

X-Files

Squeeze (1X02)

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SCENE 1

Baltimore, MD

(The camera pans over the city to an overhead view of a man leaving a restaurant. The man, dressed in a suit, walks along the street. The view changes to show a drain on the sidewalk. The scene with the man suddenly fades to black and white with only the man staying in color. The camera moves closer to the drain and a shape can be seen within it. The man stands opening the trunk of a car, as the shape in the drain gets closer, we see it is a pair of eyes)

(Next we see the man stepping out of an elevator, from a security monitor, the camera pans right to show the man walking away from the elevators and passed some offices. The elevator doors open but the elevator is not there. The cables in the shaft are shaking. A desklight is turned on inside an office and the man sits down, picks up the phone and dials a number)

Mrs. Usher: Hi, you're reached the Usher residence, please leave a message at the tone, thank you.

(The man picks up, and shakes an ornamental snowstorm)

Mr. Usher: Hi honey, it's about 8:30 and erm, I'm gonna be here for a while. The presentation didn't go so well, call me, I love you, bye.

(The man, Mr. Usher, then lifts up a mug from his desk and leaves his office. Meanwhile, we see a narrow ventilation shaft, one of the screws, on the cover, seems to unscrewing itself, and then the cover opens. The man pours himself a cup of coffee, a hand emerges from the shaft. The man walks back to his office, as he enters, the door suddenly slams shut. There are screams and the door handle moves up and down as the man tries desperately to get out of the office. Part of the door suddenly breaks outwards in the struggle and then the struggle is over)

(Inside the office, blood is dripping onto the carpet, the desk is scattered with papers also covered in blood. In a reflection, from an object

on the desk, we see the man lying dead, blood covering his face. The cover of the shaft is pulled closed and the screw, rescues itself in place)

SCENE 2

Washington, D.C.

Tom Colton: Guess who I ran into from our class at Quantico? Marty Neill.

(Tom Colton is sitting having lunch with Dana Scully, in a restaurant)

Scully: J. Edgar Jr.

Tom Colton: Just got bumped up, Foreign Counter Intelligence, New York City Bureau, Supervisory, Special Agent.

Scully: Supervisory.

Tom Colton: That's right.

Scully: Two years out of the academy, how'd he land that?

Tom Colton: Lucked into the World Trade Center bombing.

Scully: Well, good for Marty.

Tom Colton: Oh, come on Dana, the guy is a loser, look where he is now. That's where we should be.

Scully: Brad Wilson told me, the psycholological profile you wrote on the Washington Crossing Killer led them straight to the suspect. Word has it, you're on the Violent Crime Section's fast track.

Tom Colton: So how are you doing? Have you had any close encounters of the third kind?

Scully: Is that what everyone thinks I do?

Tom Colton: No, of course not. But you do work with Spooky Mulder.

Scully: Mulder's ideas maybe a bit out there but he is a great agent.

Tom Colton: Yeah, well, I've got this case that's, out there. Baltimore PD cops, they want our help on a serial killer profile. Three murders began six weeks ago, victims vary in age, race, gender, no known connections to each other.

Scully: I take it there's a pattern.

Tom Colton: Point of entry. Actually, the lack of one.

Scully: What do you mean?

Tom Colton: One victim, college girl, killed in her ten by twelve center block dorm room. She was found with the windows locked and the door chained from the inside. The last incident, two days ago, high security office building, nothing on the security monitors, janitor spoke to the victim minutes before the murder, didn't hear or see a thing out of the ordinary.

Scully: Suicides?

(Tom picks up a photo from beside him and gives it to Scully)

Tom Colton: Each victim was found with their liver, ripped out. No cutting tools used.

Scully: Bare hands. This looks like an X-file.

Tom Colton: Let's not get carried away. I'm gonna solve these murders but, what I would like from you is, to go over the case histories. Maybe, come down to the crime scene.

Scully: Do you want me to ask Mulder?

Tom Colton: Ok, if he wants to come and do you a favor, great. But make sure he knows this is my case. Dana, if I can break a case like this one, I'll be getting my bump up the ladder. And you, maybe you won't have to be Mrs. Spooky anymore.

SCENE 3

Crime Scene; George Usher's Office; Baltimore, MD

(Mulder and Scully are standing in Usher's office)

Mulder: So why didn't they ask me?

Scully: They're friends of mine from the academy, I'm sure they just felt more comfortable talking to me.

Mulder: Why would I make them so uncomfortable?

Scully: It probably has to do with your reputation.

Mulder: Reputation? I have a reputation?

Scully: Mulder, look. Colton plays by the book and you don't. They feel your methods, your theories are...

Mulder: Spooky? Do you think I'm spooky?

Voice: Agent Scully's in here sir.

(Tom enters)

Tom Colton: Dana, sorry I'm late.

Scully: We just got here. Er, Fox Mulder, Tom Colton.

Tom Colton: So, Mulder, what do you think, does this look like the work of little green men?

Mulder: Grey.

Tom Colton: Excuse me.

Mulder: Grey. You said green men, a Reticulan skin tone is actually grey, they're notorious for their extraction of terrestrial human livers. Due to iron depletion in the Reticulan galaxy.

Tom Colton: You can't be serious.

Mulder: Do you have any idea what liver and onions go for on Reticula? 'scuse me.

(Mulder walks off to look around the office, Tom can be heard talking to Scully in the background, Mulder looks down as he sees something)

Tom Colton: Dana, I've been thinking about this and I have a theory, might explain alot, tell me what you think.

(Mulder bends down to pick up, using tweezers, what looks like a piece of metal thread)

What if the guy enters...

(Mulder looks at the thread and then looks up and sees the cover to the ventiation shaft)

Hold on a second. What in the hell's he doing?

(Mulder lifts up a small brush and dusts around the cover)

Err, that vent is six inches by about eighteen, even if a Reticulan could crawl through, it's screwed in place.

(Mulder has revealed an elongated fingerprint)

SCENE 4 X-Files Office

(Mulder has several slides on a lightbox showing fingerprints)

Mulder: This is the print I took yesterday from Usher's office, these others are from an X-file. Ten murders, Baltimore area, undetermined points of entry, each victim had their liver removed. These prints were discovered at five of the ten crime scenes.

Scully: Ten murders, Colton never mentioned..

Mulder: Most likely, he's not aware of them. These two prints were lifted five years before he was born at Palhatton Mill. And these three were lifted probably, five years before his mother was even born.

Scully: Are you saying, these prints are from the 1960's and the 1930's?

Mulder: And fingerprinting was just coming into it's own in 1903, but there was a murder involving an extracted liver.

Scully: Of course.

(Scully wheels her chair away from the table and stands up)

Mulder: Now that's five murders every thirty years. That makes two more to go this year.

Scully: You're saying these are copy-cats.

Mulder: What did we learn in our first day at the academy, Scully? Each fingerprint is unique, these are a perfect match.

Scully: Are you suggesting that I go before the Violent Crime Section and present a profile declaring that these murders were done by aliens?

Mulder: No, of course not, I find no evidence of alien involvement.

Scully: Well, what then? That, that this is the work of a hundred year old serial killer who is capable of overpowering a healthy six foot two businessman.

Mulder: And he should stick out in a crowd with ten inch fingers.

Scully: Look, bottom line, this is Colton's case.

(Mulder get up and stands beside Scully)

Mulder: Our X-file dates back to 1903, we had it first.

Scully: Mulder, they don't want you involved. They don't want to hear your theories. That's why Blevins has you hidden away down here.

Mulder: You're down here too. Look, why don't we agree to this, they'll have their investigation, we'll have ours and never the twain shall meet. Agreed?

SCENE 5 Scully's Apartment

(Scully is typing up her report from a tape recording of her views)

After a careful review of the violent and powerful nature of these murders, I believe the killer to be a male, twenty-five to thirty-five years of age, with above average intelligence.

(We see the blueprints of a building, probably of the floor where George Usher worked)

His matter of entry has so far been undetectable, this may be due to his superior knowledge of the inner-structure of buildings and duct works. Or that he in fact hides in plain sight, posing as delivery or maintenace workers.

(Scully lifts up a slide of an elongated fingerprint and looks at it)

The extraction of the liver is the most significant detail of these crimes.

The liver possesses regenerative qualities, it cleanses the blood,

(Scully's report continues but now she is telling it to Tom Colton and his superiors in a meeting)

the taking of this trophy is the transferring act for the killer to, cleanse himself of his own impurities. I think he is acting under, the classic form of obsessive compulsive behaviour. Now since the victims are unrelated, and we cannot predict who will be next, we must utilise the fact that a killer will not always succeed in finding a victim. When this occurs, a serial killer may, return in frustration to the sight of a previous murder, hoping to, recapture the emotional high. I think our best course of action is to target these sights.

Detective Johnson: Good job, Agent Scully. If there are no objections, I'd like to begin our stakeouts of the murder sites tonight. We're looking for a male, twenty-five to thirty-five, possibly wearing a uniform, gas company, UPS, whatever. I know you're assigned to another area Scully, but if you don't mind some overtime, you're welcome to come aboard

with us, on this. Erm, that is if you don't mind working in an area that's a bit more down-to-earth.

SCENE 6

Crime Scene; 7:15 p.m.

(Scully is sitting in a car on a floor of the building's car park)

Walkie-Talkie: Position ten, do you check?

Scully: Position ten, I copy.

(Scully hears noises and gets out of the car and removes her gun. She walks forward to a wall and we hear the sound of someone running. As a man jumps through a large circular hole in the wall, Scully points her gun at him. It's Mulder, who stops and raises his hands)

Mulder: You wouldn't shoot an unarmed man, would ya copper?

(Scully walks back to her car)

Scully: Mulder, what the hell are you doing here?

Mulder: He's not coming back here, his thrill is derived from the challenge of unseemingly impossible entry. He's already beaten this place, if you'd read the X-file on the case, you'd come to the same conclusion.

Scully: Mulder, you are jeopardising my stakeout.

Mulder: Seeds?

(Mulder holds up a bag he is carrying)

You're wasting your time, I'm going home.

(Mulder leaves and Scully gets back into the car. As Mulder is walking away he hears some noises, he stands behind a pillar but sees no one. He walks towards a caged off area of the car park and sees movement inside a ventilation duct. Mulder runs back to Scully)

Scully, call for backup and get over here.

Scully: Position ten requesting backup.

(Scully gets out of the car and runs over to Mulder, who is standing at a wall looking at the area with the ventilation ducts)

Mulder: In there.

(Mulder and Scully run over to the cage, and seeing the movement for herself, Scully points her gun at the duct)

Scully: Federal Agent, I'm armed. Proceed down the vent, slowly.

(A foot kicks open the duct hatch and a man exits, he slowly stands up and turns around holding his hands up. Several agents come running to the scene)

Tom Colton: Take 'im.

Agent: Alright, move, move, move.

Agent 2: FBI.

Agent: Don't move, don't move, get your hands up, keep 'em up.

Agent 2: You're under arrest. You have the right to remain silent..

Mulder: You were right.

(In the background we can hear an agent reading the man his rights)

SCENE 7

FBI Bureau; Baltimore, MD

(The man arrested is taking a polygraph test, the examiner is marking the parts of the printout that are the man's answers)

Examiner: Is your full name, Eugene Victor Tooms?

Eugene Tooms: Yes.

Examiner: Are you a resident of the state of Maryland?

Eugene Tooms: Yes.

Examiner: Are you an employee of the Baltimore Municipal Animal Control?

Eugene Tooms: Yes.

Examiner: Is it your intent to lie to me about anything here, today?

Eugene Tooms: No.

Examiner: Were you ever enrolled in college?

(We see that the test is being watched from another room through a two way mirror)

Eugene Tooms: Yes.

Examiner: Were you ever enrolled in medical school?

Eugene Tooms: No.

(Watching the test is, Agents Mulder, Scully, Colton, Det. Johnson and a guard)

Examiner: Have you ever removed a liver from a human being?

Eugene Tooms: No.

Examiner: Have you ever killed a living creature?

Eugene Tooms: Yes.

Examiner: Have you ever killed a human being?

Eugene Tooms: No.

Examiner: Were you ever in George Usher's office?

Eugene Tooms: No.

Examiner: Did you kill George Usher?

Eugene Tooms: No.

Examiner: Are you over one hundred years old?

Tom Colton: That must be a control question.

Mulder: I had her ask it.

Eugene Tooms: No.

Examiner: Have you ever been to Palhatton Mill?

Eugene Tooms: Yes.

Examiner: In 1933?

Eugene Tooms: No.

Examiner: Are you afraid you might fail this test?

Eugene Tooms: Well, yes, because I didn't do anything.

(The test is over and now the examiner and the agents are discussing the results in the test room)

Examiner: He nailed it, A plus, as far as I'm concerned, the subject did not kill those two people.

(Mulder gets up and checks the results himself. Det. Johnson comes in)

Detective Johnson: Maintenance people at the office building, confirm the call to animal control regarding a bad smell. They found a dead cat, in the ventilation ducts on the second floor.

Tom Colton: Well, that's that.

Scully: It still doesn't explain what he was doing there that late at night.

Detective Johnson: So, he's one of the few civil servants we have with initiative, and we busted him for it.

Scully: He was crawling up an air duct, by himself, without alerting security.

Tom Colton: Dana, he passed the test, his story checks out, he's not the guy. It doesn't mean that your profile's incorrect.

Mulder: Scully's right, it is the guy.

Detective Johnson: Whatta you got, Mulder?

Mulder: He lived on questions eleven and thirteen, his electrodermal and cardiographic response nearly go off the chart.

Detective Johnson: Is number eleven, the hundred year old question? Well, let me tell ya, I had a reaction to that stupid question. And what the hell is this Palhatton Mill thing.

Mulder: Two murders with matching mo's occurred in Palhatton Mill in 1933, just look at the chart.

Examiner: My interpretation of those reactions..

Detective Johnson: I don't need you or that machine, telling me if Tooms was alive in '33.

Mulder: He's the guy.

Detective Johnson: I'm letting him go.

(Det. Johnson and the examiner leave the room, Tom turns to Scully)

Tom Colton: You comin'?

Scully: Tom, I wanna thank you for letting me put in some time with the VCS, but I am officially assigned to the X-files.

Tom Colton: I'll see what I can do about that.

Scully: Tom, I can look out for myself.

Tom Colton: You said Mulder was out there, that guy's insane.

(Tom leaves and Scully turns to look at Mulder)

(Mulder and Scully are walking through an office floor of the bureau)

Scully: You knew they wouldn't believe you, why did you push it?

Mulder: Maybe I thought you caught the right guy. And maybe I run into so many people, who are hostile, just because they can't open their minds to the possibilities, that sometimes the need to mess with their heads, outweighs the millstone of humiliation.

(They stop at the bottom of some stairs)

Scully: It seems like you were acting very territorial, I don't know, forget it.

(Scully goes to turn away but Mulder stops her, he is touching Scully's necklace)

Mulder: Of course I was, in our investigations, you may not always agree with me but at least you respect the journey. And if you wanna continue working with them, I won't hold it against ya.

(Mulder starts up the stairs and after a brief pause, Scully follows)

Scully: Er, I don't know, you must have something more than your polygraph interpretation to backup this bizarre theory and I have to see what it is.

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SCENE 8

Metropolitan Police Department

(Mulder is looking at the arrest record of Eugene Tooms on computer)

Mulder: These are Eugene Tooms' prints.

(Mulder isolates the left middle finger print and discards the rest, for a fingerprint analysis)

This is the fingerprint they took from Usher's office,

(Mulder brings up one of the elongated fingerprints)

it matches the old ones from the X-files. Obviously no match, but what if, somehow...

(Mulder squashes Tooms' print sideways, then stretches it lengthways. Next he overlaps the two prints on screen, a readout shows a match of one hundred percent)

Scully: How could that be?

Mulder: Only thing I know for certain is, they let him go.

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SCENE 9

(It is a dark night and a car pulls into a driveway, as it gets closer to the house, a motion sensor light comes on. We see a pair of eyes watching from the bushes. As the man gets out of the car and walks around it, all color, again, fades to black and white except for the man)

(Eugene Tooms jogs from the bushes to the side of the house and looks in a window. The man enters the room, and Tooms backs off as the man gets closer to the window. Tooms then runs to another part of the house and looks up, he starts climbing the wall. Inside the house, the man checks through some envelopes and takes off his jacket. Tooms has made it up the wall and pulls himself onto the roof beside the chimney stack, which he enters by stretching his body to fit)

(The man walking from the kitchen, with a drink in his hand, enters the living room and stands by the mantel drinking his drink. The man puts his drink on the mantel and straightens a small glass container. He bends down and opens the doors to the fire, he then strikes a long match and tries to light some paper in the fire. From the shadows of the room, emerges Tooms. As the man turns around, Tooms jumps on him and pushes him onto the floor. The man is kicking, trying to get up, but loses the struggle)

(It is daytime and a man is stretching a measuring tape across the murdered man's living room)

Fuller: Sixty-four inches from the south wall.

Tom Colton: Let's run a check on liver transplants in the next twenty-four hours, maybe this thing is black market.

Fuller: C'mon, it was ripped outta there.

Tom Colton: Look at this point, I'm willing to give any theory a shot. (He sees Mulder and Scully enter the house)

Any sane theory, I'm sorry Dana but I only want qualified members of the investigating team at the crime scene.

Mulder: What's the matter Colton, you worried I'm gonna solve your case?

(Mulder goes to walk further into the house but Colton stops him)

Scully: Tom. We have authorized access to this crime scene. A report of you obstructing another officer's investigation might stick out on your personnel file.

(Tom lets Mulder enter)

Tom Colton: Look Dana, whose side are you on?

Scully: The victim's.

Fuller: A hundred and five inches from the fireplace.

(Mulder looks at a single elongated fingerprint that has been dusted on the front of the mantel)

Scully: The victim is a Thomas Werner, single, white..

Mulder: It's Tooms.

(Mulder points to the fingerprint, and also notices four small prints, like the tips of fingers on top of the mantel)

And he took something.

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SCENE 10

(Mulder is looking through a microfiche reader of a county census from 1903, and finds the name, Eugene Victor Tooms. Scully enter the room)

Scully: Baltimore PD checked out Tooms' apartment, it was a cover. No one has ever lived there and he hasn't shown up for work since he was arrested.

Mulder: I found him. How do we learn about the present, we look to the past. I think this is where it all began in 1903 on Exeter Street.

(Mulder points to the address of Tooms on screen)

Now look at the address of that first murder in 1903.

(Scully lifts up the file on this case)

Scully: Apartment 203. He killed the guy above him.

Mulder: Maybe, his neighbour played the victrola too loud.

Scully: Well, this must be Tooms' great grandfather.

Mulder: What about the prints?

Scully: Genetics might explain the patterns, it also might explain the sociopathic attitudes and behaviours. It begins with one family member, who raises an offspring, who raises the next child.

Mulder: So what is this, the Anti-Waltons.

Scully: Well, what do you think?

Mulder: I think what we have to do is track Eugene Tooms, there's four down and one to go this year. If we don't get him right now, the next chance is in year...

Scully: 2023.

Mulder: And you're gonna be head of the bureau by then. So I think you have to go through the census, I'm gonna plough through this century's marriage, birth, death certificates, and... You have any dramamine on you by any chance cos, these things make me seasick.

(Mulder and Scully go through the information for hours)

Anything?

Scully: Nope, he disappeared off the face of the earth. You?

Mulder: Never was born, never married, never died.

Scully: At least in Baltimore County. No, I did find one thing though, erm, it's the current address of the investigating officer at the Palhatton Mill murders in 1933.

SCENE 11**Lynne Acres Retirement Home; Baltimore, MD**

(Sitting in front of Mulder and Scully is an old man in a wheelchair)

Frank Briggs: I've waited twenty-five years for you.

Scully: Sir?

Frank Briggs: I called it quits, in 1968 after, forty-five years as a cop. And those killings at Palhatton Mill. I was a sheriff then and, er, I'd seen my share of murders, bloody ones. But I could go home and, pitch a few baseballs to my kid and never give it a second thought, you gotta be able to do that. You'd go crazy, right. But those murders in Palhatton Mill, when I walked into that room, my heart, went cold, my hands, numbed. I could feel, IT.

Mulder: Feel what, Frank?

Frank Briggs: When I first heard about the death camps in 1945, I remembered Palhatton Mill. When I see the kurds and the bosnians, that room is there, I tell ya. It's like all the horrible acts that humans are capable of, somehow, gave birth to some kind of, human monster. That's why I say I've been waiting for you. Aah, there's a box in the trunk here, get it for me, would you please.

(Mulder lifts a box out of the trunk and puts it on the bed, Frank wheels himself to it)

Now this, is all the evidence I've collected, officially and unofficially.

Scully: Unofficially?

Frank Briggs: I knew the murders in '63 were by the same, person as in '33. But by then, they had me on a desk, pushing papers and they wouldn't let me anywhere near the case.

(Scully lifts a jar out of the box and looks in it)

Scully: A piece of the removed liver?

Frank Briggs: Yes, but you know, that's not the only trophy he took with him. Family members reported small personal affects missing in each case. A hairbrush in the Walters murder, a coffee mug in the Taylor murder.

Mulder: Have you ever heard the name, Eugene Victor Tooms?

Frank Briggs: Humh, when they wouldn't bring me aboard in '63 I, I did some of my own work. I took, these surveillance pictures, this, is Tooms.

(Frank shows some photos to Mulder and Scully)

Course, that was him thirty years ago.

(Frank takes out another photo and shows it to Mulder)

And this, is the apartment where he lived. It was located at...

Mulder: 66 Exeter Street?

Frank Briggs: Right. That's it, right there.

(We see the photo of where Tooms lived. The photo changes to reality as Mulder and Scully go there)

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SCENE 12

(Mulder and Scully pull up to 66 Exeter Street in their car, they enter the building, it is a run down empty building)

Scully: Here's 103.

(They enter the room)

Mulder: The old man was right, you can feel it.

Scully: There's nothing here.

Mulder: Check this out.

(Mulder pushes down a mattress that is standing against the wall. Behind it is a large hole in the wall)

What's down here?

Scully: I don't know.

(Scully puts her gun away and enters the hole)

Let's find out.

(Scully climbs down a ladder, followed by Mulder and they shine their torches into the darkness)

Just an old coal cellar.

(As they look further in the cellar, they come across a table full of objects)

Mulder: Somebody having a garage sale.

(Mulder picks up a small glass container)

This is the shape of Werner's mantel.

Scully: Frank said he collected trophies.

Mulder: Does he live in here?

Scully: It looks like the wall's deteriorating.

Mulder: No, somebody made it.

(Mulder and Scully make their way to part of the room where a wall looks like it's crumbling)

This is a nest, look, it's made out of rags and newspapers.

Scully: This looks like the opening, think there's anything inside?

(Mulder feels the opening and gets a slimy substance on his hand)

Oh my God, Mulder, it's smells like, I think it's bile.

Mulder: Is there any way I can get it off my fingers quickly without betraying my cool exterior?

(Mulder quickly flicks the stuff of his fingers)

Scully: No one could live in this.

Mulder: I don't think it's where he lives, I think it's where he hibernates.

Scully: Hibernates?

Mulder: Just listen, what if some genetic mutation could allow a man to awaken every thirty years.

Scully: Mulder.

Mulder: And what if the five livers could provide him sustenance for that period. What if Tooms is some kind of, twentieth century, genetic mutant.

Scully: In any case, he's not here now and he's gotta come back.

Mulder: Well we're gonna need a surveillance team.

Scully: Yeah, that'll take some fannagling.

Mulder: Well you go down town and see what you can fannagle, I'll keep watch.

(Mulder and Scully get up and walk back towards the opening of the cellar. Scully stops suddenly)

Scully: Oh, wait, I'm snagged on something, oh, it's ok, I got it.

(As Scully continues forward, a hand appears from within the rafters and opening it's hand we see Scully's necklace dangling from it. We then see Tooms in the rafters)

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SCENE 13

66 Exeter St.; 11:30 a.m.

(Mulder is sitting in his car when one of the back doors open and another agent gets in.

Another one gets in the front)

Mulder: It's about time.

Kennedy: So, who're we looking for again?

Mulder: Eugene Tooms, he's unarmed but consider him dangerous. Scully and I'll be back to relieve you in eight hours if he doesn't show, right here.

Kramer: You got it, Spooky.

(Mulder gets out of the car as the two agents are laughing)

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SCENE 14

(Scully is sitting in a room at the bureau. Tom comes in)

Tom Colton: We have to talk.

Scully: I have to meet Mulder..

Tom Colton: That's what we have to talk about. You're using two of my men to sit in front of a building that's been condemned for ten years?

Scully: It isn't in any way interfering with your investigation.

Tom Colton: When we first had lunch, I really looked forward to working with you, you were a good agent, but now after Mulder, I couldn't have you far enough away. Don't bother going down there, I had the stakeout called off.

Scully: You can't do that.

Tom Colton: No, I can't but my regional asat can, especially after I told them about the irresponsible waste in man hours.

(Scully picks up the phone but before she can phone Mulder, Tom takes the phone off her)

Auh-uh! Let me call Mulder, let me tell him the news.

Scully: Is this what it takes to climb the ladder Colton?

Tom Colton: All the way to the top.

Scully: Then I can't wait 'til you fall off and land on your ass.

(Tom phones Mulder)

[MULDER'S ANSWER MACHINE]

This is Fox Mulder, I'm not here, leave a message.

(Scully pulls up outside her apartment. From the darkness we can see the eyes of Tooms, watching. Scully walks from her car to her apartment block and Tooms sees it all in black and white)

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SCENE 15

66 Exeter St.; 7:25 p.m.

(Mulder pulls up in his car)

Mulder: Where is everyone? Scully?

(Mulder has a quick look around and then runs and enters the building)

(Back at Scully's apartment)

[MULDER'S ANSWER MACHINE]

This is Fox Mulder, I'm not here, leave a message.

Scully: Mulder, you must've gone out since Colton gave us the night off, I say we file a complaint against him, I am furious. Call me when you get in, ok, bye.

(Scully is in her bathroom, after hanging up, she runs a bath. Scully walks out of the bathroom and outside the window we see Tooms reach up and feel the window)

(Meanwhile, Mulder is in the cellar below Tooms' apartment. As he looks at the table with the trophies, from the murders, he sees and recognises Scully's necklace)

Mulder: Dammit.

(Scully is back in her bathroom, she lifts a towel of the rack and goes over to the bath and turns off the taps. She lifts a small bottle from a shelf, she moves to the side of the bath to open it. As she opens it, a lump of bile falls from the ceiling and splashes on her hand. She breaths deeply, in shock, and then looks up at the vent in the ceiling, there is bile around one corner of it. Scully rushes out of the bathroom and looks for her gun in the apartment)

(Mulder is driving his car and using his phone)

Mulder: Dammit, ANSWER.

(We see that the phone line to Scully's apartment have been cut)

(Scully is moving about her apartment, with her gun, searching for Tooms. She enters a room and turns, pointing her gun at a small vent near the floor. As Scully turns away from the vent, a hand comes crashing through and grabs Scully's leg causing her to fall. We see the face of Tooms in the vent as well. Scully manages to grab hold of a door frame and pull herself from Tooms' grasp)

(Mulder pulls up outside Scully's apartment block)

(Tooms forces himself out through the vent and Scully, on the floor, backs off into the bathroom. Tooms gets up and follows her in and sits on her. Scully tries to hit Tooms but he blocks it, but she punches him with her other hand)

(Mulder races into the building)

(Scully pushes her thumbs into the eyes of Tooms, but he grabs her arms and pushes them to the floor above her head, exposing her stomach)

(Mulder breaks open Scully's door, and rushes in)

Mulder: SCULLY!

(Tooms, hearing Mulder, gets off Scully and breaks the bathroom window. Mulder comes into the bathroom and points his gun at Tooms. Scully gets up and grabs Tooms before he can get out the window, but Tooms grabs Scully by the throat and tries to choke her. As he does this, Mulder puts handcuffs on one of Tooms' wrists. Tooms elbows Mulder, knocking him to the ground, and turns to advance on him. Scully grabs the handcuffs, stopping him from getting closer to Mulder and then pulls the handcuffs to the bath taps. Scully feeds the handcuffs through the taps, Tooms tries to stop her, but Scully grabs his other hand and fastens it in the other handcuff. Mulder gets up and points his gun at Tooms, who is tugging at the handcuffs)

You alright?

(Scully is leaning against the wall, breathing heavily. She manages a nod of the head)

He's not gonna get his quota this year.

(Tooms stops pulling at the handcuffs and accepts defeat)

SCENE 16

Lynne Acres Retirement Home; Baltimore, MD

(Frank is reading an article, on the front page of a newspaper, about 'the consequences of ethnic cleansing'. Shaking his head he opens the newspaper and notices a small article about Eugene Tooms at the bottom of the page)

(We see the article of Tooms again, only this time it is being ripped. As the torn piece of paper is lifted up, we see it is Tooms who has ripped it. He licks the torn piece of paper a couple of times and crumples it up and throws it against a wall. The wall has a lot of paper either already stuck to it or lying on the ground)

(Mulder is watching Tooms from outside his cell. Scully comes walking around a corner and down the corridor. She looks through the window into Tooms' cell. He is still licking paper)

Mulder: Look at him, he's building another nest.

Scully: You'll be interested to know that I've ordered some genetic tests. The preliminary medical exam revealed

(Tooms has stopped what he was doing and is now looking at Mulder watching him)

(Tooms, stops looking at Mulder and continues with his nest)

Mulder: All these people putting bars on their windows, spending good money on hi-tech security systems, trying to feel safe. I look at this guy and I think,

(We see Tooms, licking more paper, through the window)

(Scully turns to Mulder and they both walk off down the corridor. As they go around the corner, a guard opens a door, at the end of the corridor, for an orderly, who is carrying a meal on a tray. The orderly walks to the door to Tooms cell. Tooms, who is still licking paper, turns his head to the door when he hears a lock opening. A small opening in the door appears and the orderly slides the tray through, then locks the outside flap and walks away)

(Sometime later)

(Tooms is sitting on his bed staring at the small opening in the door, where the food tray was placed earlier. The camera switches between Tooms and the opening in the door, and zooming in on both in turn. As the camera gets closer to Tooms' face, a smile appears across his face as he studies the opening in the door)

[THE END]