

INT.- UNIVERSITY CLASSROOM, NIGHT

SUBTITLE- "LINCOLN UNIVERSITY, 8:04 pm"

DR. GIDEON DARCY, an elderly professor in his late sixties, is standing in front of a large auditorium filled with students. His gentle blue eyes and rim of white hair exudes a certain innate kindness. The students of his class are leaning forward, intently copying down everything that he is saying. This includes CATHERINE PUTNAM, a young woman about 20 years old. She is of average height but strikingly beautiful.

DARCY

... and one could conclude from what Plato is saying here in the Symposium that the highest form of love is homosexual love! Look at what Aristophanes says here about the origin of man ...

DARCY is about to continue, but he glances at his watch.

DARCY

Oh, my. I guess time flies when you're having philosophy. Lucky for all of you.

The class laughs good naturedly and begins to gather up their books and leave the auditorium. DARCY naturally has to speak up to be heard over the general din.

DARCY

Remember, ladies and gentlemen, next time we will revisit the Republic and discuss Glaucon's Myth of Gyges. I expect all of you to have questions, comments, or gripes, so don't do anything I wouldn't do!

Again, the class laughs. CATHERINE meets up with several of her friends and starts to leave. DARCY turns to her and waves.

DARCY

I'll see you later, Catherine!

CATHERINE smiles and waves back. She turns to one of her friends.

CATHERINE

Don't you just love him? He's so sweet!

CATHERINE's friend looks at her like she's crazy, and the whole entourage leaves the classroom. DARCY looks after them, smiles to himself, and turns to erase the chalkboard.

EXT.- THE LECTURE HALL

CATHERINE and her friends exit the building and walk along the sidewalk, chatting amiably. CATHERINE is in the lead of the group, laughing at some of her friends. That's why she slams into DR. SHERIDAN DOUGLAS. DOUGLAS is a well-built man in his early thirties. His hair seems to defy every natural law. CATHERINE backs away, startled, but she smiles at him.

CATHERINE

Sorry about that, Dr. Douglas. I didn't see you there.

DOUGLAS smiles shyly and steps to one side of the sidewalk. CATHERINE and her friends pass by. CATHERINE is having a difficult time keeping herself from laughing and a few snickers escape. DOUGLAS turns and watches them go. As they disappear, a dark look crosses his face. He begins to follow them.

INT.- CATHERINE'S DORM ROOM, LATER

CATHERINE has just walked in from the night class and is setting her bag on the bed when there is a knock at the door. She turns and opens it, revealing JAKE OWEN, a scruffy boy of about nineteen.

JAKE

Well?

CATHERINE looks through the door and sees DEIRDRE HOLLAND, who is walking by the door. DEIRDRE looks at CATHERINE expectantly. CATHERINE grits her teeth and drags JAKE into her room, shutting the door behind them. DEIRDRE smiles and turns to another girl.

DEIRDRE

Jake's gonna get it now!

INT.- CATHERINE'S ROOM, LATER

JAKE is angrily grabbing his jacket from CATHERINE's bed and tries to put it on. Due to the fact that he's completely peeved, he has difficulty with this simple task. A storm rages outside of CATHERINE's window, the lightning flashes casting shadows of the large tree just outside her window all over the walls.

JAKE

Yeah, well, I know a lot of people that don't think that way.

CATHERINE

Then maybe you would be happier with one of them!

JAKE

Maybe I would!

He still doesn't have his jacket on, but he valiantly continues to try to put it on to leave. CATHERINE stands there, watching him, frustrated. After several seconds, she finally opens the door and starts to shove him out.

CATHERINE

Just forget the jacket! Get out of my room!

Before JAKE can get another word in, she slams the door shut in his face. She lets out a frustrated groan and shakes herself slightly, as if that could somehow rid herself of his memory.

INT.- HALLWAY OUTSIDE CATHERINE'S ROOM

JAKE glares at her door angrily and kicks the wall in frustration. He then looks around and realizes that he is being watched, so he quickly starts towards the nearest exit.

INT.- CATHERINE'S ROOM, LATER

CATHERINE is seated at her desk, writing in a notebook while consulting a textbook. Since she is engrossed in her homework, she doesn't notice as the door to her room silently opens of its own accord, and then shut again, even though there is no one visible. She also doesn't notice as the Venetian blinds on her window slowly lower, hiding the fact that the storm is over. She finally notices that something is wrong when her hair moves to one side, revealing her neck. She squirms slightly, trying to push this invisible presence away from her.

CATHERINE

Jacob! I thought I told you to leave me alone!

She continues to work on her homework. This time, her hair is forcibly grabbed by her invisible assailant and she is violently wrenched from her chair. She struggles against this presence, flailing hopelessly as she screams in sheer terror.

INT- MULDER'S OFFICE, LATER

SUBTITLE- "7:03 am"

MULDER is on the phone, looking over a fax as SCULLY enters the room. She gives MULDER

a quizzical look, but he simply holds up a hand and continues to talk on the phone.

MULDER

Okay, Leslie ... Yes, my partner just walked in.
We'll be on our way soon. Thanks.

MULDER hangs up the phone.

SCULLY

So what's going on that we have to drop everything
and fly out to Nebraska this early on a Wednesday?

MULDER

I just got a call from a friend of mine.

SCULLY

I hope this isn't the kind of friend who officially
doesn't exist.

MULDER

No, she exists. She's the registrar at Lincoln
University. We went to high school together. She
and I started a UFO club there.

SCULLY

I figured she was connected to UFOs somehow. What
does she want?

MULDER hands the fax to SCULLY, who examines it. It is a copy of CATHERINE's college ID.

MULDER

That's Catherine Putnam. Last night, she returned
from a philosophy class and approximately an hour
later, she was heard screaming in her dorm room.
The college security force found her dead a few
minutes later. While there hasn't been an autopsy
yet, it's suspected that she died by strangulation.

SCULLY

So what does this have to do with you?

MULDER

Well, Leslie thinks this case would be right up
my alley. She said that the death was "mysterious"
and figured that I would want to look into it.

SCULLY

Why's that?

MULDER

Not sure. But I'm dying to find out.

EXT.- CATHERINE'S DORM, LATER

SUBTITLE- "4:30 pm"

SCULLY and MULDER are walking with STEVEN VOGEL, the local police chief, and LESLIE BENNET. As they are walking, MULDER looks around at several fallen branches and at large puddles of water on the ground.

MULDER

It looks like you had quite a storm here last night.

VOGEL

It wasn't pretty.

VOGEL pauses for a second and points to a window on the dorm. A large tree is near the building and a thick branch extends to a few feet outside said window.

VOGEL

That's her room. We think that the killer jumped out the window and climbed down the tree.

MULDER and SCULLY walk across the lawn, squishing in the mud and leaving footprints all the way. MULDER stops for a moment and looks over the tree and the surrounding area. LESLIE walks up and looks at it as well.

LESLIE

Kind of reminds me of that tree you had in your yard, Fox.

MULDER smiles slightly at the memory.

MULDER

Yeah.

LESLIE

Does it still have our initials in it?

SCULLY shoots a surprised look between LESLIE and MULDER. MULDER glances at her and then turns to VOGEL.

MULDER

I think we had better take a look at the room now.

VOGEL nods and he and LESLIE start forward. MULDER and SCULLY bring up the rear. SCULLY snares MULDER's arm slightly.

SCULLY

(whispering)

You didn't tell me that you two were that close!

INT.- CATHERINE'S ROOM

The room that at one time had been so clean and organized is now in complete disarray. Objects are strewn everywhere. The window is wide open, the screen barely hanging in its place. SCULLY and MULDER examine the room.

MULDER

So what happened after the screaming started?

VOGEL

Several of Ms. Putnam's friends arrived on the scene and tried to enter her room. They found that the door was locked. When the resident's assistant arrived with the master key, the screaming stopped. They immediately opened the door and found Ms. Putnam dead and the window as it is.

MULDER glances at the window. He frowns slightly, as if something is bothering him in the back of his mind.

MULDER

Then what happened?

VOGEL

The RA called the police while some of Ms. Putnam's friends tried to revive her. We arrived shortly thereafter and when we cleared the scene, we sealed the room.

MULDER

Could we talk to one of those friends?

LESLIE nods and leaves the room. SCULLY glances at the posters lining the wall and then turns to VOGEL.

SCULLY

Do you have any suspects yet?

VOGEL

Not really. Catherine Putnam was a popular girl, but she doesn't strike me as the kind of person that would have enemies. At least, none that would kill her.

SCULLY nods and picks up CATHERINE's philosophy book. It is turned to the Myth of Gyges in Plato's Republic. LESLIE reenters with a very timid DEIRDRE. The young woman looks at MULDER and SCULLY and immediately turns away, frightened.

LESLIE

Fox, this Deirdre Holland, one of Catherine's friends. She should be able to help you out. Deirdre, this is Agents Fox Mulder and Dana Scully.

MULDER nods. SCULLY turns to VOGEL.

SCULLY

Thank you, Chief.

VOGEL

My pleasure. If there's anything more that you need ...

SCULLY

Actually, if I could, I would like to examine the body, if you don't mind.

DEIRDRE seems to wince at this. SCULLY gives her a sympathetic look as LESLIE places a comforting arm around her. VOGEL nods.

VOGEL

No problem.

VOGEL leaves. LESLIE gives DEIRDRE's arm a quick squeeze and starts to leave. As she does, she looks at MULDER.

LESLIE

If you get a chance, Fox, give me a call. I'd love to get together with you and just reminisce.

With that, LESLIE leaves. DEIRDRE immediately shies away and sits down, nervously shifting

back and forth. SCULLY sits down as well.

SCULLY

Deirdre, can you tell us what happened last night?

DEIRDRE

Well, Catherine got home and her boyfriend Jake showed up a few minutes later. He went into her room and ...

SCULLY places a hand on DEIRDRE's arm and motions for her to go on.

DEIRDRE

...they started fighting. I guess that they've been doing that a lot lately.

MULDER gives SCULLY a significant look but continues to look over CATHERINE's belongings. SCULLY turns back to DEIRDRE.

SCULLY

Go on.

DEIRDRE

They fought for a while, and then he left in a huff. About half an hour later, she started screaming and ...

DEIRDRE breaks down, sobbing. SCULLY looks at MULDER, who approaches DEIRDRE slightly.

MULDER

Did she say anything? Could you make out any words?

DEIRDRE

I'm not sure. At first, it sounded like she was screaming for Jake to stop it, but then...

DEIRDRE completely loses it. MULDER opens the door as SCULLY helps DEIRDRE out of the room. As the young woman leaves, MULDER stops and takes another look at the window and at the tree outside.

SCULLY

Got something?

MULDER

I don't know. Something just doesn't seem right.

SCULLY

Why did I know that you were going to say that?

MULDER smiles at her as they start for the door.

SCULLY (cont.)

So do you think that this Jake guy did it?

MULDER

It's worth a try. Let's go.

EXT.- STUDENT UNION, LATER

JAKE is standing with a group of his friends, having a hushed conversation. SCULLY and MULDER approach the scene and stop to talk with a PASSERBY. The PASSERBY points out JAKE, and they quietly approach him.

SCULLY

Jacob Owen?

JAKE turns from his friends and gives them a bloodshot look.

JAKE

Yeah?

SCULLY and MULDER flash their IDs at JAKE.

SCULLY

We're with the FBI and we'd...

JAKE's eyes go wide with fear and he bolts, slamming through his group of friends and tearing away from SCULLY and MULDER as quickly as he can. SCULLY and MULDER immediately run after him, drawing their firearms. JAKE leads them on a desperate chase throughout the campus. Finally, JAKE makes a quick turn and dashes down an alley. MULDER and SCULLY stop at the entrance and peek into it. JAKE is desperately trying to scale a fence but failing. SCULLY and MULDER race down the end and latch onto his legs before he can make it over. JAKE collapses in a heap, crying and trying to cover his head with his arms.

JAKE

Don't shoot, man!

MULDER shoots a disgusted look at SCULLY and holsters his gun. He hauls JAKE to his feet and begins to search him.

MULDER

Now that we've all gotten our exercise in for the day, maybe we can talk.

INT.- POLICE STATION INTERROGATION ROOM, LATER

SCULLY is seated across from JAKE, who is handcuffed. MULDER is pacing behind SCULLY.

MULDER

Last night, Jake, you and your girlfriend had an argument at approximately 8:30 pm. At 9:00, you were seen leaving her room angrily. So what happened next?

JAKE looks away before answering.

JAKE

I went to ... a friend's. I was there for most of the night.

SCULLY

And your friend can corroborate this?

JAKE looks at SCULLY blankly.

SCULLY

Your friend can tell us this is true?

JAKE nods slightly. MULDER comes to the edge of the table and leans in slightly.

MULDER

Then why did you take off when we told you we were FBI? Did you have to get back to your friend's?

JAKE bites his lower lip and look of fear flashes across his face. MULDER leans in slightly, using his height over JAKE to full advantage.

JAKE

I ... I sometimes get high. I smoke some dope, maybe do a bong ... I thought you two were here to arrest me for it. Catherine always said that I would get in trouble for doing that.

SCULLY

Is that what you and Catherine fought about last night?

JAKE nods, almost ashamed.

JAKE

Yeah. That and ... other things.

SCULLY

Such as ... ?

JAKE

Well, she had been acting different lately. See, she took this philosophy course, and she really liked it, but she started acting strange. She kept on talking about these weird things about if humans are really free and stuff like that. Plus she was always hanging around that Dr. Darcy, and I guess that made me kind of jealous...

This piques MULDER's curiosity and he leans in slightly.

MULDER

Who's Dr. Darcy? Some new philosophy professor?

JAKE laughs slightly.

JAKE

Hardly. Darcy is as old as dirt! But Catherine was always hanging around with him and even though I knew it was ridiculous to think that she and him ... I was really selfish with her.

JAKE looks away. SCULLY looks at MULDER, who nods. They quietly step out into the hallway.

SCULLY

What do you think?

MULDER

Well, I don't think he did it, but we'll need to check his alibi. So did you ever take any philosophy courses in college, Scully?

SCULLY gives MULDER an amused look as they start to walk down the hall.

INT.- DARCY'S CLASSROOM, LATER

DARCY is once again in front of the class, lecturing.

DARCY

So what do we learn from the Myth of Gyges?

DARCY looks around the class expectantly. When no one responds, he shakes his head sadly.

DARCY

Well, I would have hoped that we learned that you wasted three credits taking this class since you didn't understand the readings!

The class laughs slightly as SCULLY and MULDER enter the classroom from the back. DARCY immediately notices them, but continues.

DARCY

I think what you should have learned from this Myth is really quite simple. Suppose that you have just found a ring that turns yourself invisible. You can now move through people and do whatever you feel like. What do you think you would do?

A STUDENT tentatively raises her hand.

STUDENT

Well, I would like to think that I would do good with it.

DARCY

Really? Do good with it? Hmm ... hogwash! Glaucon said it himself. Gyges, this evil shepherd, found such a ring and used it to seduce a queen, kill a king, and have himself put on the throne. And, Glaucon goes on to say, so would a good man, or woman, as the case may be. Given the opportunity

to do evil without the fear of being caught, we would all do the same thing and follow our own selfish motives. It doesn't matter how good you act around other people. Even the best of us will fall victim to the temptation to do evil and will do so. I'm curious what our visitors think of this idea.

Immediately, all eyes are on SCULLY and MULDER. DARCY steps down from his lecturing platform and steps closer to them.

DARCY

I'm always glad to have visitors in my classes. Especially if one of them is so beautiful.

SCULLY smiles, slightly embarrassed.

DARCY (cont.)

So, from whence do you come?

SCULLY

Well, we're from Washington D.C. ...

DARCY

Ah, so you both should be experts on selfish behavior! But what is your opinion?

SCULLY

Well, I don't think that a good person would even use the ring. They would realize that it would be too much of a temptation and leave it wherever they found it.

DARCY considers this for a second.

DARCY

True. That is always a possibility. But unfortunately, Plato never even considered that. Through Glaucon, he stated almost unequivocally that a good person would do the same thing as an evil person. Why do you suppose that is?

SCULLY

Well, Plato recognizes that we're not perfect. We'll always be tempted to do whatever is in our best interests, even if it's illegal to do so.

DARCY nods and turns back to the class. As he does, MULDER leans over to SCULLY.

MULDER

Maybe you missed your calling. I could almost picture you in a toga sitting on a hill thinking about the meaning of life.

SCULLY shoots MULDER a half-amused glance, then turns back to the lecture.

INT.- DARCY'S CLASSROOM, LATER

Students are slowly filing out of the classroom, leaving homework with DARCY. As they leave, DARCY smiles at each of them and says good-bye to them by name. SCULLY and MULDER are standing at the back of the line.

SCULLY

I can see why Catherine would want to spend time with Dr. Darcy. He seems brilliant.

MULDER

Do I have to worry about losing you to him as well?

Finally, DARCY turns to them.

DARCY

Now, what can I do for my visitors from Washington D.C.? I hope this isn't about my income taxes.

SCULLY shakes her head as she and MULDER pull out their IDs.

SCULLY

I'm afraid not, sir. My name's Dana Scully and this is Fox Mulder. We're with the FBI.

MULDER

We were wondering if we could speak with you about Catherine Putnam.

DARCY

Yes. It is such a tragedy that she was killed.
She was one of my best students.

SCULLY

Yes, sir. From what we understand, she left your
class about an hour and a half before she was killed.
Did you notice anything wrong?

DARCY

No. She seemed very upbeat and chipper. At least,
I didn't notice anything amiss. Have you talked
with her friends yet? Perhaps they noticed something.

MULDER

As a matter of fact, we have, Dr. Darcy. We also
spoke with her boyfriend, a Jacob Owen? He told
us that you and Catherine were quite close.

DARCY shrugs slightly.

DARCY

I suppose you could say that. She would come over
to my office every day and we would talk for a few
hours about whatever came to mind. Hardly scandalous,
if that was what you were thinking.

MULDER shakes his head. He and SCULLY turn to leave.

MULDER

Thank you for your time, Dr. Darcy. If we have any
further questions ...

DARCY

Feel free to call me. Oh, and Agent Scully, was it?

SCULLY turns slightly.

DARCY

I was wondering if you were free for lunch tomorrow.
Perhaps we could talk about philosophy some more.

SCULLY

I'd like that.

DARCY smiles and begins to collect his books as SCULLY and MULDER leave the classroom.

MULDER

I'm beginning to think that maybe I do need to worry about you two.

INT.- JAIL CELL, LATER

JAKE is seated in a small jail cell by himself. A single GUARD is outside the block, half asleep. JAKE looks around the cell nervously, almost fidgeting in his place. He leans over and looks at the GUARD.

JAKE

Hey, don't I get a phone call or something?

The GUARD looks at JAKE with disdain.

GUARD

You already had your phone call.

JAKE

Oh ... well, I have to go to the john!

GUARD

There's a toilet in your cell.

JAKE

I know, but it's blocked up! Can you look at it?

The GUARD sighs and stands. He tugs a key from his belt and opens the door to the block. He leaves it standing open as he walks over to the cell. He opens the door to the cell and enters. He turns away from JAKE as he tries to close the door, but suddenly falls to the ground as if hit over the head. JAKE looks on in horror as the GUARD slumps to the ground.

JAKE

Hello? Hey, what's going on ... ?

Before he can finish, JAKE reels as if punched across the jaw. He falls to the ground with a shriek. He tries to stand, but is knocked to the ground again. The GUARD's pistol flies from its holster and lands in JAKE's hand. JAKE tries to fight it, but the gun is forced to the side of his head. We watch as the gun fires and his shadow falls to the ground. At the same time, several POLICE OFFICERS run into the cell block and stop short of the cell.

INT.- AUTOPSY ROOM

SCULLY is pulling plastic gloves off of her hand as MULDER walks through the door. CATHERINE is laid out on the table, covered with a white sheet. SCULLY turns to MULDER and takes off her protective glasses.

SCULLY

Well, you timed that just right.

MULDER

I always know when to come in for the good stuff.
What'd you find?

SCULLY

Well, it looks like the police were right in their initial assumption. Catherine Putnam was strangled. And from the size of these bruises, whoever did it was pretty strong.

MULDER

Were you able to pull any prints?

SCULLY

No. Whoever it was was smart as well. I did notice one thing, though.

SCULLY gently moves CATHERINE's head to one side, revealing a nasty looking welt on the neck, an inch in diameter. Inside the welt seems to be the imprint of a triangle within a triangle. MULDER takes a quick closer look.

MULDER

What's that?

SCULLY

Well, I can't be sure, but it looks like it's the imprint of a ring of some kind, and a fairly large one at that. It was worn on the right hand.

MULDER

So what are we looking for? A class ring? A frat ring? A rampant NFL player who actually won the Superbowl?

SCULLY

I doubt many Superbowl rings would have that odd design on them.

MULDER smiles. Suddenly, the door bangs open and VOGEL runs in, breathless.

VOGEL

You two had better come down to the cell block.
Your suspect is dead.

INT.- CELL BLOCK

The police are pouring over every square inch of the cell when SCULLY and MULDER arrive. They pause momentarily to watch as medics prepare to take JAKE's body out of the cell. VOGEL steps in after them.

MULDER

So what happened?

VOGEL

Well, according to the guard on duty, Owen was complaining that his toilet was blocked up. When the guard came to take a look, Owen hit him over the head from behind, took his gun, and then shot himself.

MULDER looks around the cell, glancing at the bars on the window and at the door.

MULDER

Then?

VOGEL

Well, some people in the next room heard the shot and came to investigate. I don't know. If you ask me, that Owen kid was probably feeling guilty about killing his girlfriend and decided to end it all.

MULDER nods absently. SCULLY looks at him and then leans over to look at the body. She recoils in disgust as she peeks under the sheet. MULDER also glances as well, and frowns slightly. He turns back to VOGEL.

MULDER

Where are the officers who came in here?

VOGEL points out a group of OFFICERs standing in one corner. MULDER crosses over to them.

MULDER

So what did you guys see?

The OFFICERs look at each other and shrug.

OFFICER

Well, we were sitting in the next room when we heard the shot. We made it in here before the kid even hit the floor.

MULDER

How nice. So you didn't see anyone leaving the cell block?

VOGEL steps forward, looking confused.

VOGEL

Wait a minute. You think that this was murder? Agent Mulder, we've already found the boy's fingerprints on the gun as well as the guard's. No one else's. Besides, the guard didn't let anyone else in here nor did these boys see anyone else leave. It was suicide.

MULDER

Really? So let me get this straight. Most people would escape if they had knocked out the person guarding their cell, not blow their brains out. Besides, Jake knew he had an alibi for Catherine's murder ... which checks out, by the way. Why would he kill himself?

VOGEL

So what are you saying? That an invisible man killed Jake Owen and Catherine Putnam?

Everyone (except SCULLY and MULDER) laugh at VOGEL's suggestion. They stop when they realize that MULDER isn't laughing. VOGEL stares at him in shock.

VOGEL

You don't really believe that, do you?

MULDER

It's the best way to explain what happened here.
And it also explains why no one saw anyone leaving
Catherine's room after she was murdered.

VOGEL

We've been over this. The murderer left out the
window ...

MULDER

...and then down the tree. No, he didn't. If
you'll recall, Chief, there were no footprints
under the tree. You would think that the killer
would have left footprints in the mud after such
a large storm. The killer must have been in the
room when the RA entered the room and then left
after that at some point. Since the RA and the
other witnesses saw no one in the room, the
murderer must have been invisible.

VOGEL stares at MULDER in shock as he begins to leave. SCULLY grimaces and follows him out.

VOGEL

So what do you want me to do? Put an APB out for
an invisible man?

EXT.- POLICE STATION

MULDER leaves as SCULLY follows. She quickly catches up with him.

SCULLY

Mulder, are you aware of what you just suggested?

MULDER

Scully, you saw those bruises on Jake's jaw.
Unless he beat himself up before he shot himself,
someone else must have been in the cell with him.
Since no one saw a person leaving, that person
must have been invisible.

SCULLY

Invisible men. Next thing I know, you're going to
be finding a connection with UFOs.

MULDER

Well, I'm just getting warmed up.

SCULLY rolls her eyes as LESLIE approaches with a school newspaper. LESLIE tries to get in between them, but neither of them budge. She follows along behind them.

LESLIE

Fox! I've been looking all over for you! I was wondering if you would like to go see the Minoan exhibit in the college museum! It's absolutely fabulous.

SCULLY doesn't allow MULDER to react.

SCULLY

So what do we do now? Jake was our only suspect.

MULDER

We do some more digging. Someone obviously didn't like Catherine and Jake and wanted them dead. So we need to find out who and how ...

SCULLY

Mulder, don't even suggest that we try to figure out how he made himself invisible. There has to be a better explanation than invisible ...

LESLIE

Fox?

MULDER

How else would the killer been able to slip out of Catherine's room and out of the jail cell unnoticed? Besides, we've had experience with this sort of thing before. Remember those zoo animals that were disappearing?

LESLIE

Fox?

SCULLY

Even so, what you're proposing is not possible. That's something out of Star Trek or one of the Predator movies, not something that happens in real life!

MULDER

Most people fifty years ago would have said that portable telephones that fit in a person's pocket would be an impossibility as well. And now look. We're using cell phones almost every day.

LESLIE

Fox, would you listen to me for a second?

SCULLY and MULDER turn and look at LESLIE as if they hadn't noticed her there before now.

MULDER

What is it?

LESLIE

I was wondering if there is anything you'd like to do today ... you know, with me. Lunch, maybe. Or I could show you around campus.

MULDER smiles and looks around the campus. He suddenly stops and stares at something off screen. SCULLY takes a defensive step forward.

SCULLY

I'm sorry, but we're in the middle of an investigation right now, and I doubt that Agent Mulder has the time to "do something" right now.

MULDER turns back to LESLIE, steps forward, and takes her by the arm.

MULDER

Actually, there is something that we can do today, Leslie.

MULDER and LESLIE start off. SCULLY stares after them, slack jawed, until she turns and looks for whatever MULDER saw. Finally, she notices on a bulletin board a large poster that reads: "TODAY ONLY: DR. SHERIDAN DOUGLAS DEMONSTRATES INVISIBILITY FIELDS." SCULLY quickly turns and starts after MULDER.

INT.- LECTURE HALL

SCULLY enters the back of the hall and sees MULDER and LESLIE already seated halfway down the auditorium. SCULLY quickly crosses to them and slides into an empty seat. MULDER turns to her with a look of amusement.

MULDER

Party crasher.

Before SCULLY can say anything, SHERIDAN DOUGLAS enters the auditorium. He strides around the room and sweeps everyone with a piercing, fiery gaze. SCULLY shifts in her seat slightly, uncomfortable.

DOUGLAS

I know what most of you are probably thinking.
"Invisibility fields? Isn't that straight out of
Star Trek or some Predator movie?"

SCULLY gives MULDER a significant look, which he ignores.

DOUGLAS

But my friends, we are talking about reality here.
You have all probably witnessed something similar
to what I'm about to show you. Many of you have
undoubtedly seen how images waver on a hot day.
Others of you who are into astronomy know that
the gravity of a star can warp light beams around
that star, distorting how the night sky really looks.

As DOUGLAS is making large motions with his hands, SCULLY notices a large gold ring on his right hand. She nudges MULDER and points at it, but MULDER waves her silent. Frustrated, SCULLY sinks back in her seat.

DOUGLAS

My friends, magnetic fields can do the same thing.
A powerful enough magnetic field can bend light
rays. Here at Lincoln University, we have been
researching this technique and I have something
startling to show you.

DOUGLAS whips a cloth off of a nearby table. Sitting on it is a small metallic box that is surrounded by a wire mesh of some kind. DOUGLAS picks up a large remote that was sitting next to the box.

DOUGLAS

This box that you see before you is wrapped in a
special kind of superconducting mesh. When I throw
this switch, a powerful magnetic field will envelope
this box, causing the light rays to bend around it,
thus making it disappear.

DOUGLAS backs away from the box and flips the switch. Sure enough, the box flickers and then vanishes from sight. Only a small ring of distortion suggests where the box once sat. MULDER sits forward in his chair, clearly interested.

DOUGLAS

Pretty cool, huh?

MULDER

Look at that, Scully. That could be how the invisible man got in and out of those places. Flip a switch, and there you go.

DOUGLAS

Now, I won't bore you with all the mathematical mumbo-jumbo that it took in creating this little doodad. I barely understand it myself. But I will take questions.

MULDER immediately raises his hand.

MULDER

Dr. Douglas, could this technique be used to cloak a human being?

DOUGLAS

No, it couldn't. The strength of the magnetic fields would kill whoever was inside it. That's why the surgeon general has determined that becoming invisible can be hazardous to your health.

MULDER

Well, suppose some brilliant professor figured out a way to do it. What would keep him from committing perfect crimes? He could walk through laser detection beams and have them warp around him. He could steal anything he wanted ... sleep with any woman ... kill anyone.

DOUGLAS' demeanor changes. He stares at MULDER darkly for a second.

DOUGLAS

Are you insinuating anything?

MULDER

Not to my knowledge. Just asking a question.

DOUGLAS

Well, thank God or whomever you pray to that no such field exists, or you might have a problem on your hands.

DOUGLAS' features brighten as he turns to answer another question. SCULLY looks at MULDER, annoyed.

SCULLY

What was that all about? You practically accused him right here!

MULDER

You never know. Everything is possible, including using magnetic fields to cloak someone. Since Douglas seems to know how to do that...

Abruptly, the audience begins to applaud. SCULLY, MULDER, and LESLIE rise to leave, but DOUGLAS quickly crosses to them.

DOUGLAS

Hold on a minute, I would like a word with you!

MULDER stops and turns around.

DOUGLAS

Now, sir, if you want to accuse me of some wrong doing in connection to my experiments, you may do so.

MULDER pulls out his badge and shows it to DOUGLAS, whose eyes go wide for a second. Then he nods with understanding.

DOUGLAS

Ah! No doubt you are here to investigate young Catherine's death.

MULDER

Yes, we are. Did you know her?

DOUGLAS

Know her?

DOUGLAS frowns for a second, then shakes his head.

DOUGLAS

I don't believe so. Why?

DOUGLAS gives a mock gasp and looks at MULDER in shock.

DOUGLAS

Surely you don't think that I somehow turned myself invisible and killed her, do you?

MULDER shrugs.

MULDER

Maybe. Where were you two nights ago?

DOUGLAS

I was at home reading and to answer your next question, no, I don't have a witness that saw me doing that. So am I under arrest?

DOUGLAS melodramatically proffers his wrists to MULDER.

MULDER

Not yet. Just don't go anywhere.

DOUGLAS gives him a friendly smile as MULDER, SCULLY, and LESLIE leave the auditorium. As soon as they leave, however, DOUGLAS' face goes dark.

EXT.- AUDITORIUM

SCULLY, MULDER, and LESLIE leave the building. SCULLY glances at her watch slightly, then takes a full look. She lets out a frustrated sigh.

MULDER

Did your watch stop?

SCULLY

No, but I'm almost late for lunch with Dr. Darcy.

SCULLY starts away, then turns back and smiles.

SCULLY

Have fun, you two.

With that, she turns and walks away. MULDER watches her go in silence, then looks at LESLIE,

who smiles.

LESLIE

As I was saying, Fox, you have to see the Minoan exhibit.

INT.- A RESTAURANT

SCULLY and DARCY are seated across from each other at a somewhat nice restaurant. SCULLY is looking over a menu.

DARCY

So, Agent Scully, have you ever studied philosophy before? Or was that your debut into the philosophical realm?

SCULLY

Actually, I took a course when I was a freshman in college.

DARCY looks up, hopefully. SCULLY grimaces slightly before going on.

SCULLY

...which I dropped when the professor kept going on and on about pre-Socratic philosophers.

DARCY's face falls slightly, and then brightens a little.

DARCY

Well, if you ever want a second chance, you can always come out here. I would love to have you in my class.

SCULLY

I'll think about it.

DARCY sets his menu to one side and leans across the table slightly.

DARCY

So you and this Agent Mulder. Are you ... well, how shall I phrase this delicately? Involved?

SCULLY laughs to herself.

SCULLY

Hardly. We have a professional relationship and it doesn't go beyond that.

DARCY

Then he is a fool to pass up such a beautiful prize as you.

SCULLY smiles at the compliment.

SCULLY

So tell me, Dr. Darcy....

DARCY

Please, call me Gideon.

SCULLY

...Gideon. What is your opinion on the Myth of Gyges? Are all humans selfishly motivated?

DARCY

Of course! Why else would we do anything?

SCULLY

Well, I would hope that there would be some room for altruistic behavior ...

DARCY

Ah, yes, but even altruism has its share of selfishness to it. Take you, for example. Why did you join the FBI?

SCULLY

Well, I suppose I wanted to help people and make this a safer world.

DARCY

And you derive a certain amount of satisfaction from this, yes?

SCULLY

Of course.

DARCY

Well, there you go. If you ever stopped deriving a small amount of satisfaction from your job, you would immediately move on to something else. Botany, stamp collecting, something like that.

SCULLY

I suppose.

DARCY

And take me right now! I'm at the height of selfishness. I didn't ask you to lunch to make sure you didn't go hungry today. I did it so everyone in this restaurant could see this old fossil with a very pretty woman.

DARCY smiles as he raises a coffee cup to his lips. His hand, however, begins to shake slightly. In frustration, he sets the cup down again. SCULLY looks at him with concern.

SCULLY

Are you all right?

DARCY

Just age. I'm afraid I'm not as strong as I used to be. But back to the subject. Whoever killed poor Catherine was also very selfish. For whatever reason, they had to kill her. It certainly didn't benefit her, the poor dear.

DARCY shakes himself slightly and smiles.

DARCY

I think we should change the subject, don't you?

SCULLY nods slightly.

INT.- CAMPUS MUSEUM

MULDER sighs in boredom and looks at his watch. LESLIE is intently looking over a large Minoan statue that stands before them.

LESLIE

Isn't this something, Fox?

MULDER

It's something, all right.

LESLIE gives him an amused look.

LESLIE

So tell me, Fox, were you involved with the Unabomber case at all?

MULDER

Not really. They never really thought that he was an alien or some sort of subhuman, so they never called me.

LESLIE once again smiles. MULDER turns and looks at another Minoan sculpture. He rolls his eyes and turns slightly. He pauses for a second when he catches a glimpse of DOUGLAS. DOUGLAS quickly turns away and starts down the hallway. MULDER starts after him. LESLIE looks up in surprise.

LESLIE

If you're that bored, you could wait for me!

MULDER ignores her and continues down the hall, never trying to lose sight of DOUGLAS. Finally, DOUGLAS bolts out of the museum. MULDER is close behind him. He bursts out of the museum and looks around, but there is no trace of DOUGLAS. MULDER frowns, confused, but returns to the museum.

EXT.- DARCY'S HOME, LATER

SCULLY and DARCY are walking down the sidewalk slowly, still chatting.

SCULLY

But enough about me. What about you? Do you do anything else besides just reading in dusty books?

DARCY

Oh, not really. I do dabble in a few other fields. Ancient languages. Psychology. Archaeology.

SCULLY

Only a few?

DARCY

Well, can you blame me? My wife died thirty years ago, all my children live elsewhere. And I'm not the most prime of men. You're my first date in almost ten years!

SCULLY smiles. She stops and looks at the building.

SCULLY

I think we're here.

DARCY glances at the building as well.

DARCY

So we are. Thank you for the pleasant lunch. And tell that Mulder to get off his rear and snatch you up or I will!

SCULLY laughs and pats DARCY's hand gently. She starts down the sidewalk. DARCY heads up the steps, pauses for a second, looks after her, and smiles pleasantly before proceeding the rest of the way.

INT.- SCULLY'S HOTEL ROOM, LATER

SCULLY steps into her hotel room and immediately tosses her purse onto the bed. She collapses on it for a second, but before she can relax, her cell phone rings in the purse. She digs through it quickly and pulls out the phone.

SCULLY

Hello?

INT.- A PARKING GARAGE

MULDER is walking to his car, talking on his cell phone.

MULDER

Scully, it's me.

SCULLY (v.o.)

Oh, really? How was your date?

MULDER

I could ask you the same thing. Listen, I think we had better look into that Dr. Douglas' records later on. I'm not sure, but I think he was following me.

SCULLY (v.o.)

What happened?

MULDER

I caught a glimpse of him in the museum but when I went to confront him ...

SCULLY (v.o.)

Wait. Let me guess. He disappeared.

MULDER

How'd you know?

SCULLY (v.o.)

Okay. I'll make a few calls. You try to find our elusive professor ...

All of a sudden, MULDER stumbles slightly, almost as if he was tripped. He stops and turns around, trying to see what he tripped over.

MULDER

What the ... ?

INT.- SCULLY'S HOTEL ROOM

SCULLY frowns and holds the phone closer to her ear.

SCULLY

Mulder, are you all right?

EXT.- PARKING GARAGE

MULDER is still looking around, bewildered.

MULDER

I'm not sure. I thought I just...

MULDER suddenly reels as if shoved from behind. He whips around, but no one is there.

Suddenly, the lights above him shatter. A few seconds later, the lights in adjoining sections shatter as well, leaving MULDER in darkness. He starts to turn warily, but the phone is knocked from his hands. MULDER watches in shock as his phone is crushed under an invisible heel.

SCULLY (v.o.)

Mulder, are you all ...

MULDER immediately whips out his gun and is blindly pointing, eyes wide and ready for anything. There is a noise to one side of him, and he wildly pivots to try and aim his gun at the cause. Nothing. He wheels on another noise, but still can't see where it's coming from. Suddenly, the gun flies from his hand and skids underneath a car. MULDER stands there, debating whether or not to go after it. He tries to, but is knocked to ground as if tripped from behind. He shakes his head slightly and starts to rise. As he does, he hears the hiss of a spray paint can. He begins to inch around the corner to see where the sound is coming from. There is the clatter of the can hitting the ground. MULDER whips around and sees one message freshly painted on the wall: "BACK OFF." MULDER takes a step forward to examine it, but suddenly jerks as if hit over the head and collapses on the ground, unconscious.

INT.- POLICE STATION, LATER

MULDER is seated in an office, rubbing the back of his head. SCULLY is seated on the desk, looking at MULDER like a mother hen.

SCULLY

So you didn't get a clear look at your assailant.

MULDER

No, that's the problem. I got a very clear view of my assailant. It's like I suspected, Scully. He's invisible. I didn't see anyone else in the parking garage.

VOGEL steps into the office, holding a piece of paper. He is grinning slightly as he sits down across from MULDER.

VOGEL

Well, our artist has made a sketch of the suspect based on your description.

VOGEL hands the paper to MULDER and it is, of course, blank. MULDER sighs in frustration and throws the paper to one side. He turns to SCULLY.

MULDER

You two should open an act in Vegas. Chief, I don't think you're taking me seriously.

VOGEL

No, I'm taking this very seriously, Agent Mulder. What do you want me to do? Tell the good citizens of this town that there's an invisible man going around assaulting and killing people? That'd be a great idea! Let's start a panic! Maybe we can show that sketch on the evening news! Maybe the National Enquirer would like to know about this. They can put it right next to the article about Bigfoot's unholy union with an alien!

VOGEL storms out of the room, slamming the door behind him.

MULDER

Do I just naturally have that effect on people?
SCULLY shrugs.

MULDER

So were you able to run that background of Dr. Douglas?

SCULLY

Actually, I placed the call a few minutes ago. We should be getting the results soon.

MULDER picks up the piece of paper and looks at it. He lets out another frustrated sigh and leans back in the chair.

MULDER

So what do you think? Have I completely lost it this time?

SCULLY

I don't know. Your hunches play out most of the time. But nobody ever bats a thousand, Mulder. Keep that in mind.

MULDER

Maybe.

MULDER rises from his chair and looks at the paper again. He frowns and turns it over. SCULLY

gets up as well.

SCULLY

What is it?

MULDER

It looks like this is an old report of some kind.

MULDER skims the contents, and his face registers surprise. SCULLY stands there expectantly.

MULDER

This is the report of a petty theft. Apparently one afternoon a professor stepped outside her office for one second to say hello to someone. When she stepped back in, her purse had mysteriously been opened and the contents scattered all over her desk. Twenty dollars was missing.

SCULLY

So?

MULDER

So this report is dated five weeks before Catherine's murder. Witnesses didn't see anyone entering or leaving the professor's office. Either that professor had one hell of a draft in her office, or our invisible culprit didn't start with murder. He worked his way up to it.

Before SCULLY can respond, the door to the office opens and VOGEL sheepishly steps inside. SCULLY looks at him with concern.

SCULLY

What's the matter?

VOGEL

We've just gotten a call from the campus museum. Someone tried to steal part of the Minoan exhibit.

MULDER

What's so unusual about that?

VOGEL

There was a tour group in the same room, and they didn't see anyone do it.

SCULLY and MULDER look at each other and start for the door. On his way through, MULDER flashes the blank side of the paper at VOGEL.

MULDER

Maybe you should reconsider showing this sketch to the public.

INT.- THE MUSEUM, LATER

VOGEL and one of his OFFICERs are standing and talking to a TOUR GUIDE, a very shaken college student in her early 20s. As they do this, MULDER and SCULLY are looking over a display case. Its top has been broken, and some of its contents, several jewel-encrusted bracelets, are lying on the floor.

VOGEL

So, Miss, what happened?

TOUR GUIDE

I was just pointing out to the guests that this statue...

She gestures, like a tour guide, to the statue standing behind her.

TOUR GUIDE (cont.)

...found in Knossos in 1975, resembled similar statues found in the Greek city of Mycenae twenty years earlier and how archaeologists think that shows how the Minoans sacked the Greek cities ...

VOGEL

Miss, please save the tour lecture for the guests. What happened?

TOUR GUIDE

Sorry. Well, anyway, after I told them that, we started into the next room and we heard the glass shatter behind us. We all ran back in here to see the bracelets hit the ground. And they're the bracelets that we have on loan from the ...

VOGEL sighs in frustration as she goes off on a lengthy explanation of where the bracelets were found. SCULLY glances at her and then turns to MULDER who is staring at the bracelets thoughtfully. Finally, he begins to scan the walls and spots a surveillance camera, dutifully swiveling back and forth.

SCULLY

What are you thinking?

MULDER

I'm thinking we need to see what that camera saw.

INT.- MUSEUM SECURITY CENTER

A bank of monitors fills one wall. A student SECURITY GUARD is leaning back in his chair, apparently day dreaming. The door suddenly bursts open as SCULLY and MULDER step inside. The SECURITY GUARD swivels around, startled, and stares at them wide-eyed.

SECURITY GUARD

Hey, you aren't allowed in here ...

MULDER shows him his ID badge, as does SCULLY. The SECURITY GUARD's eyes go even wider.

SECURITY GUARD

Oh, geez! Uh, let me see here...

MULDER

Look, can you cue up the tape from the robbery? I want to take a look at it.

SECURITY GUARD

Uh, I think so. Let's see here.

The SECURITY GUARD swivels in his chair and frantically tries to cue up the tape. Unfortunately, he's only succeeding in creating a big mess. SCULLY tries to suppress a grin. She turns to leave.

SCULLY

Let me know when you're ready.

MULDER just waves, leaning over the SECURITY GUARD slightly. SCULLY steps into the hall and almost collides with DARCY, who is dressed in paint-splattered coveralls. SCULLY backs up, surprised.

SCULLY

Dr. Darcy! What are you doing here?

DARCY

You know what I said earlier. I dabble in archaeology. I'm working on the new exhibit in the south wing. It's requiring quite a bit of remodeling. But my dear Agent Scully, what are you doing here?

SCULLY

Someone tried to steal an item from the Minoan exhibit.

DARCY

No! You're pulling an old man's leg, aren't you?

SCULLY

I'm afraid not, Dr. Darcy.

DARCY

Well, do you have a suspect yet?

SCULLY

Actually ...

MULDER sticks his head out of the door.

MULDER

Okay, Scully, we've ... Oh, hello, Dr. Darcy.

DARCY's face brightens.

DARCY

Agent Mulder! So good to see you again! Would you care to come to my lecture on Monday? We're discussing Plato's divided line.

MULDER

Sorry, Dr. Darcy. I'm afraid I'll be busy.

DARCY

Well, if you change your mind, you know where to find me!

With that, DARCY continues down the hall. SCULLY steps back into the control room. The SECURITY GUARD looks back at MULDER. MULDER nods. SCULLY quickly leans in to look at a monitor that is suddenly awash with static.

MULDER

Take a look at this.

The monitor shows the TOUR GUIDE talking about the statue to a tour group. Just as the tour group begins to leave the room, the camera pans to the right, revealing the display case with the bracelets. The camera once again pans to the left, revealing the TOUR GUIDE and tour group returning in surprise. When the camera completely turns back to the display case, the bracelets are already on the floor. SCULLY leans away from the monitor.

MULDER

See?

SCULLY

Mulder, someone could have ducked out of a door when the camera wasn't looking.

MULDER

But why would that someone leave behind those bracelets? If they were that quick, they could have made it out in plenty of time with the bracelets. So why leave them behind?

SCULLY

Maybe they were worried about the amount of noise they made. Maybe they came in and didn't notice the tour.

MULDER

And maybe they're invisible and the tour didn't notice them because the tour couldn't see them.

SCULLY looks at MULDER skeptically. The SECURITY GUARD raises a tentative hand.

SECURITY GUARD

Uh, excuse me?

MULDER looks at the SECURITY GUARD almost indignantly.

MULDER

What?

SECURITY GUARD

I might have a suggestion. If you noticed, there was a ventilation duct right behind the display case. Someone could have snuck through there and tried to break the case.

SCULLY looks at the SECURITY GUARD in shock.

SCULLY

How do you know about that?

SECURITY GUARD

Well, my friends and I once designed a Dungeons and Dragons game off the floor plan of the museum, and we ...

SCULLY and MULDER don't give the SECURITY GUARD a chance to finish. They've already left through the door. The SECURITY GUARD watches them go and then heaves out a massive sigh of relief.

INT.- MUSEUM

SCULLY and MULDER arrive at the scene of the crime. Sure enough, a ventilation duct that is big enough for a person to fit in is embedded squarely in the wall above the display case. MULDER tentatively reaches out and touches the grate lightly, which causes it to fall off. As he leans back, he comes face to face with a very smug SCULLY.

MULDER

Don't even say it.

SCULLY

The thief crawled through the duct, broke the glass, picked up the bracelets, and when he realized that the tour was returning, dropped them and hastily pulled the grate back in place.

MULDER gives SCULLY a hurt look as they turn to leave the museum.

EXT.- MUSEUM

SCULLY and MULDER leave the museum steps. MULDER is a few steps in front of SCULLY, who has to practically run to keep up with him.

SCULLY

Face it, Mulder, this time your pet theory is wrong!

MULDER

Scully, this is ridiculous. Catherine Putnam's murderer couldn't possibly have left through that window. Jake Owen did not shoot himself. I didn't trip myself, and someone didn't try to climb through that ventilation duct!

SCULLY

Why can't you accept the fact that you're wrong? Why can't you accept the fact that maybe, just maybe, there is a simple, everyday explanation to all of this?

MULDER

Because the everyday isn't necessarily right.

SCULLY

I think you're afraid to admit that you're wrong!

This gets MULDER to stop finally. He turns around and looks at SCULLY in surprise.

MULDER

What?

SCULLY

I think you're afraid to admit that for once, you could be wrong. You always try to see the supernatural or the unexplainable in every case we investigate and for once, there isn't a shred of supernatural in this case, and you can't handle that!

MULDER

That's ridiculous.

SCULLY

No, I think it's true.

MULDER

Has it ever occurred to you that maybe you're just jealous since my hunches usually turn out right and your scientific skepticism is worthless in these cases?

SCULLY looks at MULDER, hurt. She turns away, not wanting to say anything. MULDER looks after her, and then turns away in frustration as well. SCULLY looks like she's about to say something when the cell phone rings in her purse. She sighs and yanks it out.

SCULLY

What?

She winces at the tone of her voice and listens intently. Her eyes go wide for a second.

SCULLY

Really? ... Thanks for looking into that!

SCULLY turns around as she pockets the phone. MULDER looks at her, expectantly.

SCULLY

We'll have to table this discussion for now. It turns out that Dr. Douglas does have a criminal record. It's being faxed to us now.

INT.- POLICE STATION, LATER

The fax machine spits out several pieces of paper, one of which prominently displays a mug shot of DOUGLAS. The good professor looks much younger and even wilder. SCULLY picks up the paper and scans it briefly.

SCULLY

It appears that Sheridan Douglas was arrested about two years ago.

MULDER

For what? Having too many bad hair days?

SCULLY

No ... Stalking a young woman and assaulting her boyfriend.

MULDER looks up at SCULLY in surprise.

MULDER

What?

SCULLY

Apparently two years ago, Dr. Douglas was teaching at the University of Minnesota. He met Charlotte Hauser in one of his classes. For him, it was love at first sight. He started stalking her, leaving obscene phone calls. He even threatened to kill her if she didn't return his affections.

MULDER

What happened?

SCULLY

Apparently her boyfriend got fed up with it and "had words" with him. It turned into a fist fight and both men were arrested.

MULDER

And people say the art of conversation is dead.

SCULLY

Ms. Hauser dropped the charges. A few months later, Douglas moved here and continued teaching.

MULDER sits down on the desk, hard. SCULLY paces, thinking over something. She finally looks at MULDER.

SCULLY

You know, when I did the autopsy on Catherine, I did notice some marks on her neck that looked like ... well ...

MULDER smiles at SCULLY's discomfort.

MULDER

A hickey?

SCULLY shrugs sheepishly.

SCULLY

I had assumed that they were insignificant, but maybe ...

MULDER

Maybe Dr. Douglas got fresh before he killed her?

SCULLY

Let's not jump to conclusions, Mulder...

MULDER

Why not? Douglas has no alibi for the murder, he has a past record of obsessive behavior that could lead to something like this ...

SCULLY

But we don't know if he had the opportunity to meet Catherine.

MULDER whips out his cell phone and dials quickly as he leaves the office, SCULLY following after him. He waits a second before speaking.

MULDER

Hello, Leslie? I was wondering if you could do me a quick favor?

INT.- LESLIE'S OFFICE

LESLIE is still on the phone with MULDER. She is typing on the computer in front of her.

LESLIE

Okay, Fox. Catherine's records. I'm printing out a copy now ... Okay. I'll see you in a few minutes.

LESLIE gets up and goes over to the printer and watches as the paper is slowly spit out by the noisy printer. She sighs and leans against the table. She is so engrossed with the printer that she doesn't notice the door slowly close behind her or the lock slide into place. Nor does she notice the phone cord slowly rise behind her and coil into a noose. At least, she doesn't notice it until it lands around her neck, choking her.

EXT.- LESLIE'S OFFICE

MULDER and SCULLY arrive outside the door. MULDER tries the door, but finds that it's locked. He frowns, and rattles the knob slightly. Still perplexed, he knocks on the door tentatively.

MULDER

Leslie?

SCULLY

Maybe she's busy primping for your arrival.

MULDER knocks again.

MULDER

Leslie, are you okay?

INT.- LESLIE'S OFFICE

LESLIE reels wildly, struggling to pull the cord away from her neck. In the struggle, the phone is yanked off the desk with an audible crash.

EXT.- LESLIE'S OFFICE

MULDER looks at SCULLY and they both draw their guns. MULDER begins to kick at the door, trying desperately to break it open.

INT.- LESLIE'S OFFICE

The pounding on the door becomes more violent until the door begins to splinter. The cord flies away from LESLIE's throat, allowing her to collapse to the ground, gasping for air. The window leading outside explodes outward just as the door explodes inward and MULDER and SCULLY race inside, covering the room. MULDER quickly drops down to LESLIE's aid. SCULLY dashes over to the window and looks out the window. No one is in sight. SCULLY turns away from the window and holsters her gun.

SCULLY

How is she?

MULDER

She seems okay. She should probably see a doctor, though.

LESLIE shakes her head and stands up on shaky legs.

LESLIE

No, I should be okay.

SCULLY

Did you see your attacker?

LESLIE shakes her head slightly.

LESLIE

No. I just ... I was getting that record for Fox when the phone cord suddenly landed around my neck. I never got a look at who it was.

LESLIE collapses in her chair and buries her head in her hands.

LESLIE

I tell you, this campus is going to hell. First Catherine, then Jake ... and now me! I mean, it was one thing when my office got rearranged under my nose, but ...

MULDER looks up, suddenly concerned.

MULDER

What do you mean, "rearranged under my nose?"

LESLIE shrugs.

LESLIE

One day I had an appointment with a student. Well, I had to run down the copy center, so I had him wait for me outside my office. I wasn't gone for more than a minute, but when I got back, my entire office had been trashed. There were papers everywhere. And the student swore up and down that he didn't see anyone go into it.

MULDER considers this. As he thinks about it, SCULLY goes over to the printer and rips off the record, scanning it quickly.

MULDER

How long ago did this happen?

LESLIE

About ... oh, six, seven weeks ago. Why?

Before MULDER can answer, SCULLY grabs him by the arm.

SCULLY

Mulder, look at this. Catherine Putnam took Introduction to Physics last semester with Dr. Sheridan Douglas.

MULDER glances at the paper and smiles slightly.

MULDER

Add another piece to the puzzle.

MULDER is about to leave. He turns back to LESLIE and offers his hand.

MULDER

Come on. You'd better come with us to the police station.

INT.- VOGEL'S OFFICE

VOGEL hangs up the phone on his desk. LESLIE is seated nearby, sipping a cup of coffee. MULDER is flipping through a large binder of paper. SCULLY looks up at VOGEL.

VOGEL

Well, there's no answer at Douglas' apartment. Do you want me to put an APB out for him?

SCULLY nods, and then looks at MULDER.

SCULLY

Mulder, what are you doing?

MULDER

Leslie's story about her office being rearranged reminded me of that report we saw earlier about the professor's purse.

SCULLY

So?

MULDER

So this is a compilation of police reports and campus security reports for the past two months. Starting about seven weeks ago, there have been a string of mysterious happenings on campus with no explanation.

SCULLY

Like what?

MULDER

Well, another professor reported stepping out of his office for "just a second" to use the restroom. He came back to find all the pictures in his office turned upside down. Another student parked his car in an empty parking lot, took two steps, and suddenly his windshield was shattered by a brick that seemingly came out of nowhere.

SCULLY frowns and takes the book and looks it over.

SCULLY

Here's another report about the money disappearing from the theatre box office during the middle of a performance when the manager's back was turned for "just a second."

SCULLY looks up at MULDER, who is smiling.

MULDER

It sounds like someone was practicing being invisible, doesn't it?

SCULLY doesn't comment. The phone rings on VOGEL's desk, and he quickly snatches it up. He listens for a second, and slams the phone down. He's immediately on his feet and heading for the door.

VOGEL

Come on. Someone's breaking into the museum again.

SCULLY and MULDER look at each other and run after VOGEL.

EXT.- MUSEUM

SCULLY and MULDER are standing by the doors to the museum, their guns drawn and ready. VOGEL joins them, his gun at ready as well.

VOGEL

According to the security guards in the museum, the burglar is working on the same display case as before.

SCULLY

Why don't they just confront him?

VOGEL

They say that it looks like he has a gun.

SCULLY and MULDER look at each other. MULDER shrugs and slowly opens the doors to the museum.

INT.- MUSEUM

SCULLY and MULDER are creeping slowly through the hallways, ducking behind displays every now and then, cautiously working towards the display. MULDER quickly ducks behind the doorway and peeks inside. While he can't get a clear view of the suspect, he can see him kneeling in front of the display case. MULDER motions for SCULLY to join him. They suddenly duck inside the door and level their guns on the man.

MULDER

Freeze! FBI!

The man jumps and whirls around, startled. The "gun" clatters to the floor, revealing that it is a sensor wand of some kind. SCULLY motions for the police to come into the room. As they do, their flashlights reveal that the burglar is none other than SHERIDAN DOUGLAS.

INT.- INTERROGATION ROOM, LATER

MULDER and SCULLY are seated across from DOUGLAS, who is handcuffed. DOUGLAS looks positively shaken up.

DOUGLAS

Look, I told you. I was there conducting scientific tests...

MULDER

After the museum closed?

DOUGLAS

I figured that no one would take me seriously. They would probably call me crazy.

MULDER

No, but I'd say you were trying to finish the job you started before.

DOUGLAS

Look ...

MULDER

No, you look. We know about Charlotte Hauser. We know that you had Catherine Putnam in your physics course last semester. That's an awfully interesting coincidence, don't you think?

SCULLY places a warning hand on MULDER's arm. DOUGLAS' face goes ashen.

DOUGLAS

You know about Charlotte?

MULDER

Start talking, doctor.

DOUGLAS sighs.

DOUGLAS

I'm telling you the truth. Look, I heard from a friend in the police department that you suspected an invisible man tried to steal those bracelets. He thought it was quite funny, but it reminded me of your question at my demonstration.

MULDER

So?

DOUGLAS

So I came to see if I could get some readings. Don't you get it? Someone apparently can cloak themselves! They're years ... no, decades ahead of my research! I figured that maybe I could get a clue as to how they did it from the display case.

MULDER

Then what about Charlotte Hauser? What was up with that?

DOUGLAS swallows hard before speaking.

DOUGLAS

That was a rather ... unfortunate encounter. I was a very confused person at the time. I wasn't sure of who I was or what I was doing, and I ...

MULDER shakes his head in disgust.

MULDER

Look, from what I've gathered so far, you don't have an alibi for Catherine Putnam's murder, nor Jake Owen. And let's not forget the attempted robbery or the attempted murder of Leslie Bennet or the attack on me. So what do you have to say for yourself?

DOUGLAS

Attack on Leslie Bennet?

DOUGLAS appears to be almost in tears. He tries to say something in his defense. Before he can, there is a knock at the door. SCULLY quickly crosses over to the door and opens it. A POLICE OFFICER sticks his head into the room and whispers something to SCULLY. Her mouth drops open in shock.

SCULLY

Send him in, please.

DOUGLAS

Look, I told you, I was very confused and hurting when I did that to Charlotte! But I'm better now ...

A man about DOUGLAS' age (named JEROME) steps into the room. The worry on his face melts to relief when he sees DOUGLAS.

JEROME

Sheridan! There you are! When the police called me, I was almost beside myself!

DOUGLAS

Jerome! Thank God you're here! Agent Mulder, I *do* have an alibi for the attack on Leslie Bennet this afternoon. I was with Jerome.

MULDER

And what were you two doing?

JEROME and DOUGLAS look at each other. JEROME looks away, embarrassed. DOUGLAS turns back to MULDER and grits his teeth slightly. A look of understanding washes over MULDER's face. That slowly melts into a look of frustration as he looks at SCULLY, who simply shrugs before leaving. MULDER follows, turning his back on JEROME, who is comforting DOUGLAS.

INT.- VOGEL'S OFFICE

MULDER is seated in a chair, slumped down. SCULLY is seated on the edge of the desk opposite him.

MULDER

And so our suspect remains invisible.

SCULLY

Well, look at it this way, Mulder. You at least convinced Dr. Douglas that the culprit is invisible.

MULDER

That'll be a good consolation to Catherine's family. I mean, they'll love to hear that a professor agrees with an FBI agent that most people consider insane.

MULDER gets up and begins pacing. SCULLY stands up as well. SCULLY looks away, and her eyes fall on the binder from earlier. She frowns slightly and rereads the page.

SCULLY

Mulder, listen to this. About eight weeks ago, there was a report that a ring was stolen from the Minoan exhibit while it was being set up. The first report about strange happenings occurred the very next day.

MULDER

You think there's a connection?

SCULLY

I don't know. But listen to this: "The ring was described as gold, encrusted with small jewel chips. The approximate size indicates that the head of the ring was half an inch in diameter." Mulder, that welt on Catherine's neck was at least half an inch in diameter.

MULDER

You think that whoever killed Catherine was wearing the ring at the time?

SCULLY

I would say so. Look at this picture of the ring.

SCULLY hands MULDER a picture. The picture is of a gold ring, just as SCULLY described, complete with a pattern of a triangle within a triangle made of jewel chips. MULDER stares at the photo for a while.

MULDER

So our mystery man stole this ring from the museum and then ...

There is a timid knock at the door. MULDER opens it, revealing DOUGLAS. He waves nervously.

DOUGLAS

Since I'm free to go, can I get my sensor probe back now?

MULDER nods and turns back to SCULLY. DOUGLAS steps into the room and picks up the probe, looking it over.

MULDER

As I was saying, first the mystery man steals the ring and then goes on a petty crime spree for the past seven weeks before he kills Catherine Putnam and goes from there?

SCULLY

Looks like it.

MULDER thinks about it for a second and starts for his trenchcoat.

MULDER

I'm going to go track down the curator of that museum. Maybe he can shed some light on the subject.

SCULLY smiles and starts to leave. Before she can, DOUGLAS stops her gently.

DOUGLAS

Actually, Agent Scully, I was wondering if you could give me a hand. I got permission this time to go back to the museum and finish my tests.

SCULLY

So why do you need my help?

DOUGLAS grins sheepishly.

DOUGLAS

Well, all this talk about an invisible murderer is making me scared.

SCULLY sighs and grabs her trenchcoat as well.

INT.- CURATOR'S HOUSE, LATER

MULDER is seated in an elegantly decorated living room. An elderly man named THOMAS HENSEL sits across from him, sipping from a tea cup gingerly.

MULDER

Mr. Hensel, I'm sorry to disturb you this late at night.

HENSEL

It's no bother, Mr. Mulder. I had just put this tea on when you called.

MULDER

I was wondering if you could tell me about a theft at the museum from about eight weeks ago.

HENSEL frowns slightly, confused.

HENSEL

Theft? What theft?

MULDER pulls out the photograph of the ring and hands it to HENSEL.

INT.- MUSEUM

SCULLY and DOUGLAS are being escorted through the halls of the museum by a SECURITY GUARD. DOUGLAS is quickly recalibrating the sensor probe. SCULLY seems bored, glancing at the exhibits around her.

SECURITY GUARD

Here you go.

SCULLY smiles at him. DOUGLAS immediately crouches next to the display case and begins to run the sensor probe over the case. As the SECURITY GUARD leaves, we can see the SECURITY GUARD suddenly jerk as if struck and then slump to the ground, unconscious.

INT.- CURATOR'S HOUSE

HENSEL is looking over the photograph, frowning.

HENSEL

If my memory serves me, this is the Ring of Lydian.
An excellent piece. It's a pity that we couldn't
acquire it.

MULDER

Couldn't acquire it? I thought that you had.

HENSEL chuckles and sets the photograph to one side.

HENSEL

To be honest, I thought we had as well. Unfortu-
nately, it never arrived at the museum. We tore
that entire storage room apart looking for the
thing, but we never found it. Our best guess is
that it was never sent to us.

MULDER

Then why did you file a police report that it was stolen?

HENSEL

Oh, that was a mere formality. We were covering
all the bases just to be on the safe side in case
it showed up on the black market somewhere.

INT.- MUSEUM

SCULLY is leaning against the wall, bored, while DOUGLAS feverishly records the findings of his probe. Suddenly, the lights die in the museum. SCULLY looks up at them, concerned. DOUGLAS doesn't even seem to notice. He simply squints and continues to work.

SCULLY

Stay here. I'm going to go see what's going on.

DOUGLAS nods and waves her away, completely engrossed in his work. SCULLY slowly moves

off, carefully looking into each room. DOUGLAS doesn't even notice that she's gone. Not only that, but he doesn't notice the large Greek sword that suddenly rises from a display case behind him.

INT.- CURATOR'S HOUSE

MULDER is standing by the door, holding the photograph in his hand and looking at it, confused. HENSEL stands next to him.

MULDER

I'm sorry to waste your time, Mr. Hensel.

MULDER turns to leave. He then turns back to HENSEL.

MULDER

Just one more question. How can you be sure that the person who was unpacking the crates didn't steal the ring?

HENSEL laughs, as if MULDER has just told him a joke.

HENSEL

My dear Agent Mulder, the person who was working on unpacking the crates is one of the museum's most cherished volunteer workers. As a matter of fact, he and I have been friends for many years. It couldn't have been him.

MULDER

Well who was it?

HENSEL

Gideon Darcy.

A look of understanding suddenly washes over MULDER's face. Without saying good-bye, he turns and dashes from the door. HENSEL watches him go, confused. Finally, he shrugs and carefully shuts the door behind him.

HENSEL

Kids.

INT.- MUSEUM

SCULLY is coming back towards the display, moving quickly.

SCULLY

Dr. Douglas? I think we had better get out of here. I can't find any of the security guards.

SCULLY stops short when she sees DOUGLAS' feet, soaked in a puddle of blood. Her eyes grow wide with horror and she takes several steps backwards. There is a sudden sound from her left, and she quickly draws her gun and swings in the direction of the sound. She begins to inch forward, very carefully, keeping her gun up at all times.

VOICE

Scully...

SCULLY turns at the sound of the gravelly voice which appears to be coming from behind her. Suddenly, she pitches forward as if shoved from behind and footsteps trail off down the hall. SCULLY starts around the corner, following the sound, but jumps back with a shriek when an axe slices downwards and clatters to the floor.

VOICE

Scully, come be with me...

SCULLY takes off, running down the halls with sheer terror. She takes a wrong turn and winds up in a room that is clearly being remodeled. There is scaffolding along every wall, open paint cans stored everywhere. Plastic sheeting is draped from many of the open doorways. SCULLY pauses, out of breath, and leans on one of the displays.

VOICE

Why do you run from me?

SCULLY is immediately alert and has her gun up, wildly pointing it at wherever that sinister voice is coming from.

VOICE

Why are you scared? Why can't you love me?

SCULLY begins to back away and soon finds herself pressed against a wall.

VOICE

It's because of... Mulder, isn't it?

SCULLY almost winces from the venom in the voice. Suddenly, her hair is yanked to one side by invisible hands. SCULLY tries to fire off a shot, but the bullet misses its target and shatters a glass display case across the room.

VOICE

If I can't have you ... no one will.

In a burst of terrified strength, SCULLY breaks her assailants grasp and runs blindly away. She soon is leaning against some scaffolding. She turns and looks after her, but of course, she still can't see him. She begins to wildly look around, trying desperately to find some advantage. Her eyes come to rest on a paint can. She bites at her lower lip, thinking about it, then picks up the paint can and swings it wildly in front of her. The paint explodes from the can, drenching everything in front of SCULLY. She looks up and sees paint splatters that seem to be hovering in midair, looking almost as if it is smeared across someone's chest. The paint seems to hesitate, and with a roar of rage, the assailant runs towards SCULLY. She quickly raises her gun and fires two quick shots. The assailant is stopped and collapses to the ground, blood running across his invisible chest. SCULLY collapses against the scaffolding. At that moment, MULDER bursts into the room, his gun also drawn. He sees SCULLY and quickly makes his way over to her. He stops when he sees the paint and blood.

MULDER

Our invisible man?

SCULLY nods. MULDER bends down and feels around on the corpse. He pauses for a second.

MULDER

He's dead.

SCULLY turns away as MULDER continues to feel. All of a sudden, MULDER pauses, frowning.

MULDER

What the ... ?

MULDER seemingly twists the air, and suddenly, DARCY's body shimmers into existence. MULDER holds up DARCY's right hand, only to find the Ring of Lydian on his finger.

INT.- MUSEUM, LATER

VOGEL and his POLICE are once again at work, taking pictures of everything. A sheet lies over DARCY's body. VOGEL looks at the corpse and shivers slightly.

VOGEL

Dr. Darcy. Who would have believed it? He was one of the nicest professors on campus.

MULDER shrugs and turns to SCULLY. She is sitting on a bench, staring numbly ahead. He sits down next to her.

MULDER

Are you okay?

She shrugs slightly. MULDER turns away, not sure of what to say.

SCULLY

Well, you were right again. That ought to count for something.

MULDER smiles slightly and then turns back to VOGEL.

MULDER

With your permission, Chief, I'd like to take that ring on Darcy's right hand and have it analyzed.

VOGEL looks up at MULDER blankly.

VOGEL

Ring? What ring?

MULDER looks at VOGEL in surprise.

MULDER

The ring on Darcy's right hand. It's big and gold and has a triangle within a triangle on it. You couldn't have missed it.

VOGEL frowns and thinks about it. He turns to the police photographer (VINCE).

VOGEL

Vince, did Darcy have a ring on his finger when you photographed him?

VINCE frowns and shakes his head. MULDER looks at them.

MULDER

This is ridiculous! Look!

MULDER goes over and pulls the sheet off of the body and holds up DARCY's right hand. To his shock, the ring is missing. MULDER stands up and looks around, as if someone might have the answer as to where it went. Unfortunately, no one does.

INT.- SCULLY'S HOTEL ROOM, LATER

SCULLY is seated on her bed, typing on her laptop. She suddenly pauses, and picks up a book titled "PHILOSOPHY OF PLATO" and reads for a few seconds. She then turns back to the lap top and continues writing.

SCULLY (v.o.)

With the disappearance of the Ring of Lydian, which apparently was the cause of Dr. Darcy's invisibility, we lose every opportunity to have it analyzed to see where it came from or how it works. An interesting side note is that Lydian is apparently a descendent of Gyges, the Greek shepherd who, according to Plato, found a similar ring. Perhaps this is the kernel of truth that inspired the myth.

INT.- DEIRDRE'S DORM ROOM

DEIRDRE is trying to read in a similar philosophy book, but finds herself staring out of the window of her room.

SCULLY (v.o.)

Also unfortunate is the fact that we may never understand why Dr. Gideon Darcy, a man who, by all accounts, was sweet and gentle, would turn into a cold blooded killer and thief when he found the ring. Perhaps it is as Plato himself said...

EXT.- GRAVEYARD

A solitary priest is reciting last rites over a coffin. The tombstone reads "DR. GIDEON DARCY."

SCULLY (v.o.)

... that a just man and an unjust man, given the same opportunity to do evil without fear of reprisal would do the same thing. That no one "would have such iron strength of mind as to stand fast in doing right when he could ... kill men at his pleasure." Dr. Darcy understood this better than anyone since the temptation was given to him.

EXT.- DARKENED PARKING GARAGE

VINCE, the police photographer, walks out of the shadows to a long, black limousine. The window rolls down and a gloved hand is extended from the window. VINCE reaches into his pocket and pulls out the ring and drops it into the hand.

SCULLY (v.o.)

Perhaps what is truly disturbing about this case is the fact that it is a time where life imitates philosophy. For it has been my experience that some men don't have to have rings that turn themselves invisible to do whatever they please without fear of reprisal. They can do whatever they want because to the public, they're better than invisible. They don't exist.

As she says this final phrase, we see a cigarette lighter flare up and illuminate the face of CANCER MAN in the limo as he uses it to light a cigarette.