

THE X-FILES

"El Mundo Gira"

Written by

John Shibani

Directed by

Tucker Gates

Episode # 4X11

Story No. 4611

October 30, 1996 (White)

November 4, 1996 (Blue-Full)

November 6, 1996 (Pink-Full)

Copyright 1996 Twentieth Century Fox Film Corporation

All Rights Reserved

This script is the sole property of Twentieth Century Fox Film Corporation and may not be photocopied, reproduced, or sold.

November 6, 1996

"El Mundo Gira"

CAST

Agent Fox Mulder	
Agent Dana Scully	
Assistant Director Skinner	(X)
Eladio Buente	
Maria Dorantes	
Soledad Buente	
Flakita	
Conrad Lozano	
County Coroner	
INS Worker (Spanish-speaking)	
INS Guard (non-speaking)	
Barber	
Rick Culver	
Dr. Larry Steen	
Gabrielle Buente	
Redneck Anglo Shopper	
Store Clerk	
Village Woman	(X)
2nd Village Woman	(X)
Migrant	(X)
Migrant Workers (non-speaking)	
Forensic Techs (non-speaking)	
Local PD (non-speaking)	
Day Laborers (non-speaking)	
Haz-Mat Team (non-speaking)	(X)

November 6, 1996

"El Mundo Gira"

SET LIST

EXTERIORS

SAN JOAQUIN VALLEY MIGRANT CAMP
/SHANTY TOWN
/PASTURE
/FLAKITA'S SHANTY
/GOAT PENS (X)
INS SERVICE PROCESSING CENTER
/SALLY PORT
COUNTY CORONER'S OFFICE
BACK ROAD
EL NIÑO FAMILY CUTS
PAINT STORE
HOUSE CONSTRUCTION SITE
/ANDY GUMP PORTABLE TOILET
NICE MIDDLE CLASS TRACT HOME
TRUCK STOP
HIGHWAY 99
STREET OUTSIDE GABRIELLE'S APARTMENT (X)
LA RANCHERA MARKET
/PAY PHONE
ROADSIDE (X)

INTERIORS

FLAKITA'S SHANTY
INS SERVICE PROCESSING CENTER
/SEGREGATION UNIT
COUNTY CORONER MORGUE
N.D. SEDAN
EL NIÑO FAMILY CUTS
CAL STATE MYCOLOGY LAB
RICK CULVER'S TRUCK
NICE MIDDLE CLASS TRACT HOME
GABRIELLE BUENTE'S APARTMENT (X)
/HALLWAY (X)
LA RANCHERA MARKET
LOZANO'S BRONCO
SKINNER'S OFFICE (X)

TEASER

1 EXT. SAN JOAQUIN VALLEY, CA - DAY

1

A dirt road snakes between barbed-wire fences and grassy pasture. It is early morning, an idyllic rural dawn. CAMERA CRANES DOWN as a flat-bed TRUCK rumbles into frame. Approaching:

A MIGRANT CAMP

A sad collection of corrugated tin shanties. Nearby, about two-dozen MIGRANTS huddle near the road. A LEGEND identifies: MIGRANT WORKERS CAMP, SAN JOAQUIN VALLEY, CA.

As the truck pulls to a stop, the migrants rush forward, calling out in Spanish. A white FOREMAN stands on the flatbed, choosing who gets to work today with a point of his finger.

ANGLE ON ELADIO BUENTE (20s)

A handsome illegal, standing under a tall, broad tree. Unlike the others, he DOESN'T run to vie for work. Leaning against the tree as if in wait. His eyes on:

MARIA DORANTES (19)

A pretty Hispanic girl, who herds several goats toward a rusty pen nearby. She gets a peck kiss on the cheek from SOLEDAD BUENTE (30s), who we'll learn is Eladio's brother. Before Soledad runs off to join the men competing for work at the truck. As Soledad hurries off, Maria turns and looks at:

ELADIO

Under the tree. Smiling devilishly.

(X)

ANGLE ON TRUCK

CAMERA FINDING SOLEDAD pushing through the workers, his arm raised, trying to catch the attention of the man choosing his hands for the day. Shouting: "Señor!? Patron?!" "I speak English and am a good worker." And he's successful, the White Man pointing at him and Soledad clambering up onto the truck with the other, already-chosen WORKERS.

RESUME MARIA DORANTES

Getting her goats into the pen; looking up to see Eladio is walking from his spot under the tree towards her. Seizing his chance. (The following is in Spanish, subtitled.)

ELADIO

Mi novia. I missed you last night.

MARIA

I'm not your girlfriend.

(CONTINUED)

1 CONTINUED:

1

He smiles mischievously, causing Maria to glance nervously at the flatbed.

MARIA

Your brother will see us. He says I am breaking his heart...

ELADIO

Are you?

Now it is Maria who smiles mischievously.

FLAKITA (O.S.)

Maria! What are you doing?

Maria and Eladio turn to see:

FLAKITA

A thin woman in her 50's, who stands before her shanty, pointing.

FLAKITA

They're getting away!

RESUME MARIA AND ELADIO

In her romantic interlude, Maria has forgotten to shut the gate to the goat pen. THREE GOATS are scurrying over a small grassy hill, disappearing from view.

MARIA

Oh, no!

Maria runs after the goats. Eladio moves calmly to shut the gate, looking back at Flakita. Then he turns, hurries after Maria who is chasing the three goats to the top of a rise.

FLAKITA

Watches the pair disappear over the hilltop, shakes her head. Looking to AN OLD WOMAN who is standing behind her in the doorway of her shanty.

FLAKITA

Two brothers. One woman.
Trouble.

She is shaking her head, bemoaning the age-old story, when she turns, REACTING TO A LOUD BOOM. Then ANOTHER BOOM.

(CONTINUED)

1 CONTINUED: (2)

1

ANGLE ON OTHER SHANTIES

Where MEXICAN WOMEN appear in the doorways. Reacting to YET ANOTHER BOOM.

POV OF HILL TOP, SKY ABOVE

Yet another LOUD BOOM seems to shake the land. Followed by A BRIGHT FLASH in the sky. So bright it bleaches the landscape.

RESUME SHANTYTOWN WOMEN, FLAKITA F.G.

Shielding their eyes as the light BLEACHES them; everything around them. All shielding their eyes from the bright glow in the sky.

Then the glow seems to dissipate, the color returning to everything. Just as RAIN STARTS TO FALL. A SUDDEN DOWNPOUR that drives all the women into their shanties. Watching from their doorways as a Biblical torrent of rain pelts their shantytown.

2 INT. FLAKITA'S SHANTY

2

Huddled just inside the open door with the old woman. It sounds like the roof is being hit by a dumped load of gravel. They are looking up at it when something else catches Flakita's eye:

FLAKITA
Abuela, look! The rain --

The Old Woman moves to the doorway with Flakita to see:

THEIR POV

The rain has made big puddles, but it is SULPHUR YELLOW, and steaming. And then, suddenly, it stops. As quickly as it began.

3 RESUME EXT. SHANTYTOWN

3

As the women, including Flakita, creep out of their hovels, carefully stepping around these large yellow puddles. Favoring Flakita as they now react to:

FLAKITA
The goats...

THEIR POV

TWO OF THE GOATS have reappeared on the hilltop, running quickly back toward their pen. Frightened.

(CONTINUED)

3 CONTINUED:

3

RESUME FLAKITA

Fear passing across her expression.

FLAKITA

Maria --

And she hurries off, running toward the hilltop.

4 EXT. PASTURELAND - DAY - SHORT TIME CUT

4

WIDE REVERSE on hilltop as Flakita, and after a moment, several of the other women, appear at its crest. Stopping in reaction to what they see. Then continuing their haste toward:

FLAKITA

Maria!!

CAMERA CRANING DOWN as the women chase toward us. REVEALING MARIA lying in a deep yellow puddle of water. Along with the third goat. As the women run up to them.

FLAKITA

Maria!!

But the girl does not move. Nor does the goat. And when Flakita and the others get to the edge of the puddle, where they stop, they soon see why:

THEIR POV OF MARIA AND THE GOAT

Both lie dead in the sulphur yellow water. Both have eyeballs that look eaten away; lips and noses partially eaten away, too.

RESUME WOMEN, FAVORING FLAKITA

Looking at this in horror. Flakita muttering in quiet horror.

FLAKITA

Madre de Dios...

SLOW PUSH IN ON MARIA

As we GO TO MAIN TITLES.

END OF TEASER

ACT ONE

5 CLOSE ON THE DEAD GOAT

5

Time has passed. The yellow puddle has dried up, leaving a small, shallow, eroded pit. The goat's eyes are now completely eaten away, flies buzzing around its bloated head. Its fur sparse, almost non-existent. Replaced by a SOOTY FUNGAL ROT.

As feet step into frame, and Scully kneels down to examine the horrible carcass. Though she wears latex gloves, she is reluctant to touch the beast. Recoiling from the smell.

SCULLY

This happened how long ago?

EXT. PASTURE - DAY - ANGLE ON GOAT CARCASS

Mulder stands near her, taking in the countryside. Eating sunflower seeds.

MULDER

Tres dios.

Scully rises, making a note in her notepad. As she moves around to the other side of the eroded pit where Mulder stands.

MULDER

Muy incredeeblay, no?

Scully looks up from her notepad, giving him a wincing smirk.

SCULLY

Only the smell. You brought me out here on the pretense of investigating an unexplained death, Mulder. Would you mind telling me why I'm standing in the middle of a field looking at a dead goat?

They are walking now. Mulder looking to the hill crest, up into the sky. As Scully pulls off her gloves.

MULDER

According to eyewitnesses, the death we're investigating was preceded by a Fortean event. An unusual or highly infrequent meteorological phenomenon, also known as a transient.

SCULLY

A transient?

(CONTINUED)

5 CONTINUED:

5

MULDER

Witnesses described a bright flash, about thirty degrees off the horizon. Then a hot yellow rain fell from a cloudless sky. Fortean researchers call them "liquid falls." Black and red rains are most common, but there have been recorded cases of blue, purple and green rains, as well.

SCULLY

Purple rain?

MULDER

Great album. Didn't much care for the movie.

SCULLY

This transient, as you call it, this bright flash in the sky; I'm assuming you think this has some connection --

MULDER

Fortean events have been linked to alien encounters, to cattle mutilations, the kind of exsanguinated animal carcass you were just looking at.

Scully gives him a sidelong look of skepticism.

SCULLY

And the victim...

(refers to notebook)

Maria Dorantes. Did she die in a similar fashion?

MULDER

I would assume.

SCULLY

You would assume? Nobody's examined the body?

MULDER

Nobody cares, Scully.

This gives her pause. As they reach the crest of the hill where they can see the shanty town on the other side.

(CONTINUED)

5 CONTINUED: (2)

5

MULDER

The victim and many of the witnesses are illegal immigrants. Migrant farm workers. I thought it might be important to talk to them before they migrated.

As they start down the hill, we:

CUT TO:

6 INT. FLAKITA'S SHANTY - DAY

6

Mulder and Scully poke their heads in. Only to be startled by:

FLAKITA

La migra! La migra!

CUT TO:

7 EXT. FLAKITA'S SHANTY - DAY

7

On this cry, many of the women we have seen earlier, exit their shanties. Some run. Others hold up their hands, resigned.

MULDER

No La Migra... no La Migra.

But their reaction is the same. The runners keep running, the women holding their hands up keep them up.

SCULLY

No La Migra... La FBI.

Now it's Mulder's turn to give her a sidelong glance.

MULDER

It's okay. We're not here to take anyone away.

But the remaining women keep their hands up. Mulder and Scully are at a loss, until Flakita appears from her shanty.

FLAKITA

(pigeon English)

What do you want?

(CONTINUED)

7 CONTINUED:

7

MULDER

We're here to talk to anyone who knew Maria Dorantes. Who saw what happened to her.

FLAKITA

El Chupacabra. That's what happened to Maria Dorantes!

Her English is very rough, and her manner dramatic. The other women agree dramatically, too. "Si! Es El Chupacabra! Si!" (X)
(X)

SCULLY

El Chupacabra?

MULDER

It's a Mexican folkmyth. El Chupacabra, the goatsucker. A gray, hairless creature with a small body, large head and bulging black eyes. (X)
(X)
(X)

Scully does a slight take, this description not unfamiliar to her, and certainly one she's heard from Mulder before.

FLAKITA

Si. Light, then rain. Then the Chupacabra, it comes and eats away Maria's eyes and face. (X)

MULDER

Did you see the Chupacabra?

FLAKITA

No. But everyone here knows this is the truth.

More VOCAL affirmation from the other women. Then, suddenly Flakita is pushed aside by a man who emerges from the darkness of the shanty. It is Soledad Buente. He looks as if he's been on a long drunk and is now feeling the effects. He is drawn, disheveled -- and angry. (X)

SOLEDAD

This woman is a liar! There is no Chupacabra. The Chupacabra is a story told to children. I know the killer of Maria Dorantes.

SCULLY

Who is that, sir?

(CONTINUED)

7 CONTINUED: (2)

7

SOLEDAD

It is my brother, Eladio Buente.
He killed Maria because she
loved only me.

Mulder and Scully exchange a quick, furtive look. They walked (X)
into the middle of an unanticipated passion play of emotion. (X)

MULDER

Uh, how do you explain the rain;
the dead goat over the hill?

SOLEDAD

It's a trick! For fools who (X)
believe in fools' superstitions.

Scully gives Mulder a look, believing much the same.

SCULLY

Thank you very much, Mr. Buente.
You've been very helpful.

As she turns and heads away, back up the hill.

ANGLE FROM CREST OF HILL

Where Scully is climbing TOWARD CAMERA. Mulder has lingered for
a moment with the migrants, but is now hustling to catch up with
Scully who breaks into spoken song, a la West Side Story, when
he catches up to her, as they continue toward us.

SCULLY

Maria - Maria - I just met a
girl named Maria... (X)

MULDER

It doesn't make sense, Scully. (X)

SCULLY

It makes perfect sense, Mulder.
Admit it, you fell for it. Your
"Fortean Event" is nothing more
than the oldest story in the
world. Two men, one woman --
trouble. (X)

MULDER

I admit there is a strong
suspicion of motive and intent,
but the amount of detail, the
description of this... (X)
Chupacabra -- (X)

(CONTINUED)

7 CONTINUED: (3)

7

Reaching the crest of the hill, Scully stops, turns to him. (X)

SCULLY (X)
Mulder -- what we've walked into (X)
here is a Mexican soap opera. (X)
This is one for the local cops. (X)

MULDER (X)
The local cops don't care, (X)
Scully. (X)

SCULLY (X)
I don't care either, Mulder. (X)

He looks at her, then back down to the shanties below. (X)

SCULLY (X)
Okay -- I care. But what am I (X)
supposed to do about it? (X)

MULDER
Take a look at the body of Maria (X)
Dorantes. See what killed her. (X)

SCULLY
While you do what?

MULDER
While I look for this man, (X)
Eladio Buente. (X)

Off her grudging acquiescence, we:

CUT TO:

8 EXT. INS SPC FRESNO - DAY

8

With a LEGEND to establish the INS Service Processing Center.

9 INT. INS SPC FRESNO - MULDER

9

enters the cluttered office of CONRAD LOZANO (40's), an INS
Special Agent of Hispanic descent -- cynical, yet good-natured
in his cynicism; charming. Lozano peers around a stack of
papers, evaluating Mulder with a look.

MULDER
Agent Lozano? I'm Special Agent
Mulder, with the FBI...

(CONTINUED)

9 CONTINUED:

9

LOZANO
The FBI? Here?

Lozano rises, shaking Mulder's hand across the desk.

MULDER
We're investigating the death of
a migrant worker.

LOZANO
(slight smile)
Really?

MULDER
I'm looking for a man named
Eladio Buente. He hasn't been
seen in three days and the
police aren't holding him. I'm
wondering if he might be here,
in INS custody.

LOZANO
(shrugs)
He might.

Lozano picks up a CLIPBOARD, scanning a list of names.

LOZANO
Let's see... we have José
Feliciano, Juan Corona, Cesar
Chavez, but no Eladio Buente.

MULDER
You're saying no one here uses
their real name.

LOZANO
(nods)
What is this man wanted for?

MULDER
Possibly the murder of a woman
named Maria Dorantes.

LOZANO
Oh! The Chupacabra.

Lozano laughs, amused. Mulder has to laugh, too. Lozano rises,
motioning for Mulder to follow, as he leads him toward a hall.

MULDER
You don't believe it, either.

(CONTINUED)

9 CONTINUED: (2)

9

LOZANO

I believe these people, their
lives are small and they need
these stories just to feel
alive. Because they are
strangers here who feel hated
and unwanted. They cannot turn
to the law, so they make up
stories, or turn to violence
when their passions are inflamed.
Call it what you like, but this
one is an age old story.

(X)

(X)

MULDER

Yeah, I've heard that.

LOZANO

So let's go see if we can find
this Eladio Buente.

CUT TO:

10 INT. FRESNO COUNTY CORONER'S OFFICE - MORGUE - DAY

10

Scully enters the small antiseptic room, passing several empty
steel slabs as she approaches the COUNTY CORONER, a 40ish woman
in a lab coat. The Coroner looks up from the body she's
standing over, a plump red-haired man of fifty.

CORONER

Can I help you?

SCULLY

I'm Agent Scully with the FBI,
I'm investigating the death of
a migrant worker... a woman
named Maria Dorantes.

CORONER

And she died of?

SCULLY

That's what I'm here to ask you.

CORONER

Is this a body that came in
about three days ago?

(CONTINUED)

10 CONTINUED:

10

SCULLY

(impatient nod)

Yes. I'm sure you're busy, but I need to determine a cause of death to close an investigation.

CORONER

The body's in cold storage. I haven't had time for an autopsy.

(off Scully's look)

I've got three homicides... and this fella dropped dead of something on the golf course this morning.

The Coroner notes Scully's look of disapproval.

CORONER

There's a protocol here.

SCULLY

Tax paying corpses first?

CORONER

We didn't make the system. We're understaffed as it is.

SCULLY

I'm a medical doctor. If you can show me the body, I can perform an examination myself.

CORONER

Down in the fridge.

The Coroner nods toward the far end of the room, where the glass-walled FRIDGE -- a temperature-controlled anteroom -- contains several BODY BAGS on gurneys. Scully looks back to the Coroner.

SCULLY

I don't think he's going anywhere.

The Coroner gives her a look of mild irritation, then heads for the fridge, pulling off her latex gloves as she goes. As Scully follows her through the glass door...

ANGLE ON ROW OF BODY BAGS

The Coroner pulls one of the gurneys from the group. The sight of the bag gives Scully pause. She looks to the Coroner, who has an equally disturbed look on her face.

(CONTINUED)

10 CONTINUED: (2)

10

THEIR POV - THE BODY BAG

appears somewhat INFLATED.

SCULLY

grabs the zipper, pulling hard... frustrated as it appears to be stuck. The Coroner picks up a pair of MEDICAL PLIERS, trying it herself. The zipper suddenly gives, opening to reveal:

THE BODY

Inside is hardly visible beneath mounds of greenish FUNGAL GROWTH that makes her look like a human chia pet.

CORONER

Oh my god...

Scully looks disturbed by this sight, too. Staring at it in silent confusion.

CUT TO:

11 INT. SEGREGATION UNIT - ANGLE THROUGH CELL WINDOW - ELADIO
is squatting in the corner of his cell.

11

LOZANO (O.S.)

That must be him.

WIDER

to reveal Lozano and Mulder looking at Eladio through the cell door window, a rectangular slot blocked by perforated plastic.

MULDER

Why is he segregated like this?

Lozano asks this question of AN INS WORKER, in Spanish. The man answers him back in Spanish.

LOZANO

The other detainees were giving him a hard time, making trouble. They wouldn't go near him.

MULDER

They think he's the Chupacabra.

(CONTINUED)

11 CONTINUED:

11

LOZANO

Maybe they do, but I can tell
you with a fair amount of
certainty that he's not... Erik
Estrada.

Lozano is pointing to the clipboard he's still holding. Mulder
stares in at Buente who looks anything but mischievous now. He
rises from his squatting position. Paces the small cell, back
and forth, deep in thought. Lozano bangs on the window.

LOZANO

(SPANISH; subtitled)

Buente. Hey. It's the FBI. They
want to talk to you!

Eladio turns his head, staring with fearful eyes.

MULDER

Ask him if he killed Maria
Dorantes.

Lozano does this, in Spanish. To which Eladio spits out a flurry
of heartfelt Spanish, dropping to his knees, clutching his fists.

MULDER

What did he say?

LOZANO

(deadpan)

"I didn't do it!"

MULDER

Ask him what happened?

Lozano does, in Spanish. Eladio answers with a dramatic flair,
passionate as a Mexican soap actor. As he spins his tale, Lozano
translates.

LOZANO

"There was a noise. Like
thunder, but very close. Then
lightning, so bright I was
blinded... I fell to the ground
and felt the hot rain fall on
me. When I could see again, I
saw the goat, dead. And then I
saw Maria. She said my name just
once, lying in the deep puddle
of yellow rain. Something had
eaten at her face. I tried to
help her, but she died in my
arms. I began screaming and ran."

(CONTINUED)

11 CONTINUED: (2)

11

Eladio blinks, tears in his eyes. Mulder stares at him. Lozano is shaking his head at the man.

LOZANO
Hey, he's better than Erik Estrada.

CUT TO:

12 EXT. INS SPC FRESNO - SALLY PORT - MULDER

12

Steps out through the guard entrance into the paved area where the detainees are loaded onto buses. He watches as an INS GUARD leads Eladio to a small VAN filled with DETAINEES. As the guard grips Eladio's arm, helping him aboard... the Detainees START SHOUTING. They don't want Eladio in the back with them. As Lozano appears.

MULDER
What's going to happen to him?

LOZANO
He'll get his forty-five seconds before a judge, then he'll be put on the southbound bus.

MULDER
There's no way to delay this?

LOZANO
Why would you want to do that?

MULDER
To try to solve an unexplained death.

LOZANO
I gotta believe the FBI's got better things to do.
(off Mulder's look)
Hey. Go ahead, file your paperwork. By the time they process it, he'll probably be back here anyway.

They both look to the vehicle where the other detainees are still raising a racket. Finally the INS Guard relents, moving around to the passenger side of the cab and putting Eladio up front. Then he moves around to the driver's side -- and pulls the car away. Off:

(CONTINUED)

12 CONTINUED:

12

Mulder's frustrated, dissatisfied expression, we:

CUT TO:

13 EXT. FRESNO COUNTY CORONER'S OFFICE - DAY (DUSK)

13

Mulder sits in a rented N.D. sedan, parked in front of the low brick building, which we establish with a LEGEND. When Scully appears, coming out of the building. Spotting Mulder and moving to the car. Getting in next to him.

SCULLY

Did you find Eladio Buente?

MULDER

Yeah. I found him.

SCULLY

Did he confess to the murder of Maria Dorantes?

MULDER

No. Not exactly.

SCULLY

Did he tell you what happened?

MULDER

Flash of light, yellow rain.
Maria, Maria!!

Scully looks at him, unsure of him for a moment.

SCULLY

He didn't kill her, Mulder.

Mulder gives her a questioning look.

SCULLY

I examined the body of Maria Dorantes and believe the cause of death was natural, if not strange. She seems to have succumbed to a massive fungal infection.

MULDER

A fungus?

(CONTINUED)

13 CONTINUED:

13

SCULLY

Aspergillus, according to the coroner. It's a mold found in dead leaves, compost, even household dust.

MULDER

And it can kill?

SCULLY

No, actually it is very common and usually harmless.

MULDER

You don't think that's weird?

SCULLY

Well, Aspergillus infections can be lethal to patients with immunodeficiencies, like AIDS patients, transplant recipients.

(beat)

I found high levels of methyl bromide in her blood work-up. It's a highly toxic pesticide used for soil sterilization. I think her system may have been so ravaged by pesticides that a normally benign fungus may have compromised her immune system.

Mulder shakes his head, unsatisfied.

(X)

MULDER

It still doesn't explain the flash of light, the yellow rain... or El Chupacabra.

(X)

(X)

(X)

(X)

SCULLY

(long suffering)

Mulder, I know you don't want to hear this, but the aliens in this story are the victims, not the villains.

(X)

(X)

(X)

Mulder is still unsatisfied, but his dissatisfaction turns to concern when he sees something on the road up ahead.

(X)

(X)

MULDER'S POV - THROUGH WINDSHIELD

The INS van by the side of the road, crack up against a guard rail. The back door hangs open.

14 EXT. BACK ROAD - THE N.D. SEDAN

14

pulls off the highway, Mulder and Scully emerging. As they cross to the crashed van, we see a half-dozen DETAINÉES escaping across the adjoining field.

Mulder and Scully ignore the Escapees, peering into the van through the open back door. Where Scully notices, through the mesh wire, the figure of the driver sitting in the cab in front.

SCULLY

Mulder...

The agents rush around to the front of the van, to find the windshield and driver's window CLOUDED with what appears to be pale dust. Mulder pulls the door open to reveal:

ANGLE INSIDE CAB - THE INS GUARD

Or rather, what's left of him. He sits slumped behind the wheel. All his visible skin is cracked like a dry lake bed, white and flaky. Raw pink flesh is visible between the deep cracks. And it looks like half his epidermis has sloughed off: it floats tiny in the air, or rests in tan, pink and white hunks in the cab around him. Off this horrible image, we... FADE OUT.

END OF ACT ONE

ACT TWO

15 EXT. BACK ROAD - NIGHT - ANGLE FROM INSIDE CAB

15

A FLOOD LIGHT has been trained on the car. The INS Guard is in foreground, his skin looking like a parched and bloody jigsaw puzzle. The air is alive with backlit particulate matter.

Scully leans into frame. Wearing a disposable paper mask over her nose and mouth, she uses a small metal probe to delicately scrape flakes of dried skin into a plastic specimen container.

WIDER

To reveal the roadside is now a crime scene. Cherry-tops flash from the numerous parked cruisers. A State Police FORENSIC TEAM works the van; LOCAL PD with flashlights scour the field behind.

Mulder approaches Scully, who steps over, pulling off her mask.

MULDER
(horrified)
Death by snow globe.

SCULLY
(troubled)
It appears this man died from systemic shock, brought on by what appears to be another massive fungal infection.

MULDER
The same fungus that killed Maria Dorantes?

SCULLY
(disturbed)
Actually, it looks dissimilar. I don't know what this is, but the speed and aggressiveness of it are frightening.

(X)

As INS Agent Lozano approaches. Taking a nervous glance at the dead man in the truck cab.

LOZANO
We were able to round up most of the men who escaped from this vehicle, but Eladio Buente wasn't among them.

MULDER
No one saw where he ran?

(CONTINUED)

15 CONTINUED:

15

LOZANO

Yes, but they all ran the other way. Running from El Chupacabra, the man they say is responsible for this tragedy.

SCULLY

Eladio Buente didn't kill this man. He didn't kill anybody.

MULDER

I'm not so sure of that.

Scully's shoots a look to Mulder, unprepared to be crossed.

SCULLY

Mulder -- this is the work of a pathogen. Some kind of highly virulent strain.

MULDER

I'm not questioning that, Scully. But Eladio Buente is the only connection I can see to this death and to Maria Dorantes.

(turns to Lozano)

Which is why we're going to need every bit of manpower you can spare to find him.

(X)

LOZANO

Manpower? We don't have the resources for chasing just one poor illegal.

SCULLY

And whatever you hope to learn by finding this man, we've got to first make a definitive classification of the fungi taken from the victims. I need to isolate them and get samples to a mycologist as quickly as possible --

(X)

(X)

MULDER

Good. You do that -- while Agent Lozano and I try to find El Chupacabra.

(X)

(X)

(X)

(X)

Mulder is sweeping Lozano away, leaving a mildly annoyed Agent Scully to consider where to begin now. As we:

(X)

(X)

(CONTINUED)

15 CONTINUED: (2)

15

CUT TO:

16 EL NIÑO - BABY JESUS

16

hand-painted on a stucco wall -- Baby Jesus with a halo and a very nice buzz cut. CAMERA PULLS BACK, revealing we are:

EXT. - FRESNO - EL NIÑO FAMILY CUTS - EARLY MORNING

a low stucco barber shop with the Baby Jesus mural over the door. ELADIO appears, slipping inside.

17 INT. EL NIÑO FAMILY CUTS - ELADIO

17

enters with caution, surveying the room. The place seems empty -- two rusty barber chairs, unattended, a TV, mounted high in one corner, playing melodramatic MEXICAN SOAP OPERA.

Eladio is about to call out, when the hulking form of THE BARBER appears at the back door. A huge bearded anglo, carrying a broom, he proceeds to sweep the mounds of hair that have accumulated around the barber chairs. Ignoring Eladio.

ELADIO

Señor...

Note: The Barber speaks in bad Spanish. Eladio's dialogue is in SPANISH, subtitled.

BARBER

What do you want, mojado?

(X)

ELADIO

I need to get back. To Mexico.

BARBER

You want to go back? Are you crazy?

ELADIO

I know you have a truck. The truck that brought me here.

BARBER

We haul a lot of crap with that truck. What makes you think we haul it back?

(CONTINUED)

17 CONTINUED:

ELADIO

You send the driver. He must go
over the border. I need a ride.

The Barber keeps a cagey silence.

ELADIO

I'll pay you money.

BARBER

Show it to me?

ELADIO

I have no money now. I can get
some, when I get back to Mexico.

The Barber stops sweeping, looking Eladio in the eye.

BARBER

(incredulous)

How long have you been in this
country? No C.O.D. here, no
charity. This is America, you
dumb wet.

ELADIO

Please. I'll get it. I'll get
the money. I must leave here.

BARBER

Truck Yard at dusk. Tonight.
No money, no ride. Comprende?

Eladio nods his thanks. The Barber ignores him, returning to
sweeping. As Eladio backs out of the shop...

CUT TO:

18 EXT. PAINT STORE - FRESNO, CA - DAY

18

A gaggle of DAY-LABORERS mill about at the corner, near the
store, waiting for drive-up offers of work. CAMERA FINDS ELADIO
standing apart from the others, across the street, hoping not to
be noticed. As:

A WEATHERED PICKUP TRUCK

approaches, slows to a stop at the curb.

(CONTINUED)

18 CONTINUED:

18

ELADIO'S POV

As some of the Day-Laborers move toward the driver of the truck, a strong-looking construction foreman named RICK CULVER. But he waves them off casually and enters the store.

RESUME ELADIO

Watching this, then strolling from his place of semi-hiding, moving across the street.

RESUME PAINT STORE FRONT

As Culver exits, carrying a bag of sandpaper and other supplies.

RICK CULVER
Construction! I need two
workers. Dos!

He holds up two fingers -- a gesture not lost on the laborers, who now crowd around him, offering their services in Spanish.

RICK CULVER
No lazy bones. Mucho trabajo.

Culver scans the anxious crowd, looking for his worker, then points to two young, strapping men.

RICK CULVER
Okay, you two. Let's go.

CAMERA FOLLOWS CULVER

Making his way back toward the sleeper shell, the two day-laborers following. As Rick opens the sleeper shell door. Stopping, reacting -- not expecting to find:

ANGLE INSIDE SLEEPER SHELL

Where Eladio sits deep inside. Waits patiently, ready to work.

RICK CULVER
I only need two, amigo. Dos.
Hey, out of the truck.

Eladio doesn't budge.

RICK CULVER
I got work to do.

(CONTINUED)

18 CONTINUED: (2)

18

Rick reaches in to grab Eladio, getting A HAND ON HIS ARM, but (X)
Eladio only scoots farther back into the bed. Rick shakes his
head in aggravation, turning back to the two men he's chosen,
only to find that they are no longer standing next to him.

RICK'S POV

The two chosen laborers are moving rapidly away from him, as are
the other laborers. The whole group returning to the corner
where we first saw them. Staring back at Rick as if frightened.

RESUME RICK

No idea what to make of this.

RICK CULVER
Stupid wetbacks.

He looks back in at Eladio, then slams down the shell door.
Moving around to the cab. As CAMERA PUSHES IN ON ELADIO, framed
in the back window. As the truck starts, pulls away.

CUT TO:

19 MICROSCOPE POV - FUNGAL SPORES

19

floating in solution, looking like tiny oblong donuts.

DR. STEEN
What you're looking at, Agent
Scully, is the most ubiquitous
fungal spore known to mankind.

INT. MYCOLOGY LAB - DAY - SCULLY

lifts her eye from the microscope, looking to DR. LARRY STEEN
(40's), an intense mycologist. A LEGEND identifies: MYCOLOGY
LAB, CAL STATE FRESNO.

DR. STEEN
Dermatophytosis. (X)

SCULLY
Athlete's Foot? (X)

DR. STEEN
One of the great survivors of
countless extermination efforts. (X)
Historically underrated and
unfairly overshadowed by the
ever-popular cockroach.

(CONTINUED)

19 CONTINUED:

19

Dr. Steen is moving to a refrigerated specimen CABINET, opening it and retrieving a small VIAL.

SCULLY

But the body has natural defenses against this kind of invasion. Even in the absence of an immuno-response, fungi like this one, and like the Aspergillus sample I brought you -- don't they need the right environment to multiply?

(X)

(X)

DR. STEEN

Yes. Unless they have help.

He hands the vial to Scully.

ECU ON VIAL

held between two fingers -- a small amount of yellowish fluid is contained within.

SCULLY

What is it?

RESUME

DR. STEEN

It's an enzyme I isolated from both your specimens. But that's about all I can tell you. It's unlike any enzyme I've ever seen.

Scully considers this, putting the pieces together in her head.

SCULLY

You mean it's not the fungus, but the enzyme that killed.

DR. STEEN

Acting as a catalyst. As an accelerant. Let me show you.

Steen retrieves another culture from the refrigerator.

DR. STEEN

This is Puccinia graminis, Black Stem Rust. It's been the cause of a fairly containable crop blight here in the valley.

(CONTINUED)

19 CONTINUED: (2)

19

Steen carefully takes a pipette and contaminates the Black Stem Rust Petri with a single drop of the enzyme. And suddenly the dish is alive.

Scully and Dr. Steen watch as the petri dish begins to FILL WITH FUNGUS. As the black ooze begins to bubble over onto the counter. Scully looking up at Steen in amazement.

DR. STEEN

I must say, if this were to get out into the environment, dermatophytosis might give the cockroach a run for its money.

CUT TO:

20 EXT. PAINT STORE - DAY - MULDER

20

Stands looking at a large graffito which reads: PELIGROSO! EL CHUPACABRA ES VIVIR! Written in spray paint on the side of the paint store (or somewhere close by) along with the simple and classic alien face. Mulder looks up to see: (X)
(X)

LOZANO

is talking with the much-thinned-out group of MIGRANT WORKERS we saw earlier. They are telling him in a very PASSIONATE and DRAMATIC way about what they saw. All speaking at once. His is nodding, breaking from them and moving to Mulder. (X)
(X)
(X)
(X)

LOZANO

He was here alright. They say he got into the truck of a foreman named Culver. (X)
(X)
(X)

MULDER

The story's out.

They both acknowledge the graffito. As they begin to walk. (X)

LOZANO

Yes. I told you, these people love their stories. It is all they have to keep them from going mad when they stand out on the street corner waiting for work every day. (X)
(X)
(X)
(X)
(X)

MULDER

So they don't really think he's the Chupacabra? (X)
(X)
(X)

(CONTINUED)

20 CONTINUED:

20

LOZANO (X)
No. They are certain of it! (X)

MULDER (X)
Did you tell them about the (X)
fungal infection -- (X)

LOZANO (X)
I tried. They wouldn't listen. (X)
They are only interested in what (X)
will become of Eladio Buente. (X)

MULDER (X)
What will become of him? (X)

LOZANO (X)
When his brother finds him. (X)

MULDER (X)
He'll kill him. Unless we find (X)
him first. (X)

LOZANO (X)
Come between two brothers?! A (X)
man cannot live with vengeance (X)
in his heart. God curses the one (X)
who stands in his way. (X)

MULDER (X)
In this case, he's going to (X)
curse the man who doesn't. (X)

CUT TO:

21 EXT. HOUSE CONSTRUCTION SITE - ELADIO

21

lifts a discarded piece of piping, tossing it in a high arc into
a DUMPSTER. Behind him, the unfinished house frame in b.g.

Eladio is sweating profusely -- this is hard work. As he pauses
to wipe his brow with the end of his tee-shirt.

CLOSE ON ELADIO

He has begun to look quite sickly, feverish. His skin has taken
on a slight ashen cast. A drop of YELLOWISH FLUID -- similar to
the enzyme Dr. Steen isolated -- makes its way down from his

(CONTINUED)

21 CONTINUED:

21

hairline, like a raindrop down a windshield. Eladio wipes his brow, then looks at the stain it leaves on his shirt. Breathing with a heaviness both from his labor and his confusion. As Eladio turns from us, we see that the sweat marks on his t-shirt are a similar pale yellow.

Eladio is scanning the work site, looking for someone.

NEW ANGLE ON WORK SITE

Eladio comes through a construction area to the place where Rick Culver's truck is parked. In heavy f.g. sits a large Igloo water cooler, a steady drip drip from its spigot. As Eladio approaches, WIDEN AND ADJUST TO REVEAL the cooler sits on the tailgate of Rick Culver's truck. Eladio moves to the cooler, looking around.

ELADIO

Señor!?

Señor?!

But there is no answer. There is no one around. Eladio puts his hands to the cooler now, depressing the spigot so that a stream of cool water runs into his cupped hands. Bringing the water to his face and washing it. A small moment of relief, when he hears a noise. Something that puts him on alert.

CUT TO:

22 EXT. HOUSE CONSTRUCTION SITE - DAY - CONTINUOUS

22

LOW ANGLE ON A RUSTY PIECE OF PIPE, rolling TOWARD CAMERA. Then a pair of feet appear. A HAND reaches down to pick up the length of pipe. CAMERA FOLLOWING IT to Soledad, Eladio's brother. Weapon in hand now, he heads in the direction Eladio did.

RESUME AREA WHERE RICK CULVER'S TRUCK IS PARKED

Soledad appears carrying the rusty pipe, but Eladio is not to be seen. As Soledad moves past the cooler, CAMERA HOLDS on the spigot, where A CREEPY, MOLDY GROWTH has now GROWN.

NEW ANGLE ON SOLEDAD

Moving past the truck, stopping in f.g. when he sees something that causes him to tense. Raising the pipe up, as if to ready it.

ANGLE ON ANDY GUMP outhouse

Sitting on a curb, at the edge of the site. Soledad enters frame, approaching the little portable toilet slowly.

(CONTINUED)

22 CONTINUED:

22

SOLEDAD
(in Spanish)
ELADIO BUENTE!! Come out you
coward. Come out like a man!

Soledad stands waiting, his chest heaving with anger.

CLOSE ON ANDY GUMP

The door cracks open, as if nudged. But only about an inch.

RESUME SOLEDAD

Alerted by this, tensing further. Ready the pipe to strike as he steps cautiously to the outhouse. Reaching for the door and opening it, to REVEAL: Rick Culver, his pants loose around his waist, his arms outstretched and grasping either side of the outhouse, his face frozen in a kind of terror. He is covered in fungal FILAMENTS. The interior of the Andy Gump covered with STINKHORNS and SLIME MOLDS. A cloud of SPORES rises from the open door.

ANGLE THROUGH THE CLOUD OF MOLD TO SOLEDAD

Staring in horror, dropping the pipe and backing away. Then REACTING to the SOUND OF A TRUCK STARTING. Rick Culver's truck.

CUT TO:

23 INT. RICK CULVER'S TRUCK - DAY - CONTINUOUS

23

ANGLE OVER ELADIO, jamming the accelerator down and steering right for his brother Soledad, standing right in front of the Andy Gump. Then he begins to run, looking fearfully over his shoulder as he does.

TRACKING BACKWARD WITH SOLEDAD

As the truck lurches forward. Heading right for him it appears, until at the last moment, Eladio torques the wheel and veers the car into a sliding turn. Just missing his brother who stops now, out of breath, cursing his brother's name. As he watches:

RICK CULVER'S TRUCK -- SOLEDAD'S POV

As it hops a curb and careens recklessly into the street. Speeding away.

CUT TO:

24 INT. MYCOLOGY LAB - SCULLY

24

Holds her cell phone to her ear, Dr. Steen working a sample in the b.g. We hear Mulder's VOICE answering: "Mulder." (The following conversation does not cut to Mulder until noted.)

SCULLY

Mulder, it's me.

MULDER

Where are you?

SCULLY

I'm at the State University bio-department. Mulder, listen to me: I think you're right. Eladio Buente IS responsible for those two deaths.

(X)

MULDER

Responsible how?

SCULLY

By spreading an enzyme produced by what appears to be a new strain of conidial fungi.

MULDER

How is he spreading it?

SCULLY

My guess is by touch.

MULDER

I saw this man, Scully. He was unaffected.

SCULLY

He could be just the carrier then. A kind of Typhoid Mary.

MULDER

You say it's a new strain?

SCULLY

Yes. The mycologist I'm working with needs some time to analyze the genetic makeup, but at the moment, what we're dealing with is uncertain. Any treatment of it at least forty eight hours off. Until he can get a picture of its DNA markers.

(more)

(CONTINUED)

24 CONTINUED:

24

SCULLY (cont'd) (X)
 (beat) (X)
 Mulder, are you there? Mulder? (X)

INTERCUT WITH: (X)

25 EXT. HOUSE CONSTRUCTION SITE - DAY - CONTINUOUS

25

Mulder is walking. (X)

MULDER (X)
 Yeah, I'm here. (X)

SCULLY (X)
 Mulder -- it is extremely (X)
 important not to come in direct (X)
 contact with the fungus; not to (X)
 touch it or inhale it. (X)

Arriving at Lozano standing in front of the Andy Gump, holding (X)
 the door open and looking at the fungi-covered body of Rick (X)
 Culver. Tapping Lozano on the shoulder. Lozano turns, sees (X)
 Mulder shaking his head. Lozano quickly lets the door slam shut. (X)

MULDER (X)
 I've been thinking, Scully -- (X)
 and bear with me here -- these (X)
 Fortean transients, what the (X)
 women described -- they could (X)
 have been caused by an object (X)
 falling at high speed through (X)
 the atmosphere, creating a sonic (X)
 boom and a flash of light. What (X)
 astronomers call a bolide. (X)

SCULLY (X)
 A bolide? (X)

MULDER (X)
 Caused by a meteorite or a piece (X)
 of extraplanetary material, of (X)
 which two thousand tons fall to (X)
 earth every day. And the yellow (X)
 rain -- the space debris could (X)
 have fallen in a nearby lake, (X)
 superheating the water and (X)
 sending it back skyward... which (X)
 would mean this is alien. (X)

CUT BACK TO:

(CONTINUED)

25 CONTINUED:

25

SCULLY

(X)

SCULLY

(X)

I think that is beside the point
right now, Mulder --

(X)

(X)

MULDER

And the fungus --

(X)

SCULLY

(X)

-- I'll work on the fungus,
Mulder. What you need to do
right now is find the man who
seems to be spreading it.

(X)

(X)

(X)

(X)

MULDER

(X)

We're hot on his trail.

(X)

CUT BACK TO:

MULDER AND LOZANO

(X)

REACTING to a car pulling up to the site. A TINTED WINDOW rolls
down, revealing THE BARBER. (X)

BARBER

Hey, Lozano. I hear you're
looking for the Chupacabra.

(X)

He says this with a sly tone in his voice.

(X)

BARBER

For a modest fee I can tell you
where he might be found.

OFF MULDER, LOZANO

(X)

Moving to the Barber's car, we:

(X)

CUT TO:

26 INT. NICE MIDDLE-CLASS TRACT HOME - FRESNO - DAY

26

ANGLE THROUGH A FRONT PICTURE WINDOW, where we see Rick
Culver's truck enter frame. Pulling to a stop in front of
the house, on the far side of the street. We see Eladio get
out, start toward the house.

(CONTINUED)

26 CONTINUED:

26

CAMERA DOLLIES, ADJUSTS to REVEAL a pretty girl, somewhere around 20. Her name is GABRIELLE BUENTE. She holds a feather duster or a dustcloth and a can of Endust. And she looks quite upset at the sight of Eladio.

ANGLE ON FRONT WINDOW

As Eladio approaches. Where he can see Gabrielle nervously motioning him away from the front door; motioning him to the side of he house. As Eladio slows, moving to change course, we:

CUT TO:

27 EXT. NICE MIDDLE-CLASS TRACT HOME - SIDE WINDOW - DAY

27

Gabrielle slides open the window to talk to Eladio through the screen. She is very nervous, talking in a nervous hush, in subtitled Spanish.

GABRIELLE

What are you doing here, Eladio?

ELADIO

I am going to Mexico. Come with me, Gabrielle.

GABRIELLE

Have you lost your mind? Do you want me to lose my job?

ELADIO

I am very afraid. My brother wants to kill me for something I have not done.

GABRIELLE

You look sick, Eladio.

ELADIO

No. I'm very tired from running.

GABRIELLE

They say you are the Chupacabra. That you killed Maria Dorantes and now more --

ELADIO

Please, Gabrielle! I am not a killer! I am a lover!

(CONTINUED)

27 CONTINUED:

27

GABRIELLE

Quiet! The lady of the house
will hear you! Whose truck is
that, Eladio? It's not yours.

Eladio doesn't finish his sentence, reacting to:

ELADIO'S POV

Looking down along the side of the house to the street, he sees
a SQUAD CAR roll into frame. Slowing, gliding out of frame.

RESUME ELADIO

Tensing. Realizing he can't stand talking much longer.

ELADIO

I need your help, Gabrielle. I
need money. Please!

Gabrielle is moved by his plea, but hesitates.

GABRIELLE

I have no money. My night job at
La Ranchera pays me tomorrow.

ELADIO

I cannot wait.

GABRIELLE

Eladio!

But Eladio can't wait any longer here, either. He bolts, runs
into the back yard, hops a fence and keeps on running.

CUT TO:

28 EXT. HIGHWAY 99 TRUCK STOP - DAY (SUNSET)

28

We hover above rows of TRUCKS parked in a fenced lot beside the
truck stop. Semi's, five-tons -- a patchwork of moving machines.

CAMERA CRANES DOWN as a U-HAUL TRUCK appears, rolling to a stop
near the chain-link fence.

ANOTHER ANGLE - THE U-HAUL

The DRIVER -- a seedy anglo -- emerges, leaning against his cab
to light a cig. CAMERA RACKS to reveal LOZANO in f.g., glancing
around the corner of a building, watching the truck yard. Hand
signalling to:

(CONTINUED)

28 CONTINUED:

28

ANGLE ON ALLEY

up the street, Mulder's position. Mulder nods, then notices:

ELADIO

Or someone who looks a lot like him. Coming into view between two trucks. At this distance it may or may not be him. And then he disappears from sight again.

RESUME MULDER

Moving from his position, signalling now to Lozano.

NEW ANGLE ON TRUCK STOP

As Eladio appears in f.g. -- CAMERA RACKING TO HIM -- he's nervous, alert. Looking for his ride. THEN CAMERA RACKS TO MULDER, appearing in the b.g. Moving at a brisk walk toward:

MULDER

Eladio...

Eladio turns, surprised to be recognized. He runs, exiting frame. As Mulder takes off in pursuit.

NEW ANGLE ON TRUCK STOP

Eladio stops as LOZANO emerges from his position ahead. Eladio changes course, running between two big semi's.

Disappearing among the rows of trucks. Mulder follows this path, Lozano crossing it. Moving to cut him off.

MULDER

Don't touch him!

As they split up, Mulder heading in one direction, Lozano in the other. In the b.g., we hear the RUMBLE of 18-wheelers leaving the yard. Mulder slows, peering up a row of trucks.

HIS POV - A PAIR OF TATTERED TENNIS SHOES

point out from beneath a semi.

RESUME MULDER

who races to the spot, skirting the truck to find... A TRUCKER checking his rig. Mulder doesn't hesitate, races ahead.

(CONTINUED)

28 CONTINUED: (2)

28

ACROSS THE LOT - LOZANO

makes a similar circuit, checking beneath each rig as he rushes along. The CHUG-CHUG of exiting trucks behind.

MULDER

races around a corner, catching a glimpse of Eladio running up an aisle. Mulder hustles behind, HANDHELD CAMERA FOLLOWING.

Mulder is gaining -- as Eladio approaches the end of the aisle a BARRELLING TRUCK appears, blocking Eladio's path as it passes. ELADIO DIVES, rolling under the truck.

Mulder slows to a stop, letting the semi pass. He surveys the ground for a body -- and finds nothing. Lozano appears.

MULDER

He's on one of the trucks!

Mulder and Lozano race to the exit, where truck after truck rumble out, two abreast, heading for the highway. Lozano waves at each driver, to no avail. As Mulder scans the truck beds...

HIGH ANGLE FROM ABOVE

Mulder standing between the trucks, trying to get a glimpse of Eladio... as an OPEN TANDEM RIG rumbles past, we see ELADIO among a LOAD OF GOATS... escaping as the truck exits.

MULDER

Off his look of frustration... FADE OUT.

END OF ACT TWO

ACT THREE

29 ANGLE, ON TRUCK TAILGATE

29

An arm pulls the lever... as the tailgate falls, REVEALING A PILE OF DEAD GOATS. We are:

EXT. HIGHWAY 99 - NIGHT

The TANDEM RIG is parked on the shoulder, surrounded by several Highway Patrol CRUISERS. A LEGEND identifies: HIGHWAY 99, FRESNO COUNTY, CA.

Mulder stands before the truck, looking at the carnage. Scully entering frame, looking at it, too.

SCULLY

More goats.

Mulder and Scully turn from the horrible sight, making their way to the front of the truck, passing two Highway Patrolmen talking to the upset TRUCKER. Making their way to Lozano.

MULDER

This man keeps eluding us.

(X)

LOZANO

These people are invisible. You look at them, but you don't see them. They are just workers, cheap labor to pick the crops, clean the houses, but they're aliens to most people, in every sense of the word.

They react to a SQUAD CAR pulling up behind the truck rig. Exiting the passenger side is a familiar face. It is the woman from the shantytown: Flakita. Reacting dramatically to the sight of the goats. Saying something rather hysterical in Spanish.

ANGLE ON FLAKITA

Seeing the FBI Agents, Lozano coming toward her.

FLAKITA

You see! You see! Can a man do this?! Eladio Buente did this!?

LOZANO

Okay, okay, Flakita. Calm down.

FLAKITA

Eladio -- he went to his cousin Gabrielle. Asking for money!

(CONTINUED)

29 CONTINUED:

29

LOZANO

(X)

When?

FLAKITA

Yesterday. He told her he killed nobody. He wants her to run to Mexico with him. But now Soledad has gone to Gabrielle's house, waiting to kill Eladio!

Lozano is already changing directions, on the move. Mulder and Scully moving to follow. They move toward Lozano's Bronco, as we: (X)

CUT TO:

30 INT. GABRIELLE BUENTE'S APARTMENT - NIGHT

30

A small, dimly lit, sparsely decorated, but neatly kept one bedroom arrangement. It is the best one can do on a maid's salary, particularly one so young and alone. There is a knock at the front door and Gabrielle appears from the bedroom, afraid to answer the knock, which she hears again now. An insistent KNOCK.

GABRIELLE

(in Spanish)

Who is it?

LOZANO (O.S.)

Gabrielle Buente? It's Agent Lozano, INS. Open up!!

(X)

Gabrielle hesitates, then goes to the door, opens it. Lozano stands with Mulder, Scully. He scans the apartment suspiciously. (X)

LOZANO

Where is he?

(X)

GABRIELLE

Que?

LOZANO

Don't give me your que -- you know who, chikita. Eladio Buente.

He takes her roughly by the arm. She speaks in English now.

GABRIELLE

No, no. He's not here. I would not let Eladio Buente in here. Please, you must believe me!

She begins to cry. Scully moves to Lozano, takes him by the arm.

(CONTINUED)

30 CONTINUED:

30

SCULLY

I think she's telling the truth.

Lozano lets the girl go, but he is still quite worked up. Moving past her now to have a look around. Gabrielle is still upset.

MULDER

What about his brother, Soledad?

GABRIELLE

No. He is not here. No one is here. I am alone.

MULDER

Have you seen either of them?

GABRIELLE

Si. Yes. But I am afraid. Because of what they say about Eladio. About the Chupacabra.

SCULLY

There is no Chupacabra, Gabrielle. But Eladio is a sick man. If he comes here you must not let him in. If he comes to your door, you call the police.

She nods as Lozano appears from the bedroom. Glowering at her.

LOZANO

Nobody. But I'm watching you, chikita. Every move. Comprende?

She nods again, sniffing back her tears. As Lozano heads out. Scully takes a moment to grab a tissue for Gabrielle while Mulder watches. Then Scully exits.

Mulder HESITATES, staring at Gabrielle, then he exits, too. Closing the door behind.

CUT TO:

31 EXT. STREET OUTSIDE GABRIELLE'S APARTMENT - NIGHT

31

Lozano has already pulled his Bronco from the curb to pick up Scully. She is getting in the truck when Mulder appears from the apartment building. But he does not get directly into the vehicle. He goes to Lozano's driver's window.

MULDER

Let's hold up a minute.

(X)

(X)

(CONTINUED)

31 CONTINUED:

31

SCULLY
(speaking past Lozano)
For what?

MULDER
Something's going on here.

Lozano shrugs his shoulders. Pulls the car back to the curb, turning the lights out. As we:

CUT TO:

32 EXT. LA RANCHERA MARKET - NIGHT

32

Its signage lit up. This is not a giant supermarket, but not a convenience store, either. (The market used in "Pusher" last year would be just about right.) CAMERA CRANING DOWN to find Eladio standing in the shadows, near a lighted phone booth. Waiting. Putting out a hand only when a shopper comes by.

ELADIO
Por favor --

But the REDNECK ANGLO SHOPPER does not even slow down.

REDNECK ANGLO SHOPPER
Go back to Mexico.

And the Redneck enters the lighted market. A beat, then Eladio steps into this light. We see for the first time that he looks even sicker. His eyes are very sunken, his skin is a very ashen gray. His cheeks are caved in.

Eladio looks around, then takes a short walk to the market doors. They auto-open and he enters.

CUT TO:

33 INT. LA RANCHERA MARKET - NIGHT

33

TRACKING ALONG THE REAR AISLE, following the movement of Eladio who we can see far at the front of the store, appearing and disappearing at each aisle. CAMERA STOPPING ON AISLE SIX, moving in to meet Eladio as he turns onto this aisle, heading for:

ANGLE ON FOOD BINS

the open kind, with scoopers attached, mounted on a rack. Bulk nuts, Gummi Bears, dried fruit, etc. Eladio looks both ways, then reaches his hand deep into the cashews, grabbing a handful.

(CONTINUED)

33 CONTINUED:

33

He wolfs down the cashews, scanning up and down the aisle, hoping not to be seen. He reaches in for more, bringing a handful to his mouth, then suddenly COUGHING up the cashews into his hand.

ELADIO'S POV - HANDFUL OF CASHEWS

Covered with black fuzzy FUNGAL GROWTHS.

STORE CLERK (O.S.)
OKAY, José... this ain't no
restaurant.

ELADIO

turns to find a young STORE CLERK approaching from the head of the aisle. Eladio watches him approach --

STORE CLERK
You gotta pay for that...

But Eladio's not hanging around. He grabs the rack, PULLING IT OVER, spilling nuts and candy across the aisle, then bolts.

The Store Clerk tries to follow... once he has negotiated the mess, but when he gets to the head of the aisle, Eladio is out through the check stand and out the door. Off:

CLERK

Shaking his head. Cursing under his breath. We:

CUT TO:

34 EXT. GABRIELLE BUENTE'S APARTMENT - NIGHT

34

The last lighted window in the building goes out, casting the apartment in night shadows. Then there is movement, A SILHOUETTED FIGURE exiting the building.

MATCH CUT TO:

35 INT. LOZANO'S BRONCO - NIGHT

35

Where Mulder, Scully and Lozano watch the figure's progress.

MULDER
That's our man.

SCULLY
Eladio?

(CONTINUED)

35 CONTINUED:

35

LOZANO
Soledad. His brother.

He turns to give them a how-can-this-be look. Then turns back to see Soledad get into an Olds 88 parked up ahead. The brakelights come on, then the car lurches from the curb. Speeding away.

Lozano starts the Bronco and pulls out slowly in pursuit.

CUT TO:

36 EXT. LA RANCHERA MARKET - NIGHT

36

ANGLE ON PHONE BOOTH, where the phone is ringing. Eladio steps from the shadows to answer it. Speaking in Spanish.

ELADIO
Hello.

CUT TO:

37 INT. GABRIELLE BUENTE'S APARTMENT - NIGHT

37

Gabrielle hold the phone to her ear.

GABRIELLE
Eladio?

ELADIO
Yes, Gabrielle! Where are you?
You didn't come to work!

GABRIELLE
Listen to me, Eladio! Soledad --
I could only lie to him so
long --

CUT BACK TO:

38 EXT. LA RANCHERA MARKET - NIGHT

38

ON THE PHONE BOOTH, where the receiver is no longer held by Eladio, but is swinging at the end of its metal cord. We can hear Gabrielle's tinny voice calling Eladio's name, as CAMERA PANS TO an Olds 88 pulling in the parking lot in a hurry.

The Olds parks and Soledad exits, moving at a fast, angry walk toward the market. Scanning the area as he does. Then entering.

CUT TO:

39 INT. LA RANCHERA MARKET - NIGHT

39

CAMERA FOLLOWING SOLEDAD along the aisle in front of the checkstands, moving slower now, checking each aisle until he gets to aisle six. He looks down the aisle, seeing something that gives him pause, but from our angle we can't see what.

Then Soledad reacts to a VOICE O.S.

LOZANO

Soledad Buente! Stop there!

Soledad turns, his hand going into his back waistband.

ANGLE OVER SOLEDAD

Pulling a Saturday Night Special. As Lozano, Mulder and Scully charge him with their weapons drawn.

MULDER AND SCULLY

DROP YOUR WEAPON! PUT IT DOWN!!

And Soledad does. Dropping the gun to the floor and dropping to his knees. He breaks into tears and A LITANY OF SORROWFUL SPANISH as Lozano pounces on him. Pulling out his cuffs. (X)

SOLEDAD (X)

(Spanish, no subtitles) (X)

Let me go! Let me avenge the death of my Maria Dorantes! Let me have the revenge that God speaks of, the revenge of brother against brother! Her death must be his death! (X)

LOZANO

Quiet! Loco! (X)

Mulder and Scully are watching this curiously, lowering their weapons. Both of them simultaneously looking down aisle 6, which from this new angle we can't see either. (X)

SCULLY

Mulder --

MULDER

He's been here.

Lozano turns in reaction to this. Moving to them. (X)

LOZANO

Who?

(CONTINUED)

39 CONTINUED:

39

SCULLY
Eladio Buente.

ANGLE OVER MULDER AND SCULLY TO AISLE 6

Which is completely covered in black and olive green furry fungus. Among this, face down near the fallen rack of bulk food and candies, is the body of the Clerk. Also covered in fungus.

Off their reactions to this:

CUT TO:

40 INT. GABRIELLE BUENTE'S APARTMENT HALLWAY - NIGHT

40

The hallway is dimly lit. We are OVER ELADIO as he knocks on the door (we can't see his face.) A moment, then a VOICE. In Spanish.

GABRIELLE (O.S.)
Who is it?

ELADIO
Eladio.

The door opens, revealing Gabrielle. Her face is alight, until she sees Eladio. And then her expression turns to concern, just short of horror.

GABRIELLE
Eladio! What is wrong?! What has happened to you?!

ELADIO
Nothing! What?!

GABRIELLE
No. You --

Eladio takes a step in. (We still cannot see his face.) Gabrielle backs away from him.

ELADIO
What are you afraid of?

GABRIELLE
Look -- look for yourself.

Frightened, back up, she points to a mirror on the wall. Eladio enters further into the apartment, moving to the mirror. CAMERA FOLLOWING HIM until his reflection appears, and we see that his

(CONTINUED)

40 CONTINUED:

40

face is no longer his. It is the face of what might best be described as an alien gray. Only his eyes are recognizable as his own.

GABRIELLE

You -- you are what they say --

He reaches up and touches his face in horror.

ELADIO

No --

GABRIELLE

You are El Chupacabra.

ELADIO

NO!

GABRIELLE

You killed Maria Dorantes!

(X)

(X)

As we begin to FADE. As one last word reverberates:

(X)

ELADIO

NO!!!!!!!

END OF ACT THREE

ACT FOUR

41 INT. GABRIELLE BUENTE'S APARTMENT - NIGHT

41

As the DOOR is kicked in. Mulder and Scully guns drawn, but pointed down. Followed in by Lozano.

(X)
(X)

MULDER
Eladio!! Eladio Buente!!

(X)
(X)

They stop, in reaction to:

(X)

GABRIELLE

(X)

Exiting the bedroom, in tears.

(X)

GABRIELLE
He's not here. He's gone.

(X)
(X)

Mulder is moving past her now, searching the house. As is Lozano. Scully approaches Gabrielle.

(X)
(X)

SCULLY
Gone where?

(X)
(X)

GABRIELLE
I don't know. To Mexico. Where
he can hide his terrible face.
(beat, then quiet)
El Chupacabra es vivir.

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

Mulder and Lozano have found nothing, moving back to Scully and Gabrielle. Listening to her tearful story.

(X)
(X)

MULDER
How's he going to get to Mexico?

(X)
(X)

GABRIELLE
I gave him all my money.

(X)

SCULLY
You gave it to him?

(X)
(X)

GABRIELLE
Yes, because I was afraid.
Afraid El Chupacabra might kill
me, too.

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

Neither Agent knows what to say. They turn to Lozano who is studying Gabrielle intently. He looks at the Agents, shrugs.

(X)
(X)

LOZANO
What can I say...

(X)
(X)

(CONTINUED)

41 CONTINUED:

41

MULDER (X)
How're we going to find this man? (X)

LOZANO (X)
Good luck now. I've got his (X)
brother to process. (X)

And Lozano exits, leaving Mulder and Scully standing with (X)
Gabrielle. Wondering how they got here, and what they're going (X)
to do now. Off their frustration, we: (X)

CUT TO:

42 EXT. GABRIELLE BUENTE'S APARTMENT - NIGHT (X) 42

Mulder and Scully are moving to their car, walking quietly for (X)
a moment. Scully stopping, troubled by: (X)

SCULLY (X)
That description she gave -- of (X)
Eladio Buente -- of his face -- (X)

MULDER (X)
-- I don't know what to believe (X)
anymore, Scully. These people (X)
love their stories. (X)

SCULLY (X)
He could be anywhere now, but if (X)
he were to enter a metropolitan (X)
area with what he's carrying -- (X)

MULDER (X)
He won't. (X)

Something has suddenly dawned on Mulder. Scully sees it on his (X)
face. A realization. (X)

SCULLY (X)
If he's going to Mexico, he -- (X)

MULDER (X)
She's lying. If this man really (X)
thinks he killed Maria Dorantes (X)
he's not going to Mexico. (X)

SCULLY (X)
Then where is he going? (X)

MULDER (X)
The same place Agent Lozano and (X)
Eladio's brother are going. (X)

(CONTINUED)

42 CONTINUED:

42

Mulder is hastily trying to get the car unlocked as Scully
hurries around to the passenger side. (X)
(X)

SCULLY (X)
I don't understand, Mulder -- (X)

MULDER (X)
God curses the one who stands (X)
between two brothers. (X)

Scully still doesn't understand. (X)

MULDER (X)
Get on your cell phone and have (X)
a haz-mat team assembled. (X)

And they're in the car, Scully dialing her phone. As Mulder
pulls the car away, laying on the gas. (X)
(X)

CUT TO:

43 INT. FLAKITA'S SHANTY - NIGHT

(X) 43

Headlights flare across the front of the shack, the light
seeping in through the cracks in the wood siding. The sound of
a vehicle approaching, then Flakita (the old woman we met back
in the Teaser) steps into frame. Moving nervously to the door.
Listening, looking backwards PAST CAMERA at something. (X)
(X)
(X)
(X)

As the headlights outside douse, Flakita peaks between the
cracks: (X)
(X)

FLAKITA'S POV THROUGH THE CRACK (X)

Parked twenty meters away is Lozano's Bronco. He gets out of the
vehicle. Moving between it and Flakita's shack. (X)
(X)

LOZANO (X)
Eladio Buente! Show your face!! (X)
Come out and face your brother! (X)

RESUME FLAKITA (X)

FLAKITA (X)
Madre de Dios. (X)

She looks back again, at: (X)

(CONTINUED)

43 CONTINUED:

43

ELADIO

(X)

In the shadows. He is, by description, El Chupacabra. His eyes DARK BLACK now. A tense moment, then he bursts from his hiding place.

(X)

(X)

(X)

FLAKITA

(X)

Eladio!! NO!!

(X)

But Eladio bursts out the door of Flakita's shack, past Flakita and into the night. Running past Lozano, who gives chase. As Soledad exits the Bronco now, handcuffed. Giving chase, too. As they disappear into the night, we hear SHOUTING. As if Eladio has been caught, and now a dramatic argument has broken out somewhere in the darkness. Out past the goat pen. Then the arguing suddenly stops.

(X)

(X)

(X)

(X)

(X)

(X)

(X)

Flakita hesitates in the doorway, then runs out in the direction of the argument, CAMERA FOLLOWING. As she searches the darkness, finding A BODY LYING ON THE GROUND. It is:

(X)

(X)

(X)

LOZANO

(X)

Dead on the ground, his nose and eyes ROTTING AWAY.

(X)

ANGLE ON FLAKITA

(X)

Eyes like saucers, looking down at Lozano. Muttering frightened words to herself in Spanish. When A BRIGHT LIGHT begins to grow on her face -- an extremely bright light, which causes her to recoil.

(X)

(X)

(X)

(X)

FLAKITA'S POV

(X)

In the distance, where moments earlier was darkness, is now a RADIANT WALL OF LIGHT, inside of which are small flashing colored lights. A vision from outer space. Silhouetting THE THREE MEN in the nearer f.g. And then, suddenly, there are distant figures - GRAY ALIENS appearing from out of the light.

(X)

(X)

(X)

(X)

(X)

RESUME FLAKITA

(X)

Turning and running. The light bright on her back. Running all the way to her shanty. Entering and throwing the door closed.

(X)

(X)

CUT TO:

(X)

44 INT. FLAKITA'S SHANTY - NIGHT

(X) 44

As she throws the door shut, leaning against it. The bright light from outside blazing through the cracks. As we push into Flakita's frightened face. A beat, then she begins to speak:

(X)

(X)

(X)

(CONTINUED)

44 CONTINUED:

44

FLAKITA

(X)

(in poor English)

(X)

They came from out of the sky --
more Chupacabras -- coming to
save Eladio. I slammed the door
and hid, praying that they would
not come to kill me, too. Like
Lozano, and Maria Dorantes...
But my prayers were answered.

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

REVERSE ON THE OTHER WOMEN FROM THE SHANTY VILLAGE

(X)

Listening intently, rapt. (This is a time cut, a cheat to
illustrate that the preceding was actually's Flakita's story.)
The women are nodding now, as ANOTHER VILLAGE WOMAN speaks up:

(X)

(X)

(X)

VILLAGE WOMAN

(X)

But what happened to Soledad?!

(X)

RESUME FLAKITA

(X)

She steps forward from the door. The bright light no longer
glowing behind her.

(X)

(X)

FLAKITA

(X)

He was taken up by the
Chupacabra and will suffer for
his treachery. He is made to
suck the blood of only the sick
and dying goats when the
Chupacabra come to feed. And now
you see him running the
pastures, a Chupacabra himself!

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

2ND VILLAGE WOMAN

(X)

But that is not the story told
by Gabrielle!

(X)

(X)

(X)

FLAKITA

(X)

What does Gabrielle know?! I was
here -- with my own eyes!

(X)

(X)

(X)

VILLAGE WOMAN

(X)

Gabrielle says she lied to La
FBI, so that her cousin Eladio
might live. But La Migra Lozano
knew that his brother could not
live with vengeance in his heart.

(X)

(X)

(X)

(X)

(X)

(X)

CUT TO:

45 EXT. SHANTYTOWN GOAT PENS - NIGHT (X) 45

Where Eladio, "El Chupacabra", runs from Lozano and Soledad, (X)
trailing behind. Lozano has his gun out, SHOUTING: (X)

LOZANO (X)
Alto! ALTO! (X)

Eladio stops, but does not turn to face Lozano and Soledad. (X)

LOZANO (X)
Face the man who you wound in (X)
the heart. Face your brother! (X)

Eladio does not turn, remains facing the goat pen where the (X)
animals huddle away in fear. Soledad is winded, emotional: (X)

SOLEDAD (X)
You killed my Maria!! You took (X)
her because she would not love (X)
you -- because her heart beats (X)
only for one man! (X)

Then Lozano hands Soledad the gun. And he takes it, his arm (X)
shaking with anger. Pointing it at Eladio's back. (X)

SOLEDAD (X)
Don't make me shoot you in the (X)
back, Eladio! Turn and see my (X)
tears. Turn around like a man!! (X)

ELADIO (X)
I am not a man. (X)

SOLEDAD AND LOZANO'S POV (X)

As Eladio turns, showing us his hideous face. (X)

ELADIO (X)
I am El Chupacabra! (X)

ON SOLEDAD, LOZANO (X)

Reacting to this, in horror. (X)

CLOSE ON ELADIO (X)

Defying them, standing his ground. Under: (X)

GABRIELLE (V.O.) (X)
... his face so ugly that (X)
Soledad knew his brother had (X)
been cursed for his evil ways. (X)

DISSOLVE TO: (X)

46 CLOSE ON GABRIELLE

(X) 46

Surrounded by the MIGRANT WORKERS who we saw on the street corner. Which is where we are.

(X)

(X)

GABRIELLE (CONT'D)

(X)

... Shoot! Shoot! La Migra shouted, but Soledad began to cry. "No! No!," cried Soledad. "I cannot shoot my brother -- he is my brother. My flesh and blood!" "But he is El Chupacabra!" shouted La Migra. "He is the goat sucker and he must be killed." But Soledad could not do it. He could not kill Eladio because he knew I would never forgive him. Forever until death.

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

"Que tal? Que tal?!" say the Migrants in awe and wonder.

(X)

GABRIELLE

(X)

La Migra Lozano tried to pull the gun from Soledad's hand, calling him a coward, but Soledad knew that this man would kill El Chupacabra with blood that runs cold. "NO!" shouted Soledad. "He is my brother!" And the gun went off! BANG! BANG! And La Migra Lozano fell dead.

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

The Migrants react to this with ironic enthusiasm. But Gabrielle is quick with a scolding tone.

(X)

(X)

GABRIELLE

(X)

But no! La Migra Lozano had brought Soledad to kill Eladio so he would not be cursed. So God cursed Soledad for his treachery and turned him into El Chupacabra like his brother.

(X)

(X)

(X)

(X)

(X)

(X)

MIGRANT

(X)

Have you seen him!? Your cousin?!

(X)

GABRIELLE

(X)

No. Together they run to Mexico.

(X)

CAMERA PANNING OFF GABRIELLE to the graffito which now reads: "La ChupacabraS es Vivir -- EN MEXICO" When the classic spray painted face of the alien gray is centered in frame, we:

(X)

(X)

(X)

DISSOLVE TO:

47 MATCHING SIZE OF ASSISTANT DIRECTOR SKINNER (X) 47

Looking stern and unamused. (X)

SKINNER (X)
Frankly, I'm confused. (X)

REVERSE ON MULDER AND SCULLY (X)

Sitting across from him, looking uneasy. Guilty, in a way. (X)

SCULLY (X)
We can't exactly explain it (X)
ourselves, sir. (X)

MULDER (X)
We arrived on the scene just (X)
after the haz-mat team. Finding (X)
the INS Agent Lozano dead with (X)
two bullets in his chest. (X)

SCULLY (X)
And with the fungal infection (X)
already starting to eat away. (X)

WIDER REVERSE ON SKINNER (X)

The window behind him blown out by the daylight. (X)

SKINNER (X)
What happened to the brothers? (X)

DISSOLVE TO:

48 A BRIGHT LIGHT (X) 48

Out of which come not alien grays, but MEN IN HAZ MAT SUITS. (X)
Moving PAST CAMERA. The lights are being blasted from an (X)
powerful work lights set up near A HAZ-MAT VEHICLE (or two?), (X)
its lightbar spinning. (X)

Following the men out of the light are Mulder and Scully, (X)
stopping to see: (X)

THEIR POV OF LOZANO (X)

Lying dead on the ground, two bullet holes in his chest. The (X)
fungal infection working away on his nose and eyes. A (X)
combination of Flakita's and Gabrielle's stories. (X)

MULDER AND SCULLY (X)

Look up to see: (X)

(CONTINUED)

48 CONTINUED:

48

THEIR POV OF FLAKITA (X)

Running to her shanty and slamming the door. (X)

RESUME MULDER AND SCULLY (X)

Standing aside while the Haz-Mat team picks up Lozano's body, (X)
laying it on a stretcher and marching it away. Under: (X)

SCULLY (V.O.) (X)
The brothers were nowhere to be (X)
found. Lozano's weapon turned up (X)
in a field only a few hundred (X)
feet from the car of a man known (X)
locally as "La Barbera." (X)

DISSOLVING TO:

49 EXT. ROADSIDE - NIGHT

(X) 49

Flashlights shine in the windows of the car we had seen driven (X)
earlier by The Barber. Finding him in the driver's seat covered (X)
in stinkhorns and the rest. Another victim of the fungus. The (X)
flashlights are being shined in by Mulder and Scully. Under: (X)

MULDER (X)
Gabrielle had given her cousin (X)
money to go to Mexico, but it (X)
looked as if this may have been (X)
as far as the brothers got. (X)

Mulder and Scully turn their lights from the vehicle to the (X)
field next to it. (X)

SCULLY (X)
We thought we may have caught a (X)
glimpse of them fleeing the (X)
scene, but we couldn't be sure. (X)

POV OF LIGHTS ON FIELD (X)

Catching what looks like the movement of TWO MEN RUNNING. But it (X)
is brief and leaves more to the imagination. (X)

RESUME MULDER AND SCULLY (X)

Shining their beams across frame, as we: (X)

CUT BACK TO:

50 SKINNER

(X) 50

Nodding, but not satisfied.

(X)

SKINNER

(X)

So these men are still at large,
carrying a highly contagious
fungus that can kill a man in
his tracks.

(X)

(X)

(X)

(X)

(X)

MULDER AND SCULLY

(X)

Nodding with requisite guilt.

(X)

SCULLY

(X)

It's not a fungus, sir,
actually. It's an enzyme. To
which the brother's had an
abnormal tolerance from what I
believe may have been an anti-
enzyme gene --

(X)

(X)

(X)

(X)

(X)

(X)

(X)

SKINNER

(X)

And this enzyme came from where?

(X)

MULDER

(X)

Outer space, sir.

(X)

Skinner is nodding some more, but not because he's happy.

(X)

SKINNER

(X)

You would think with the
resources we have that we might
be able to find these men. I'm
not hearing a good explanation
why this hasn't happened.

(X)

(X)

(X)

(X)

(X)

(X)

Mulder and Scully shift uneasily.

(X)

SCULLY

(X)

These... people. They have a way
of being almost invisible.

(X)

(X)

(X)

DISSOLVING TO:

51 EXT. ROADSIDE - NIGHT

(X) 51

Where headlights come up on Eladio Buente and his brother
Soledad. They have become Los Chupacabra. Both have their thumbs
out, hitchhiking.

(X)

(X)

(X)

MULDER (V.O.)

(X)

The truth is... nobody cares.

(X)

(CONTINUED)

THE X-FILES "El Mundo Gira" 4X11 (Pink) 11/6/96 57(X).

51 CONTINUED:

51

And as the car passes them by, we CONTINUE TO BLACK.

(X)

THE END