

X-Files

Genderbender (1X13)

The characters, plotlines, quotes, etc. included here are owned by Chris Carter and 1013 Productions, all rights reserved. The following transcript is in no way a substitute for the show "The X-Files" and is merely meant as a homage. This transcript is not authorized or endorsed by Chris Carter, 1013 Productions, or Fox Entertainment. It was painstakingly typed out by Dave Fox and made available for your personal enjoyment by me, DrWeesh from my website, The X-Files Scripts Archive (<http://www.insidethex.co.uk>), and turned into pdfs by just_jeepin.

.

SCENE 1

A Dance Club

(Loud music is playing and strobe lights illuminate an otherwise dark club. A young man tries to strike up a conversation with a blonde woman, but without success as she walks away. He goes to a video machine to read his horoscope. A young woman comes alongside him and tries to get his attention, but he appears disinterested and looks back at the video screen. She takes his left hand in hers and suddenly he seems very interested in her. He leans over and she whispers something in his ear. They then walk away hand in hand.)

.

SCENE 2

A Hotel Room

(Later, they are in bed and have just had sex. She gets off the bed and stands some distance away from the bed, while he tries to catch his breath.)

Young Man: Oh, my God! That was . . . that was incredible. I mean it. You don't believe me. Can you hear me? Hey, I . . . I don't even know your name.

(He sits up in bed but then shows signs of being in pain. He coughs and moans, clutching his throat, and falls back in the bed. A foam comes out of his mouth and he appears dead. Nearby, the woman drops her lingerie to the floor, walks across the room and starts to put on the man's clothes. As the camera pans upward, we see that it is now a man.)

.

SCENE 3**Crime Scene (The Hotel Room); Germantown, Maryland (Outside Washington D.C.)**

(A photographer is taking pictures of the scene while Mulder examines the man's body. Scully stands to the side talking with Detective Horton.)

Horton: New York businessman calls his wife to say good night, then goes out and picks up some chippy. He brings her back here for sex. Beyond that, well, nothing makes a whole lot of sense.

Scully: How's that?

Horton: Security monitor records the victim entering the room with a woman at 10:13. Same monitor records a male leaving just after midnight.

Scully: Couldn't she just have changed clothes?

Horton: Thought of that. Male is definitely a different person — short hair and at least 30 pounds heavier. The video never recorded his entry, nor the chippy ever leaving.

Scully: Well, we're 30 floors up, no other means of egress. Did the medical examiner establish a cause of death?

Horton: Guy blew an artery. Must have been some roll in the hay.

(Mulder looks up at Scully, who shows no reaction to the Detective's comment.)

Scully: Hard to imagine in this day and age someone having sex with a perfect stranger. Any sign of robbery?

Horton: The male exited wearing the victim's suit, carrying a suitcase. The wallet's gone.

Scully: You know, I don't even know why we got this call in the first place.

Horton: Really? Somebody at the Bureau put out a memo requesting any case involving this exact COD. I assumed it was . . .

Mulder: Thanks for the call.

.

SCENE 4**Mulder's Office**

(Mulder and Scully are looking at slides of several dead bodies, all lying in bed in various stages of undress.)

Mulder: Five deaths. Four in the last six weeks between here and Boston. In each case, the victim dies in the throes of passion. Two women and three men, including the last one.

Scully: All young, healthy adults.

Mulder: All with symptoms of massive coronary arrest.

Scully: You think there's a new drug on the streets?

Mulder: The oldest drug, not even illegal. Each body showed the presence of huge amounts of pheromones.

Scully: The chemicals animals secrete? You mean, sexual attractants?

Mulder: Radar love. Only about a hundred times stronger than found anywhere in nature, strong enough to produce anaphylactic shock or a coronary.

Scully: So you think somebody is synthesizing them?

Mulder: It's been done, but in nowhere near these concentrations and hold on to your hat, Scully, 'cause you're gonna love this. The pheromones we're talking about — they contain human DNA.

Scully: Well, there's still a question as to whether humans can produce pheromones. So how can that be?

Mulder: I don't know. But if it's true, then this guy is a walking aphrodisiac. He's the ultimate sex magnet.

Scully: He or she? You've got victims of both sexes. Both a man and a woman on the hotel security monitor.

Mulder: I know. That is a puzzle.

Scully: So what is our profile of the killer? Indeterminate height, weight, sex. Unarmed but extremely attractive.

Mulder: It gets weirder. As I said, there's been four deaths matching this MO in the last six weeks — in Boston, Hartford, Philadelphia and here in Washington.

(Mulder circles the cities on a map that is being displayed with an overhead projector.)

Scully: The killer's moving south.

Mulder: There was a death I made a note of about a year ago with the same symptoms. A 32 year-old UMW labor organizer was found dead outside a town called Steveston in the woods of Massachusetts, home to a sect of religious isolationists called 'The Kindred'.

(Mulder shows some slides showing 'The Kindred'.)

Scully: Right. They live up there without electricity, phones, any modern amenities, a lot like the Amish.

Mulder: The Kindred are known for their handmade stoneware pottery. They mine the clay themselves in the local hills.

Scully: What's so weird about that?

Mulder: The white clay in those hills is particular to that region. It's also the same substance I scraped out of the scratches on the latest victim's sides.

Scully: Well, wait a minute. Aren't these people famous for their abstinence and their pure Christian ways?

Mulder: Yes, but it looks as if one of them may have forgotten to clean under his fingernails.

.

SCENE 5**Steveston, Massachusetts**

(Mulder and Scully are walking along what appears to be Main Street. They enter a store run by a man and woman.)

Woman: Hi.

Mulder: Excuse me, ma'am, this is federal Agent Scully, I'm Agent Mulder.

Scully: We're investigating a possible murder.

Woman: Oh, there aren't many killings around here.

Mulder: What can you tell me about the Kindred? They keep pretty much to themselves, huh?

Man: Yeah, some folks say it's because they're doing ceremonies up there. Voodoo or something. I've got nothing against them, myself. They bring in the tourists.

(Mulder and Scully are looking at a number of framed pictures on the wall behind the counter. There are several spots where the frames have been taken down.)

Scully: Did the Kindred let you take those pictures?

Man: Oh, those. Those are from back in the thirties.

Mulder: What about the missing ones?

Man: I'm having them reframed. They're right here under the counter.

Mulder: Can I take a look at them?

Man: Sure.

(The man brings out several additional photographs that Mulder inspects. Outside, a wagon with about a half dozen people, all clothed in black, is being pulled up the street by a pair of horses.)

Mulder: How would I get up to see them?

Man: Oh, they don't like strangers up there much. Road's in pretty rough shape. (he hands Mulder a map) That's Steveston.

(The wagon passes the front of the store.)

Man: That's them now. They usually shop at the feed store.

(The wagon stops in front of the feed store. Those riding in the wagon get off and all but one go into the store. One, Brother Andrew, stays with the horses. Mulder and Scully approach, and Mulder tries to get the attention of three of them as they are entering the store.)

Mulder: Excuse me. Ladies? (they pay no attention and enter the store) (to Scully) I think I'm gonna go inside. (in a "rural" accent) You need anything from the feed store?

(Scully shakes her head, remains outside and tries to strike up a conversation with the one tending the horses.)

Scully: (to Brother Andrew) Hi.

(Andrew doesn't respond. Scully walks past him and strokes the neck of one of the horses.)

Scully: She must have problems on the asphalt. Has she ever thrown a shoe? (Andrew looks away) What's her name?

Brother Andrew: (shyly) Alice.

Scully: That's sweet. Did you name her?

Brother Andrew: We named her all together. I'm not allowed to talk outside.

Scully: That's all right. (she extends her hand) I'm Dana Scully. I don't mean you any harm.

(Andrew hesitates, then reaches out and Scully smiles. As they shake hands, Andrew strokes the top of her hand with his thumb. Scully's expression becomes blank, then somewhat glassy-eyed. The other Kindred emerge from the store.)

Kindred Man: Brother Andrew.

(Andrew releases Scully's hand and gets back on the wagon. Scully appears disoriented. Mulder comes out of the store.)

Mulder: Scully, what are you doing?

Scully: I was just talking . . .

(Her voice falls off on the last syllable and she seems confused. Mulder notices her odd expression.)

Mulder: You all right?

Scully: Yeah, I think so.

Mulder: You want to sit down?

(Scully doesn't respond. The wagon pulls away from the store, and Mulder and Scully watch them go up the street.)

Mulder: Interesting way of life. You get any sense about them?

Scully: There's something up there, Mulder.

Mulder: Oh, I've been saying that for years.

.

SCENE 6**Outside Steveston**

(It is late afternoon. Mulder and Scully park the car as the road becomes very rough. Mulder pulls out the map that he was given at the store. He flips it several times, trying to orient it properly.)

Mulder: Oh, for a 4-wheel drive. Looks like about a mile walk.

Scully: After you.

(Shortly afterwards, Mulder is still struggling with the map.)

Mulder: Now . . . this . . . that's west.

Scully: What does the map say?

Mulder: (annoyed) That we should be there already.

(He crumples the map into a ball and punts it upwards. Scully catches it. She sighs, then hears a stick breaking and sees members of the Kindred approaching.)

Scully: Mulder, look.

(They are quickly surrounded by about a dozen of the Kindred who close in on them.)

Scully: We're FBI agents. Federal police.

Mulder: I'm Agent Mulder, this is Agent Scully. We're here to investigate a murder.

Scully: I'm going to have to ask you to remain at a distance, please, sir.

Brother Oakley: Your weapons are forbidden here. We can outlast you at this spot. You're not leaving where we stand until your guns are handed to our Council. You'll have them again, as you leave.

Mulder: We can't do that.

Sister Abigail: Please. I'm Sister Abby. This is Brother Oakley. We're all saddened by what has happened in your world, but it does not concern us. Up here, no one kills another - ever.

Scully: We just want to have a few questions answered.

Sister Abigail: It is your weapons that are unwelcome here, not you. Come and pray with us, be one of us, and you'll see that we harm no one. Please relinquish your weapons. (Scully and Mulder exchange a glance) Please.

(After several moments, Mulder nods and he and Scully remove the clips from their guns and hand the clips to the Kindred.)

Sister Abigail: Now there is no reason to be afraid.

(Mulder and Scully walk with the Kindred back to their house. On the way, they see members working in a hayfield, chopping wood and hanging out clothes. They enter the dining room in the main house.)

Brother Oakley: Come. Sit.

(Mulder, Scully and eight members of the Kindred, including Brother Andrew, sit around the table.)

Sister Abigail: Let us pray as one. We who are separate give thanks for our allotted time in this world. We ask for strength that we may bring forth the bounty that God has provided.

(As they pray, one brother is coughing, and Scully and Andrew exchange an awkward glance.)

All: Amen.

Sister Abigail: We pray for the day of the coming, the moment of our release.

All: Amen.

Sister Abigail: Let us eat.

(Food is served.)

Mulder: I was wondering if we might ask a few questions. We're looking for someone we believe may have come from here.

Scully: We have pictures.

Sister Abigail: We do not allow pictures.

Scully: A crime has been committed. We have certain questions that we need answered, if you'll forgive us.

Brother Andrew: What are these pictures?

Scully: Hotel security videos of a man and a woman who may have committed a murder.

Brother Andrew: Where was this crime committed?

Scully: In a hotel in Washington, DC.

Mulder: If we can arrange for you to look at the video tape, maybe you can identify the individual.

Brother Andrew: How much violence has this person caused in your world?

Mulder: Five murders, so far.

Scully: And may kill again, which is why we need your help.

Mulder: Has anyone left here recently?

Brother Wilton: (slamming the table with his hand) Your world does not interest us. We have no need for your violence or your questions. I've said what is needed. They have no right to be here at this time.

(Sister Abigail, at the other end of the table from Brother Wilton, stands.)

Sister Abigail: Brother Wilton, stand. (he does) Before we can accept any man's person, we must accept our own. And I ask, who can stand in your sight when once you are angry. I am ashamed to lift up my face, and I shall not be ashamed in this evil time. Make atonements for this wrath, Brother Wilton.

(Brother Wilton looks downward.)

Mulder: That's all right. We didn't take any offense.

Brother Andrew: Anger, as violence, is not tolerated. Our brother must be admonished.

(The brother who was coughing earlier is now gagging, grasping his throat.)

Scully: He can't breathe.

Sister Abigail: He does not need your help.

Scully: He's choking to death!

(Scully stands and moves around the table to assist the man.)

Sister Abigail: Remove Brother Aaron from the dining hall.

(One of the brothers grabs Scully by the arm to stop her, while several brothers lift Brother Aaron and carry him out of the room.)

Sister Abigail: We did not invite you here to interfere.

Brother Andrew: We take care of our own.

.

SCENE 7**A Dance Club (the same one as in the teaser)**

(A young man [Marty] approaches a blonde woman.)

Marty (Male): Would you like to dance?

Blonde Woman: Not right now. (He takes her hand) Look, I'm really not interested, OK?

Marty (Male): Just one dance?

(As the man strokes her hand, the woman's expression changes and she smiles at him.)

Blonde Woman: Hi.

Marty (Male): One dance?

(He takes her hand and she follows him to the dance floor.)

SCENE 8**Near The Kindred's Property**

(It is night, and members of the Kindred, carrying lanterns, have led Mulder and Scully into the woods.)

Brother Wilton: It's a mile to your car. Stay in the path.

Mulder: Thanks for your cooperation.

(Mulder and Scully leave the group, each carrying a lantern. They walk toward the car, now out of sight of the group.)

Mulder: The Addams family finds religion.

Scully: Take me back to the 20th century.

Mulder: You believe all that back there, Scully?

Scully: Believe all what?

Mulder: All that "we take care of our own" business?

Scully: Well, they better take care of their own or that man at the dinner table is a dead man.

Mulder: I think it was all an elaborate act.

Scully: What? The choking?

Mulder: No, all this simple life, living from abundance crap. These people know something, Scully. You can see it in their eyes — the way they look at one another.

Scully: Do you think they know who the murderer is?

Mulder: Did you notice how they managed not to answer a single question of ours? And that outburst at the table was right on cue. Somehow, they got us to answer their questions. Did you ask yourself why there weren't any children around?

Scully: I know, that was odd.

(They've stopped along the path.)

Mulder: You want to know what was really odd? You know those pictures we saw down in the store in Steveston today, the ones from the thirties? I swear I saw some of those same faces at the dinner table to-night.

Scully: These people have probably been intermarrying for years.

Mulder: Maybe. Maybe not everything is as black and white as it appears to be.

(Mulder turns off his lantern.)

Scully: What are you doing?

Mulder: I'm going to go back for a little look-see.

(Scully turns off her lantern and follows. As they get back to the property, they see that the main house is dark. They hear a distant chanting noise.)

Mulder: Maybe they went to the movies. Do you hear that?

Scully: Uh-huh.

(They follow the noise and see a group of people carry lanterns and chanting. They quietly approach as the group goes into a barn and closes the door behind them. Mulder and Scully creep to the barn and peer through spaces in the barn wall. They see a solemn procession, with members carrying the motionless body of Brother Aaron, the one who was choking earlier. A horse near the barn wall becomes agitated, and several members look around warily as part of the group goes through a cellar door in the barn. The rest go back out of the barn.)

Scully: What do you think?

Mulder: I think I want to see what's in that cellar.

(Mulder goes around to the door while Scully stays. Through the wall, she sees Mulder enter, walk to the cellar door and enter. Just then, Brother Andrew startles her, placing his hand on her shoulder from behind.)

SCENE 9**Still Outside The Barn**

Brother Andrew: Come with me. I can give you information.

(Scully rises and follows him.)

(Mulder has entered the cellar and is walking down a narrow tunnel. As he hears the chanting noise, he stops and observes through a hole in the wall. Members of the kindred are in a cave-like opening.)

(Brother Andrew and Scully enter a room in the house.)

Brother Andrew: I know who did it.

Scully: The murders?

Brother Andrew: You've heard our prayers. You've seen how we live our beliefs. I want you to find this killer. I want you to find him for me. He was my best friend.

Scully: What's his name?

Brother Andrew: Brother Martin. I called him Marty.

(Back in the cellar, Mulder watches the others perform a ceremony around Brother Aaron's body. They mix spring water with clay material and rub the mixture onto his body.)

(In the house, Scully and Brother Andrew are in a darkened room, illuminated by a single lantern.)

Brother Andrew: Marty was different.

Scully: What do you mean, different?

Brother Andrew: How does he kill?

Scully: We're not sure. All of the victims died of cardiac arrest.

Brother Andrew: He poisons them, doesn't he?

Scully: Maybe, how do you know that?

(Andrew wedges a chair under the door to block it. Scully shows some apprehension.)

Brother Andrew: I need to show you something . . . something about Marty.

(Back in the cellar, the group lifts Brother Aaron's body and leaves it in the cellar, although Mulder cannot see where they put it. They then head back out. After they leave, Mulder moves into the main opening of the cave.)

(In the house, Andrew has brought out a stack of magazines covered in a black cloth. He shows them to Scully.)

Brother Andrew: We found them out on route 44. We were wandering. Marty and I used to do that - explore the edges of our world. Someone must have left them for garbage. They are garbage.

(Scully has looked through the magazines. One of them was entitled "Adventurer", another looks like "Bazaar".)

Scully: Why did you keep them?

Brother Andrew: It was Martin who kept them. Some of what I saw in the magazines . . . some of it was beautiful, but most of it I didn't like. It was garish. But Martin — Marty — he couldn't get enough. He liked even the paper it was printed on — slick. Marty was captured by your world. He left us to become one of you.

(In the cave, Mulder samples the clay mixture and examines the clay table that Brother Aaron's body was on. He also sees several holes in the clay wall, one of which has a light behind it and a spongy cover on the opening. He hears voices. Grabbing a lantern, he hurries back toward the entrance but sees that people are coming back into the cellar. He

runs back into the main chamber and dives into one of the darkened holes in the wall just as several men enter.)

Kindred Man: Brother Wilton! The woman has returned.

Brother Wilton: Where is she?

Kindred Man: With Andrew, in the main house.

Brother Wilton: What about the other one?

Kindred Man: He's missing.

Brother Wilton: Come.

(They leave. Mulder, who has overheard their conversation, looks around where he has been hiding and sees Brother Aaron's body covered in the clay material. His hair seems longer and darker. As Mulder watches, Aaron's eyes open, startling him.)

(Scully and Andrew are still in the house.)

Scully: You said Marty was different.

Brother Andrew: Yes.

Scully: How? How did he kill his victims?

Brother Andrew: I could be banished.

Scully: Does it have something to do with the ceremony in the barn tonight?

(Andrew walks to Scully and takes her hand, rubbing it with his thumb.)

Scully: What are you doing?

(Outside, Mulder has left the barn and runs next to a fence, near the house. He sees a light on in the house.)

Mulder: (loud whisper) Scully . . .

(There is no answer, and Mulder heads toward the house. Inside, Andrew is still stroking Scully's hand and reaches to touch her face. Scully's expression is blank.)

Brother Andrew: Marty is different. We're all different.

(He moves closer and nuzzles her neck.)

Scully: Oh . . . oh.

(Scully's body goes limp and Andrew has no difficulty pushing her down on the bed and laying on top of her. The doorknob starts rattling.)

Mulder: (in the hallway) Scully?

(Mulder breaks through the door and sees them on the bed.)

Mulder: Get off of her!

(He grabs Andrew and shoves him aside, then lifts Scully, who is still limp, off the bed and helps her out of the room. Moments later, they exit the house, with Scully now walking by herself but still dazed. They encounter a group of the Kindred as they come out the door.)

Sister Abigail: I asked you not to interfere.

(They all stare at each other for several seconds. Sister Abigail stands aside, clearing a path for them to leave. Mulder nods. Scully is still

dazed, and Mulder leads her away by the hand. The Kindred go into the house, as Mulder and Scully get out of hearing range. Mulder has his arm around Scully, who is still walking stiffly.)

Mulder: What the hell were you doing back there?

Scully: (weak voice) I don't know.

Mulder: You don't know?

Scully: No.

(Scully stops and stumbles a few steps back, coughing.)

Mulder: You all right?

(Scully bends over and becomes nauseous.)

.

SCENE 10

The Dance Club

(A young man, Michael, is on the phone as the loud music pounds in the background. As he speaks, a young woman, the same one from the opening scene, approaches and touches his hand.)

Michael: (to phone) I wasn't ignoring you. No. Of course I saw you, I just didn't recognize you, that's all. (to the young woman) Excuse me, I'm having a conversation . . .

(She moves to the other side of him and starts to stroke his other hand. He slowly turns to look at her. He puts the phone down and she then leads him away by the hand.)

.

SCENE 11

Near Steveston

(Mulder has stopped at a diner and brings two cups of coffee back to the car, giving one to Scully.)

Scully: Thanks.

Mulder: How you feeling?

Scully: Better . . . a little embarrassed, actually.

Mulder: Why? You don't remember any of it.

Scully: It's like I don't remember . . .

Mulder: Why didn't you get out of there before he . . .

Scully: Because he told me he knew who the killer was.

Mulder: How did you know he wasn't the killer?

Scully: I believed him.

(Mulder sighs as he drinks his coffee.)

Scully: So what did you see down in the cellar?

Mulder: Just Brother what's-his-name buried in some gopher hole in the wall. Buried alive.

Scully: How do you know he was alive?

Mulder: Because I was in there with him. And his face was . . . was different. Even his hair, it was almost feminine. It was like he was going through some kind of a transformation.

Scully: Changing sexes?

Mulder: That would explain the hotel security video.

Scully: So you're saying these people . . .

Mulder: I know what I saw, Scully. And I saw you about to do the wild thing with some stranger.

(Scully stares at him for a few moments.)

Scully: Think he was trying to kill me?

Mulder: Maybe it's the sex that kills.

Scully: Well, if he was trying to kill me, why did they let us go?

Mulder: I don't know.

(He starts the car.)

.

SCENE 12

A Parked Car

(Michael and the young woman are making out in the front seat. She is sitting on his lap, kissing him. A figure with a flashlight approaches and knocks on the window.)

Cop: All right. Let's break it up. (Michael groans) Out of the car.

Marty (Female): (getting out of the car) Sorry, officer.

Cop: (to Michael, still in the car) You, too. (to Marty) You a pro?

Marty (Female): Pro?

(Michael starts groaning and gasping in pain. The cop hears him and looks over to see what's wrong.)

Cop: What?

(Marty flattens the cop with a left hook to the jaw. As Michael continues to gasp in the car, the cop gets to his knees and Marty, who now looks like a man, delivers an uppercut to the cop's jaw, knocking him out. Michael wipes away the fog on the driver's window and looks out of the car, seeing a man staring back at him. The man runs away as a wide-eyed Michael coughs.)

.

SCENE 13**A Hospital**

(Michael is lying in a hospital bed, being questioned by Mulder and Scully.)

Michael: On a scale of 1 to 10, she was a kind 3. But there was something about her.

Scully: Did she touch you or make physical contact in any other manner?

Michael: Her touch was . . . electric. But after that, I remember only vaguely.

Mulder: What do you remember?

Michael: Nothing, actually.

Mulder: Try to remember, Michael. The policeman at the scene supports what you said, but maybe there was something . . . unusual about this woman. Something you wouldn't feel comfortable telling the police on the record.

Michael: But this is off the record?

Mulder: Absolutely.

Scully: What did you see, Michael?

Michael: After she left the car and she was fighting with the cop, I saw her in her clothes and she looked like . . . (nervous laugh) . . . she looked like a man.

(Mulder and Scully exchange glances.)

Scully: She was a man.

Michael: Hustling in the club scene used to be so simple. (to Mulder) That's off the record.

Mulder: Scout's honor.

(Mulder and Scully are walking down a hallway in the hospital.)

Scully: Well, I can't rule out the possibility that who we're looking for is a transvestite.

Mulder: I think Don Juan in there knows the difference between the male and the female of the species.

Scully: I just don't want us to ignore the obvious. I mean, how else could you explain a woman overpowering a 200-pound cop? She was a he.

(An agent runs toward them.)

Agent #1: Agent Mulder? Agent Scully? The credit card that was stolen from the last victim in DC was just used to order takeout in a hotel downtown, about 8 blocks from here.

.

SCENE 14**A Hotel Room**

Marty (Female): It was always forbidden, but after the first time I couldn't help myself. Touching a human man, or a woman, is as powerful for me as it was for you.

(Mulder and Scully are entering the hotel.)

Scully: This is Agent Scully requesting police backup and additional agents at 771 Catherine Street. It's the Hotel Catherine.

(Back in the hotel room, as Marty continues to talk, we see that she is talking to an apparently lifeless man lying in the bed.)

Marty (Female): Your world offers pleasures - pleasures we don't know because we're different. But you know that now. The others will punish me for what I've done. They'll find me, because the day is coming and they won't leave without me.

(Mulder and Scully have arrived on the floor and run down the hallway. Scully finds the room first.)

Scully: Mulder!

(Mulder runs to the door and they draw their weapons and take positions. Mulder knocks on the door.)

Mulder: Delivery!

(There is no answer. Mulder signals that he's going to break in and Scully steps in front of the door.)

Mulder: (breaking in door) FBI! FBI! Clear! Stay down!

(They don't see anyone inside. Scully goes into the adjoining room and finds the man on the bed.)

Scully: Dead body!

(Marty, who was hiding behind a curtain, emerges and hits Scully on the head from behind. She groans and falls to the floor. Marty runs back out into the hall.)

Mulder: Scully?

Scully: (from the floor, weakly) I'm OK.

(Mulder runs out into the hall. He finds the next door open and starts to enter. From inside, Marty strikes him in the face, knocking him to the floor in the hall. As Mulder watches, the female Marty morphs into a male. Mulder reaches for his gun, but the male Marty kicks him in the face, kicks the gun down the hall and runs away, wearing only socks, a sweatshirt and underwear.)

(Back in the first room, Scully gets up and runs into the hall, seeing Mulder lying there, dazed.)

Mulder: (groggily) Scully. Down the stairs . . .

(She jumps over him and down the stairs at the end of the hall. She bursts out into the alley below but doesn't see anyone. As she moves

16 The X-Files Scripts

through the alley, she hears a noise and sees shadows appear on the side of one of the buildings. Suddenly, the male Marty runs toward her.)

Scully: Federal agent, I'm armed! (Marty stops) Back away!

(Suddenly, Marty is tackled by a figure dressed in black. He is surrounded by the Kindred, including Brother Andrew. They get him to his feet.)

Scully: Step away! Step away!

(Andrew turns to Scully and walks toward her, while the others hold Marty behind him.)

Brother Andrew: Please. Don't hurt him.

Scully: No. Step away. (Andrew continues to approach her) I'm armed.

(Andrew continues to block the others from Scully's line of fire. As he gets close, she starts to lower her gun. Mulder comes out of the hotel and into the alley.)

Mulder: Scully!

(Scully turns to him, and Andrew knocks her gun out of her hand, then strikes her in the face. She falls. As Mulder runs to her aid, shadows on the building wall move away and the Kindred disappear as mysteriously as they appeared.)

(Later, there are police cars in the alley and an agent approaches Scully and Mulder.)

Mulder: What if they did get through? There's only place they'd hide.

.

SCENE 15

The Kindred Property Near Steveston

(The next morning, several 4-wheel drive police vehicles approach. Mulder, Scully, the agent and others emerge and start to search the area. Scully heads to the house and finds no one in the dining area.)

Scully: They're gone.

(Mulder has run to the barn and opens the door to the cellar. He finds a solid clay wall behind it. The agent approaches from behind.)

Agent #2: We found something in the hayfield.

(Mulder and Scully are walking through the hayfield.)

Scully: I don't understand. How can they just disappear? They have no means of transportation.

Mulder: No earthly means of transportation.

(They come to a large "crop circle" in the field.)

[THE END]