

The X-Files

"Soft Light"

Written by
Vince Gilligan

Directed by
Jim Contner

Episode # 2X23
Story # 4362
March 23, 1995 WHITE
March 28, 1995 BLUE (full)

Copyright 20th Century Fox Film Corporation 1995
All Rights Reserved

March 28, 1995

CAST LIST

FOX MULDER
DANA SCULLY

X
PATRICK NEWIRTH
CHESTER RAY BANTON
DETECTIVE KELLY RYAN
1ST OFFICER
2ND OFFICER
SECURITY OFFICER
DR. CHRISTOPHER DAVEY
DOCTOR
DETECTIVE BRADLEY BARRON
NIGHT NURSE
GOVT. SCIENTIST

MARCH 28, 1995

SET LIST

EXTERIORS

HOTEL GEORGE MASON
WYSNECKI HOUSE
DARK ALLEY
APPLIED MAGNETICS
PIEDMONT PSYCHIATRIST HOSPITAL

INTERIORS

HOTEL
 /HALLWAY
 /ROOM 606 (X)
WYSNECKI HOUSE
 /LIVING ROOM
 /KITCHEN
RICHMOND TRAIN STATION
 /TERMINAL LOUNGE
 /SECURITY OFFICES
APPLIED MAGNETICS
 /HALLWAY
 /ACCELERATOR CONTROL ROOM
 /TARGET CHAMBER
 /LAB OFFICES
 /BUILDING ENTRANCE
PIEDMONT PSYCHIATRIC HOSPITAL
 /OBSERVATION ROOM
 /HALLWAY
 /WARD HALL
 /DUTY STATION
 /CHESTER'S ROOM
GOVERNMENT FACILITY
 /CORRIDOR
 /OBSERVATION ROOM

TEASER

1 EXT. HOTEL GEORGE MASON - NIGHT 1

It's late night downtown. We tilt up the height of this old, Five Diamond hotel, settling on a particular upper story, as legend appears: HOTEL GEORGE MASON. RICHMOND, VIRGINIA.

2 INT. HOTEL HALLWAY - NIGHT 2

We push down a hallway, illuminated only by shaded wall sconces. We settle before Room 606 as it opens a crack, and a man's hand slips the "Do Not Disturb" sign around his doorknob. (X)

3 INT. ROOM 606 - NIGHT 3

Alone in his room, a middle-aged EXECUTIVE safety chains the door and flips the deadbolt. He flips off the overhead lights. Yawning, he doffs his suit coat, tie, and shoes.

The executive flops atop his still-made bed, settling in with the Wall Street Journal. Taking a small sip of a Scotch he's poured himself. Except for a single bedside lamp he reads by, the room is dark. All is quiet. (X)

4 INT. HOTEL HALLWAY - CLOSE - ELEVATOR FLOOR INDICATOR 4

DINGS at "6" as CAMERA TILTS DOWN and the doors whoosh open on CHESTER RAY BANTON -- early 30's, sleepless, rattled. A manic desperation propels him out of the elevator car and: (X)

MOVING FAST WITH CHESTER

down the long corridor, eclipsing the periodic sconces, which throw off shadows. Chester checks room numbers, stopping before Room 607. He glances furtively in both directions before giving the door a few crisp KNOCKS. He waits. But only for a moment before he tries again.

5 INT. ROOM 606 - CONTINUOUS 5

The Executive raises his head at the nervous knocking outside his room -- until it stops suddenly. After a beat, the Executive returns his attention to the market tables. He reaches for his Scotch again when the lamp next to him FLICKERS... (X)
(X)

(CONTINUED)

5 CONTINUED:

5

CLOSE ON LIGHTBULB

The filament browns out, barely glowing. The voltage oscillates briefly, then rises back to normal -- as the knocking outside resumes, followed by an urgent voice:

CHESTER (O.S.)
Morris...

(X)

THE EXECUTIVE

Now curious and bothered, he puts aside his **Scotch** and **newspaper** and slides off the bed. The knocking outside persists, as:

(X)

AT THE DOOR

The Executive squints through the peep hole.

HIS POV - THROUGH PEEP HOLE

Chester's back is visible at the distorted edge of the fisheye lens, standing before Room 607.

6 INT. HOTEL HALLWAY - CHESTER

6

gives a final frustrated RAP.

CHESTER
Morris, I need to talk to you.

(X)

Still, no answer. Chester backs up a few steps, considers his next move -- as CAMERA FOLLOWS HIS SHADOW elongating at a corresponding slant across the narrow corridor, spilling beneath the closed door to Room 606.

7 INT. ROOM 606 - LOW ANGLE BENEATH DOOR

7

The shadow leaks in beneath the door, creeping toward the Executive's stockinged feet...

THE EXECUTIVE

is peering through the peep hole when he suddenly sinks OUT OF FRAME, SCREAMING, and:

8 EXT. HOTEL HALLWAY - CHESTER

8

wheels around at the sound, follows his shadow to the door -- beneath which a deep BLUE LIGHT FLARES.

(CONTINUED)

8 CONTINUED:

8

Off his horrific realization, Chester moves quickly to the sconce beside the door.

CHESTER
(muttering)
No no no no no.

He reaches up:

HIGH ANGLE - THE SCNCE

Chester's shaky fingers fumble to twist the hot bulb -- until the sconce goes dark, causing his shadow behind him to vanish.

9 INT. ROOM 606 - CLOSE - PEEP HOLE

9

Camera HOLDS for a beat, then TILTS DOWN to the place where the Executive stood only moments before. A faint blue discharge of St. Elmo's Fire subsides, leaving only a lingering wisp of smoke, a smudge of dark ash. It is shapeless except for the blunt SILHOUETTE of a man's hand and forearm, the fingers crabbed in a desperate grab.

10 EXT. HOTEL HALLWAY - NIGHT

10

Panic rises in his throat. Frightened, Chester starts down the hall, glancing back over his shoulder. The sconces that line the hall dimming and flickering in a row as he hurries past.
As we:

GO TO MAIN TITLES

ACT ONE

11 INT. GEORGE MASON HOTEL - NEXT DAY - THE ELEVATOR DOORS 11

open and Agents Mulder and Scully exit. TRACKING BACKWARDS as they talk.

SCULLY

Two apparent abductions in less than a month - then this one last night. According to my contact, the Richmond PD's hit a brick wall. I told her we'd come down and have a look.

MULDER

Who's your contact?

SCULLY

Kelly Ryan. She was one of my students when I was teaching at the academy.

MULDER

(checks watch)
Burning the midnight oil.

SCULLY

She's just been bumped up to detective. She's nervous about how it would look to her superiors with us being involved.

Mulder nods, understanding the delicacy of the situation. As they reach the doorway where, in the Teaser, the man behind the door vanished in a puff of smoke. The door is now open and Detective Kelly Ryan stands inside. She's pretty, 30ish with a serious air like Scully.

KELLY

Agent Scully.

12 INT. HOTEL ROOM - NIGHT - CONTINUOUS 12

Scully and Mulder enter. Scully offering a handshake.

SCULLY

Hi. This is Agent Mulder.

KELLY

Hi. Thank you for coming. I've heard a lot about you.

(CONTINUED)

12 CONTINUED:

12

She says this with a nervous look back to Scully, wondering if she's betrayed anything by the admission.

MULDER
We'll talk later.

Mulder shoots Scully a mock-scolding look as he moves into the room, surveying it. The businessman's luggage is still evident -- clothes laid out neatly.

KELLY
The missing man is Patrick Newirth, age fifty two. A top executive with Dominion Tobacco. He was up from Raleigh-Durham for a meeting. Arrived on an evening train.

MULDER
How do you know he's missing?

KELLY
He set a wake-up call for six a.m. this morning. When the operator tried to place it the phone was off the hook.

CLOSE ON A TALL HIGHBALL TUMBLER (FULL)

on the nightstand. Next to it an empty mini-bar bottle. Mulder bends into frame, sniffing it. Making a slight face.

MULDER
Scotch. Looks like he never touched it.

NEW ANGLE ON ROOM

As Detective Kelly moves back to the door.

KELLY
They waited three hours before they sent hotel security up. The door was locked, security chain fastened. But when they broke in -- no Patrick Newirth.

Mulder drifts over. Mulder inspecting the chain.

MULDER
The windows?

(CONTINUED)

12 CONTINUED: (2)

12

KELLY

Locked from the inside. We're
six stories up with no fire
escape.

MULDER

No offense -- you check under the
bed?

Detective Kelly manages a smile. She obviously trying to make
an impression of someone competent and serious about her work.
Overcompensating a little for her inexperience.

AGENT SCULLY

kneels down into frame near a HEAT REGISTER just above the
baseboard, studying it. It's not much larger than a business
envelope. In the b.g. are Kelly, Mulder.

KELLY

What are you looking at?

SCULLY

The heat register.

ON KELLY, MULDER

KELLY

You don't think anyone could have
squeezed in there...

MULDER

You never know.

Detective Ryan gives the look we might have once seen from
Agent Scully, way back when: incredulity. Off this look --

MULDER

You guys turn up any forensic
evidence at all?

KELLY

Just this.

Kelly moves back to the door, lifting the end of a carpet
runner made of butcher paper laid down by the PD.

ANGLE TO FLOOR

where an organic-shaped SCORCH MARK roughly the size of a large
pizza is burned into the carpet. Mulder kneels down to inspect
it with Detective Ryan.

(CONTINUED)

12 CONTINUED: (3)

12

MULDER

Scully. You see this?

They are joined shortly by Agent Scully.

SCULLY

What is it?

KELLY

We don't know. The hotel claims it wasn't here before Mr. Newirth checked in. There were similar burns at each of the previous crime scenes.

Mulder shoots her a curious look.

SCULLY

Was Patrick Newirth a smoker?

KELLY

No. According to his wife he loathed cigarettes.

SCULLY

Strange for a man who works for a tobacco company.

MULDER

Did anyone run a test?

KELLY

Yes. I did.

She rises, flipping dutifully through her notepad. Mulder and Scully rise, too.

KELLY

It's mostly carbon, with some potassium and trace minerals.

MULDER

Interesting.

Mulder looks back down to the floor again, studying the scorch mark.

KELLY

Why?

SCULLY

Could be the residue from burned human flesh.

(CONTINUED)

12 CONTINUED: (4)

12

MULDER
(studying)
This look like an arm to anybody?

KELLY
An arm?

HIGH ANGLE ON SCORCH MARK

Indeed, at this angle, a slight outcropping from the pizza-sized burn mark looks like an arm with at least two fingers protruding from it.

RESUME MULDER, SCULLY, KELLY

SCULLY
What are you thinking, Mulder?

Mulder shakes his head. He's thinking, but whatever's going through his mind it's not clear yet.

MULDER
This burn mark. It's right about where I'd be standing if I was answering the door...

He reaches for the door, closing it. Moving to a position straddling the scorch mark. Which puts him eye level with the peephole. Mulder looks out.

MULDER
...and looking out the peephole, isn't it?

Detective Ryan gives Scully a look of uncertainty.

KELLY
(uncertain)
Yes.

MULDER
And I'd probably only be looking if there was something to look at, right?

(X)

Mulder takes his eye from the peephole, thinking this through carefully as he reopens the door.

KELLY
That makes sense.

(X)

She has no idea where Mulder's going with this, as he moves out into: (X)

13 INT. HOTEL HALLWAY - CONTINUOUS

13

Detective Kelly and Agent Scully follow Mulder out where he moves to the wall sconce. Which, from this angle, we see is the only sconce not lit.

MULDER

reaches up to the lampshade covering the sconce. Reacting when the unfastened shade comes easily off the hardware. Then continuing to closely study the unlit bulb.

MULDER

Scully.

WIDE ANGLE OVER MULDER AND LAMP TO SCULLY, DET. KELLY

Instinctively pulling a latex glove from her pocket. Without putting it on, she reaches up, uses it as a prophylactic, gives the bulb a twist. THE BULB LIGHTS UP.

MULDER

Detective Kelly, can you have this bulb dusted for prints.

KELLY

Of course.

MULDER

And do you have the name of the first missing person.

(X)

Kelly flips dutifully through her notebook again as Agent Scully unscrews the bulb in question. Scully shoots Mulder a small, sharp look. As if to scold him again.

KELLY

That would be Margaret Wysnecki.

MULDER

Thank you. I'd like you to run those prints against Mr. Newirth's. Do you have his prints?

KELLY

We got them off his toiletries and check-in slip.

MULDER

And run them against the hotel employees and all registered guests.

Detective Kelly nods. Ready to go. Scully hands the glove and bulb to her.

(CONTINUED)

13 CONTINUED:

13

KELLY
Anything else?

MULDER
No. That should do it. Is this
your first case, Detective?

KELLY
Yes.

MULDER
You know why they gave it to you?

KELLY
No one else wanted it. Because
of the lack of evidence, it's
still officially a missing
persons case. Not likely to end
up on the front page of the daily
paper.

(X)

MULDER
I wouldn't be so sure.

(X)

KELLY
(carefully)
Can I ask... uh, what you're
thinking may have happened?

MULDER
At first blush? Spontaneous
human combustion.

Mulder starts away. Kelly looks at Scully with a, "Is he
kidding?" look. Scully gives her a reassuring smile.

SCULLY
You're doing just fine.

(X)

ANGLE OVER MULDER WAITING FOR THE ELEVATORS

as Scully walks the long walk to him. Detective Kelly in the
b.g. making notes in her notepad. Scully sidles up to Mulder
who doesn't meet her look.

SCULLY
Having a little fun?

MULDER
How's that?

SCULLY
Spontaneous human combustion?

(CONTINUED)

13 CONTINUED: (2)

13

MULDER

I've got over a dozen casefiles.
A human body is reduced to ashes
without any attendant burning or
melting. Rapid oxidation without
heat.

SCULLY

Let's forget for the moment
there's no scientific theory to
support it --

MULDER

Okay.

The BELL RINGS and the elevator doors open. Mulder steps in,
disappearing from frame. Scully takes an exasperated beat,
then enters after him. As she disappears, we:

CUT TO:

14 CLOSE ON SEVERAL SPINNING DAISY REFLECTORS - WIDE ANGLE

14

Spinning slowly in the breeze. Their red reflectors start to
glow brightly as headlights approach. We are:

EXT. WYSNECKI HOUSE - NIGHT

Mulder and Scully's n.d. sedan pulls to the curb. The
Wysnecki house is small and dark, a missing tooth in the row of
brightly-lit houses in this blue-collar neighborhood.
Somewhere up the street, a dog barks. A LEGEND appears:
WYSNECKI RESIDENCE, RICHMOND, VIRGINIA.

MULDER AND SCULLY

exit, making their way up the front walk, past the spinning
daisies. As they cross toward the house, Mulder pays attention
to the dark lamp post in the middle of the tiny yard--every
other lamppost in the neighborhood is lighted. He stops,
looks. Causing Scully to stop and look at what he's looking
at.

THE LAMP POST - HIGH RAKING ANGLE

as Mulder steps over to it, looking up at the unlit bulb.
Scully joins him momentarily.

MULDER

What are the odds, huh?
(looking to Scully)
Can you spare another
prophylactic?

(CONTINUED)

14 CONTINUED:

14

Scully takes another latex glove out of her pocket, hands it to him. Mulder reaches up to the fixture -- a quaint antique model with a little hinged door -- opens it. He reaches inside and turns on the bulb.

Scully squints into the light from the lamppost -- CAMERA ADJUSTING to reveal the SHADOW projected big and distinct across the front door of Margaret Wysnecki's house.

SCULLY

Darkness covers a multitude of sins...

Mulder nods, though we can tell he thinks there's more to it than that. With his gloved hand, he unscrews the bulb again. Holding it in one hand, he reaches into his suit pocket with his other.

MULDER

Check this out, Scully -- my new tool in the fight against crime... Radio Shack. \$49.95...

Mulder pulls what looks like a pen out of his jacket--it's actually a laser pointer. He uses the tiny laser to backlight the frosted lightbulb, which lights up dramatically, glowing like red Kryptonite.

CLOSE ON BULB

He turns the bulb until a big, juicy thumbprint is revealed.

SCULLY

(impressed)

Neat trick. For your birthday I'll get you a utility belt.

CUT TO:

15 INT. WYSNECKI LIVING ROOM - NIGHT - SHORT TIME LATER

15

Scully and Mulder enter, and fumble in the dark for the light switch. When they finally get the lights on, the first thing they see is...

A BLURRY, BLACK HUMAN SILHOUETTE

on the carpet near the front door. They approach it, looking down at it. Scully opens her casefile as Mulder methodically scans the room.

(CONTINUED)

16 CONTINUED:

16

Scully steps next to Mulder, watching as he reaches down into the garbage pail, removes AN AMTRAK TICKET.

MULDER

M. Wysnecki: Round-trip to Hampton Roads, Virginia... Her return train's dated March seventeenth.

Scully quickly rifles through the pages of the casefile.

SCULLY

The same day she disappeared.

MULDER

Patrick Newirth came into town by train, didn't he?

Scully nods. They've made a possible connection. She rifles quickly through her casefile again.

SCULLY

The first victim, Gail Anne Lambert...

(shakes her head)

Nope. Nothing here that puts her anywhere near the Richmond train station.

MULDER

Maybe it was a detail that was overlooked.

SCULLY

Even so. What's the significance?

MULDER

Maybe these people aren't just disappearing. Maybe they're being hunted. And the hunter's working the train station.

SCULLY

What happened to spontaneous human combustion?

Mulder shakes his head, unsure of what he thinks now.

(CONTINUED)

16 CONTINUED: (2)

16

MULDER

Maybe it's not so spontaneous.
Get on the phone to your young
detective and tell her to get a
detail down to that train
station.

Scully hesitates, regarding Mulder with uncertainty, but pulls
her cell phone out. Dialing, as we:

CUT TO:

17 INT. RICHMOND TRAIN STATION - LATE NIGHT

17

We pull back through the cavernous station, deserted at this
time of night. The CLEANING CREW is at work, buffing the floor
with electric polishing machines -- the drone of the machines
is hypnotic. We continue to pull back until we find...

THE AVERAGE-LOOKING MAN -

From the teaser -- he slouches in a molded plastic TV chair,
aimlessly flipping through the channels. The man has two day's
worth of beard, and bloodshot eyes. He's been missing sleep,
but his fingers twitch like he's wired on caffeine.

ANGLE ON TV SCREEN

As we see what the man is watching. Most channels are static.
One plays the National Anthem as it signs off for the night.

A JANITOR -

Strolls close past us, whistling and pushing a rolling bucket
with a mop in it. The janitor gives a sidelong glance at the
man as he passes.

THE AVERAGE-LOOKING MAN -

Stares at the janitor deadpan. Once the janitor has passed,
our man glances to the floor. CAMERA PANNING DOWN TO MAN'S OWN
FAINT SHADOW cast on the floor.

Then the shadow shortens as his feet appear in frame. CAMERA
TILTING UP as the man shambles across the broad station lobby,
staring intently at his shadow to the exit.

(CONTINUED)

17 CONTINUED:

17

HIGH ANGLE OVER STREETLIGHT DOWN TO THE AVERAGE-LOOKING MAN

appearing in frame. When he does, the streetlight DIMS AND FLICKERS. As if responding to his presence. The man stops and looks up at the light. Somehow afraid. We are:

18 EXT. DARK ALLEY OUTSIDE TRAIN STATION - LATE NIGHT

18

The man begins walking again. When HEADLIGHTS WASH OVER HIM. The man stops, startled. Squinting into the lights of:

A SQUAD CAR

pulling into the end of the alley and blocking it. A LONE UNIFORMED OFFICER is at the wheel. He shuts the car off and exits the vehicle (the headlights going off as he does.)

1ST OFFICER

Sir - can I speak with you?

ANGLE OVER AVERAGE-LOOKING MAN

as he turns and runs TOWARD CAMERA, in the opposite direction. Only to have a 2nd set of HEADLIGHTS hit him in the face.

ANGLE THROUGH SQUAD CAR WINDSHIELD

as the Average-Looking Man FREEZES in his tracks.

OVER AVERAGE-LOOKING MAN

to second squad car as its headlights go out and the 2ND OFFICER exits. Pulling his weapon as he does.

2ND OFFICER

Hold it right there!!

AVERAGE-LOOKING MAN

Stay away from me!

He runs, heading for the dim shadows along the alley wall.

RESUME HIGH ANGLE OVER STREETLIGHT

as the Average-looking man runs from the center of the pool of light cast by the streetlight into the shadows at the bottom of frame. As the two Officers converge from right and left, taking ready positions (with their guns drawn) in the center of separate pools of light cast by two separate streetlights.

1ST OFFICER

All right - come on out of there.

(CONTINUED)

18 CONTINUED:

18

WIDE ANGLE OVER OFFICERS TO SHADOWS

With the faint image of the Average-Looking Man standing in the shadows against the wall, the two officers form a wide triangle in frame. Then the sound of a trash can lid hitting the ground causes them to jump.

AVERAGE-LOOKING MAN
(in shadows)
Stay away from me!

2ND OFFICER
MOVE IT!

The Average-Looking Man (CHESTER BANTON) takes a tentative step from the shadows.

1ST OFFICER
HANDS WHERE WE CAN SEE THEM!

Chester puts his hands up, continues to move from the shadows out into the dim space created between the TWO BRIGHT POOLS OF LIGHT.

CHESTER
Please... I'm warning you. I'm
a dangerous man.

(X)

2ND OFFICER
Keep moving, pal. Out where we
can see you.

ANGLE OVER STREETLIGHT - CHESTER

slowly steps to the center of the alley. As he does, a DOUBLE SHADOW is cast in both directions down the alleyway by the two streetlights.

CHESTER (SPFX)

hands in the air, looks nervously from cop to cop.

CHESTER
Don't come any closer. Please.

CAMERA ARMING DOWN off Chester's face to Chester's shadow, RACKING to the 1st Officer in the b.g. as he creeps toward Chester. But the moment he steps into Chester's shadow - HIS ENTIRE BODY IS SUCKED DOWN INTO THE SHADOW like the ground has just been pulled out from under him - ONLY FASTER. Followed by DIM BLUE SPARKS that arc and dance where the body disappeared. And a small puff of smoke.

(CONTINUED)

18 · CONTINUED: (2)

18

CLOSE ON CHESTER (LONG LENS)

standing with his hands still in the air, looking back behind himself in horror at what's just happened.

CHESTER
Oh god... no.

RACKING to the 2nd Officer who stands with his gun still pointed. But with mouth agape, in horror.

OFFICER
Barney?!

Then the 2nd Officer makes the same mistake. Taking a step toward Chester when HE'S SUCKED DOWN OUT OF FRAME. As if gravity has just been increased a hundredfold. Followed by a puff of smoke that rises into frame. RACKING BACK TO CHESTER who can't believe his eyes.

ANGLE OVER STREETLIGHT

to Chester. The dancing, arcing blue sparks and the puff of smoke from the disappearing 2nd Officer still evident on the ground in his shadow. A beat, then Chester takes off running. The streetlights that line the alley flickering and dimming as he runs into the night. Fast as he can. As we:

END ACT ONE

ACT TWO

19 EXT. ALLEYWAY - EARLY MORNING - ANGLE OVER STREETLIGHT

19

as it goes out. Down below the narrow corridor is filled with Uniformed Cops, Detectives and Forensic Guys. They are talking intensely to one another, the object of their animatedness being the TWO SCORCH MARKS in the alleyway.

(X)

ANGLE ON END OF ALLEY

as Mulder and Scully's n.d. sedan pulls up behind a police cruiser and a line of crime scene tape fluttering in the wind. They exit.

THEIR POV -- DETECTIVE KELLY RYAN

standing near the center of intensity in the crowd of cops, talking with DETECTIVE BRADLEY BARRON, her superior in the unit. She looks off, notices the agents. Excuses herself and moves to them. Detective Barron watches her, curious.

Kelly Ryan ducks under the crime scene tape, regards the Agents with a nervous look.

SCULLY

What happened here, Kelly?

KELLY

I sent two patrolman down here last night like you told me. They lost radio contact with them just after midnight.

Det. Ryan stops, chances a look back in the direction of the crime scene. The Agents sense something is deeply wrong.

DET. RYAN

All they found this morning was two more scorch marks on the pavement.

Mulder and Scully trade a glance.

MULDER

Nothing else?

DET. RYAN

(shakes her head
gravely)

No. Suddenly this looks like it could be a cop-killer case, and I'm indirectly responsible.

(CONTINUED)

19 CONTINUED:

19

SCULLY

You were only doing your job.

DET. RYAN

Yeah, well they want to know on what suspicions I sent them down here. And if I tell them I've involved the FBI they're going to snap.

MULDER

The prints you pulled off the lightbulb --

DET. RYAN

I ran it against all the hotel staff and guests, then through the national data bases. No match.

(pointedly)

Some first case, huh?

The Agents nod sympathetically, but Det. Ryan is smarting.

MULDER

I'm working on a few ideas.

DET. RYAN

(sharply)

Beyond spontaneous human combustion?

SCULLY

You just make sure you hang onto this case. Something's going to turn up.

Det. Ryan nods, though not real hopefully. She turns, ducks under the crime scene tape and heads back.

SCULLY

(doubtfully)

So these ideas of yours? Care to share them?

MULDER

Not yet.

SCULLY

You don't have a clue, do you?

(CONTINUED)

19 CONTINUED: (2)

19

MULDER
(a little defensive)
He was here, Scully. I was right
about that.

CUT TO:

20 INT. TRAIN STATION - SECURITY OFFICES - DAY - A VIDEO MONITOR

20

shows A CROWD OF DEBOARDING PASSENGERS from a stationary train onto the arrival deck. All moving away from the train, until the frame is clear of people. CAMERA ADJUSTING BACK TO REVEAL Mulder and Scully who stand with A UNIFORMED SECURITY OFFICER looking at the large bank of monitors (a la "Sleepless.")

MULDER
Nothing.

SECURITY OFFICER
That's it for March 22 on the
arrival deck.

MULDER
Why don't we go back to the
terminal camera.

Scully gives a wearied sigh as the Security Officer goes through the stack, looking for Mulder's requested tape.

SCULLY
Again?

MULDER
He's got to be on at least one of
these tapes.

SCULLY
Chances are he's not carrying
around a sign with an arrow.

The Security Officer cues the second tape up and it comes to life on-screen.

OFFICER
There you go.

Mulder and Scully watch a rather ordinary piece of video tape for a few more moments. People come and go, moving past a bank of molded plastic seats that sit in the center of the large terminal. Mulder points to the screen.

(CONTINUED)

20 CONTINUED:

20

MULDER

This guy. See this guy. He's
always sitting there.

ANGLE ON SCREEN

Mulder points to Chester, sitting where we saw him sitting in
the molded plastic seat, watching the pay TV.

MULDER (O.S.)

In almost every tape. Look what
he does here.

Chester gets up from his chair, stares at the floor. Moving in
a circle, looking down at his feet. Then he resumes sitting.

RESUME MULDER AND SCULLY

SCULLY

What? Looking at the floor?

MULDER

Yeah. Why's he doing that?

Scully gives him a weird look.

SCULLY

Probably the same reason he
spends his whole day in a train
station.

MULDER

(to the Officer)

Can you stop this and blow it up.
By two hundred percent.

OFFICER

Sure.

He hits some buttons on the console and the picture freezes.
Then it magnifies several times.

MULDER

Now can you reframe and blow it
up again. There's something on
his jacket there.

Scully regards Mulder with impatience as the Officer taps more
keys and the picture reframes, enlarges.

MULDER

There. Look.

(CONTINUED)

20 CONTINUED: (2)

20

CLOSE ON MONITOR

Where the enlargement has given us a grainy but legible picture of A PATCH on the breast pocket of Chester's windbreaker. It looks like a stylized logo of the traditional atomic symbol logo with a name underneath it. Mulder's face pulls in tight to screen.

MULDER
(reading)
Applied Magnetics, Inc.

RESUME MULDER, SCULLY

As Mulder turns back to her, seeing Scully's surprise.

SCULLY
That's where the first victim
worked.

Off Mulder's bingo smile, we:

CUT TO:

21 THE STYLIZED ATOMIC LOGO

21

with the words Applied Magnetics written underneath. Which is a sign sitting out front of:

EXT. APPLIED MAGNETICS BUILDING - DAY

Mulder and Scully's n.d. has pulled to the curb and they are exiting. Moving up the walk, past the sign. They move to the door of the building, which is a newer structure nestled in a section of similar-looking industrial warehouses.

MULDER AND SCULLY

Knock on the front door. Scully peering into the glass window beside the door.

SCULLY
Looks like it's been closed up.

Simultaneous to the door being opened. Standing on the other side is a man in a rumpled suit and tie, minus the sport coat. DR. CHRISTOPHER DAVEY regards the agents warily.

DAVEY
Yes.

(CONTINUED)

21 CONTINUED:

21

SCULLY

We're agents Mulder and Scully
with the FBI. We're looking for
a man who might have worked here.

She hands him a photocopied printout of the still frame
featuring Chester in the train station in his windbreaker. Dr.
Davey regards the photo with some surprise.

DAVEY

When was this taken?

MULDER

March twenty second. Do you know
this man?

DAVEY

Sure I know him. Dr. Chester
Banton. He was my business
partner.

SCULLY

You mean he's not anymore?

DAVEY

I don't know. I would assume
not. This is the first I've seen
of him in almost five weeks. I
wondered if he wasn't gone to
turn up dead.

MULDER

How's that?

DAVEY

Chester was involved in a
terrible accident here.

CUT TO:

22 INT. APPLIED MAGNETICS - DAY - SHORT TIME LATER

22

Mulder and Scully are led down a hallway by Dr. Davey.

DAVEY

Applied Magnetics does - or did -
basically two kinds of research.
Primarily, we were designing mag-
lev applications. People Movers,
bullet trains... But for Chester
that was just a way to pay the
bills for the really theoretical
stuff he was interested in.

(CONTINUED)

22 CONTINUED:

22

MULDER

What was that?

DAVEY

Researching dark matter. Quantum particles, neutrinos, gluons, mesons, quarks.

SCULLY

Subatomic particles.

DAVEY

The mysteries of the universe. Theoretically, the very building blocks of reality.

SCULLY

Except no one knows if they truly exist.

Dr. Davey has led them to a door marked ACCELERATOR CONTROL ROOM. Pausing to fish in his pocket for keys.

DAVEY

Chester was sure they did. So sure he'd bet his life on it.

Davey puts his keys in the lock, opens the door.

23 INT. ACCELERATOR CONTROL ROOM - CONTINUOUS

23

As they enter.

DAVEY

This is where it happened. Chester was working to isolate a new particle. He'd been working on it for a year.

SCULLY

This is a particle accelerator?

DAVEY

Designed by Chester himself. One-fifth as powerful as the Texas Supercollider in a space the size of a Wal-Mart.

MULDER

Powered by what?

(CONTINUED)

23 CONTINUED:

23

DAVEY
Couple billion megawatts.
Virginia Power loved us.

SCULLY
Exactly what happened here?

DAVEY
The work involved the bombardment
of beta particles with an alpha
target. Negative against
positive. Chester had everything
set and had started the countdown
when he realized he'd made a
mistake. There was something
that needed to be readjusted in
the target room.

Davey indicates a VIDEO MONITOR that displays a picture of the
interior of the target room.

DAVEY
Except you can't stop the
countdown once you've begun. But
Chester didn't want to blow the
test - and like I said, it cost
a small fortune in electricity
every time you turned the
accelerator on. There was time
to safely make the change, but I
had left the room for a minute
when Chester decided to go in. I
didn't realize until it was too
late that the door had locked
behind him.

Davey, operating an elaborate locking mechanism, opens a thick
blast door with a big red warning sign -- "DANGER! EXTREME
HIGH VOLTAGE! DO NOT ENTER IF WARNING LIGHT IS FLASHING!"
Mulder and Scully peer inside and are taken aback.

24 INT. TARGET CHAMBER - CONTINUOUS

24

The small room is circular, with high voltage equipment at its
center. Prominent on the wall and floor is the very rough
outline -- elongated -- of the CHAR-BURNED SILHOUETTE of a man.
Mulder and Scully enter, studying the silhouette.

MULDER
Look at this, Scully.

(CONTINUED)

24 CONTINUED:

24

DAVEY

As far as I can tell, it burned
Chester's shadow right into the
wall.

SCULLY

(turning to him)
How did he survive?

Dr. Davey shakes his head in wonder.

DAVEY

All I can figure is the quanta
liberated off the target have
virtually no mass -- that they
slid right through his body.

MULDER

Like getting an x-ray.

DAVEY

A two-billion megawatt x-ray.
(remembering)
When I looked up on the monitor
and saw what was happening --
that Chester was trapped in here,
I panicked. I tried to cut the
power but it was too late. I
remember looking up and seeing
Chester. He was perfectly calm.
Almost like he wanted it to
happen. Like he was finally
going to experience the dark
matter he had theorized in some
kind of physical way. As if the
truth might come into him.

Dr. Davey had not anticipated the feelings this would bring
back for him. He walks from the room, leaving Mulder and
Scully alone inside.

MULDER

What do you think?

SCULLY

It's the same material that was
found at each crime scene. Maybe
what we're dealing with IS some
kind of spontaneous human
combustion, Mulder.

MULDER

I'm less convinced of that now,
Scully.

(CONTINUED)

24 CONTINUED: (2) 24

SCULLY
What do you think it is?

25 INT. ACCELERATOR CONTROL ROOM - CONTINUOUS 25

Where Dr. Davey is watching Mulder and Scully on the video monitoring the room.

MULDER
I don't know. But whatever it is, it's somehow connected to the person of Dr. Chester Banton. Maybe even part of him.

SCULLY
(still unsure)
Whatever it is... we have to find him.

MULDER
There's only one place to start looking.

Off Dr. Davey's inquisitive expression, we:

CUT TO:

26 INT. TRAIN STATION - NIGHT - LATER - A LARGE WALL CLOCK 26

reads: 11:14. PANNING DOWN from the clock to the sparsely peopled train station terminal. Mulder sits in a plastic molded chair, looking at the floor in front of him.

AGENT SCULLY (X)

approaches, checking her watch. Mulder does not look up.

SCULLY
No sign of him, Mulder. Maybe he's moved on.
(seeing Mulder intent on floor)
What are you looking at?

MULDER (X)
In the videotape, Dr. Banton kept staring at the floor.
(Mulder stands)
I'm trying to figure what he would have been looking at.

SCULLY (X)
TV costs a quarter. Maybe he dropped some change.

(CONTINUED)

26 CONTINUED:

26

Mulder shakes his head, unconvinced. Staring up at the ceiling, then back at the floor. (X)

SCULLY (X)
I called Detective Ryan. She's checking the prints on the lightbulbs against Banton's.

MULDER (X)
(distracted)
Did you tell her about Dr. Banton's accident?

SCULLY (X)
I only told her he was a possible suspect. I said it was too early to get her hopes up. That there were still more questions than answers.

MULDER (X)
Like?

SCULLY (X)
Like a motive. Like a murder weapon. Like a cause of death.

Mulder shoots Scully a look. She holds it with her eyes. (X)

MULDER (X)
(back to floor)
What if Dr. Banton --
(up to ceiling, back to floor)
Look at this, Scully. There aren't any shadows cast.

SCULLY (X)
What do you mean?

MULDER (X)
The lighting in here -- it's indirect. Soft light. Maybe that's what Dr. Banton was looking for.

SCULLY (X)
Looking for his shadow?

Before Mulder can explain, both Agent's attentions are turned by: (X)

(CONTINUED)

26 CONTINUED: (2)

26

A MAN ENTERING THE TRAIN STATION AT FAR END OF TERMINAL

Dr. Chester Banton. He has a tired, hunted look. He enters, making his way several yards into the building when he startled by:

MULDER (O.S.)
Dr. Banton?

Chester stops in his tracks.

ANGLE ON MULDER, SCULLY

moving toward him at a quick pace.

CHESTER

is suddenly overcome with fear. And he bolts. Heading across the terminal and out of the building. CAMERA HOLDS ON DOORS. After a moment the Agents enter frame on the run. Hitting the door Chester just exited and disappearing outside. Into:

27 EXT. TRAIN PLATFORM - NIGHT

27

The Agents run out onto the platform where several trains are pulled forward into the passenger loading area. It is quite dark, save for the occasional overhead light. It is void of people and activity this time of night.

Mulder keeps running, disappearing down the long concrete platform between two trains. While Scully approaches CAMERA, stopping in f.g.

SCULLY
Chester!

Then she, too, takes off running.

ANGLE ON CHESTER

climbing between the cars of a train and hopping onto another concrete platform. Startled to see:

AGENT MULDER - CHESTER'S POV

Running toward Chester.

MULDER
Hold it right there!

(CONTINUED)

27 CONTINUED:

27

CHESTER

disobeys this order, though. He turns and runs in the opposite direction. Stopping when Agent Scully appears, moving toward him at a measured trot. Chester is now effectively trapped. Right in a great big pool of light. He casts a quick nervous glance up to:

AN OVERHEAD SOURCE LIGHT

shining down on Chester, flickering now in his presence.

CHESTER

Looking back to his pursuers. Then turning to face Mulder.

CHESTER

Please. Just leave me alone.

WIDE ON SCENE OVER SCULLY

as she creeps up toward Chester, whose back is to her, gun drawn. In the b.g. Mulder does the same.

MULDER

We're Federal Agents, Dr. Banton.

CHESTER

You don't understand... you're making a big mistake.

But Scully steps carefully closer. Inching toward:

CHESTER'S SHADOW

cast on the concrete platform. Growing longer as Chester backs away from Mulder and repositions himself under the source light. AS WE QUICK PAN UP we realize it is growing right toward Scully who continues to creep toward it.

OVER MULDER'S BACK TO CHESTER

who holds his hands up, pleading with Mulder now as Mulder closes in. Chester's shadow ironically receding away from Mulder as Chester slowly backpedals.

CHESTER

It'll kill you. It doesn't care who you are.

This stops Mulder in his tracks. He and Chester trade a look, a moment of truth and trust. Realization that:

AGENT SCULLY

is one step away from Chester's elongating shadow.

(CONTINUED)

27 CONTINUED: (2)

27

MULDER

hesitates, then acts. Pointing his gun up at the source light and FIRING. The platform is suddenly bathed in darkness. All we hear is the sound of Chester's voice.

CHESTER'S VOICE

Oh, thank God...

And we:

END ACT TWO

ACT THREE

28 EXT. PIEDMONT PSYCHIATRIC HOSPITAL - NIGHT 28

A big, modern facility with woods nestled around it. A legend appears: YALOFF PSYCHIATRIC HOSPITAL. PIEDMONT, VIRGINIA.

29 INT. OBSERVATION HALLWAY 29

We peer through steel mesh-reinforced glass into an all-white room. Chester Ray Banton sits at the table, anxiously wringing his hands, his leg pumping fast. He casts no shadows in the flat, bright fluorescence. We pull back from the window to reveal...

MULDER AND SCULLY

watching him through the one-way glass. Standing behind them is a DOCTOR.

MULDER

I thought the orders were to keep this patient in the dark. (X)

DOCTOR

He insisted on soft light. It's the only way he'd let us open the door. Almost as if he's afraid of his own shadow. (X)

The agents exchange a quick look, before Mulder opens the door for Scully, then follows her inside. Leaving the uncertain Doctor to slide the bolt shut, locking them inside.

CUT TO:

30 INT. OBSERVATION ROOM - LATER 30

MACRO - ON A LIT CIGARETTE

Its owner takes a long drag -- burning tobacco glows red.

DR. CHESTER RAY BANTON

smokes, managing to cultivate a ridiculously long ash on his cigarette, even though his whole body trembles slightly. He hunkers over the tabletop, his eyes darting nervously about, his words alternately rushing from his mouth then halting -- the textbook picture of paranoia.

CHESTER

How can you even start to understand what it's like - (X)

(CONTINUED)

30 CONTINUED:

30

MULDER

We're trying to understand.

(X)

CHESTER

- living in a train station, day
and night. Living like a bum -
afraid to fall asleep cause of
what might happen -

(X)

SCULLY

The accident in the lab, the
quanta bombardment... you believe
it altered you physically.

Chester lets out a manic chuckle.

CHESTER

You could say that.

MULDER

Can you tell us how?

CHESTER

Even if I could... you wouldn't
understand.

(X)

SCULLY

But it has something to do with
dark matter --

(X)

CHESTER

(overrides)

It's got everything to do with
dark matter! My shadow... isn't
mine. It's like a black hole.
It splits molecules into
component atoms, unzips electrons
from their orbits, reduces matter
into pure energy.

SCULLY

Is that how you killed Anne Marie
Lambert?

CHESTER

(flashing)

It wasn't me.

(then, softer)

Anne Marie... she was my
colleague. The night after the
accident, I went to see her. I
was standing in the doorway,
looking right at her... then she
was gone.

(X)

(CONTINUED)

30 CONTINUED: (2)

30

MULDER (X)
You have no control over it?

CHESTER (X)
If I could control it, do you think I'd let it go around killing people?! All I can hope to do is study it. To try and divine its true nature before they do.

MULDER (X)
They?

CHESTER (X)
The government. They're after me. And when they find me, they'll do the brain suck they've just been dying to.

Mulder and Scully trade a quick, suspicious look. (X)

MULDER (X)
(testing)
A brain suck?

Chester nods gravely, takes a long drag off his smoke.

MULDER (X)
For the purpose of...?

CHESTER (X)
For the purpose of stealing what has taken me years to accomplish. And don't think they wouldn't kill to get it.

MULDER (X)
But if they killed you, wouldn't this shadow -

CHESTER (X)
Disappear?! Who knows? That's why you have to get me out of here. If I die, there could be nothing left to tether this thing.

There is a crazed intensity to his apocryphal warning, though Scully remains unconvinced, shooting Mulder a skeptical look -- when the door opens behind them.

DET. RYAN (O.S.)
Excuse me --

(CONTINUED)

30 CONTINUED: (3)

30

AT THE DOOR - DETECTIVE RYAN

pokes her head inside the observation room.

DET. RYAN

(X)

I'm going to have to ask you to
discontinue your interrogation of
the suspect.

31 EXT. HALLWAY - CONTINUOUS

31

Det. Ryan holds the door open for Mulder and Scully -- who find DET. BRADLEY BARRON waiting for them. He's a twenty-year vet, not a bad detective, though not an especially good one either. He looks up from the case file in his hands, greets the agents with a curt nod.

DET. RYAN

This is Detective Barron. He's
the primary on this case.

Det. Ryan is clearly awkward in the presence of her superior. Her attitude sober, serious... unfriendly even.

DET. BARRON

Yeah, I was just wondering what
your involvement is here?

Mulder shrugs innocently.

MULDER

We caught the guy.

DET. BARRON

(X)

I appreciate that. But no one
seems to recall the FBI being
invited in on this case.

SCULLY

(X)

Agent Mulder and I are here
strictly in an unofficial
capacity.

DET. BARRON

(X)

Who brought you in?

Scully meets Det. Ryan's look -- imploring her discretion.

SCULLY

(X)

No one. We were curious about
the unexplained nature of the
case.

Det. Barron nods, only half-satisfied, because the other half
doesn't care much either way.

(CONTINUED)

31 CONTINUED:

31

DET. BARRON

Well Banton's prints place him at two of the crime scenes, and Transit Authority tapes show him in the immediate vicinity of three of the victims... so I'd say things are pretty much explained.

MULDER

Really? Have you talked to Dr. Banton?

(X)

Det. Barron regards Mulder wearily.

DET. BARRON

I hope you're not trying to interrogate me, Agent Mulder. Because I'm not the suspect.

MULDER

You don't know anything about this case. Which is why you stuck Detective Ryan with it. Why don't you let her decide how to proceed.

(X)

DET. BARRON

Detective Ryan is handling this case. She's done well and I see no reason not to let her continue to prosecute it once the prisoner has been transferred.

(X)

MULDER

(overrides)
Transferred where?!

DET. RYAN

To the City Jail. Where he's scheduled to be arraigned.

(X)

Mulder tries to reign back his impatience. Unsuccessfully.

(X)

MULDER

I don't think you appreciate this man's condition -- or the danger he poses --

(X)

DET. BARRON

-- I don't think you have the authority to tell me or anybody else in my unit how to do our job.

(X)

On the escalating tension between them, Det. Ryan steps in:

(X)

(CONTINUED)

31 CONTINUED: (2)

31

DET. RYAN

We can handle it from here, Agent Mulder. We'll call you if there's anything more you can do.

(X)

Mulder knows this is a sidestep, a kiss-off. But Ryan levels both Agents with a "Don't screw this up for me" look. Scully makes the first move.

(X)

SCULLY

Come on, Mulder. Let's go.

(X)

Det. Ryan nods her gratitude to Scully, who now turns and moves off down the corridor. After a beat, Mulder follows. But not before offering this emphatically to Det. Ryan:

MULDER

Soft light. The man needs soft light.

(X)

Det. Ryan regards him evenly. Then Mulder moves off.

MOVING WITH SCULLY & MULDER

Mulder catches up with Scully. She's brusque with him.

(X)

SCULLY

We have no jurisdiction here, Mulder. We were called in as a favor and we did what we could.

(X)

MULDER

What we could? We just handed over the A-bomb to the Boy Scouts.

(X)

SCULLY

I'm sure all the necessary precautions will be taken.

(X)

MULDER

I'm sure the government gave Robert Oppenheimer a similar reassurance. The same government Dr. Banton's afraid of.

(X)

SCULLY

(shoots a look)
You don't really believe that paranoia about brain suck...

(X)

MULDER

The man is scared, Scully. And not just of his own shadow.

(X)

(CONTINUED)

31 CONTINUED: (3)

31

SCULLY

Mulder, as brilliant as Banton
may be, he's also clearly
delusional. He demonstrated just
about every textbook indicator
back there --

(X)

MULDER

We've both seen the physical
evidence, Scully.

(X)

SCULLY

I can't explain it, but then
that's not our job. I don't know
what else we can do.

(X)

Scully glances over at Mulder, sees his lingering frustration.

MULDER

I think I do.

(X)

As Mulder speeds up. As Scully regards him with intense
curiosity, we:

(X)

CUT TO:

32 EXT. TRAIN PLATFORM - NIGHT - LARGE CLOCK

32

Suspended on the wall. 2:20. The minute hand CLICKS into
place -- 2:21. TILT DOWN to find Mulder at the edge of the
platform -- when a SHADOW appears, stretching across the
tracks... followed by approaching footsteps. Mulder turns to
find X approaching, a backlit silhouette.

X

All you've given me is a name.
Chester Ray Banton.

(X)

MULDER

Dr. Chester Ray Banton. Do you
know him?

(X)

X

No. Should I?

(X)

MULDER

He's being held by the Richmond
Police in connection with several
bizarre murders.

(X)

Mulder waits for some kind of response, but X remains silent.

(CONTINUED)

32 CONTINUED:

32

MULDER

He's a physicist. Research in quarks, gluons... dark matter. He believes the government is out to get him.

(X)

X

It's tax season. So do most Americans.

(X)

MULDER

He believes they're a threat to his life.

(X)

X

Is he a dangerous man?

(X)

MULDER

Yes.

(X)

Mulder searches X's face for something more -- but it remains impassive, inscrutable.

(X)

X

Where is he being held?

(X)

MULDER

Piedmont Psychiatric Hospital. But not for long.

(X)

X

The last time I helped you I bloodied my fists and regrettably exposed my identity to associates of yours.

(X)

MULDER

I know. And I promise you can trust them as you trust me.

(X)

X

Dead men can't keep promises. The next time the blood and regret could be yours.

(X)

(off Mulder's steely silence)

I'll learn what I can and get back to you. Are we clear on our relationship, Agent Mulder?

Mulder nods, glaring at X who turns and starts away, folding into the shadows between the trains lining the platform, his retreat marked only by his echoing footfalls. CAMERA LINGERS on Mulder watching him.

(X)

(CONTINUED)

32 CONTINUED: (2) 32

MULDER
(a tense whisper)
Promise.

(X)

CUT TO:

33 EXT. PIEDMONT PSYCHIATRIC HOSPITAL - NIGHT 33
to establish.

34 INT. WARD HALLWAY 34

An oldies station broadcasts faintly from a nearby radio. We push past its point of origin -- the bright duty station at which a NIGHT NURSE is seated. We continue down a ward hallway, softly lit. Then we push past rows of locked doors with reinforced windows -- the rooms of inmates. All are dark.

We settle on the very last door at the end of the hall. The light inside is on. The nameplate says "Banton, Chester R." A prominent sign on the door warns "ALL ACCESS RESTRICTED -- NOTIFY DUTY NURSE BEFORE ENTERING THIS ROOM." Hold on this, then crane up to...

THE OVERHEAD FLUORESCENTS

Along the ceiling of the hallway. One tube in particular is humming, oscillating... brighter, then darker. We hear a faint sizzling sound as we move in CLOSER and CLOSER on it...

35 INT. DUTY STATION 35

The Night Nurse sits at her desk doing paperwork... when the music stops, and she finds herself in darkness. The power has failed in the wing. High-pitched BEEPS sound. The Nurse lets out an annoyed sigh, then picks up her phone.

NIGHT NURSE
Frank, are your lights on down
there? Ours just went --

A hand appears out of the darkness, at the same time covering the Nurse's hand and killing the connection. A flashlight beam SNAPS directly on her face, causing her to squint, shielding her eyes.

X

standing behind the beam, his face barely visible in its corona. He keeps his hand on hers with a calm intensity. Behind him, a pair of stone-faced PARAMEDICS roll a gurney up to the station desk, a black mylar body bag lying on top.

(CONTINUED)

35 CONTINUED:

35

X
We're here to transfer Chester
Ray Banton.

It takes the Night Nurse a moment to find her voice.

NIGHT NURSE
I have orders he's not being
transferred until tomorrow.

X
Due to the power outage, there's
been a change of plans.

(X)

X's low voice is the only certification of authority he offers
her. As the paramedics move quickly down the hall. X
following right behind them. CAMERA HOLDING ON THE NIGHT
NURSE. Worried, she starts after them.

NIGHT NURSE
No one's supposed to go in there.

(X)

CUT TO:

36 INT. CHESTER'S ROOM - CLOSE ON CHESTER

36

lying in the dark, pinned to his bed with velcro restraints.
He hears the lock mechanism working at his door, rolls his head
toward:

PUSH IN ON THE DOOR

as it opens with a heavy CLANG. The flashlight beams bouncing
against the hallway outside SNICK off -- as the Night Nurse
appears. She backs away, as X appears in the darkened doorway.

NIGHT NURSE
Who are you?

(X)

But X ignores her, intent on carrying out his mission.
Convinced now these men are not authorized, she hurries away.

(X)

X
(to paramedics)
Quickly.

(X)

The Paramedics enter past him, pushing the gurney flush against
Chester's bed. Arm and leg restraints hold Chester fast,
though he strains against them.

CHESTER
No. No. Don't do this. Please.

37 INT. HALLWAY - SAME 37

X lingers just outside the door, watching the Night Nurse scurry down the dark hallway -- as the sounds of Chester's struggle continue to play over:

38 INT. ROOM - SAME 38

The Paramedics tear open one velcro strap, then another. Though Chester fights it, they force his wrists together, binding them with plastic restraints. As one of the Paramedics UNZIPS the body bag, a sudden, low electrical hum vibrates, as if from the very bowels of the building --

39 INT. HALLWAY - X 39

listens with dawning realization, then sees EMERGENCY LIGHTS click on one by one down the corridor. Suddenly, the sound of PAINED SCREAMS rises, then falls, as X wheels around, and:

HIS POV - INTO CHESTER'S ROOM

Faint blue light dances over a pair of SCORCH MARKS, then disappears. And Chester Ray Banton, standing behind them, backlit by the high-mounted searchlight-strength emergency beam. As Chester moves forward, his shadow slides correspondingly toward:

RESUME X

who flattens himself against the hallway wall, drawing his gun, leveling it toward the open doorway.

He watches tensely as Chester's shadow shrinks against the opposite wall -- until Chester emerges from the room. A taut, tense standoff. X's finger tightens on the trigger, and it appears as if he might shoot the man -- but something, a deeper intuition, prevents him from doing so.

Chester turns and runs off down the hallway, alternately front-lit then silhouetted by the emergency lights beaming out of the rooms. Off X, we:

END ACT THREE

ACT FOUR

40 INT. PSYCH HOSPITAL - CHESTER'S ROOM - DAY

40

CLOSE ON A BLACK SCORCH MARK

The uneven black burn mark spilling down the bottom half of a wall and onto the linoleum floor. CAMERA TILTS UP TO:

SCULLY

leaning down to study the strange remains of one of the dead government operatives, while Richmond PD forensics technicians and police work in the background.

MULDER (O.S.)

Scully.

She turns to see Mulder approaching. He steps around a SECOND SCORCH MARK located on the floor.

MULDER

What did you find out?

SCULLY

Richmond PD had two officers outside watching the entrance. They didn't see anyone enter.

(X)

MULDER

According to the floor nurse, there were three men...

(X)

SCULLY

Three?

(X)

The Agents consider the two scorch marks on the ground.

SCULLY

The power was disconnected at a substation two blocks from here. Somebody posing as a city engineer.

(X)

MULDER

Somebody who would have needed plans from Virginia Power to take it off the grid without affecting surrounding facilities.

(X)

Scully considers this.

SCULLY

Somebody inside the government? Coming for Dr. Banton?

(X)

(CONTINUED)

40 CONTINUED:

40

MULDER

(X)

Just because you're paranoid
doesn't mean they're not out to
get you, Scully.

(looking around)

My guess is that they were
unsuccessful. That Banton's back
on the loose. You better get
your Detective Ryan out here.

SCULLY

(X)

She's been and gone. She was in
charge of Dr. Banton's transfer
and arraignment this morning.

MULDER

(X)

It was an appointment he was
never meant to make, Scully.
C'mon, let's go.

SCULLY

(X)

Where?

MULDER

(X)

If Banton escaped, there's only
once place he can be sure his
secret will be safe.

Off Scully's inquisitive look as she follows Mulder away, we: (X)

CUT TO:

41 INT. APPLIED MAGNETICS LAB OFFICES - DAY - CLOSE ON THE DOOR

41

the sound of a key turning a lock as it's opened by

CHRISTOPHER DAVEY

The room is dark save for a faint light from the blinds, which
are slanted up toward the ceiling.

As Davey reaches for the light switch,

A HAND

goes over his. Davey, startled, looks up to find himself face
to face with

CHESTER BANTON

still dressed in his psych-hospital clothes, wearing the wired
look of a hunted animal.

DAVEY

Chester?

(CONTINUED)

41 CONTINUED:

41

CHESTER

Don't turn on the light, Chris.
Not unless you want to die.

DAVEY

Chester, what the hell's going
on? The FBI's been looking for
you. Where have you been?

CHESTER

There's no time to explain. Just
come with me.

DAVEY

Where?

But Chester doesn't answer, acting quite paranoid as he opens
the door to make sure the hallway is clear. Then he exits,
Davey following him:

42 INT. HALLWAY - CONTINUOUS - MOVING WITH DAVEY

42

as he struggles to keep up with Chester down the darkened
corridor. From the expression on his face, Davey seems to be
having a hard time understanding Chester's story.

DAVEY

What's this about, Chester?
You're acting crazy. Talk to me.

CHESTER

We found the dark matter, Chris.
It's real. We found it.

DAVEY

What are you talking about?

(X)

Chester abruptly turns to him, grabbing his collar, pulling him
close:

CHESTER

Don't you understand? I'm it.
It's in me.

DAVEY

(starting to
understand)
The accident...?

CHESTER

They're coming for me, Chris. We
have to destroy this thing before
they get here.

(X)

(CONTINUED)

42 CONTINUED:

42

Chester is silent. As Davey finally comprehends what Chester is demanding of him --

DAVEY
You can't go back in there,
Chester.

(X)

DET. RYAN (O.S.)
Police! Don't move!

A surprised beat. Chester and Davey turn slowly to find

DET. KELLY RYAN

Gun drawn, standing in a triangle stance only a few yards away from them. She is tense, uncertain.

DET. RYAN
I'm placing you under arrest, Dr.
Banton.

Chester seems weary, even sad.

CHESTER
Please. You shouldn't have found
me. A lot of people will die if
you do this.

Ryan takes out her handcuffs.

DET. RYAN
Step forward please.

CHESTER
I don't want to hurt you.

DET. RYAN
I said step forward, sir. Now!

Chester looks down at the floor. Sees the red "Exit" sign behind him is casting his SHADOW on the floor.

He looks at the young face of Detective Ryan. Then speaks with resignation.

CHESTER
-- I'm sorry.

Ryan looks puzzled by his strange attitude. As Chester moves toward her --

ANGLE ON HIS SHADOW

its trajectory moving across the linoleum to where Ryan is standing. As it makes contact with Ryan's feet, we hear her scream then FLASH TO

(CONTINUED)

42 CONTINUED: (2)

42

DET. RYAN

HER BODY LITERALLY BEING SUCKED INTO THE FLOOR. We get one quick horrific glimpse of this, Ryan's death scream ringing in the hallway, as we go

CLOSE ON DAVEY

watching this gruesome sight in horror and disbelief.

Suddenly, it's over. Nothing but the crackling of St. Elmo's Fire. Then an eerie quiet.

ANGLE ON CHESTER

His attitude suggesting he's beyond damnation now.

CHESTER

Let's go. We don't have much time.

HOLD ON Davey, trying to recover from what he's just seen, as we:

CUT TO:

43 INT. ACCELERATOR CONTROL ROOM - MOVING

43

with Chester through the dimly lit room to the door that leads to the target chamber. At the threshold of the door, he turns to face Davey.

CHESTER

No matter what they say to you later, you're doing the right thing.

Davey stares at him for a beat, then nods his acknowledgement. As Chester enters the chamber, Davey presses a button. The VAULT DOOR seals closed.

CAMERA FOLLOWS DAVEY as he quickly moves to the console. Instead of sitting down to begin working the controls, however, he PICKS UP THE PHONE and punches in a number.

THROUGH THE OBSERVATION WINDOW - CHESTER

realizing he's been betrayed.

CHESTER

(muffled through glass)
It was you? You told them?

(CONTINUED)

43 CONTINUED:

43

DAVEY
You're lightning in a bottle,
Chester. We're not about to let
you die.

CHESTER
Chris, don't do this! You're
making a terrible mistake!

Chester BANGS his arms against the observation window, making
a MUFFLED POUNDING SOUND. But Davey disregards him.

DAVEY
(into the phone)
He's here.

(X)

We hear the MUTED SOUND OF A GUNSHOT then see Davey double
over. Dead. X ENTERS FRAME, lowering his muzzled semi-
automatic pistol. He looks through the observation window into
the target area, his face betraying nothing.

REVERSE - CHESTER

looking at this intruder uncertainly. Recognizing him from
their last encounter.

CUT TO:

44 EXT. APPLIED MAGNETICS - DAY

44

Mulder and Scully emerge from their car. Scully holds back for
a moment, noticing an N.D. sedan in the near-empty parking
lot.

SCULLY
We're not the first ones here,
Mulder.
(pointing)
Detective Ryan's car.

(X)

A moment while they consider this. Then as they move quickly
inside, we:

CUT TO:

45 INT. BUILDING ENTRANCE - DAY - CONTINUOUS

45

STEADICAM BACKWARDS QUICKLY as Mulder and Scully run TOWARD AND
PAST CAMERA, staying with Mulder as Scully stops in her tracks
at the intersection with a connecting hallway.

SCULLY
Mulder.

(CONTINUED)

45 CONTINUED:

45

Mulder turns. He goes back to see what Scully is looking at.

ANGLE ON A SCORCH MARK

where Ryan died on the floor of the connecting hallway.

RESUME MULDER & SCULLY

Both of them realizing who this must be and registering the loss. Then:

MULDER

You hear that?

Scully stops to listen. We now notice a faint ELECTRICAL HUM coming from somewhere in the building. The Agents draw their weapons, as we:

CUT TO:

46 INT. ACCELERATOR CONTROL ROOM - DAY - THE DOOR

46

BURSTS open as Mulder and Scully enter, instinctively shielding their eyes from:

THE INTENSE WHITE LIGHT

blasting from the observation window connecting to the target area. The HUM here is a loud electrical current generated by the unnatural force spinning in the collider.

CLOSER - TARGET AREA

filled with a SPINNING BRILLIANT BLUE LIGHT, like a water funnel, at the center of which is the LUMINESCENT FIGURE OF A MAN.

As Mulder and Scully watch, the accelerator increases in intensity, its hum growing still louder, the figure seeming to MELT INTO THE WHITENESS.

At last, the cycle complete, the collider begins to decelerate, the LIGHT DIMMING as the HUM GRADUALLY WHIRS DOWN --

As it does, Scully moves to the control panel -- absent any sign of Davey. Scully examines the console.

SCULLY

Mulder, Banton couldn't have done this by himself. Someone had to operate the controls.

As Mulder considers this, he looks through the observation window:

(CONTINUED)

46 CONTINUED: 46

CLOSE - TARGET AREA

Empty. Save for a SECOND DARK SCORCH MARK in the chamber. (X)

CUT TO:

47 EXT. RICHMOND TRAIN STATION - PLATFORM - NIGHT 47

Late at night, the last of the commuter traffic already gone (X)
home. LONG LENS, SHOOTING ACROSS THE TRACKS. Mulder appears, (X)
moving down the platform. As a COMMUTER TRAIN wipes frame. (X)

CLOSER ON THE BENCH (X)

where we find X sitting, reading a newspaper on his lap. (X)
Mulder takes a seat next to him, looking ahead. (X)

MULDER (X)

You lied to me.

A beat. X remains silent, surveying the area with suspicious, (X)
furtive glances. (X)

X (X)

About?

MULDER (X)

About Chester Banton. You knew
who he was. And you used me to
lead you to him.

X (X)

(strongly)

You were the one who contacted
me, Agent Mulder.

MULDER (X)

You asked if I was clear about
our relationship. I won't be
your stalking horse. Or the
government's.

X (X)

You seem to be mistaken about the
amount of control you exercise
over this arrangement.

MULDER (X)

(angrily)

You killed Dr. Banton, didn't
you?

Mulder's accusation echoes through the station. Immediately X
is on his feet, looking around.

(CONTINUED)

47 CONTINUED:

47

MULDER
I want an answer.

(X)

He turns back to Mulder, speaking in a low intense voice.

X
Despite my loyalty to my
predecessor, I've never made you
any promises.

(X)

Now Mulder rises, just as intense.

(X)

MULDER
If all I can expect from you are
lies or half truths, then there's
no reason to continue. This will
be our last contact.

(X)

Mulder starts away, not heeding X's voice.

(X)

X
You're choosing a dangerous time
to go it alone, Agent Mulder.
(stronger)
Agent Mulder!

(X)

(X)

Finally Mulder turns, facing X.

X
I didn't kill him.

(X)

We hear the SOUND of another commuter train approaching.
Mulder regards him blankly.

(X)

RESUME ANGLE SHOOTING ACROSS TRACKS

(X)

As the TRAIN pulls in, WIPING FRAME. We see the BLUR of the
passing commuter train then, as it pulls out, CLEARING FRAME,
we see

(X)

MULDER

(X)

alone in the deserted station. On this image:

FADE TO BLACK:

After a few beats, A WHITE LIGHT FLASHES begins flashing
intermittently. We are:

(X)

48 INT. GOVERNMENT FACILITY - LONG CORRIDOR - DAY

48

THE WHITE LIGHT continues to FLASH from somewhere o.s., the
only light source in an empty, featureless corridor that
stretches into darkness.

(X)

(CONTINUED)

48 CONTINUED:

48

From the darkness, the figure of a MAN becomes visible, purposefully WALKING TOWARD CAMERA.

As he moves closer, he becomes recognizable as:

X

CAMERA PIVOTING as we FOLLOW HIM, moving PAST CAMERA to A DOOR (X) with a small wire-reinforced OBSERVATION WINDOW. The powerful flashing light is strobing from the room behind this window and into the hall.

A GOVERNMENT SCIENTIST in a white lab coat stands beside the door, taking readings from a small monochromatic computer monitor spitting out unintelligible DIGITAL CODE.

He turns to face X, each man standing on either side of the door. The LIGHT still flashing on and off like a metronome.

GOVT. SCIENTIST
Dr. Davey would have been helpful
to us. We'll be studying this
man for a long time.

As X absorbs this information, both men turn to look in the observation window. As they do, CAMERA PUSHES INTO THE WINDOW.

The light flashing off disguises the need to

CUT TO:

49 INT. ROOM - CAMERA STILL PUSHING IN

49

On the other side of the glass, revealing a featureless, cell-like room. At the center is the figure of

CHESTER RAY BANTON

seated in a heavy chair that looks much like an electric chair, his arms and legs bound with leather straps. His head is slumped to the side. He MUMBLES something to himself over and over again.

The LIGHT comes from an o.c. source near the floor, casting HIS SHADOW onto what looks like a large shiny WHITE SOLAR PANEL located behind him and to the right, tilted on a reflector stand.

CAMERA CONTINUES MOVING TOWARD BANTON

The light flashing. On. Off. Until at last we are close on his face, showing the misery of a broken man, imprisoned in a living hell.

(CONTINUED)

49 CONTINUED:

49

HOLD ON BANTON'S FACE

Mumbling madness. Light still flashing. On. Off. Until at
last the light flashes off, and we

CUT TO BLACK

THE END