

THE X-FILES

12x2

"Moloch"

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TEASER

FADE IN

SCENE 1

EXT. SHOPPING MALL - NIGHT

Open on a large mural painting. Creepy, violent images of horrid creatures and apparent human sacrifice taking place under an Eye of Providence blanket the wall.

PAN OVER TO

An emptied out shopping mall.

A LEGEND appears: Boston, Massachusetts, 15 minutes before closing

A TEENAGE BOY loiters. He's 16, average looking, except for a prominent birthmark that looks like colorful paint splatter on the white of his right eye. Nearby store employees stare at him hoping he'll leave, but he's stereotypically glued to his phone. Suddenly, he receives a TEXT MESSAGE from an unknown number.

[Note: Text messages are in italics.]

UNKNOWN (TEXT)
CONGRATULATIONS! YOU HAVE WON OUR
CONTEST FOR A BRAND-NEW IPHONE X!

The boy is surprised by this.

UNKNOWN (TEXT) (CONT'D)
GO TO THE BASEMENT LEVEL TO COLLECT
YOUR PRIZE!

The boy finds this odd and doesn't immediately take any action.

TIGHT ON PHONE

UNKNOWN (TEXT) (CONT'D)
YOU WON
(beat)
YOUR GIFT AWAITS
(beat)
GO TO THE BASEMENT

The boy hesitates, but ultimately complies. He makes his way to a nearby stairwell and begins to walk down. He slows some as he nears the basement level. It's dark. He can't see anything but some pipes, cracked walls, and a flickering light on the ceiling.

BOY
Uh, hello?

Silence.

BOY (CONT'D)
Alright, if this is some kind of
joke, it's not funny.

Silence.

BOY (CONT'D)
(scoffing)
I'm out.

Suddenly, he hears a text notification and checks his phone.

UNKNOWN (TEXT)
HAHAHAHAHAHAHAHA

The boys eyes widen. Another text.

UNKNOWN (TEXT) (CONT'D)
Nowhere to run.

The boy quickly turns to run back from where he came, but is grabbed by a shadowy figure in the dark. Held down by another figure, the boy is injected with something that makes him pass out.

CUT TO:

INT. UNDERGROUND CHAMBER

The boy wakes up. He's groggy from whatever he was injected with. As he comes to, he sees SEVERAL MEN AND WOMEN IN BLACK ROBES standing over him. A couple of them carry TORCHES and they are all chanting.

BOY
What the hell?!

They ignore him and continue to chant.

BOY (CONT'D)
What is going on?! Who are you?!

Suddenly, the boy hears an ANIMALISTIC GROWL. He turns towards it.

BOY (CONT'D)

Oh my god?!

(beat)

Let me go! Please! Let me go!

Stepping into the camera frame is a LONG ARM WITH THICK BLACK SKIN AND SHARP NAILS, SNARLING as it nears its victim.

BOY (CONT'D)

No!

About to die, the boy SCREAMS in terror.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

SCENE 2

INT. THE X-FILES OFFICE

FOCUS

Sunflower seeds. A hand picking them up.

PAN OUT TO

SCULLY opens the door. As she enters, we see she now has her own NAMEPLATE on it. MULDER is sitting at his desk in front of a laptop.

SCULLY

Mulder?

Mulder turns the laptop so that it's facing her. Pulled up is a right-wing conspiracy website similar to Info Wars. A headline written in large capital letters reads:

"ANOTHER TEENAGER MISSING. SATAN-WORSHIPING PEDOPHILE RING STRIKES AGAIN?"

Scully raises an eyebrow.

MULDER

Don't worry, I know it's garbage.

SCULLY

So why are you showing it to me?

MULDER

Because there really is a missing teenager and his father reads this crap, so he's contacted the FBI and asked the bureau to investigate his son's disappearance.

SCULLY

Well, despite the "Pizzagate, Part 2" vibe, there's still a teenager missing.

MULDER

So our new assistant director hears "Satanic Pedophiles" and thinks of us? No, thank you. Someone else can handle it.

SCULLY

(smiles)

At least she put my name on the door. Might have to make room for another desk soon.

Mulder isn't amused.

SCULLY (CONT'D)

You seem especially bothered by this... It's not the first time we've been seen as a dumping ground for this sort of thing.

MULDER

Things are different now, Scully. This stuff isn't just relegated to the tabloids. Fake news has become extremely prevalent and it's made our jobs a lot harder. The truth is out there - but it's hard to find on the Internet amid all the misinformation and lies.

SCULLY

(teasing)

Maybe you're just mad conspiracy theories have become so pervasive. People have stolen your shtick, including the president.

MULDER

(annoyed)

Very funny. The X-Files are legitimate investigations, not the made-up B.S. of some cheetoh-eating-living-in-his-mom's-basement douche bag whose only joy in their pathetic life is to ruthlessly troll whomever they irrationally hate.

Mulder gets out of his chair and turns towards the bulletin board. Scully gets out her phone and begins search the web.

MULDER (CONT'D)

(sighs)

Truthfully...

(MORE)

MULDER (CONT'D)
 I wonder if I may have contributed
 to the present zeitgeist.
 (beat)
 I guess I feel a little guilty.

SCULLY
 (reassuring)
 As you said, the X-Files are
 legitimate investigations.

She holds up her phone.

SCULLY (CONT'D)
 And this could be one.

Mulder looks at her, puzzled.

SCULLY (CONT'D)
 Several teenagers have indeed gone
 missing. All at the same location.
 All under mysterious circumstances.

Mulder's interest is piqued. Maybe there's something to this
 after all.

CUT TO:

SCENE 3

INT. REYNOLDS RESIDENCE - DAY

A LEGEND appears: Saugus, Massachusetts

An average suburban home. Mulder and Scully exit their car
 and walk up some steps to knock on the door. It opens and out
 steps Tommy's dad, blue collar, mid-40s.

MULDER
 Mr. Reynolds?

MR. REYNOLDS
 Yes?

MULDER
 We're agents Mulder and Scully from
 the FBI. We're investigating your
 son's disappearance.

MR. REYNOLDS
 Finally! Come in.

Mulder and Scully enter the home.

MR. REYNOLDS (CONT'D)
About time you people investigated
a real crime instead of trying to
bring down our president.

Mulder and Scully ignore this statement and get right to
business.

SCULLY
Sir, can you tell us about the
night Tommy disappeared?

MR. REYNOLDS
Like I told your superiors, he was
at the mall. Out late.

Mr. Reynolds stops himself as he is about to become
emotional.

SCULLY
Did Tommy have any problems with
anyone? Anyone who might wish to
harm him?

Mr. Reynolds becomes irritated.

MR. REYNOLDS
I already told you people what's
going and who's responsible for
this.

Seeing this line of questioning is hopeless, Scully quickly
changes the subject. She points to family pictures on the
wall.

SCULLY
(empathetic)
Is this your son?

MR. REYNOLDS
Yes, that's my boy.

Scully looks at a picture of Tommy. She notices the prominent
birthmark in his right eye.

CUT TO:

Mulder and Scully exit and walk to their car.

SCULLY
Sad what people will believe amid
their grief. I feel sorry for him.

MULDER

He's worried for his son and trying to make sense of it, even if it's colored by the make-your-own-reality environment we now live in.

They get in the car and buckle up. Mulder turns it on.

MULDER (CONT'D)

Well, what do you say, Scully? Up for some shopping?

She smirks and they pull out of the driveway.

SCENE 4

EXT. MALL - DAY

WIDE SHOT OF MALL

Mulder and Scully's car enters the parking lot.

CUT TO:

INT. MALL - DAY

Mulder and Scully come through some sliding doors. As they pass by some stores, they notice a few GOTH KIDS hanging out at a HOT TOPIC.

MULDER

(sarcastic)

Hey Scully, I know what I'm getting you for your next birthday.

Mulder points to a mesh tank top in the store window. Scully gives him her patented unamused glare and he chuckles.

MULDER (CONT'D)

You know, I'll never get tired of that.

A MAN's voice. Thick Boston accent.

MAN (O.S.)

Hey, you two the FBI agents?

Scully and Mulder turn towards him. He's late 30s, tall, has started developing a gut.

SCULLY

Yes, I'm Agent Scully.

She nods her head towards Mulder as they both pull out their badges.

SCULLY (CONT'D)

This is Agent Mulder.

MAN

Michael O'Dwyer, head of mall security. Pleasure to meet you. I'm not sure why you're here though.

SCULLY

The Boston field office didn't let you know we were coming?

O'DWYER

They did, but didn't say why.

SCULLY

We're investigating the disappearance of a teenage boy from this mall. One of several in the last few months, actually. No trace of them since.

Mulder's eyes wander as Scully talks to O'Dwyer.

O'DWYER

(shakes head)

There's nothing I'm aware of concerning missing teenagers.

Mulder notices the same ghoulish mural from the teaser.

SCULLY (O.S.)

Well, we're gonna need to see your security footage.

Mulder walks closer, examining the mural closely. Entranced by its dark imagery.

O'DWYER

Sure thing, but if he went missing longer than 48 hours ago, that footage has already been deleted. It's on an automatic timer. More than likely, we can't provide what you're looking for.

Scully is irritated by this news. Noticing Mulder has walked off, she becomes slightly more annoyed.

SCULLY

Mulder?

Mulder begins to walk back. He motions to O'Dwyer, pointing towards the mural.

MULDER

What's the story behind this?

O'DWYER

Yeah, we get a lot of complaints about that.

Scully checks out the mural.

SCULLY

I'd imagine. It's not exactly family friendly.

O'DWYER

(shrugs)

We've been trying to get it painted over but so far no takers. Creeps a lot of people out too much to go near it.

MULDER

Who's the artist?

Scully looks at Mulder. She doesn't understand his interest in this.

MULDER (CONT'D)

I'd be interested in talking with them.

O'Dwyer looks away a bit.

O'DWYER

Unfortunately, that's impossible.

SCULLY

And why's that?

O'Dwyer looks back at her.

O'DWYER
Because about six months ago, this
particular artist went bonkers and
killed himself and his whole
family.
(beat)

Mulder and Scully look at each other in surprise.

CUT TO:

SCENE 5

INT. MALL FOOD COURT - DAY

Large crowd. Mulder and Scully carry their food and wait for a table to be cleared off before sitting. Mulder looks around, characteristically annoyed by being around other, regular people doing mundane things.

SCULLY
(teasing)
What's the matter, Mulder? Not a
fan of malls?

MULDER
To be fair, doesn't seem like your
kind of place either.

SCULLY
No, not since I was a teenager,
since it's one of the few places
you could really hang out. And as
far as shopping, now it's just
easier to buy everything online.
Seems like a relic of a time long
past now.
(beat)
Though maybe you could say the same
about us.

She smiles.

MULDER
Ha, ha. I guess I'm just repelled
by the facade of it all.

Scully braces for Mulder going into rant mode.

MULDER (CONT'D)

As a teenager, I had this illusion that the mall somehow served the purpose of bringing communities together, like a modern version of Rome's Forums. On the outset, it appears to be a place designated for hanging out with friends, people watching, shopping, and wasting time. But in reality, it's just another example of unfettered capitalism, a privately-owned corporate structure that consumers and business-owners alike have no choice but to participate in. Normal cultural bonds given away in favor of consumerism and convenience, flattened and packaged for all of suburbia to enjoy and embrace. In other words, it's just as American as apple pie.

Scully stares at him as he realizes he's just gone on a tangent about shopping malls.

MULDER (CONT'D)

(deadpan)

I've got to go to the restroom.

CUT TO:

Mulder enters the men's restroom. All the urinals are taken so he goes into a stall. As he relieves himself, he notices peculiar writing on the wall in front of him. It reads:

"FEAR WHAT LIES BENEATH"

CUT TO:

Scully waits for Mulder, wondering what's taking so long.

WOMAN (O.S.)

Ma'am?

Scully looks behind her and sees a cheery young WOMAN, average 20-something, standing behind her.

SCULLY

Yes? Can I help you?

WOMAN

The mall is having a contest to win a free iPhone X.

(MORE)

WOMAN (CONT'D)

I just need your cell phone number
if you'd like to enter. You'll
receive a text if you win.

SCULLY

That's OK. Thank you though.

WOMAN

Are you sure, ma'am? They're
selecting a winner soon.

SCULLY

Yes, thank you.

WOMAN

Alright, have a nice day!

SCULLY

You too.

The woman goes on to the next table as Scully continues to
look around for Mulder.

CUT TO:

Mulder takes the stairwell down the basement. It is pitch
black as he gets down the bottom. He takes out his PEN
FLASHLIGHT and turns it on.

CUT TO:

Scully pulls out her phone and brings up Mulder's number. She
dials, but it goes straight to his voicemail. She ends the
call and texts him.

SCULLY (TEXT)

Where are you?

CUT TO:

Mulder runs the light across the walls until he comes across
a CHALK DRAWING of a demonic creature. He pulls out his phone
but there is no signal. He takes a picture of the drawing and
continues to walk until he sees some drainage pipes in front
of him. Stepping into a pool of leaked water, he turns back.
Suddenly, he hears a SQUISHING SOUND.

MULDER

What the...

Looking down on the ground, he sees a HUMAN EYEBALL.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

SCENE 6

INT. CORONER'S OFFICE

OPEN ON

An EYE.

PULL BACK

Scully in scrubs, looking through safety glasses at the severed eyeball she holds in her gloved hands. She is speaking to a voice recorder.

SCULLY

Present is a large conjunctival
nevus, which could aide in
identification of the victim.

MULDER (O.S)

I feel like it's staring at me.

Scully turns around to see Mulder has entered the room.

MULDER (CONT'D)

What'd you find? Let me guess, it's
human.

Scully puts down the eye, takes off her gloves and shuts off the recorder.

SCULLY

Yes, and though we need a DNA test
to be certain, given the prominent
birthmark it's most likely Tommy
Reynolds.

(beat)

But that might not be what's most
disturbing.

Mulder is intrigued.

MULDER

Oh?

SCULLY

The eye was damaged due to exposure to hydrochloric acid. Stomach acid.

(beat)

Mulder, this eye was eaten and regurgitated.

Mulder's eyebrows shoot up.

MULDER

Yikes.

SCULLY

I think you were right, Mulder. We should let other agents take over this case.

MULDER

Oh? It's just getting interesting.

SCULLY

Well, as grizzly as it is, the most likely explanation is that we have a serial killer who cannibalizes his victims. Would hardly be the first time. The mall is a prime location to scope out victims and, being a busy public location, makes it easy to get a thrill from returning to the scene of his crimes.

Mulder looks more closely at the eye.

MULDER

Did you find human teeth marks?

SCULLY

(puzzled)

Well, no. But the eye was too damaged to make that kind of determination.

(beat)

Why? Do you think this could be something else?

MULDER

Not sure. But it'd be rare for a killer to only kill in one location. Either way, we owe Mr. Reynolds an answer.

SCULLY

Mulder?

He looks back at her.

MULDER

What? My paranormal hackles are up. Didn't you think this could be an X-File?

SCULLY

I did... but I admit I also might be guilty of just trying to make you feel better by pushing us to come out here.

MULDER

Well, it worked. And now that we are I don't think we should be in a rush to leave.

SCULLY

So what do you suggest we do now?

MULDER

Turns out this mall where all of the kids have gone missing from has some interesting history.

SCULLY

Oh?

MULDER

Yeah, it was both behind schedule and way over budget when it was originally being built, leading to a lot of speculation as to why. Some claim that additional construction was required after the discovery of secret underground caverns.

SCULLY

And that's what you think is involved here?

MULDER

I don't know, but we should get back to the mall. Whatever is going on, it begins and ends there, Scully.

CUT TO:

SCENE 7

INT. MALL - EVENING

Mulder and Scully reenter the mall.

SCULLY

We should have another talk with the head of security. Surely there's some suspicious activity we can find.

MULDER

Good idea.

Mulder stops walking and Scully notices.

SCULLY

You're not coming?

MULDER

Go ahead. I got my own thing.

Mulder smiles. Scully's used to this so she turns back around and walks off. Mulder looks over to the door for the stairwell and mutters to himself.

MULDER (CONT'D)

"Fear what lies beneath."

CUT TO:

Scully sees and signals a SECURITY GUARD. She pulls out and raises her badge.

SCULLY

Agent Scully. I need to see your security footage. Everything from the past 48 hours. Before any more is deleted.

GUARD

The guard looks at her curiously.

GUARD (CONT'D)

Ma'am?

SCULLY

(perplexed)

I was told you only had 48 hours worth of footage at any given time.

GUARD

No, ma'am. That's not accurate.

Scully turns around, back towards the direction where Mulder was. She pulls out her phone and attempts to call Mulder.

SCULLY

Come on, come on...

No answer. She reaches his voicemail.

SCULLY (CONT'D)

Mulder, it's me.

CUT TO:

SCENE 8

INT. MALL BASEMENT

Mulder takes the stairs down to the basement. Before he can reach the bottom, a flashlight shines in his eyes. It's O'Dwyer.

O'DWYER

Agent Mulder? What are you doing down here?

MULDER

Just following a lead.

O'DWYER

Oh yeah? Any progress on the investigation.

CUT TO:

SCENE 9

INT. MALL - SECURITY OFFICE

Scully looks at mall security footage with the guard.

SCULLY

There! Go back.

The guard rewinds the tape a bit.

SCULLY (CONT'D)

Right there.

He stops it, freeze framing on Tommy Reynolds. They see him on his phone, looking around, and then eventually going to the stairs.

CUT TO:

Mulder's phone gets a signal and sees he has a voicemail from Scully. He motions to O'Dwyer that he needs to take it.

MULDER

Hold on on a sec.

O'Dwyer watches Mulder closely as he listens to the message. Mulder stops in his tracks and O'Dwyer gets the sense that he's been exposed. As Mulder begins to act, O'Dwyer pushes him down and runs up the stairs.

MULDER (CONT'D)

(yelling)

Hey!

Mulder is startled, but is quickly able to get up and starts running after him, gun in hand. O'Dwyer exits the stairs into the mall lobby. Mulder sees the door closing and knows he's gone out that way, so he follows after him. He sees O'Dwyer running in the distance and Mulder tries to keep up, but has to navigate between customers as he runs. O'Dwyer turns a corner.

SCULLY (O.S.)

Stop!

O'Dwyer freezes as he sees Scully pointing her gun at him.

SCULLY (CONT'D)

Hands up! Turn around.

O'Dwyer complies. Mulder catches up and Scully gives him a "Where have you been?" look. Seeing the spooked crowd, Mulder raises his badge.

MULDER

It's OK. FBI.

Scully handcuffs O'Dwyer.

SCULLY

Come on.

Scully and Mulder begin to lead O'Dwyer away from the crowd.

CUT TO:

SCENE 10

INT. CITY COUNCIL CHAMBERS - EVENING

A LEGEND appears: Boston City Council, Economic Advisory Board

A committee room. Seven COMMITTEE MEMBERS sit in their designated spots. In the middle sits the CHAIRMAN, older man, early 60s, nice suit.

CHAIRMAN
 Alright, let's table the rest of our agenda items and call it a night.

The others agree and begin to pack up their papers. They leave, except for the CO-CHAIRMAN, late 50s, bearded, portly. He turns towards the chairman.

CO-CHAIRMAN
 We have a problem.

The chairman ignores him and continues to pack up his belongings. The co-chairman leans closer to him.

CO-CHAIRMAN (CONT'D)
 (anxious)
 Too much attention is being drawn to the mall. First that ridiculous story and now a piece of the last offering was found. We are going to be exposed!

The chairman remains unworried.

CHAIRMAN
 Our friends will handle the situation, as always.

CO-CHAIRMAN
 This is different. The FBI is already involved!
 (beat)
 It grows hungrier. It demands more and more tribute.

The chairman finally looks back at him.

CHAIRMAN
 And we will provide.
 (beat)
 Just as we have all these years.

The chairman gets up to leave as the co-chairman sits as concerned, if not more so, than before.

PAN DOWN TO FLOOR

DISSOLVE TO:

INT. UNDERGROUND CHAMBER

Lower and lower, going beneath the mall, until the underground chamber is reached. At first, it is silent enough for you to hear a pen drop. Then, a LOUD, MONSTROUS SHRIEK cries out in the darkness.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

SCENE 11

INT. MALL SECURITY OFFICE

O'Dwyer sits in a chair with his arms handcuffed behind him. The security guard is there with Mulder and Scully. He gives O'Dwyer a look of disdain, but he replies with a smile.

SCULLY

You won't be smiling in jail.

O'Dwyer scoffs.

SCULLY (CONT'D)

You impeded a murder investigation.
You willfully lied to two FBI
agents searching for a missing boy
we now know is dead.

O'Dwyer looks away. Scully moves closer and points to the security footage.

SCULLY (CONT'D)

We have hours of you hanging around
the food court, watching people who
are doing nothing suspicious.
Scoping out your victims?

O'Dwyer looks at her.

O'DWYER

You think I killed them? I didn't.

Scully grabs O'Dwyer's phone off the desk. She pulls up numerous text messages and shows him.

SCULLY

The prize drawings at the food
court. That's how you got their
numbers. You told them they won a
contest.

O'Dwyer sees they have him dead to rights.

O'DWYER

You don't understand. This isn't at
all what you think.

SCULLY

Actually, it seems pretty simple.
You lured people to the basement
where you brutally murdered and ate
them. But you left behind some
undigested evidence.

O'DWYER

It wasn't me!

MULDER

Then who was it?

O'Dwyer looks away. Mulder pulls out his phone and brings up
a picture to show to him.

MULDER (CONT'D)

Does it have anything to do with
this?

He shows O'Dwyer a picture of the demonic image he saw
underground.

O'DWYER

I don't even know what that is.

MULDER

I think you do.

Scully looks at Mulder, wondering where he's going with this.

O'DWYER

I think it's about time I talked to
my lawyer.

Mulder motions to the security guard to let him to let
O'Dwyer use the office phone.

MULDER

Scully.

He motions for her to follow and they go outside the office.

SCULLY

Mulder, what is it?

MULDER

He's lying.

SCULLY

I agree, but I'm guessing we
disagree about what.

MULDER

I don't he killed those kids, but I think he knows who, or what, did.

He takes out his phone to show her the picture he took of the chalk drawing he saw.

SCULLY

What is this?

MULDER

I found it when I was in the basement. It matches what's on that mural. Whatever's going on, this is the key.

Mulder begins to walk away.

MULDER (CONT'D)

Talk to him some more. See if you can get him to give up some information.

SCULLY

And where are you going?

MULDER

To find out what caused the artist to draw this.

CUT TO:

SCENE 12

INT. POLICE STATION - NIGHT

A man, late 40s, sits at his desk. His NAME PLATE reads: DET. CARL SWEENEY.

MULDER (O.S)

Detective Sweeney?

Sweeney looks up to see Mulder standing in front of his desk.

SWEENEY

Yes?

Mulder pulls out his badge.

MULDER

Agent Mulder. FBI. I think they told you I was coming.

SWEENEY

Yeah, they said you wanted the file on the Pruitt case.

(beat)

Have to say I'm not sure why though. It's horrible, but straightforward. He shot his wife and kids while they were sleeping, then blew his own brains out. It was a bloody mess.

MULDER

I think it could be relevant to another case. Was there anything found at the scene that suggested why he killed himself and his family?

SWEENEY

Not really. He wrote a bunch of crazy letters. Nothing that makes any sense. Just the ravings of a madman.

MULDER

Well, I'd like to see them.

SWEENEY

(shrugs)

Suit yourself.

CUT TO:

SCENE 13

INT. MALL SECURITY OFFICE

Scully gets a call. She answers quickly when she sees it's Mulder.

INTERCUT CALL BETWEEN THEM

MULDER

Scully, I've found something.

SCULLY

Mulder, where are you?

MULDER

The artist, James Pruitt, wrote a series of accusatory and threatening emails to city officials and others that make the Circleview Letters look harmless by comparison. In them are a lot of references to a cult of prominent men and women who "pass the children through the fires of Moloch." Do you recognize that name?

Scully searches her memory to recall it from her Catholic school education.

SCULLY

Um, yeah, he's mentioned in the Bible. He was a god of the Canaanites and was associated with child sacrifice.

MULDER

I think that's what is going on here. There's something buried under that mall, Scully. Something that lived there before it was built.

SCULLY

And what, someone is kidnapping these teenagers so they can sacrifice them to it?

MULDER

A Boston Bohemian Grove. The artist figured out what they were doing. He didn't know who all was involved in the cult, so he didn't go to the police. Instead, he created that mural and made up a conspiracy theory on the web to draw attention.

SCULLY

But why would whomever is involved let the mural stay up if it could point to them?

MULDER

I don't know. But something drew me to it when I entered that mall the first time.

(MORE)

MULDER (CONT'D)

Maybe the painting itself has some sort of power we don't understand.

SCULLY

Mulder, what are you talking about?

MULDER

There's a sculpture at the Denver International Airport of a horse called Blue Mustang, but is so demonic-looking the locals lovingly refer to it as 'Blucifer.' The artist died when a piece of it just happened to fall on him. Two years later, it went on public display despite concerns it was cursed. My guess is nobody dared to mess with it. Might be the same thinking here.

SCULLY

But Mulder, in that case, the artist was crushed by his own work. This mural painter killed himself and his family.

Mulder pauses.

MULDER

Maybe it was just made to look that way.

Scully hears a noise.

SCULLY

Mulder? Are you still there?

No answer.

SCULLY (CONT'D)

Mulder?!

Detective Sweeney stands over Mulder, having knocked him out with his baton. He picks up Mulder's phone and hangs up on Scully as she continues to call his name.

CUT TO:

Scully hangs up phone and looks back at O'Dwyer. She begins to move toward him.

SCULLY (CONT'D)

Now listen here. I know what despicable people you work for and if anything happens to my partner I will make it my personal mission in life to see you are charged as an accessory to murder of a federal agent, making you eligible for capital punishment even in the no-death penalty state of Massachusetts.

She leans in closer to him.

SCULLY (CONT'D)

Now tell me what I need to know.

And with that, O'Dwyer finally loses the smug smirk on his face.

CUT TO:

SCENE 14

INT. SWEENEY'S CAR - NIGHT

Sweeney's car is parked on the side of the road. Mulder is passed out in the back seat. Sweeney pulls out his cell phone and places a call.

CUT TO:

INT. CHAIRMAN'S RESIDENCE

A nice home. The chairman and his family sit at the dinner table to eat. His wife is much younger, beautiful. He has two children, male and female, ages 14 and 16. His cell phone starts vibrating and he answers.

CHAIRMAN

Yes?

SWEENEY (O.S.)

I have one of the FBI agents. He's drugged right now.

INTERCUT CALL BETWEEN THEM

The chairman gets up from the table and walks away a bit to ensure some privacy.

CHAIRMAN

What happened? His disappearance
will draw attention!

SWEENEY

I had no choice. He discovered too
much.

(beat)

What do you want me to do?

The chairman pauses for a moment.

CHAIRMAN

He will be tribute.

SWEENEY

But he's too old.

CHAIRMAN

He will have to do. We have no
other offerings. Something has
happened to O'Dwyer. You need to
make sure he doesn't expose us to
the other one.

SWEENEY

Understood.

Sweeney ends the call and looks back at Mulder.

CUT TO:

SCENE 15

INT. MALL SECURITY OFFICE

Scully stands out the security office in the now closed mall.
She tries to call Mulder's phone again but there's no answer.
O'Dwyer looks at her as she walks back in.

O'DWYER

They've gotten to him.

Scully shoots him a look.

SCULLY

Who has?

O'DWYER

They call themselves The Order. It was founded by the mall's original owners but now it includes city officials, cops, businessmen... You'd be surprised.

SCULLY

They worship some kind of creature buried beneath the mall.

O'DWYER

They believe it's a god or something.

SCULLY

To which they are conducting human sacrifices.

O'DWYER

They believe that by sacrificing the young to the creature they will be afforded protection and prosperity for themselves and their families.

SCULLY

But you don't share these beliefs?

O'DWYER

No, I was paid for my part.
(beat)
Well.

SCULLY

To find kids to sacrifice for them.
(beat)
I'm not sure who's worse. Them or you.

O'Dwyer stars at her blankly.

CUT TO:

SCENE 16

INT. UNDERGROUND CHAMBER

Mulder awakens face down on a stony floor. He rubs the back of his head.

MULDER

Dammit.

Mulder slowly gets up and sees he's in some sort of underground chamber lit by torches like something out of Indiana Jones.

MULDER (CONT'D)

Wish I hadn't left my whip and
fedora at home.

Feeling for his gun, he realizes it's not there. Suddenly, he hears a MONSTROUS CRY from somewhere in the darkness passed where he can see. His face fills with dread.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

SCENE 17

INT. UNDERGROUND CHAMBER

Mulder takes a TORCH off of the wall, noticing stains of blood surrounding it. On his phone, he pulls up a VOICE RECORDER app and turns it on.

MULDER

Scully, it's me. I'm recording this to document what I see in case I don't survive and you manage to find this.

He moves the torch slowly across to wall to better view the hieroglyphics-like markings that run across it.

MULDER (CONT'D)

I'm locked into some sort of secret chamber under the mall. There's drawings on the walls depicting worship and sacrifice.

(beat)

My God, Scully, I think this is some sort of shrine.

Mulder moves along and sees an opening in the wall, large enough for him to squeeze into.

MULDER (CONT'D)

Looks like it might be an entrance to somewhere else.

Mulder walks into the opening, the torch lighting his way.

MULDER (CONT'D)

This chamber is connected to a cave.

Mulder's leg hits something. He stops and looks down. Holding the torch over the spot, he sees HUMAN BONES.

MULDER (CONT'D)

There's something that lives down here, Scully...

He holds that torch out in front of him, looking ahead.

SCENE 18

INT. MALL SECURITY OFFICE

O'Dwyer is ready to make Scully an offer.

O'DWYER
 Assuming he's not already dead,
 they would have taken your partner
 as an offering to the creature
 since you've prevented me from
 doing my work. I know where he's
 at. I can show you.

Scully walks behind him and uncuffs him from the chair. He
 stands up and she puts her gun to his back.

SCULLY
 Try anything and I'll shoot you
 down. Clear?

O'Dwyer nods.

SCULLY (CONT'D)
 Let's go.

As they exit the office, O'Dwyer sees Sweeney raising his
 gun.

O'DWYER
 (yells)
 No!

Sweeney SHOOTS O'Dwyer in the chest. As O'Dwyer falls the
 ground, Scully is pushed back into the office. Sweeney enters
 the office looking for her but there's no sign of her. As he
 gets further in, Scully appears from behind him.

SCULLY
 (yells)
 Don't move!

Sweeney swings around trying to shoot her first, but Scully
 FIRES her gun and drops him cold. She looks over to make sure
 he's dead and then makes her way to O'Dwyer. She feels for
 his pulse and mouths "dammit," signaling that he's dead.

GUARD (O.S.)
 What the hell happened?!

Scully looks up to see the security guard standing there.

SCULLY
I'm going to need your help.

CUT TO:

SCENE 19

INT. UNDERGROUND CAVE

Mulder continues to walk down the tunnel, talking to the recorder.

MULDER
Scully, if something happens to me,
I know you're going to go through a
period of deep mourning. You're
going to withdraw from work and
relationships. You'll think that no
one else will ever be good enough
for you or our child. I want you to
know...
(beat)
I'm fine with it.

Suddenly, he hears STEPS in the distance. He turns towards them, shining the torchlight in that direction.

CUT TO:

SCENE 20

INT. MALL SECURITY OFFICE

The guard sits in front of a computer as Scully stands behind him. They are looking at what appears to be SCHEMATICS on the screen.

GUARD
I'm not seeing anything unusual.

SCULLY
There's said to have been some
overbuilding when the mall was
first constructed.
(beat)
Do you have any old schematics?
Ones from around that time that
maybe weren't scanned when it was
transferred electronically?

GUARD
I'm not sure. I'll check and see
what we have.

Scully nods her thanks and he gets up from his chair. She
stares at the screen with worry.

CUT TO:

SCENE 21

INT. UNDERGROUND CHAMBER

Mulder comes across more PILES OF SKULLS AND BONES. Mulder
looks closer at them and sees some still have pieces of flesh
attached.

POV

Something watches Mulder from a distance.

CUT TO:

SCENE 22

INT. MALL SECURITY OFFICE

The guard lays a schematic over a table and rolls it out.
Scully looks over it intently, rifling through the pages
until she finds something.

SCULLY
Look at this.

GUARD
What?

She places her finger on a specific section.

SCULLY
There's an overlay here where the
subsurface water drainage system
is. It sits on an existing
structure.
(beat)
That's where Mulder is.

CUT TO:

SCENE 23

INT. UNDERGROUND CAVE

Rising from behind Mulder, the CREATURE reveals itself in all its glory: glowing-red eyes, demonic horns, pointed ears, razor sharp teeth... like it came straight up from Hell. It lunges towards Mulder and knocks him down. Mulder screams as the creature stands over him. As it comes towards him, he grabs the torch and shoves it in the creature's face causing it to shriek. Seizing the opportunity, he gets up and runs back through the cave tunnel as fast as possible. Once he gets back to the chamber, he sees the CHAIRMAN, CO-CHAIRMAN, and OTHERS waiting there adorned with black robes.

CHAIRMAN

It's OK, my son. Yours is a great honor.

Mulder looks at him and the others with disdain as they start to encircle him.

MULDER

To be food for some monster? I can think of better ways to go.

CHAIRMAN

The sacred time has come and there's no one else. It must be you.

MULDER

You're insane. That thing isn't a god. It's a creature, maybe the last of its kind, that lived under here long before you built this mall. You should have left it buried. How many innocent kids have died now because of your crazy beliefs?

The chairman looks away from Mulder.

CHAIRMAN

Feast, my lord! Feast!

Mulder looks behind him and sees the creature begin to emerge from the tunnel.

SCULLY (O.S.)

Mulder!

Mulder turns around. Looking passed the cult members, he sees Scully behind them. He runs around them as Scully holds her gun out to prevent them from trying to stop him.

MULDER

We've got to get out of here!

Scully looks at Mulder and then towards the tunnel. Her eyes widen as she sees the creature.

SCULLY

Come on! I know how to get out of here.

Scully and Mulder run. She leads him to a hidden drop shaft big enough for them to fit through.

SCULLY (CONT'D)

Here!

They go inside and run until they see a ladder in the wall. Mulder motions for Scully to go first as they begin to climb it.

CUT TO:

The creature stares at the cultists and they get the impression it's not happy.

CO-CHAIRMAN

No! Please! We will find you someone else!

The cultists cower in fear as the creature lunges towards them.

CUT TO:

SCENE 24

EXT. MALL - NIGHT

Scully and Mulder continue to climb up the ladder until they reach a manhole and exit to the surface. Mulder closes the cover as he and Scully hear the SCREAMS of the cult members as they are being killed and eaten by the creature. They look at each other and then over at the outside of the mall, now surrounded by police cars.

DISSOLVE TO:

SCENE 25

INT. THE X-FILES OFFICE

Mulder's hand is picking up sunflower seeds again. This time, his arm is bandaged slightly for some cuts and bruises he obtained. Scully walks in the door, closing it behind her.

SCULLY

I just spoke to A.D. Erickson. Public safety personnel have been in that chamber but have found no sign of the creature.

Mulder shakes his head.

MULDER

There are probably miles of tunnel under that mall, it could be anywhere. We need to...

SCULLY

(interrupts)

Which leads me to the other shoe I have to drop. The mall is about to go under renovation.

Mulder sits back in his desk.

SCULLY (CONT'D)

Of course, they claim it's been on the books for a long time.

MULDER

That's B.S. O'Dwyer said there were other members of the cult in high positions. I'm sure not all of them died. They are covering their asses.

Scully nods.

SCULLY

Well, there's one person looking for accountability.

Mulder looks up at her.

SCULLY (CONT'D)

Tommy Reynold's father is suing the FBI for negligent investigation.

Mulder shakes his head.

MULDER

I guess that's why people fall for
fake news. It's easier than
believing the truth.

Scully nods.

SCULLY

Well then, I guess the X-Files
won't be going anywhere anytime
soon.

(beat)

A lot of work still to do.

Mulder and Scully share a smile at this sentiment and he gets
up from the desk. He makes sure to get to the door before her
in order to open it. He grabs his suit jacket and they walk
out of the office together, closing the door behind them.

PAN OVER TO

A stack of fresh X-Files on the desk.

FADE OUT

END OF ACT FOUR

THE END