Sheriff is uncomfortable. Not hiding anything, but anxious and embarrassed.

MULDER
They've been watching us the entire time.

Sheriff Taylor moves toward Mulder, but can't bring himself to look at the house.

TAYLOR
That farm belongs to the Peacock family. Three boys, now. Well, men. I guess you could call 'em human. Folks were in a bad car wreck and we suppose they died.

SCULLY
"Suppose?"

TAYLOR
We tried to administer medical attention but...the Peacocks take care of themselves. At the scene of the car wreck, the boys hauled the bodies away. Took 'em home. No one has seen 'em in ten years...so, we suppose they died.

SCULLY
Have you questioned the three men?

The Sheriff's silence indicates "no." Mulder and Scully exchange a look, not suspicious, but curious.

TAYLOR
The Peacock family built that farm during the Civil War.
(more)

(CONTINUED)

8 CONTINUED: (4)

8

TAYLOR (cont'd)

Still has no electricity. No running water. No heat.

(beat)

They grow their own food. Raise their own pigs. Breed their own cows. Raise and breed their own "stock"...if you get my meaning.

Mulder and Scully understand.

TAYLOR

They live in their own strange world. They stick to it...and we like it that way.

SCULLY

It is, however, the closest residence to the crime scene.

TAYLOR

Those boys are feeble. And sad, Agent Scully. They wouldn't have any idea what you were talkin' about.

SCULLY

They could have at least witnessed...

TAYLOR

Look, maybe you're right. I've asked myself these things. I'm a good investigator. But...this case presents a problem for me personally.

(beat)

This town is my home. I love it. It's quiet. Peaceful. I don't even carry a gun. Now, I've been to FBI and police seminars in Philadelphia and Washington and I'd see and hear of the sick and horrible things goin'on outside my home. And part of me would think "thank the Lord I don't have to face that crap."

(pause)

And at the same time...I knew we couldn't hide forever...that one day the modern world would find us and my hometown would change.

(CONTINUED)

8 CONTINUED: (5)

8

Taylor looks over to the home plate area.

TAYLOR

When I saw...it... in the
ground...I knew that day had
come.

Mulder and Scully understand.

TAYLOR

Now, I want to find whoever did
this, but in doing so...I'd like
it if the way things are around
here didn't have to change.

Mulder and Scully eye one another, knowing this wish probably
isn't possible. They remain respectful of their colleague's
feelings. The Sheriff reads this look and feels uncomfortable.

TAYLOR

Look, don't get me wrong. I
can't thank you enough for
comin' down. I know this is iffy
Bureau jurisdiction, but I
didn't know where to turn. So
I called the Bureau in
Pittsburgh and when I described
the victim...they said I should
see you.

Mulder and Scully look to one another.

MULDER

Then maybe we should see the
victim.

CUT TO:

9 INT. POLICE STATION - DAY - CLOSE - REFRIGERATOR

9

An household refrigerator opens. Amongst the brown paper
lunchbags and containers of condiments, a towel covered plastic
dish tub is pulled toward CAMERA.

WIDER

Sheriff Taylor holds the tub and kicks the frig door closed with
his foot. Scully is preparing for an autopsy. She has brought
a bag of her own medical instruments.

TAYLOR

We don't have a lab or a morgue.

(CONTINUED)

9 CONTINUED:

9

The Sheriff is moving toward another room down the hall.

TAYLOR

I got a room down here, might be
a bit more cleanly.

As Mulder and Scully follow, a DEPUTY PASTER, 24, opens the hallway door.

TAYLOR

By the way, this is my Deputy
Barney...

MULDER

(hopeful)
Fife?!

PASTER

(irritated)
Paster.

Mulder reacts, disappointed. He and Scully follow Taylor down the hall. As Deputy Paster HUFFS...

10 INT. BATHROOM - POLICE STATION - DAY

10

This room has a sink and a stall and can barely hold two people. Sheriff Taylor enters and places the tub on the sink. Scully and Mulder are taken aback by the size of the work space.

SCULLY

I could use a bit more elbow
room.

The Sheriff tenses.

TAYLOR

Thing is, see, lotta folks have
been droppin' in to ask about
the case and I wouldn't want
them to pop in and see this.

MULDER

Couldn't you lock up the office?

TAYLOR

Folks know I never lock the
door...and they'd start rumors.

(CONTINUED)

10 CONTINUED:

10

Scully sighs and snaps on her gloves. She stands at the basin, Mulder behind her, the Sheriff behind him, sandwiched together. Mulder shoots a look over his shoulder at the Sheriff who takes the hint and exits the bathroom.

Scully prepares to lift the towel. Mulder moves in for a closer look at the infant. The tight quarters causes Mulder's pelvis to push inadvertantly against Scully's back. Scully pauses, cocks her head apprehensively as if "what was that?" Mulder shrugs.

MULDER

(sorry)

That was my pen light.

SCULLY

Oh. I thought a long-standing curiosity had just been satisfied.

The moment is quickly left hanging as Scully removes the towel from the plastic tub. Both agents' expressions turn to disgusted fascination.

INSIDE THE PLASTIC TUB

is a grotesquely malformed infant. Absent of head hair or eyelashes, its forehead slopes to wide cat-like open eyes. Beneath is a wide flat nose, nearly touched by thick gaping lips. The limbs are short. Hands swollen like two small balls. The skin is scaling, spotty and red. A small tail-like growth extends from the base of the spinal column.

MULDER AND SCULLY

even after all they've seen, some sights still pierce their thick skin.

SCULLY

My God, Mulder...it looks as if this child has been afflicted by every rare birth defect. I'll have to order DNA typing from the Crime Lab. There appear to be abnormalities associated with Neu-Laxova Syndrome. Meckel-Gruber Syndrome. Exstrophy of the cloaca...I don't know where to begin.

MULDER

At the cause of death. My guess, murder can be dismissed.

(CONTINUED)

10 CONTINUED: (2)

10

Scully looks closer. Scully finds a scalpel from the bag she brought. She cuts into the child, unseen in the tub.

(CONTINUED)

10 CONTINUED: (3)

10

SCULLY

There is evidence of occlusion due to dirt in the nose and mouth, indicating the dirt was inhaled.

Mulder and Scully take a beat understanding this means the baby was buried alive.

MULDER

Something's rotten in Mayberry.

CUT TO:

11 EXT. POLICE STATION - DAY - WIDE

11

Mulder and Scully sit on the porch, or steps, of the idyllic small town Main street police station. They appear troubled and down.

SCULLY

Imagine all the hopes and dreams a woman has for her child... then Nature turns so cruel. What must a mother go through?

MULDER

Not much in this case, if she'd throw it out with the trash.

A pause.

SCULLY

I was projecting on myself, I guess.

Mulder looks to her curiously. It feels like he doesn't say the thought which is really on his mind.

MULDER

There a history of genetic abnormalities in your family?

Scully shakes her head "no."

(CONTINUED)

11 CONTINUED:

11

MULDER

So, just find yourself a man
with a spotless genetic profile
and start pumpin' out Uber-
Scullies.

She looks at him.

SCULLY

What about your family?

He eyes her. An uncomfortable response to his "suggestion." He shrugs.

MULDER

Other than the need for
corrective lenses and the
tendency to be abducted by
extraterrestrials involved in an
international government
conspiracy...the Mulder family
receives a clean bill of health.

She smiles. He smiles, but it quickly fades.

MULDER

Scully... that child, inside...
is a tragedy. And at some degree
infanticide is involved. Some
scared young parents...kids,
probably, disposed of an
unwanted birth. This is not a
matter for the FBI. And it may
be unnatural but...it's not an
X File.

Scully senses Mulder is prepared to move along. She is not.

SCULLY

From what I know about genetic
defects, Mulder, it's unlikely
that child is the result of a
single polygenic mating.

MULDER

The local authorities should
investigate...

SCULLY

Those defects are autosomal
dominant disorders.

(more)

(CONTINUED)

11 CONTINUED: (2)

11

SCULLY (cont'd)

From the degree, I'd say,
mutations that go back many
generations.

(beat)

Taylor implied that family on
the hill, those men, practiced
inbreeding.

Mulder's interest is rekindled. He considers.

MULDER

His implication added they're
not the types that could easily
get a date.

SCULLY

But we all have a natural
instinct to propagate.

MULDER

(a personal question)

Do we?

She eyes him but adamantly sticks to the issue at hand.

SCULLY

There are theories which pose
our bodies are simply vehicles
for genes needing to replicate.

MULDER

There's no sister. The mother
has been dead ten years.

SCULLY

If the need or instinct is
strong enough, they'd answer it
any way they could.

(beat)

A woman gave birth to that
child. My guess, against her
will.

MULDER

And kidnapping is a Bureau
matter.

With that, she's up off the porch and heading toward the car.
Mulder studies her as she goes.

MULDER

Scully...

(CONTINUED)

11 CONTINUED: (3)

11

She opens the car door, looks to him. He finally states what was really on his mind a minute ago.

MULDER

I never saw you as a "Mother"
before.

She hesitates, considers...then hops into the drivers seat.

CUT TO:

12 EXT. ROAD TO FARMHOUSE - DUSK

12

The house awaits atop the hill. CAMERA CREEPS SLOWLY as the agent's car approaches up a dirt road. CAMERA FOLLOWS the automobile to REVEAL a closer look at the haunting dilapidated house. A screen door rhythmically knocks in the breeze.

A rusted totalled automobile rests in peace in the front yard, a twisted memorial of the parent's death. A couple other vehicles sit in the yard. Most are gutted except for an older white Cadillac.

Mulder and Scully cautiously climb out of their car. Mulder eyes the Cadillac and gestures to it. Scully produces a memo pad and a pen to record the plates, but they have been removed. She eyes Mulder. He moves to the front door, met by a dead hog's head placed on a fence post or on the porch.

FRONT PORCH/DOOR

They search for a door bell, but there is none. Although darkness is falling, there are no lights in or around the house. Mulder KNOCKS. No response. Again. He holds open the door and looks at her questioningly, "should we go in?"

SCULLY

(low tone)

No probable cause.

Mulder produces a flashlight and shines it in the house, searching for any visual allowing them entrance to the open house.

MULDER'S POV - PANNING - FLASHLIGHT BEAM

moves toward the kitchen. Against the distant wall, sits a pair of scissors. A glint of dried blood catches the light.

(CONTINUED)

12 CONTINUED: 12

MULDER AND SCULLY

quickly turn to one another. No words need be exchanged as they draw their weapons and enter the house.

13 OMITTED 13

14 INT. KITCHEN FARMHOUSE - DUSK 14

CAMERA PUSHES INTO THE SCISSORS as Mulder and Scully place them in a plastic bag.

Scully shines her light around the kitchen.

FLOOR

stains from amniotic fluid and blood against a black and white checkered floor. Prints from workboots are caked in the stains.

RETURN

Scully looks to Mulder, her concern intensifying. She removes a xerox paper and matches the prints on the floor with those taken from the baseball field. She looks to Mulder, who nods with his head, indicating...

A SHOVEL

rests in the hallway. Scully moves to it, checks the blade. It is the right width as well as spotted with blood.

RETURN

Scully moves to Mulder, voice lowered. He listens, but his eyes scan the rooms, anticipating any attack.

(CONTINUED)

14 CONTINUED:

14

SCULLY

This room alone should convict them.

MULDER

If we can find them. They must have bolted when they saw our car.

They move further into the house, down a hallway.

15 INT. HALLWAY/BEDROOM DUSK

15

The flashlights scan the corridor and the adjacent rooms, searching for the brothers or the victim. Nothing.

MULDER

We'll alert Sheriff Taylor to issue a warrant for the brother's arrest. Put out a county wide APB.

SCULLY

And check any prior Missing Persons for the woman. That Cadillac in the front.

MULDER

If the mother didn't die during childbirth, they probably took her with them.

Scully agrees. They turn and move down the hall, continuing the search.

CAMERA, HOWEVER, HOLDS. After Mulder and Scully CLEAR FRAME, CAMERA CRANES DOWN AND PUSHES INTO the dim bedroom. Against the far wall is a cheap metal four poster bed. A cot, really. Rotted and stained blankets are draped on a bare and torn mattress.

CAMERA CREEPS ALONG the FLOOR, beneath the bed. Initially, deep scared BREATHS are all which can be HEARD in the darkness. AS CAMERA CREEPS CLOSER, a pair of bloodshot eyes stare out into the waning light of the shattered home.

Although alive, they never blink...

FADE OUT:

END OF ACT ONE

ACT TWO

16 EXT. SHERIFF TAYLOR'S HOUSE - NIGHT - ESTABLISHING 16

An ominous autumn wind scatters leaves across the front lawn of a quaint two level Americana home. A LEGEND APPEARS: "SHERIFF TAYLOR'S RESIDENCE. 3 SWEETGUM LANE."

17 INT. SHERIFF TAYLOR HOME - DEN - NIGHT 17

A single desk lamp shines in an old comfortable office. Taylor, in boxers and a T-shirt for sleep, is on a hard wire phone, pacing and troubled.

TAYLOR

I've notified Agencies North from Erie, East to Delaware counties. Under your advisement, I've issued descriptions and arrest warrants for George Raymond Peacock, approximate age thirty. Sherman Nathaniel Peacock, approximate age 26, and Edmund Creighton Peacock, 42.

(X)

18 INT. MOTEL ROOM - NIGHT 18

Scully is on a rotary phone in an old cheap hotel room. Yellowing homespun "artwork" hangs framed on the walls. Mulder is at the television, turning the channel knob but only receiving static.

SCULLY

Missing person reports?

TAYLOR (V.O.)

Deputy Paster's at it right now.

SCULLY

Sheriff, can you recall in the last eight to ten months any vehicles you found and considered abandoned but may actually belong to a kidnap victim? We saw a white Cadillac in the Peacocks' front yard.

CUT TO:

19 EXT. PEACOCK FARM - FRONT YARD - NIGHT

19

The light from a quarter moon is all which falls on the vehicle described by Scully. CAMERA CREEPS around the car to REVEAL the entrance to the farmhouse.

The front screen door opens. The Peacock brothers, still dark menacing forms, appear on the porch. They proceed toward the Cadillac.

TAYLOR (V.O.)

We come across so many of those, Agent Scully. Home lies between Cleveland, Pittsburgh, New York and Philadelphia. A lot of wanderers pass through on the way to a new life in a different city. Car breaks down, they move on.

20 INT. MOTEL ROOM - NIGHT

20

Scully sighs, understands.

SCULLY

We'll check on those in the morning. Try to get some sleep, Sheriff.

21 INT. SHERIFF TAYLOR HOME - DEN - NIGHT

21

Taylor appreciates this.

TAYLOR

You too, Miss Scully. Goodnight.

He hangs up the phone. In the silence he appears full of dread.

After a beat, he reaches for a desk drawer and opens it. Inside is a locked metal gunbox. The Sheriff produces a key from another drawer and opens the box. Inside is an old revolver. He holds it in his hand as if considering.

After a moment, Taylor looks up, sadly defiant and returns the gun to lock and key. Placing it in the desk drawer, he closes it away.

Taylor moves out into the living room.

22 INT. LIVING ROOM - TAYLOR HOUSE - NIGHT 22

The home is very comfortable. Many pictures and memories hang lovingly on the walls in the darkness. The Sheriff moves to the front door to go outside. As he turns the knob and opens the door...

23 EXT. PEACOCK FARM - FRONT YARD - NIGHT - CLOSE - TRUNK 23

The Cadillac trunk opens. The form of SHERMAN PEACOCK places two (X) thick whittled clubs into the compartment.

GAS CAP

is removed from the automobile.

A RUBBER HOSE

is inserted into a rusty metal drum.

HOSE END

is lifted to a large mouth, opening to reveal rotted, twisted teeth. As the cracked lips wraps around the hose and suck...

CUT TO:

24 INT. MOTEL ROOM - NIGHT 24

Scully finishes jotting some notes by the phone, then looks to Mulder.

MULDER

stands before the television, one hand on the rabbit ears easing them back and forth. He holds out his other arm and extends his hand. A human antennae.

WIDER

Scully reacts, then moves toward the door.

SCULLY

Still want to make a home here?

MULDER

Not if I can't get the Knicks' game.

(CONTINUED)

24 CONTINUED:

24

SCULLY
(sarcastic)
Just as long as a brutal
infanticide doesn't weigh into
your decision. Goodnight, Mulder.

MULDER
Goodnight, Mom.

Scully shoots him a look, then notices something on the motel
room door lock. She fiddles with it.

SCULLY
Mulder, this lock is broken.

He looks to her. A couple beats of tension, before...

MULDER
You don't need to lock your door
around here.

Scully simply stares at him, dubiously. Mulder returns his
attention to the TV.

MULDER
I have no choice. We have the
only two rooms at this motel.

He slowly eyes her. Scully remains stoic as she exits.

Mulder messes with the TV, then pauses; looking back at the
door. He gets up, grabs a chair and jams it beneath the door
handle.

CUT TO:

25 EXT. SHERIFF TAYLOR'S HOUSE -- NIGHT

25

Sheriff Taylor sits on the front porch in his sleepware looking
around his home. His wife, BARBARA TAYLOR, appears at the door
in her nightrobe.

BARBARA
Andy, what are you doing?

A pause as he takes in the area.

TAYLOR
Just having one last good look
around...before it all changes.

The wife moves to her husband, comforting.

(CONTINUED)

25 CONTINUED:

25

BARBARA
Come to bed.
(beat)
It'll still be here in the
morning.

He holds her arm, then gently nods. The couple move from the porch and inside the house.

26 INT. LIVING ROOM - TAYLOR HOUSE - NIGHT

26

Sheriff Taylor and his wife enter the living room. He moves into the house. Barbara closes the door and, as is custom, does not lock it. As CAMERA PUSHES IN QUICKLY to the unlocked door...

CUT TO:

27 INT. CADILLAC - FRONT SEAT - NIGHT

27

Clearly, in the f.g., in the middle of the front seat sit some personal effects. A woman's purse. A 7-11-type coffee cup. An open, empty, audio cassette marked "Johnny Mathis' Greatest Hits."

The driver's side door opens, hard. Backlit, Edmund Peacock's large frame climbs into the car. From the passenger side, George Peacock's hand ENTERS FRAME and throws out the effects. He climbs inside, in the middle. Sherman Peacock sits in the passenger seat. (X)

TAIL PIPE

Exhaust belches out of the rusted tailpipes as the ENGINE STARTS.

CAR STEREO - CASSETTE

the opening strings and whistling schmaltz of "Wonderful, Wonderful" purr hauntingly from the stereo.

GEAR INDICATOR

the red needle THUMPS gear by gear to "Reverse."

28 EXT. PEACOCK FARM - FRONT YARD - NIGHT - LOW ANGLE

28

The MUSIC continues, as the Cadillac backs out of the front yard. With a ROAR it reverses gears and takes off down the unpaved road toward town.

29 EXT. ROAD - DRIVEBYE - NIGHT 29

The Cadillac bangs down the dirt road, weaving. Johnny Mathis CONTINUES as the three huge forms sit side by side in the front seat. The dashboard light gives a hint of their monstrous features.

As the car and MUSIC CLEAR FRAME...

CUT TO:

30 INT. BEDROOM - TAYLOR HOME - NIGHT 30

CAMERA MOVES ALONG THE BED. The room is dark. Barbara Taylor is asleep. Andy Taylor lies awake on his back, deep in troubled thought.

31 EXT. COUNTRY ROAD - NIGHT - EXTREMELY WIDE 31

Although the MUSIC'S PRESENCE is cheated CLOSE, the Cadillac's headlights are a pair of dots BARRELING quickly toward town in the countryside night.

32 INT. CADILLAC - NIGHT - CLOSE - STEERING WHEEL 32

As a streetlight's spill PANS the dashboard, George's hands, positioned at "ten" and "two" o'clock on the wheel are clearly deformed. The right hand appears to be simply two forked fingers.

Wider

"Wonderful, Wonderful" continues as the brother's ride shoulder to shoulder. Eyes forward.

33 INT. SCULLY'S MOTEL ROOM - NIGHT - CLOSE - SCULLY 33

Silence. CAMERA MOVES along Scully in bed. Asleep.

34 INT. MULDER'S MOTEL ROOM - NIGHT - CLOSE - TV 34

Barely, just barely, through the rolling static, is an old installment of "Mutual of Omaha's Wild Kingdom." A pack of wild animals move in for the kill.

MULDER

lies in bed, bored, the light flickering on his face.

(CONTINUED)

34 CONTINUED:

34

MARLIN PERKINS (V.O.)
The eldest dominant male of the pack moves in to assure the prey has been killed. Encircling the prey is a signal to the others it is safe to approach.

35 INT. BEDROOM - TAYLOR HOME - NIGHT

35

Taylor lies in his bed. Outside, a WIND BLOWS gently. He tosses onto his side. Once settled, a distant SOUND, O.S. MUSIC. "Wonderful, Wonderful" can be heard, approaching.

It is not until the headlights PAN the room that he sits up. It is not until CAR DOORS OPEN that he gets out of bed and moves to the window.

36 EXT. TAYLOR HOUSE - FRONT YARD - NIGHT - TAYLOR'S POV

36

Through the window, parked on the front yard...a white Cadillac. The front doors are wide open. No one can be seen. The ENGINE IDLES. The MUSIC CONTINUES.

37 INT. BEDROOM - TAYLOR HOME - NIGHT

37

Sheriff Taylor turns, scared. Barbara sits up in bed.

BARBARA
What is it?

The Sheriff quickly moves away from the window.

TAYLOR
(urgent whisper)
Hide! under the bed!

Breaths short and scared, Barbara Taylor climbs under the bed.

TAYLOR
I'm going for the gun.

He quickly moves out into the hallway.

BENEATH THE BED

Barbara shakes with fear as her husband's feet disappear from the room.

38 INT. HALLWAY - TAYLOR HOUSE - NIGHT

38

CAMERA LEADS Taylor as he proceeds down the hall. Alert. Scared. CAMERA ADJUSTS AROUND Taylor as he moves to the top of the stairs and looks down the stairwell at the front door, which is closed.

Close - doorknob

turns. The door begins to open.

TOP OF THE STAIRS - OVER TAYLOR'S BACK

at the bottom of the stairs, the door swings open casting a monstrous shadow into the house and upon the steps.

TAYLOR TURNS INTO CAMERA, mind racing. He moves back toward the bedroom.

Taylor moves quickly along the dark hallway, hustling to another closet. He quickly fumbles in the darkness and finds an old softball bat.

39 INT. BEDROOM - TAYLOR HOME - NIGHT

39

Taylor enters the room. He eases the bedroom door to a point in which it is almost closed, then positions himself out of sight directly to the right of the threshold.

And waits.

O.S., OUTSIDE, "Wonderful, Wonderful" continues. It is hard for Taylor to hear the TENSE CREAKS and THUDDING FOOTSTEPS on the stairs...but they are there, APPROACHING

CAMERA INCHES TOWARDS HIM as he tries to keep his scared breaths quiet. He grips the bat, as the intruders, O.S., NEAR THE ROOM.

BENEATH THE BED

Barbara Taylor listens, scared.

Sheriff Taylor

CAMERA MOVES IN CLOSE. O.S., a faint SOUND OF A HAND ON THE DOORKNOB. His eyes turn downward.

THE BEDROOM DOOR

is slowly pulled open.

(CONTINUED)

39 CONTINUED:

39

SHERIFF TAYLOR

raises his weapon. He rears back and swings into the open threshold.

EDMUND PEACOCK

takes the bat square in the chest, but it has no effect. A shocking first look at one of the brothers REVEALS a hideous face, large wide eyes, the iris of one trails off in a totally different direction than the other. The nose is wide, twisted and flat. Teeth; rotted and crooked. His hair is short and ragged. His expression is ignorant and mean, like a beast.

And although this description is long, the glimpse of Edmund is quick. He ATTACKS! knocking the Sheriff across and onto the floor.

BENEATH THE BED

Barbara Taylor jerks as her husband lands on the hardwood. Edmund's workboots charge into the room.

ON THE FLOOR

Sheriff Taylor lies in the f.g. as Edmund approaches. On his back, Taylor clubs the bat hard against Edmund's knee. The animal doesn't even feels it. As Taylor swings again...

EDMUND'S HAND

grabs the bat in mid swing.

CLOSE - EDMUND

his eyes flare, like a shark going in for the kill.

Close - taylor

knows this. O.S., STAMPEDING FOOTSTEPS. Taylor looks behind Edmund...

TAYLOR'S POV - BETWEEN EDMUND'S LEGS - HALLWAY

the remaining members of the pack descend upon the bedroom, brandishing their primitive clubs.

WIDER

Briefly, Edmund STOMPS on the Sheriff's chest with his large workboot. Quickly, the Sheriff recoils. The other two brothers appear, clubs raised over their heads. As they WHIP them toward the defenseless Sheriff...(noting that we do not see impact)

(CONTINUED)

39 CONTINUED: (2)

39

BENEATH THE BED

The deep THUD of contact (which, again, please note, we only HEAR and, in fact, do not see) affects Barbara as if she had been clubbed. The O.S. HITS are brutal and FURIOUS. Drenched in cold sweat, she slams her eyes shut, covers her ears.

LOW ANGLE - THE PEACOCK BROTHERS

eyes wild, actually GRUNTING like beasts, POUND the Sheriff with the clubs, kick him, pull at him. Intensely primal.

THE FLOOR

perhaps the sickest THUD is the faint SOUND created as Sheriff Taylor's limp dead hand falls INTO FRAME and remains still on the floor. Blood slowly flows across the floor.

BENEATH THE BED

As O.S., "Wonderful, Wonderful" continues in the Cadillac, the three pair of work boots stand over the body. Barbara knows the attack on her husband has stopped. The blood flows across the hardwood floor toward her.

As it touches Barbara, she battles to remain silent, although the effect of the blood causes her to FAINTLY SOB, barely audible.

However...

THE PEACOCK BROTHERS

George cocks an ear. Sherman lifts his head back in the air and (X) inhales a long deep breath, like an animal smelling the scent of its prey in the wind.

BENEATH THE BED

In the f.g., Barbara trembles. She remains quiet as the work boots remain still. After several excruciating beats, one of the boots turn toward the bed.

BARBARA TAYLOR

knows she has been found.

BENEATH THE BED

with unnerving speed, three pair of hands grab the rail beneath the bed. With incredible power and force, the bed is flipped over, exposing the hiding wife.

40 EXT. SHERIFF TAYLOR'S HOUSE - NIGHT - BEDROOM WINDOW

40

CAMERA BEGINS ON THE BEDROOM WINDOW as the Peacocks move toward the floor and out of sight to continue their in the dark room. CAMERA PULLS BACK, CRANING DOWN the house and across the front yard until SETTLING in a position with the Cadillac in the f.g.

All the while, Johnny Mathis continues.

After a beat, the brothers exit the house. George pauses to close the front door. No need to lock it. The Peacocks move to the idling Cadillac, get inside and drive off.

And they are gone. As is the music. As are the Taylors. The house sits in the darkness. Indeed, things have changed.

CUT TO:

41 EXT. SHERIFF'S TAYLOR'S HOUSE - MORNING

41

CLOSE - A TREMBLING CIGARETTE

is held in Deputy Paster's hand. It shakes as he lifts it to his sickened and scared face. As he takes a long drag, a car APPROACHES, O.S., with urgency.

WIDER

Mulder and Scully pull up and are quickly out of the car. They hustle toward the Deputy sitting on the front steps.

Mulder pauses in the front yard and looks to the tire tracks which have chewed up the lawn. Scully pauses, turns to Mulder as if questioning "what's the matter?" He gestures to the tracks.

MULDER
Big American car.

Scully looks, agrees. She moves toward the deputy, empathetic of his rattled psyche. As if reading this, and wishing to maintain the agent's respect, Paster tries to stand. He grabs some files and hands them to Scully.

PASTER
I...came over to bring him these reports...and...found them...

Scully gives a quick look at the folders. Mulder studies the Deputy.

(CONTINUED)

41 CONTINUED:

41

PASTER

The...owner of the Cadillac was found and contacted in Baltimore. She ran out of gas and just left it on the 119.

(beat)

Other possible missing persons are in the other file. And this came overnight from the Federal crime lab.

Seeing Paster is so shaken, Mulder places a hand on the Deputy and eases him down to a seat on the steps.

MULDER

Where are they?

With a trembling thumb over his shoulder, Paster indicates "inside." As Mulder and Scully start up the stairs...

CUT TO:

42 INT. BEDROOM - TAYLOR HOME - MORNING

42

CAMERA MOVES ACROSS the trashed bedroom REVEALING Mulder and Scully staring at the bodies, O.S., sickened. Mulder moves carefully around the room. Scully remains still as to not disrupt the crime scene. She opens the Fed Ex from the crime lab and removes several clear sheets of Giemsa stained chromosomes arranged into a karyotype.

As she studies the report, Mulder squats down beside Sheriff Taylor's body, studies it. Mulder sees it, we don't.

MULDER

His chest is one big hematoma.
Wood shavings imbedded in what's left of the cranium.

He looks across the room. The bed is overturned, a pool of dried blood emanating from beneath it. Mulder looks away, affected.

MULDER

They really went caveman on them.

Scully is looking at the DNA tests.

SCULLY

Damn it. The lab screwed up the DNA test on the infant.

(CONTINUED)

42 CONTINUED:

42

Sensing an apparent anomaly in this case may now be valued information, Mulder moves to Scully and looks at the karyotype.

SCULLY

Multiple maldistribution,
Chromosomal breakage,
maldivision at the centromere...

MULDER

You suspected these
abnormalities.

SCULLY

There are far too many gene
imbalances. It has to be a lab
error. This child's cells would
have had to divide triple fold
during cell Metaphase...

MULDER

(making his leap)
"Triple?"

Scully doesn't follow this leap.

MULDER

What if each of the Peacock
brothers is the father of that
child?

Scully shakes her head, adamant.

SCULLY

No. Mulder, only one sperm in
thousands, from a single
individual, can penetrate an
ovum membrane...let alone three
separate males.

MULDER

What if generations of
autosomal breeding has made
such mutations possible?

SCULLY

No. It would only be remotely
possible in a weakening of an
ovum and that would have to come
from a female member of the
Peacock family
(beat, stressing)
And there aren't any left.

(CONTINUED)

42 CONTINUED: (2)

42

MULDER

In any case, it's clear they haven't ventured far from Home. We should request back ups from Pittsburgh and go bring them in.

SCULLY

That could take a day. They have a woman captive. One that may have sustained life threatening injuries during birth, let alone what those men may do to her. We have to go up the hill now.

MULDER

We're outnumbered. We could put that victim in further jeopardy.

From the doorway threshold...

PASTER

I'll take you up there.

The agents turn to find the Deputy in the doorway, holding an semi-automatic handgun.

PASTER

Three against three.
(re:the gun)
And this should give us the advantage.

Paster jams a clip into the gun before he turns and walks away. Mulder and Scully look at one another, unsure of the false bravado and vengeful tone.

MULDER

That sounded a little too "Bronson."
(beat)
But, you're right, we should go get them in case they do decide to take off.

As they start out of the room...Scully pauses.

SCULLY

Mulder...why would the Peacocks kill Sheriff Taylor? He never questioned them about the buried child.

(CONTINUED)

42 CONTINUED: (3)

42

MULDER

They probably heard about the
arrest warrants being issued.

SCULLY

How would they know? Taylor
issued the warrants by phone.
How would they know...unless
they overheard us talk about it?

MULDER

We searched the Peacock
farmhouse. None of them were
present.

A long beat as they can't figure it out.

SCULLY

Exactly. How could they know?

CUT TO:

43 EXT. PEACOCK FARM - DAY - REESTABLISHING

43

The Cadillac is parked in the front. The house remains eerie
even in daylight.

44 INT. HALLWAY/BEDROOM - PEACOCK FARM - DAY

44

George, Sherman and Edmund Peacock stand before the bed/cot in (X)
the dark bedroom. A table with standing food and water is
nearby. From the darkness beneath the bed...a hoarse raspy
WOMAN'S VOICE. Emotionless. Flat

WOMAN (O.S.)

I'm hungry.

Sherman moves to the table and breaks off a piece of stale (X)
bread. He puts it in his mouth and chews it for a few beats
before moving toward the cot.

He climbs beneath the cot, food in his mouth and disappears into
the darkness. O.S. is the SOUND of the food being exchanged and
GULPED as the other brothers watch in blank silence.

In a moment, or two, Sherman reappears from the bed and once (X)
again stands beside his hideous brothers. Again the lifeless
VOICE...

WOMAN (O.S.)

Alright...I'm ready.

(CONTINUED)

44 CONTINUED:

44

The brothers take a step back into the light of the kerosine lamp. Each begins to remove their shirt, REVEALING large hairy bodies, not muscular, but threatening.

They continue removing their clothes. In the pale light, the Peacocks lower extremities are not REVEALED, but it is clear they are each naked as they line up shoulder to shoulder in front of the cot.

In unison, the Peacocks turn in a circle as if under inspection.

WOMAN'S POV - BENEATH THE COT

The three animals continue to turn in a complete circle. Having gone around once, they stop and stand naked before the cot.

WIDER

CAMERA CREEPS about the room. From beneath the bed...

WOMAN (O.S.)
You look fine.

The brothers are capable of only blank expressions.

WOMAN (O.S.)
They'll be coming...now.
(beat)
We knew this day would was gonna
happen. That they'd try to
change the way things are.

Camera continues to move about the room.

WOMAN (V.O.)
All we can do about changing
things...is be ready for it.
(beat)
Be ready for them. Let 'em know.
This is our home
(beat)
And this is the way it's gonna
stay.

After a pause, the brothers turn and exit the room leaving the cot/bed alone in the dirty light.

Just how it's always been.

FADE OUT:

END OF ACT TWO

ACT THREE

45 EXT. PEACOCK FARM - DAY - EXTREMELY WIDE

45

The eerie silhouette awaits atop the hill. CAMERA ADJUSTS, CRANING DOWN INTO the concealing foliage on the perimeter of the farm TO REVEAL Mulder, Scully and Paster. In the b.g., hidden from view of the farmhouse, sits Mulder and Scully's car.

Scully is looking at the house with field glasses.

SCULLY'S POV - FRONT YARD - BINO MATTE

Sherman moves across the front yard and enter the house. (X)

RETURN

Scully turns back to Mulder and Paster, sitting in the brush.

SCULLY

They're up there.

Without another word spoken, they each remove and check their weapons.

PASTER

I'll take the front. Their attention will be taken by the uniform. You two can approach in the back.

Mulder and Scully eye one another, impressed with the idea. As they connect headsets to walkie talkies, Paster begins to velcro on one of three Kevlar vest. Mulder and Scully study him.

SCULLY

Are these necessary, Deputy?

PASTER

Sheriff Taylor might've resisted modern law enforcement, but I don't.

MULDER

The Peacocks used clubs last night. If they aren't armed, we could use the mobility.

PASTER

I seen 'em firin' muskets before. I for one am not gonna get taken out by some antique.

(CONTINUED)

45 CONTINUED: 45

The deputy checks his headset. As Mulder and Scully strap on the Kevlar vests, Paster moves out to encircle toward the front.

46 EXT. PEACOCK FARM - APPROACHING THE FRONT - DAY 46

CAMERA FOLLOWS Paster, moving in a crouch through the cover of the trees and brush.

47 EXT. PEACOCK FARM - ALONG THE BACK - DAY 47

Mulder and Scully, weapons in hand, also proceed through the cover. CAMERA CRANES UPWARD to REVEAL the rear of the Peacock farm.

48 EXT. PEACOCK FARM - THE FRONT - DAY 48

George Peacock enters the house, screen door SLAMMING behind him. CAMERA HOLDS as Deputy Paster hustles to the cover of the white Cadillac. He whispers into his headpiece/walkie talkie.

PASTER

This is Paster. I'm at the front of the house.

49 EXT. PEACOCK FARM - ALONG THE BACK - DAY 49

Mulder and Scully separate, moving into flanking positions covering the rear of the farmhouse. Scully rises to look through the field glasses.

MULDER

We're getting into position.

50 EXT. PEACOCK FARM - FRONT YARD - DAY 50

Paster rocks the slide on his handgun, takes a final visual check before the deputy moves out of cover and hustles toward the house.

51 EXT. PEACOCK FARM - ALONG THE BACK - DAY 51

Mulder and Scully draw their weapons and start toward the rear of the house.

52 EXT. PEACOCK HOUSE - THE FRONT - DAY 52

It is quiet. No sign of the inhabitants as Paster moves from cover to cover as he nears the front door.

53 EXT. PEACOCK FARM - ALONG THE BACK - DAY 53

Mulder and Scully hustle toward the back of the house and take cover behind a hog's feed ankle deep in slop. Scully checks the area with her field glasses. Mulder continues toward the house.

SCULLY'S POV - EXT/INT OF THE HOUSE - BINO MATTE

Scully's glasses focus to achieve a clear view of the rear of the house. A kitchen window provides a line of sight into the house.

SCULLY

as she looks through the binoculars...

SCULLY

I don't see anyone inside.

54 EXT. PEACOCK FARM - FRONT YARD - DAY 54

Paster pauses at the steps of the porch. He checks around.

PASTER

I'm goin' inside...

He moves toward the front door, gun raised.

55 EXT. PEACOCK FARM - THE BACK YARD - DAY 55

Scully looks through the glasses...

SCULLY'S POV - EXT/INT OF THE HOUSE - BINO MATTE

The binoculars PAN OFF the kitchen window, across the back of the house and find an obscured view of the interior front door threshold.

56 EXT. PEACOCK FARM - FRONT PORCH - DAY 56

Paster approaches. He reaches for the old knob on the wooden front door.

DOORKNOB

it is unlocked. As Paster begins to open the door...

(CONTINUED)

56 CONTINUED:

56

SCULLY

something catches her concern...

SCULLY'S POV - EXT/INT OF THE HOUSE - BINO MATTE

Fishing line attached to the top of the front door glints, revealing itself as the door opens. It is angled and presumably rigged to an object obscured in her line of sight.

SCULLY

Paster! No!

57 INT. ENTRANCE - PEACOCK FARM - DAY

57

The timing is such that he pushes the door open a tad too far.

To the left and above the door - (occurring in a flash)

The line attached to the door is connected to small nail holding a large ax in place, hung by another wire above.

Paster's opening the door pulls the line attached to the door taught, pulling out the nail holding the ax.

The large hatchet pendulums with great force toward the doorway.

PASTER

looks up, startled.

AX

swings directly INTO CAMERA. As it is about to hit...

58 EXT. PEACOCK FARM - ALONG THE BACK - DAY - SCULLY

58

shocked as she looks through the binoculars. Mulder turns to her.

SCULLY'S POV - EXT/INT HOUSE - BINO MATTE

just catches the headless figure as Paster falls out of sight to the floor. From hiding places about the house, three dark forms descend upon Paster's body.

WIDER

sickened and rattled, Scully moves forward to Mulder.

(CONTINUED)

58 CONTINUED:

58

SCULLY

Paster's dead. The brothers are on the body like a pack of animals.

Mulder quickly considers.

MULDER

The eldest will move in to assure the prey has been killed. Encircling the prey...

Scully quickly looks through the binoculars.

SCULLY'S POV - EXT/INT PEACOCK FARM - BINO MATTE

Edmund Peacock encircles the body, a touch reminiscent of a punk in a mosh pit.

MULDER (O.S.)

(continuing)

as a signal to the others it is safe to approach.

George and Sherman move into their prey, tearing horribly at the (X) body.

RETURN

Scully lowers her binoculars, quite impressed.

SCULLY

How did you know?

(Please note: the following underlined words are not directions to the cast but for...others...who, in failing to note them before, caused the authors much grief, including missing several innings of the Padres-Braves afternoon game.)

MULDER

What we're witnessing, Scully is undiluted animal behavior Mankind, absent Its own creation of civilization, information and technology, regressed to a prehistoric state. Answering only to the, often savage, laws of Nature. Protection of the pack. Replication of the gene. Survival of the fittest.

Scully considers his point. He looks away, with some guilt and confesses...

(CONTINUED)

58 CONTINUED: (2)

58

MULDER
I saw it last night on "Wild
Kingdom."

(CONTINUED)

58 CONTINUED: (3)

58

SCULLY

If that's true, they were acting like birds throwing the weakest out of the nest when they buried the baby.

(beat)

They have no concept of law.

MULDER

Only Nature's.

(beat)

We're outsiders invading the Den. Trying to take away their only chance for reproducing.

(beat)

Which we're going to do.

Scully looks to Mulder hearing his tone of determination and nods with an equivalent tone. She looks through the binoculars.

SCULLY

We can't just charge up there. Even if we have the firearms, the area, I assume, has been rigged with traps.

Mulder looks around.

MULDER

We can try to divert them out of the house.

He nods for her to follow. She checks the brothers position inside the house as she moves after Mulder.

59 EXT. HOG PEN - PEACOCK FARM - DAY

59

Large disgusting hogs GRUNT past CAMERA. Mulder is REVEALED at the end of the line pushing the ass of a hog.

His eyes continually check the farmhouse, looking for any sign of the brothers.

SCULLY

opens the gate to the pen. She also works quickly, checking the position of the Peacocks.

WIDER

Mulder corrals the hogs toward the open pen gate, his hand pushing the bottom of a large pig.

(CONTINUED)

59 CONTINUED:

59

MULDER
(to Scully;joking)
Would you think less of me if I
admitted I'm semi-aroused?

Disgusted, Scully tries to guide the hogs out of the pen,
however they will not exit. The two federal agents try to shoo
the hogs into the open farm, but they won't budge.

MULDER
There some secret farmer thing
to getting these moving?

Scully considers, directs this to the pigs.

SCULLY
(ala "Babe")
Nah Ram Ewe! Nah Ram Ewe!

Mulder looks at her, blank.

SCULLY
I baby-sat my nephew this
weekend, he watches "Babe"
fifteen times a day.

MULDER
And people call me Spooky?

O.S., a back screen door SLAMS. The hogs seem to panic, sensing
a feared animal approaching and race out of the pen.

Mulder and Scully turn toward the house.

60 EXT. PEACOCK FARM - BACK OF THE FARMHOUSE - DAY

60

MULDER AND SCULLY'S POV - SHERMAN PEACOCK

(X)

exits the house and moves to a pump, washing blood from his
hands. Head down, he is not aware of the hogs exiting the pen.

61 EXT. HOG PEN - PEACOCK FARM - DAY

61

Mulder and Scully hustle for cover. The hogs empty out of the
pen, GRUNTING and SQUEALING.

62 EXT. PEACOCK FARM - BACK OF THE FARMHOUSE - DAY

62

The O.S. SOUNDS of the hogs running loose finally draws the
attention of Sherman Peacock.

(X)

63 EXT. HOG PEN - PEACOCK FARM - DAY - SHERMAN'S POV (X) 63

The hogs flee the pen and move off toward the open range of the farm.

64 EXT. PEACOCK FARM - BACK OF THE FARMHOUSE - DAY 64

Sherman moves into the house and disappears. (X)

65 EXT. HOG PEN - PEACOCK FARM - DAY 65

Behind cover, Mulder and Scully wait. They look out...

66 EXT. PEACOCK FARM - BACK OF THE FARMHOUSE - DAY 66

MULDER AND SCULLY'S POV - THE PEACOCK BROTHERS

race out of the house and away toward the open farm, after the hogs. Edmund closes the door behind him, setting the trap.

67 EXT. HOG PEN - PEACOCK FARM - DAY 67

Mulder and Scully's eyes are trained on the brothers. Once it appears clear, they move out of the pen toward the farmhouse.

68 EXT. KITCHEN- PEACOCK FARMHOUSE - DAY 68

Scully and Mulder proceed quickly toward the back door of the farmhouse. As they near, both break off and search the trash and debris of the backyard.

Scully finds a two by four plank. She tosses it to Mulder who moves up to the back door threshold. Scully follows behind.

Mulder carefully inserts the wood board across the threshold with his right hand, trying to trip a trap with the board. Likewise with his left hand, motioning blindly against the immediate inside of the doorway.

Suddenly, a beveled pointed steel rod drops from above, knocking the board from Mulder's hand. The 2X4 is speared into the ground.

Both agents turn toward the open farm to see if the noise has attracted any of the brother's attention. All clear.

Scully unsnaps a jackknife and cuts the wire holding the pipe. They place the object inside the door and out of sight before going inside.

69 INT. KITCHEN - PEACOCK FARM - DAY

69

Mulder and Scully draw their weapons as they move through the house, quickly.

SCULLY

Federal agents. Is anyone in here?

Mulder rifles through the house, moving garbage and trash out of the way. A much more intense and definitive search than previously.

SCULLY

Federal Bureau of Investigation.
Is anyone in this house?

They enter a hallway, turning on their flashlights.

70 INT. HALLWAY - PEACOCK FARM - DAY

70

The agents proceed quickly down the hall, guns raised and ready. Mulder slides a pile of boxes away from a door and checks inside. Nothing.

He moves some stacked yellowed newspapers out of his path. He freezes with one in his hand, looking at the headline...incredulous.

He flashes the paper to Scully. "Elvis Presely Dead at 42." His expression to her reads..."what?!"

Then, O.S., faintly down the hall...a squeak. The agents freeze, trying to zero in on the SOUND. Again, a faint squeak.

Scully has a bead and moves toward a room. Mulder follows close behind. They enter a bedroom off the hallway.

71 INT. BEDROOM - PEACOCK FARM - DAY

71

Just as the flashlight beams enter the room before the agents, the SQUEAK stops. Scully and Mulder listen hard, slowly moving their flashlights about the eerie room, as if moving the lights slowly would somehow make less noise.

Scully softly, tense, guides her light around the room REVEALING yellowed and cracked family photographs taped and nailed upon peeling wallpaper. They reflect the Peacocks from the last hundred and fifty years.

Mulder shines his flashlight down the the old hardwood floor.

His expression reflects the finding of something strange.

(CONTINUED)

71 CONTINUED:

71

MULDER'S POV - IN THE FLASHLIGHT BEAM - THE FLOOR

is marked, worn, by what appears to be two inch wheel marks leading under the bed.

RETURN

Mulder indicates with a head gesture. Scully moves closer to the tracks. Mulder kneels down, lifts the filthy rotting blankets which hang over the side and shines his light under the bed.

UNDER THE BED

The flashlight beam shines INTO CAMERA, the profile of a woman's face is REVEALED. She twists away from the light as if in pain and protest.

WOMAN

No! no! leave me alone! go away!

Mulder holds out a hand to her, gently trying to grab her.

MULDER

It's alright ma'am. We're federal agents. We're here to get you out.

WOMAN

No! no! get the hell away!

RETURN

Scully drops to the floor, assisting Mulder.

SCULLY

Move the cot.

Mulder's expression is puzzled.

MULDER

There's...they have her tied to...a board or...

He pulls. Whatever is under the bed SQUEAKS. He continues to pull. The woman's CRIES OF PROTEST GROW INTENSE AND LOUDER.

CAMERA CRANES UP, TWISTING OBLIQUELY as the WOMAN is fully REVEALED in the agents' flashlight beams. Her form is grotesquely disfigured, two stumps for arms and legs just below the pelvis. She is tied with rope to a wood board with wheels on the bottom.

(CONTINUED)

71 CONTINUED: (2)

71

Her skin color is of gray chalk. The texture; sweaty and rotted. Her teeth are yellow and twisted. She may be in her late 40's. The woman is truly crone-like as she howls in anger in the thin light beams.

MULDER AND SCULLY

are startled and rattled by the image. Mulder tries to quiet and assure the woman.

MULDER

Easy...easy, ma'am...it's all over. We're from the FBI...we're going to help you get out of here safe...we're going to help you get home.

CAMERA PUSHES INTO SCULLY as she considers. Scully looks off at the pictures on the wall. Her already shaken expression intensifies.

SCULLY

Mulder...she already is home.

MULDER AND THE WOMAN

Mulder whips toward Scully, incredulous. The woman CRIES.

SCULLY

guides her flashlight, like a pointer, to a photo on the wall.

SCULLY

This is Mrs. Peacock.

SCULLY'S POV - IN FLASHLIGHT BEAM - PHOTO ON THE WALL

is old and curling, however it is clear the woman on the floor is the same as the woman, ten years ago, in the photo with her arms around Edmund Peacock.

SCULLY

As she looks back at Mulder.

SCULLY

She's their mother.

MULDER AND MRS. PEACOCK

Mulder can't argue with the evidence. The information causes even Mulder to take a step backward, freaked.

(CONTINUED)

71 CONTINUED: (3)

71

CAMERA PUSHES IN ON the angry mother tied to the wooden cart. With her stumps extended, she wheels herself back under the bed, leaving the two agents standing in the dark room. Mulder looks back to the photo on the wall as if it could provide an answer.

PHOTO

in the dim light, the photo appears even eerier. Casting more questions than answers. Mrs. Peacock holds her arms around a boy with a face only a mother could love.

FADE OUT:

END OF ACT THREE

ACT FOUR

72 EXT - PEACOCK FARM - DAY - REESTABLISHING

72

Storm clouds gather over the house. In the distance, THUNDER RUMBLES. Approaching.

73 INT. HALLWAY - PEACOCK FARM - DAY

73

The THUNDER carries as Mulder exits the bedroom into the hall, with a sense of urgency. Scully chases after him.

SCULLY

Mulder, where are you going?

MULDER

They may have heard the screams.
I'm going to check their
position.

SCULLY

What about...her?

Mulder looks at Scully, incredulously, misunderstanding the question. Thinking she's worried about the mother getting away. So, without taking his eyes off Scully, Mulder's answer is to simply close the bedroom door.

MULDER

She's not going anywhere.

Mulder takes off down the hall toward the kitchen. Now it is Scully's turn at an incredulous sigh. She follows.

SCULLY

I mean, we may not even be able to remove her. She doesn't appear to be held against her will. Well, I mean, she appears to be but, I don't believe she is.

MULDER

I'm sure she's an accessory or at least aided and abetted.

Mulder reaches the kitchen window and looks out.

SCULLY

We're only assuming. We can't prove anything.

74 EXT - HOG PEN - PEACOCK FARM - DAY 74

MULDER'S POV - THROUGH KITCHEN WINDOW

The Peacock brothers gather the pigs toward the pen.

75 INT. KITCHEN - PEACOCK FARM - DAY 75

Mulder turns away from the window.

SCULLY

Mulder, the way I think it goes here, is that Edmund is the brother and father of the other two.

MULDER

Which means when Edmund was a kid he could ground the other two for playing with this things.

As Mulder moves out of the backyard eyeline...

MULDER

The brothers killed three people. Tell her we are going to take them in and try convincing her she's one way this could end without any of her "boys" getting hurt. I'll keep an eye on them.

Scully nods and hustles down the hall.

76 INT. HALLWAY - PEACOCK FARM - DAY 76

Scully hustles toward CAMERA, facing down the hall toward the kitchen. Mulder calls out, reminding...

MULDER

And watch your steps! The place is rigged.

Scully nods, then enters the bedroom. Mulder returns toward the kitchen window. ONCE FRAME IS CLEAR, CAMERA MOVES BACK, through a threshold at the end of the hall...REVEALING, hidden behind the door a set trap known as a Montagnard Crossbow.

A springpole is arched tight, out of view, held in place by a small nail. Tied to the tip of the pole is a whittled lethally pointed stake. CAMERA CRANES DOWN to the FLOOR to REVEAL a thin fishing line stretched across the door; the trip wire.

77 INT. KITCHEN - PEACOCK FARM - DAY 77

Mulder moves back to the window.

78 EXT. HOG PEN - PEACOCK FARM - DAY 78

MULDER'S POV - THROUGH THE WINDOW

George, Sherman and Edmund corral the hogs into the pen. They (X)
are almost done.

79 INT. KITCHEN - PEACOCK FARM - DAY 79

Mulder readies his weapon as THUNDER RUMBLES.

80 INT. BEDROOM - PEACOCK FARM - DAY 80

Again, the THUNDER carries, although MUTED, into this dark
subconscious room.

MRS. PEACOCK'S POV - FLASHLIGHT BEAM

Scully's legs ENTER FRAME, preceded by the flashlight beam. She
takes a quick moment, trying to figure out what the hell she is
going to say. Scully's face appears under the bed.

SCULLY

Mrs. Peacock?

No response from under the bed.

SCULLY

You are in immediate need of
medical attention. Agent Mulder
and I would like to help you...

The hoarse, hellish VOICE floats from under the bed. In a slow
eerie rhythm, unnatural. Disturbing.

MRS. PEACOCK

This...is our home. Why leave
it?

SCULLY

We can help take away any pain
you...

MRS. PEACOCK

(cuts her off)

Don't feel pain.

Scully pauses, puzzled.

(CONTINUED)

80 CONTINUED:

80

MRS. PEACOCK

(continuing)

Runs in the family. Have to check the boys to see if they'd hurt themselves.

SCULLY

And you? Not even after the accident?

MRS. PEACOCK

Right arm was torn off. Saw it sitting there 'cross my dead husband's lap. Boys took me home. Sewn me up like the family learnt in the War of Northern Aggression. Whole time felt same's if been makin' breakfast.

(an eerie beat)

They're such good boys.

SCULLY

They murdered Sheriff Taylor and his wife. And Deputy Paster.

A long beat...

MRS. PEACOCK

I can tell you don't have no children. Maybe one day you'll learn...the pride...the love...

She's hit an odd nerve within Scully. She shines the light beneath the bed, catching the unnerving eyes.

MRS. PEACOCK

When you know your boy...will do anything for his mother.

As THUNDER RESONATES across the room...

81 INT. KITCHEN - PEACOCK FARM - DAY

81

Mulder is watching out the window.

82 EXT. HOG PEN - PEACOCK FARM - DAY 82

MULDER'S POV - THROUGH THE WINDOW

The Peacock brothers close the gate on the retrieved hogs.
George is away from the others, curiously looking at the ground.

83 INT. KITCHEN - PEACOCK FARM - DAY 83

Mulder watches, tenses...

84 EXT. HOG PEN - PEACOCK FARM - DAY 84

MULDER'S POV - THROUGH WINDOW

Sherman and Edmund move to George who points awkwardly to the muddy ground. The three animals slowly follow unfamiliar tracks. Once they figure the footprints lead toward the house, they charge toward the back door. (X)

85 INT. KITCHEN - PEACOCK FARM - DAY 85

Mulder backs away from the window.

MULDER

Scully!

Mulder races toward the door, sliding a table across it to block the entrance. No sooner is that done before Sherman POUNDS against the door. AGAIN! THUNDEROUSLY. (X)

Mulder moves before the door, gun raised directly at Sherman, who BANGS against the door. (X)

MULDER

Federal agent! I'm armed!

Sherman doesn't understand, or perhaps care, as his aggressive actions INTENSIFY. (X)

MULDER

Stop or I'll fire!

Unseen by Mulder, in the doorway from the kitchen to the living room, appears the hulking form of George Peacock. He starts toward Mulder.

SCULLY

hustles to the kitchen from the hallway, weapon raised. She spots George charging Mulder.

(CONTINUED)

85 CONTINUED:

85

SCULLY

Mulder!

She FIRES!

WIDER

The bullet impacts George in the side. The impact causes him to stumble, but he does not feel any pain.

At the same moment, Sherman Peacock BREAKS THROUGH THE DOOR! (X)
Glass FLIES! Lightning FLASHES! Both brothers grab Mulder. He kicks and struggles impressively but is clearly overpowered and in serious jeopardy. George tears the gun from Mulder's hand, trains it awkwardly on him.

SCULLY

steps up to close range, FIRES her weapon, emptying the clip. THUNDER RUMBLES.

WIDER

George weakened by the unseen IMPACTS, staggers. Mulder braces himself against Sherman's chokehold and kicks at George who falls back against the sink. DISHES CRASH. Mulder's weapon CLATTERS on the counter top. (X)

Mulder quickly reaches up and grabs the kerosine lamp. He swings it back against Sherman's chest, sparks flying. He struggles to maintain his grasp on Mulder but the agent twists free only to be met by the rebounding, charging, but weakened George. (X)

SHERMAN (X)

looks up toward his brother and Mulder, prepares to attack.

SCULLY

sees this, thinks quickly and backs toward the hall; an intentional diversion.

SCULLY

I've got the mother!

SHERMAN (X)

stops dead in his tracks. He turns INTO CAMERA, toward Scully. Lightning flashes on the fresh bloody cuts on his face. He moves after her down the hall.

(CONTINUED)

85 CONTINUED: (2)

85

MULDER AND GEORGE PEACOCK

The large man charges toward the agent who jukes to the side, then proceeds in one move to the counter. Mulder grabs his gun, turns and is met by George's horrible face.

Mulder raises the gun, toward, but not touching, George's head. As lightning flashes and THUNDER covers the obvious BLAST...

86 INT. HALLWAY - PEACOCK FARM - DAY

86

Scully races down the hall. Sherman is quickly after her. (X)

CLOSE - SCULLY

As Sherman reaches out to grab her shoulder, Scully counters by dropping to the floor. (X)

WIDER

Scully drops and rolls along the floor, clipping Sherman at the knees. The large man stumbles, leaving his feet as he trips down the hallway toward the open doorway at the end. (X)

THE TRIPWIRE

is broken by Sherman's body. (X)

THE SPRINGPOLE

is activated.

THE STAKE

Whips into camera! Whack!

CLOSE - SHERMAN PEACOCK (X)

expressionless, although dead as he is pinned to the floor. LIGHTNING FLASHES, briefly, across his face dead.

HALLWAY

Scully, breathing hard, rises to her knees, stunned by Sherman's outcome. Mulder moves up behind her, also breathing hard. His shirt is spotted with blood. (X)

Mulder takes Scully by the shoulders, a manner of asking if she's alright. She holds his hand to respond "yes." As they collect themselves, Scully drops her head, eyes to the floor.

(CONTINUED)

86 CONTINUED:

86

MULDER

Where's the other one? Edmund?

Scully appears to notice something in the wooden floor. She feels the boards.

SCULLY

Mulder...marks in the floor...

Mulder considers before charging into the bedroom.

87 INT. BEDROOM - PEACOCK FARM - DAY - BENEATH THE BED

87

Mulder drops to the floor, shining a flashlight beneath the bed. Mrs. Peacock is gone.

CUT TO:

88 EXT. PEACOCK FARM - FRONT - DAY - LATER

88

CAMERA MOVES ACROSS the yard to find Scully on the cell phone as Mulder finishes his search of the back of the house. The Cadillac is gone. There is a mild sense of defeat in the agent's posture.

MULDER

I looked everywhere, they're both gone.

SCULLY

I've notified the State Police and the Highway Patrol. They've put out an APB on the Peacocks and are setting up roadblocks in a thirty mile radius. In time, we'll catch them.

Mulder takes a couple deep breaths, looks back to the now deserted home, considering...

MULDER

Time already caught them, Scully.

CAMERA MOVES BACK WIDE to INCLUDE the house, the agents and the large dead tree on the farm.

And now, O.S., the opening strings and haunting whistle of "Wonderful, Wonderful" begins to purr...

DISSOLVE TO:

89 EXT - A ROADSIDE - NIGHT - CLOSE - CADILLAC HEADLIGHT

89

The light glares INTO CAMERA. The MUSIC plays as the automobile IDLES. Mixed within these SOUNDS is the sad CRIES of a grown man.

CAMERA BEGINS TO MOVE ALONG the passenger side of the car. It becomes clear it is parked along a deserted roadside. CAMERA CONTINUES TOWARD the rear of the car, REVEALING NO ONE in the front seat. Amongst the O.S. CRYING...

MRS. PEACOCK (O.S.)
There...there...Sherman and
George were good boys. We should
be proud.

(X)

CAMERA CONTINUES TO MOVE TOWARD THE BACK of the car, however the rear seat is vacant also.

MRS. PEACOCK (O.S.)
And you got to know,
Edmund...you can't keep a
Peacock down. There'll be more.
One day...there'll be more.

CAMERA ARCS AROUND the back of the car.

MRS. PEACOCK (O.S.)
But now we have to move on.
Start a new family...one we'll
be proud of. And find a new
place to call ours...a new home.
A brand new home.

The trunk opens. Edmund Peacock climbs out, trying to stifle his tears. Mrs. Peacock cannot be seen in the trunk as Edmund gently closes the hatch.

CAMERA HOLDS as Edmund moves to the driver's side and climbs inside. The MUSIC appears to GROW LOUDER as he puts the car in gear and pulls out onto the road.

CAMERA holds as Johnny Mathis finishes the song and the Peacocks begin their search.

As the white Cadillac shrinks into the darkness...

FADE OUT:

THE END