

THE X-FILES

"Home"

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August 2, 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
Lyman Peacock
Peacock Mother

(X)

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.

(X)

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. (X)

(CONTINUED)

5 CONTINUED:

5

A MAN'S BACK

(X)

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

THE SHOVEL

(X)

scoops more dirt, throws it back on the grave. (X)

LOW ANGLE - THE THREE MEN

(X)

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. (X)

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

7 CONTINUED:

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.

(X)

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)

8 CONTINUED: (3)

3

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. (X)
(X)

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. (X)
(X)
(X)

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)

3

TAYLOR (cont'd)

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

(beat)

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

(X)

(X)

Mulder and Scully understand.

TAYLOR

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

(X)

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)

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. (X) (X) (X)

MULDER

(sorry)

That was my pen light.

(X)

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 (X)
brought. She cuts into the child, unseen in the tub. (X)

(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 (X)
was buried alive. (X)

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: (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. (X)
(X)

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. (X)
(X)
(X)

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:

MULDER AND SCULLY

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

13 OMITTED

(X) 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)

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. Lyman 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:

39 CONTINUED:

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. (X) (X)

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. Lyman lifts his head back in the air and 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. (X)
CAMERA PULLS BACK, CRANING DOWN the house and across the front yard until SETTLING in a position with the Cadillac in the f.g. (X)

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.

(X)

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?

(X)

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)

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.

(X)

SCULLY

as she looks through the binoculars...

SCULLY

I don't see anyone inside.

(X)

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)

58 CONTINUED:

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 Lyman move into their prey, tearing horribly at the
body.

RETURN

Scully lowers her binoculars, quite impressed.

SCULLY

How did you know?

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

MULDER

What we're witnessing, Scully is
undiluted animal behavior (X)
Mankind, absent Its own creation (X)
of civilization, information and
technology, regressed to a
prehistoric state. Answering (X)
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)

59

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.

(X)
(X)
(X)
(X)

(beat)

They have no concept of law.

(X)

MULDER

Only Nature's.

(X)

(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:

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

6

MULDER AND SCULLY'S POV - LYMAN PEACOCK

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

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

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

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.

(X)

SCULLY

What about...her?

(X)

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.

(X)

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.

(X)

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.

(X)

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.

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)

(X)

(X)

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.

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, Lyman Peacock BREAKS THROUGH THE DOOR! 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 Lyman's chokehold and kicks at George who falls back against the sink. DISHES CRASH. Mulder's weapon CLATTERS on the counter top.

Mulder quickly reaches up and grabs the kerosine lamp. He swings it back against Lyman'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)

LYMAN

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!

LYMAN

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. Lyman is quickly after her.

CLOSE - SCULLY

As Lyman reaches out to grab her shoulder, Scully counters by dropping to the floor.

WIDER

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

THE TRIPWIRE

is broken by Lyman's body.

THE SPRINGPOLE

is activated.

THE STAKE

Whips into camera! Whack!

CLOSE - LYMAN PEACOCK

expressionless, although dead as he is pinned to the floor. (X)

LIGHTNING FLASHES, briefly, across his face dead. (X)

HALLWAY

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

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)