

THE X-FILES

"Paper Hearts"

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November 25, 1996

"Paper Hearts"

SET LIST

EXTERIORS:

BOSHER'S RUN PARK
 /PARKING LOT
 /WOODS
SPARKS' HOUSE
EL CAMINO OWNER'S BACK YARD
WEST VIRGINIA WOODS
VINEYARD MOTOR COURT

BUS GRAVEYARD

(X)

INTERIORS:

MULDER'S APARTMENT
 /LIVING ROOM
 /APARTMENT BUILDING HALLWAY
MULDER'S OFFICE
AUTOPSY BAY
SPARKS' LIVING ROOM
TWO-CAR GARAGE
 /EL CAMINO CAB
LORTON PRISON
 /CELL BLOCK
 /VISITATION ROOM
 /ADMINISTRATIVE HALLWAY
 /VISITATION ANTEROOM
 /BASKETBALL COURT
MULDER FAMILY LIVING ROOM (1973)

MRS. MULDER'S BASEMENT

A.D. SKINNER'S OFFICE
AIRPLANE CABIN
MOTEL ROOM
DAY CARE CENTER
ABANDONED APARTMENT
ABANDONED BUS

(X)

TEASER

1 A DIGITAL CLOCK

1

reads 3:21 AM. We move off it and drift around a darkened room, revealing personal objects which tell us we're in:

INT. MULDER'S LIVING ROOM - NIGHT

The whole world is quiet. We come upon Mulder, lying on his couch, asleep. We move in, looking straight down on him.

As we creep closer... Mulder's eyes open. Now he's staring past us into the darkness... up at the ceiling.

MULDER'S POV

Silently appearing out of nowhere comes... a bright BLUE DOT. It's a dot from a blue laser beam, shining on the ceiling.

NEW ANGLE WIDE

as Mulder stares intently at the dot. He is less surprised by its appearance than we would expect. After several beats:

The blue dot begins to MOVE. It creeps across the ceiling, then down the far wall... sliding with precision.

Mulder sits up, watching it slide across the floor. It briefly GROWS, spelling the word "FOLLOW" in neat letters.

It shrinks back to a dot, then disappears under the closed apartment door. Mulder follows at a deliberate pace. He opens the door and finds the dot waiting for him on the hallway floor.

2 INT. APARTMENT BUILDING HALLWAY

2

Dressed only in sweats and a T-shirt, Mulder follows the dot as it takes him down the empty hall. His footfalls echo strangely. He steps into the elevator. The doors close, wiping frame.

CUT TO:

3 OMITTED

3

4 EXT. SUBURBAN PARK - NIGHT

4

DARKNESS, OUT OF WHICH travels the blue dot. Mulder appears, too... we're looking down on him as he follows it across white lines painted on black asphalt. We realize he's walking into a more lighted area of an empty PARKING LOT.

Sounds are muted and echoing. Perhaps there's no music, further disorienting us. We likely realize we're in Mulder's DREAM.

4 CONTINUED:

4

We adjust to show the dot is headed toward... a lone CAR, parked under a streetlight. The car is an old, empty white El Camino with a pickup shell-enclosed bed.

The dot plays across the pickup shell. It morphs into a word fragment... "MAD HAT"--flashed so quick, it's almost subliminal.

The dot slides back onto the pavement. Mulder sidesteps the car and exits the parking lot, past a SIGN identifying "Bosher's Run Park." Now Mulder is in...

...a big open field. There's not another soul in sight. Mulder pads down a gentle slope, approaching a stand of TREES at the bottom of the hill.

AT THE STAND OF TREES

The blue dot waits for Mulder to catch up. Once he does, it enters into the undergrowth. Mulder hesitates, but follows.

5 EXT. WOODS

5

The laser dot slides silently across a carpet of dead leaves, illuminating them brilliant blue, as if from underneath.

Mulder follows tentatively, picking his way around trees and vines--crunching hollowly through the dead leaves. The further he goes, the more reluctant he is to follow.

MULDER'S POV

shows the bright dot curve around behind a large tree trunk. As we follow after it, from behind the wide trunk eases into view...

...A blonde LITTLE GIRL, 8. She wears a printed sleeper, lies serenely atop the leaves, eyes closed. Her arms are crossed.

The blue dot finds her chest, then grows into a valentine-shaped HEART which hovers over the proper spot. And with that, the little girl begins to SINK, down into the leaves, OUT OF SIGHT.

SMASH CUT TO:

6 INT. MULDER'S LIVING ROOM - NIGHT

6

MULDER startles AWAKE with a drowning man's gasp.

He sits himself up off the couch, panting... then lowers his head in his hands. He glances at the clock: it clicks to 3:22.

(CONTINUED)

6 CONTINUED:

6

Mulder gets ahold of himself. He reaches for a nearby phone book... scans the "B"s. He finds what he's looking for.

SUPER CLOSE ON A PHONE BOOK ENTRY

Under "Virginia--Manassas County Parks" is listed "Bosher's Run," underlined by Mulder's finger. It exists. Off this:

CUT TO:

7 EXT. SUBURBAN PARK - NIGHT - THE "BOSHER'S RUN" SIGN 7

is illuminated by the HEADLIGHTS of an unseen car that's pulling up before it. Adjust WIDER to reveal...

...Mulder climbing out of an n.d. sedan parked about where we saw the El Camino in his dream (there's no El Camino here now). Mulder leaves his engine and headlights on.

Mulder looks like he's dressed in a hurry. He glances around, troubled by the very existence of this place. He clicks on a FLASHLIGHT and heads for the familiar stand of trees.

8 EXT. WOODS - NIGHT 8

Mulder navigates the undergrowth by flashlight, his heart racing--he's scared by this deja vu, but he can't turn back.

MULDER'S POV

The flashlight shines on the familiar, fat tree trunk. As we ease around it, we see... NOTHING. There's NO little girl.

MULDER

looks no less troubled. He kneels down, sweeps aside dead leaves to reveal a swath of EARTH underneath. Off this swath...

IN A LOCKED-DOWN DISSOLVE:

9 EXT. WOODS - MORNING 9

...night turns to day, and the dead leaves disappear. In their place, a checkerboard grid of twine maps the boundaries of a FORENSIC EXCAVATION that's underway. PAN TO INCLUDE TWO FBI TECHS (male and female) who work the site on hands and knees.

Mulder stands by, looking antsy. He's still in his clothes from last night. He points to a particular patch in the grid.

(CONTINUED)

9 CONTINUED:

MULDER

Concentrate over here.

The two Techs glance up at him from their shallow hole. They're patient but wary--they're doubting they'll find anything.

SCULLY (V.O.)

Mulder...

NEW ANGLE TO INCLUDE

SCULLY approaching. Mulder moves to meet her halfway.

SCULLY

What's going on?

MULDER

(distracted)

I'm not sure I can explain...

SCULLY

You called for a forensic excavation... at five a.m. on a Sunday. What are you looking for?

Her tone is simply curious, not challenging. Mulder is barely listening to her. His mind is elsewhere.

MULDER

Just... give me a minute...

Scully glances at the dig in the background. She looks Mulder over, sees with concern his dishevelled clothes and tired eyes.

SCULLY

Mulder...

(soft)

What are you doing out here?

Mulder considers her. She's the only one he'd tell this to.

MULDER

I... keep having this dream, Scully...

SCULLY

What dream?

MULDER

In it, there's a little blonde girl...

(CONTINUED)

9 CONTINUED: (2)

9

He wants to say more--he's just not sure how to put it into words. Scully stares up at her partner, confused.

SCULLY

Mulder... you're saying you're
out here because of something
you saw in a dream?

FEMALE TECH

(looking up)

SIR!--

(CONTINUED)

9 CONTINUED: (3)

Mulder moves fast back to the dig site. Scully follows, slower.

AT THE EXCAVATION

Mulder kneels beside the Techs, eyes rooted on their discovery. Scully arrives behind him, sees it too. She looks amazed.

A SMALL HUMAN SKULL

rests face up, partly exhumed. A swatch of FABRIC is by the neck--an edge of an ancient but familiar SLEEPER. Off this, we:

GO TO MAIN TITLES.

ACT ONE

10 EXT. WOODS - MORNING (LATER) - THE SKELETON

10

has been exhumed further--now part of the shoulders are exposed.
LEGEND OVER: BOSHER'S RUN PARK, MANASSAS, VIRGINIA.

MULDER AND SCULLY

stand removed from the Techs, who go about their recovery work.

SCULLY

Tell me about this dream.

Mulder's eyes are on the ground. He's disturbed by all of this.

MULDER

I've had it three nights in a row. Last night, it went long enough to lead me right to her.

SCULLY

(respectful)

Mulder... we don't even really know yet if it is a "her."

MULDER

It's an 8 to 10 year-old girl.
Take my word on it, Scully--

Mulder moves back to the excavation, leaving Scully to follow.

AT THE SHALLOW GRAVE

Mulder hunkers over the Techs as they sift dirt into different, numbered buckets. Impatient, he pulls on an exam glove.

MULDER

I need the chest exposed.

FEMALE TECH

Yes, sir... it just takes time.

Mulder won't wait. He eases in among the techs and gently pulls at the dirt covering the skeleton's rib cage.

FEMALE TECH

Sir--

SCULLY

Mulder, if you destroy evidence we may never learn what happened here--

(CONTINUED)

10 CONTINUED:

10

MULDER

I know what happened. She was strangled... he used an eight-gauge electrical cord...

(softer)

He took something from her post-mortem. A trophy... a piece of fabric cut from her clothes...

Scully settles closer. As Mulder excavates, more obsessed now...

CLOSE ON THE SKELETON'S CHEST

As the ancient polyester SLEEPER is revealed, hanging loosely.

MULDER (O.S.)

A heart-shaped piece...

Mulder's gloved hand gently lifts it into view--revealing that, indeed, a HEART-SHAPED PIECE has been neatly cut from the fabric.

RESUME

The two Techs watch with fascination. Mulder stands, steps up out of the grave. Scully is at sea over all of this.

SCULLY

Are you saying you got all these details from a dream?--

MULDER

Not this part--it's from memory. I know this m.o.

SCULLY

Whose m.o.?--

MULDER

John Lee Roche's. He killed thirteen girls, ages 8 to 10...

(beat)

This makes fourteen.

Mulder pulls his exam glove off, walks away. He looks shaken. Off Scully, watching him go, we:

CUT TO:

11 INT. MULDER'S OFFICE - DAY - A FILE DRAWER

11

slides open, and a male hand rifles through the "R"s. The hand pulls out a fat CASE FILE labeled "ROCHE, JOHN L."

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11 CONTINUED:

WIDE ON ROOM

as Mulder sits beside Scully, opening the case file between them. He pages through it, his eyes focused on it as he talks.

MULDER

By the summer of 1990, ten victims had been found, spread along the Eastern Seaboard. The earliest dated to 1979. VICAP named the case "Paper Hearts" because of the trophies the killer took.

(turns a page)

All the victims were abducted from their homes.

Scully scans the page. She turns through more just like it.

CLOSE ON THE CASE FILE

We see pages of VICTIM PHOTOS: YOUNG GIRLS, taken at picnics, DisneyWorld, etc. The pictures were supplied by parents. They are all the more poignant by how happy and carefree they are.

RESUME

MULDER

Reggie Purdue brought me onto the task force. He thought I could get in the killer's head.

SCULLY

Did you?

Mulder doesn't seem to want to answer the question directly.

MULDER

I helped out. I concluded we were looking for a salesman... someone who traveled, someone who gained people's trust...

(turns page)

Someone ordinary...

CLOSE ON THE CASE FILE

as we see mug shots of JOHN LEE ROCHE (50), front and side. Indeed, he does look like a plain-vanilla everyman...

RESUME

Scully takes in the mug shots. Mulder continues.

11 CONTINUED: (2)

11

MULDER

Roche turned out to be a vacuum cleaner salesman. His job took him all over the Northeast. He'd be in someone's home, demonstrating his vacuum for them... and all the while he'd be watching their children.

(beat)

He'd choose a victim, then come back for her months later--which was why we almost didn't catch him.

Scully reads the reports, disturbed.

SCULLY

He'd bury them as far as a thousand miles from where he had abducted them...

MULDER

He was very careful.

SCULLY

But your profile caught him.

Mulder gives a little nod.

SCULLY

What about the trophies he took?
The cloth hearts?

MULDER

We never found them. We didn't need them to make our case--we already had him cold on thirteen murders. He admitted to thirteen... polygraph said he was telling the truth...

(beat)

But something always bothered me about that. I always wanted to find those hearts and count them... see if they really only added up to thirteen...

(softer)

I guess they didn't.

Mulder looks back at the file. Scully eyes him with compassion.

(CONTINUED)

11 CONTINUED: (3)

1

SCULLY

I think I can at least explain
your dream, Mulder...

(off his look)

You never stopped thinking about
this case. You've been working
on it since 1990. I believe you
solved it in your sleep.

(CONTINUED)

11 CONTINUED: (4)

1

MULDER

You're thinking I somehow had this information about a fourteenth victim in my head, and I processed it all this time?

SCULLY

It's unusual, but it makes sense. I've seen studies of this. They theorize the purpose of dreams is to help solve or assuage our waking problems.

(faint smile)

You said it yourself once... a dream is an answer to a question we haven't learned how to ask.

Mulder considers her--she seems so sure. He's dubious, but he wants to believe her theory. He gives a little nod.

SCULLY

Good work.

(standing up)

Now... let's identify this girl so we can put her to rest.

CUT TO:

12 INT. AUTOPSY BAY - DAY - ATOP A STEEL TABLE

12

lies the small skeleton. Beside it is spread the empty sleeper. On the hip of the sleeper is sewn a little, rounded, green POCKET, and on it is hand-embroidered a yellow "\$" sign.

ADJUST TO Mulder gazing at the sleeper, his thoughts distant.

SCULLY (O.S.)

I believe her name is Addie Sparks.

NEW ANGLE WIDE

Scully enters the room, dressed in autopsy scrubs, carrying pages of print-out. She hands the pages to Mulder.

SCULLY

She went missing from her home in King of Prussia, Pennsylvania in June of 1975. I contacted The Center for Missing and Exploited Children, ran a search through their database...

(CONTINUED)

12 CONTINUED:

12

Mulder reads the print-out, shaking his head.

MULDER
1975 is too early.

SCULLY
I think it's a good match,
Mulder. The height is right,
the description of the sleeper
is right...

MULDER
(troubled)
If it's true, it would mean
Roche started years before we
thought he did.

Scully nods, also troubled by this thought.

SCULLY
We're going to need to verify
this, Mulder. Are you up for
that?

Mulder nods, staring once again at the sleeper, and its pocket.

CUT TO:

13 EXT. SPARKS' HOUSE - DAY

13

A rental sedan stops in front of a modest, pleasant home.
Nothing about it stands out. Mulder and Scully walk up the lawn
to the front door. LEGEND OVER: NORRISTOWN, PENNSYLVANIA.

There's an uncomfortable beat as the agents prepare themselves.
With a glance to Mulder, Scully knocks on the door.

After a moment, the front door opens. MR. SPARKS--a man in his
late fifties--stands before them.

SCULLY
Frank Sparks?

MR. SPARKS
(nod)
Can I help you?

SCULLY
Sir, I'm Agent Scully, this is
Agent Mulder... we're with the
Federal Bureau of Investigation.
May we speak with you?

(CONTINUED)

13 CONTINUED:

The man stares at them. He speaks plainly, quietly.

MR. SPARKS
You found Addie?

DISSOLVE TO:

14 INT. SPARKS' LIVING ROOM - DAY (LATER) - THE GREEN POCKET 14

is in an evidence bag--the little pocket with its embroidered "\$" is attached to a swatch from the sleeper.

WIDER ON ROOM

Mr. Sparks carefully undoes the Ziplock. He holds the pocket in his fingers for a long time... then gives the smallest of nods.

MR. SPARKS
This was for the tooth fairy.
When Addie was asleep, I'd come
and put a quarter in the pocket.
Her mother sewed it on for her.

Scully sits on the couch beside Mr. Sparks. Mulder stands, uncomfortable... eyes drifting around the room to hide it.

SCULLY
Where is your wife, sir?

MR. SPARKS
She passed away last summer...
(looking up)
You're saying the man that did
this is already in prison?

MULDER
Yes, sir. He won't get out.

That doesn't help Mr. Sparks any, and he takes no apparent joy from it. He won't cry either, not in front of them. He's a tough old guy, and his heart was broken years and years ago.

MR. SPARKS
Do you do this full-time,
telling people news like this?

SCULLY
No, sir. Not full-time.

The man nods, thinking.

(CONTINUED)

14 CONTINUED:

14

MR. SPARKS

I remember in the Service, they had an officer whose full-time job was telling people their children were missing or dead.

MULDER

Not a good job.

MR. SPARKS

No. That was the kind of thing they'd draft you for.

(beat)

These last twenty-one years... I always thought missing was worse than dead. Because you didn't know... what had happened.

Mulder can't seem to look the man in the face. Something is resonating within him as the man speaks.

MR. SPARKS

But now that I know... I'm glad my wife's not here.

His eyes tear despite himself. Scully places a hand on his arm. Mulder stares elsewhere, extremely uncomfortable... not wanting to feel this man's emotion himself. We realize he's looking at:

A PHOTOGRAPH

on the mantle. It's an old picture of the little girl we saw in Mulder's dream--Addie Sparks. As we slowly track in on it...

MR. SPARKS (O.S.)

How many more people like me do you have to visit today?

RESUME

Mulder turns to the man, who is pulling himself back together.

MULDER

Sir..?

MR. SPARKS

This man... did he have other victims you didn't know about?

His tone is not accusing--he just wants to know. Off Mulder:

CUT TO:

15 EXT. SPARKS' HOUSE - DAY (LATER) 15

We pick up Mulder and Scully as they exit the house, having said their goodbyes. Behind them, Mr. Sparks closes his front door.

We TRACK AHEAD of the two Agents as they cross the lawn toward the street. We favor Mulder, who walks just ahead, looking troubled and distant. As we get inside his head...

MULDER'S WALKING POV

shows the rental sedan as they approach it. But suddenly...

MATCH CUT TO:

16 A FRAGMENT OF MULDER'S DREAM 16

from the night before: we see a silent, shimmering vision of the blue laser dot leading Mulder to the WHITE EL CAMINO parked in the lot (NOTE: this is footage we've seen before).

17 EXT. SPARKS' HOUSE - DAY (RESUME ON) 17

Mulder, struck by this memory of his dream.

MULDER

Roche's car...

He pulls the CASE FILE off the sedan's front seat. He rifles through it, searching for something particular. Scully watches.

MULDER

(finds it; nods)

Roche drove a white El Camino...
It was in my dream, Scully.

SCULLY

What are you saying that means?

MULDER

The cloth hearts he collected...
he would have kept them close.
For a traveling salesman, that
means inside his car, right?

SCULLY

Maybe... You're saying the
hearts are still in his car?

MULDER

He doesn't have them in prison.
His cell is searched regularly,
his mail is examined...

17 CONTINUED:

17

Mulder quickly reads through the file--taps at something.

MULDER

His car was sold at auction in
1992. Put beyond his reach...
It's worth a look, Scully.
(more impassioned)
We have to find these hearts to
count them.

Scully considers this soberly.

SCULLY

I'm sure his car was searched
once already, wasn't it?

MULDER

Not by me.

CUT TO:

18 INT. TWO-CAR GARAGE - DAY

18

It's DARK in here. There's only a strip of light from under the
garage door--just enough to see we're looking past a parked car.

LEGEND OVER: HOLLYVILLE, DELAWARE. The garage door rolls up,
blasting us with LIGHT. We see we're looking past the familiar
EL CAMINO. It's been modified with FLAME DECALS down its sides.

The awed NINETEEN YEAR-OLD OWNER steps into the garage, followed
by Mulder and Scully. He clicks on a hanging light that swings.

OWNER

Here it is...
(off Scully's nod)
I've been, you know, detailing
it. Dropped the bed shell, did
the decals, stuff like that...

Scully thanks him. Mulder just stares, waiting for him to go
away. The kid starts to... then gets a big, stupid grin.

OWNER

Honest-to-god serial killer
owned my car? For real?

Now Scully and Mulder both stare at the kid, waiting for him to
go away. He departs on this, the happiest day of his life.

Mulder looks the car up and down. He opens the driver's door
and climbs in. Scully does the same on the passenger side.

(CONTINUED)

18 CONTINUED:

18

INSIDE THE EL CAMINO

Mulder goes to work--single-mindedly feeling the dashboard, the visors... reaching past Scully to pat down the door panels, the spaces under the seats. Scully reaches up to feel the ceiling.

Mulder feels the ceiling, too--then he produces a nasty-looking lockback KNIFE and proceeds to cut the seam of the upholstery. Scully looks askance at him, but he couldn't care less.

MULDER

I'm helping him detail.

They search a few more beats... top to bottom. No cloth hearts. Mulder sits for a moment, trying to concentrate.

MULDER

Something about this is wrong...

He focuses everything down to this car. Scully opens her door.

SCULLY

Could it be underneath?

As she steps out to look underneath the car, we stay inside on Mulder, who works to remember. We SHIMMER to:

18A A FRAGMENT OF MULDER'S DREAM

18A

PREVIOUSLY SEEN FOOTAGE: the blue dot travels down the side of the El Camino's PICKUP SHELL... briefly spells out "MAD HAT."

18B INT. TWO-CAR GARAGE - DAY (RESUME ON)

18B

Mulder mouths the phrase, then realizes something. He looks out the window behind him. There's NO SHELL over the truck bed.

MULDER

The camper shell...

WIDER

as Mulder exits past Scully, who's checking a rear wheel well.

MULDER

The kid said he took off the camper shell--

CUT TO:

19 EXT. CAR OWNER'S BACK YARD - DAY (CONTINUOUS)

19

Mulder rounds into the back yard, glancing left and right. He sees what he's looking for. He jogs to...

...the fiberglass pickup shell, tucked away behind a shed--we recognize it. Mulder drags it from under its tarp. He flips it over, spilling off old rain water and pine tags.

Scully approaches as Mulder steps into the upside-down shell. He looks it over, quickly fixes on:

A BIG, ROOF-MOUNTED DOME LIGHT

Mulder's fingers pop it open. Hidden inside is... A CHILDREN'S BOOK, a tiny, weathered edition of "Alice In Wonderland." A woodcut on the cover shows Alice at the Mad Hatter's tea party.

MULDER

steps away from the bed shell, staring at the book in his hand.

MULDER

"Mad Hat"... Mad Hatter...

Scully eases into frame beside him, also staring at the book. Mulder pages through it, finding...

CLOSE ON THE BOOK

...A SINGLE, CLOTH HEART. A few more pages flip by--then ANOTHER HEART. This continues as we flip through the story... cloth hearts are pressed like dried leaves every few pages.

MULDER AND SCULLY

stare as Mulder flips the pages. He quietly counts them out.

MULDER

...Eight... Nine... Ten...
Eleven... Twelve... Thirteen...
(beat)
...Fourteen.

SCULLY

(nodding)
Addie Sparks...

Mulder stares. There are still some pages to go.

CLOSE ON THE BOOK

As Mulder's hand hesitantly turns the pages. ANOTHER CLOTH HEART COMES INTO VIEW. A few pages later... yet ANOTHER ONE.

(CONTINUED)

19 CONTINUED:

1!

MULDER AND SCULLY

stare transfixed. Mulder flips to the end of the book, but those are the last two. Scully speaks softly, looking at him.

SCULLY
Fifteen and sixteen...

MULDER
He had two more victims.

Off Mulder--heartbroken by this discovery, and frightened by how he came to it, we...

CUT TO:

20 OMITTED

20A EXT. LORTON PRISON - DAY

20A

Stock shot, to establish a massive, ugly gray prison. LEGEND
OVER: LORTON REFORMATORY, LORTON, VIRGINIA.

20B INT. PRISON ENTRANCE WALKWAY - DAY

20B

Mulder and Scully walk down a stark hall. They hand over their pistols to a PRISON GUARD who checks them in. They move around a corner and wait as a barred gate unlocks and slides open for them. Mulder stares straight ahead--his game face is on.

21 INT. PRISON BASKETBALL COURT - DAY

21

They enter into a barrel-roofed basketball court. Additional PRISON GUARDS are visible patrolling in the background. We HEAR the slow dribbling of a BASKETBALL. Mulder and Scully walk toward...

JOHN LEE ROCHE

whom we recognize from his mug photos. Roche is alone in the empty yard, dribbling a ball in front of a lone BASKET.

ROCHE
Mulder. Long time, no see.
(eyes Scully)
You got a new partner.

Mulder introduces her.

(CONTINUED)

21 CONTINUED:

MULDER
Agent Scully.

(CONTINUED)

21 CONTINUED: (2)

21

Roche nods to her matter-of-factly. He poises to take a shot.

ROCHE

He shoots, he scores--

BANG--the basketball bounces off the rim. He walks after it.

ROCHE

Oh, well. What's up?

MULDER

We found Addie Sparks, John.

Roche nods at them, bouncing the ball. A beat. He shrugs.

ROCHE

Congratulations, I guess.

Scully glares at Roche, sickened and angry. She speaks quietly.

SCULLY

We also found your cloth hearts.
All sixteen of them.

ROCHE

Huh.

MULDER

Sixteen victims. Why'd you say
there were only thirteen, John?

ROCHE

He shoots, he scores--

BANG--off the rim again. Roche turns back to Mulder, shrugs.

ROCHE

Thirteen sounds like such a
magic number.

Mulder does a good job of staying calm and unruffled.

MULDER

Tell us about the last two
victims. Where can we find them?

SCULLY

You're here for life already.
You've got nothing to lose.

ROCHE

And nothing to gain.

(CONTINUED)

21 CONTINUED: (3)

21

MULDER

You can have one moment of decency. You can let those two victims' families put their daughters to rest.

ROCHE

I understand why you'd take that very personally, Mulder.

Roche says this mildly, very matter-of-factly... NOT sarcastic. It's a slightly odd thing to say. Mulder lets it slide.

ROCHE

(tosses him ball)

How about this... sink it in one shot, and I'll tell you.

Mulder doesn't hesitate. He shoots and SWISH--all net. Mulder doesn't even look to see it go in. He stares at Roche, waiting. For the FIRST TIME, Roche cracks a little smile.

ROCHE

You'd trust a child molester?

Roche walks away, leaving them behind. He heads for the door, calling back over his shoulder.

ROCHE

You bring in my hearts, give them back to me? I really will tell you what you want to know.

Roche raps on the steel door--it UNLATCHES from the inside. Confident and serene, Roche exits.

DISSOLVE TO:

22 SIXTEEN CLOTH HEARTS--NOW TAGGED WITH GIRLS' NAMES

22

A finger arranges them into four rows of four, then separates the ONLY TWO UNNAMED HEARTS from the rest. We realize we're in:

INT. MULDER'S OFFICE - NIGHT

Mulder sits alone in his office, staring at the two unnamed hearts atop his desk. It's late--he's been here for hours.

(CONTINUED)

22 CONTINUED:

22

He takes off his reading glasses and rubs his red eyes. When he opens them again, he notices:

THE FAMILIAR, BLUE LASER DOT

on the wall opposite him. It slides down to the floor.

WIDER TO INCLUDE

Mulder following it with his eyes. It eases across the floor and exits underneath the closed office door. Mulder stands and moves to rest a hand on the doorknob. As he opens the door:

23 MULDER'S POV

23

We see it opens into... a period LIVING ROOM. We see an old TV-- just an edge of it--broadcasting the WATERGATE HEARINGS.

As we EASE AROUND the doorframe... SAMANTHA MULDER, age 8, comes into view. She's in her nightgown, lounging on the floor by the TV. A STRATEGO GAME is before her. She looks at us impatiently.

SAMANTHA

Fox. It's your move.

REVERSE ON MULDER

who we realize is now inside...

INT. MULDER FAMILY LIVING ROOM (1973) - NIGHT

The room is the same as we saw it in "Little Green Men" (2X01). Mulder steps out of the kitchen--there's NO office behind him anymore. He tentatively joins his sister, shocked to see her.

MULDER

Samantha...

SAMANTHA

Are you gonna move or not?

Still in his work clothes and FBI namebadge (no gun), Mulder sits down across from his sister--silently fascinated by her. The Watergate hearings drone on. Samantha is bored by them.

SAMANTHA

Do we hafta watch this, Fox?

Mulder glances to the TV, then back at her. Remembering...

MULDER

"The Magician" comes on at nine.

23 CONTINUED:

23

SAMANTHA

Mom and Dad said I could watch
the movie... Buttmunch.

MULDER

(absent; recalling)
They're next door at the
Galbrands'. They left me in
charge...

(looks back to her)
Samantha..?

Suddenly... the LIGHTS GO OUT. Samantha looks around the dark
room curiously. Mulder shakes his head, knowing what comes next.

MULDER

No.

A PAINTING ON THE WALL

of a boy and his dog--the frame RATTLES against the sheetrock.

THE STRATEGO GAME BOARD

shakes on the floor--game pieces rattle and fall over.

SAMANTHA

stands... edges back, frightened. She looks to her brother.

MULDER

rises to his feet, still shaking his head--not accepting this.

MULDER

No. Not again--
(snaps out of it)
Samantha... RUN!--

LIGHT beams through the windows, blinding us. Loud RUMBLING.
We WHIP-PAN to the front door: the knob turns, the door opens...

Mulder backs off, touches his side--NO GUN. He remembers...
turns to the cupboard and reaches for a STEEL BOX atop it--
dashes it to the floor. Out tumbles his father's .38 PISTOL.

MULDER'S FLOOR-LEVEL POV

As Mulder slides a frantic hand toward the gun... a MAN'S SHOE
steps into frame to come down atop it. At that moment, the loud
SPACESHIP RUMBLING transforms... smoothly becomes the more
mundane rumble of a big, idling CAR ENGINE.

(CONTINUED)

23 CONTINUED: (2)

2

MULDER

wild-eyed--looks up from the shoe to its owner:

JOHN LEE ROCHE

He's younger, and dressed for '73--but instantly recognizable. His El Camino idles outside the open front door--its headlights BACKLIGHT him. Roche stares down at Mulder, breaks a smile.

Roche looks left, then exits frame. Off Samantha's SCREAM...

SAMANTHA (O.S.)

FOX!!--

SMASH CUT TO:

24 INT. MULDER'S OFFICE - NIGHT

24

Mulder JERKS AWAKE in his chair, yanks his head from the wall.

MULDER

Samantha--

Breathless, his heart beating like a jackhammer... Mulder's eyes scan the desk top. After a long moment, he reaches to touch...

...the TWO UNNAMED CLOTH HEARTS. We notice, if we didn't before, that they both look a fair bit alike. They both have small pink designs on white cotton. Either one could pass for what we just saw Samantha wearing in the DREAM.

As Mulder picks one up, staring at it with cold, growing horror:

END OF ACT ONE

ACT TWO

25 INT. LORTON PRISON VISITATION ROOM - DAY

25

A door opens. Roche enters from an anteroom, led by a GUARD.

ADJUST TO INCLUDE

Mulder, alone and standing by a table, waiting for him. Roche knows the drill: he takes his seat. He looks relaxed.

ROCHE

Did you bring me my hearts..?

Mulder is mirrored in the two-way glass of an OBSERVATION WINDOW beside the door. Visibly agitated, he studies Roche closely.

MULDER

Yesterday you said something about me taking it personally.

ROCHE

What?

MULDER

Your victims' families--you said you understood why I'd take their feelings very personally. Why did you say that to me?

Roche shrugs and smiles inscrutably at him.

MULDER

Where were you in 1973?

ROCHE

What, the entire year..?

MULDER

November. The 27th of November.

Roche just stares up at him, relaxed and opaque. Mulder leans closer, hands on the table... more heated, but quiet, afraid.

MULDER

Do you know what I'm getting at?

ROCHE

I would imagine... something very personal to you.

Mulder stares down at the man. Prompting him. We start to think--they BOTH know what Mulder is talking about. Finally:

25 CONTINUED:

ROCHE

I was selling vacuum cleaners in 1973. I made a sales trip to Martha's Vineyard that year...

(beat)

I believe... I sold one to your Dad. He bought it for your Mom. It was either the ElectroVac Duchess, or the Princess model. I remember he and I spoke at great length about it. He had a really hard time choosing.

The blood is leaving Mulder's face. We can barely hear him.

MULDER

What do you know about my sister?

ROCHE

You give me back my hearts...
Maybe I'll tell you more.

Mulder just stares. Suddenly he hauls off and BACKHANDS Roche, taking us by surprise. Roche's glasses skitter on the floor.

Mulder turns away, shaking out his knuckles in pain. Roche recovers and picks up his glasses. The guard enters.

ROCHE

This man hit me--

Mulder couldn't care less. The deadpan guard looks between the federal agent and the child molester. No contest.

GUARD

I didn't see it.

But the guard's lingering glance to Mulder tells him the interview is over. He takes Roche out of the room. Passing...

...Scully, who appears in the doorway. She watches Roche go. She's looking grim--we can tell she saw this last bit through the observation window. She turns to Mulder.

SCULLY

I did.

CUT TO:

26 INT. PRISON ADMINISTRATIVE HALLWAY - DAY

26

Around a corner comes Mulder, powering down the hall--he's frightened, angry. Scully strides alongside him, keeping up.

(CONTINUED)

26 CONTINUED:

26

MULDER

He was THERE, Scully--in the house. He took Samantha--

SCULLY

In your DREAM, Mulder! It was a DREAM. Your mind made it up!

MULDER

And a dream is an answer to a question you haven't learned how to ask--right? Something buried in your subconscious--

(deep breath)

You heard Roche in there: He knew something. He mentioned being on the Vineyard--

SCULLY

Is it a state secret you used to live on Martha's Vineyard?

MULDER

How would he have found out about it?

SCULLY

Through the prison library. These inmates have access to computers--and the Internet.

(beat)

I did some checking... Roche logged on just yesterday.

MULDER

(taken aback)

Looking for what?

SCULLY

The server records don't show...

Mulder shrugs, frustrated--what the hell good is that? Scully doesn't let up.

SCULLY

...But on the Net, he could find out practically anything about you.

(with emphasis)

He's playing with you, Mulder. He's committing emotional blackmail. And you're letting him--

26 CONTINUED: (2)

2

Scully brings him to a stop. She speaks with passionate concern.

SCULLY

You went in that room with your heart on your sleeve--he saw vulnerability and he took advantage of it.

(softer)

You had a dream--a nightmare. You had it because of all the emotions this case has stirred up for you. But it was nothing but a DREAM.

MULDER

My last dream came true.

She stares up at him, at the awful desperation in his eyes.

MULDER

Scully--do you believe my sister Samantha was abducted by aliens? Have you EVER believed that?

Scully winds up looking away. They both know the answer.

(CONTINUED)

MULDER

No. Then what happened to her?

SCULLY

What are you saying you believe now, Mulder?

MULDER

I don't know. I'm not sure what to believe...

(absent)

I know I need to find out.

Mulder moves off down the hall. Off Scully, worried for him...

CUT TO:

27 INT. MRS. MULDER'S BASEMENT - NIGHT

27

LEGEND OVER: GREENWICH, CONNECTICUT. We drift through a lifetime accumulation of STUFF banked in a dimly-lit basement. We come upon Mulder.

Mulder moves through the crush of old family things, hunting single-mindedly for something... but not finding it. He turns upon hearing FOOTSTEPS upstairs.

MRS. MULDER (O.S.)

Fox..?

MULDER

I'm in the basement, Mom--

MRS. MULDER appears at the top of the stairs. Mulder moves to help her as she slowly works her way down the steps.

MULDER

I'm sorry... I didn't mean to wake you. How are you feeling?

MRS. MULDER

Good, Fox. I'm fine...

(confused)

Honey, what are you doing down here in the middle of the night?

Mulder's not in any shape for long explanations. He pulls out an evidence bag containing the two unnamed, cloth HEARTS.

MULDER

Mom... do you recognize these fabrics? Either one of them?

27 CONTINUED:

27

MRS. MULDER
What am I looking at?

MULDER
Just... does one of them stand
out in any way? Does one look
familiar to you?

MRS. MULDER
Familiar how?

MULDER
Look closely. Please--

Mrs. Mulder stares at the bag, not understanding what he means.

MRS. MULDER
I--I don't know what you want me
to say...

(growing upset)
You know my memory isn't what it
used to be... Ever since I had
my...

Mulder realizes there's no point in riding her about this.

MULDER
Okay, Mom...
(beat; more calm)
Dad never bought you a vacuum
cleaner--did he?

Her expression says--what a strange question. She thinks; nods.

MRS. MULDER
A long, long time ago--I don't
use it anymore.

MULDER
(alert)
Where is it?

MRS. MULDER
I think it's under the stairs.
Fox, what's going on..?

But Mulder isn't listening. He quickly moves around to hunker
by a tiny STORAGE SPACE under the basement stairs. His pulse
quickens as he yanks out dusty boxes. Suddenly, he pauses.

(CONTINUED)

27 CONTINUED: (2)

2

A CURLED SECTION OF VACUUM HOSE

peeks out from behind a crate. Mulder's hands slide the crate aside to reveal--an old canister VACUUM CLEANER. Light glints off the chrome badge on the side: "ElectroVac Princess."

RESUME

Mulder stares at the vacuum for a long beat... wishing to god he hadn't found it.

CUT TO:

28 OMITTED
THRU
31

28
THRU
31

32 EXT. J. EDGAR HOOVER BUILDING - DAY (STOCK) 32

To establish. LEGEND OVER: FBI HEADQUARTERS, WASHINGTON, D.C.

33 INT. SKINNER'S OFFICE - DAY 33

A.D. SKINNER sits at his desk, working. His intercom SOUNDS.

SECRETARY (FILTER V.O.)

Sir, Agent Mulder is here.

SKINNER

Send him in--

The door opens and Mulder enters. He's upset.

SKINNER

Mulder...

MULDER

I've been denied further access
to John Lee Roche--I'm told that
order comes down from you.

SKINNER

That's correct.

Scully enters quietly behind Mulder, a file folder in her hand.
Mulder glances back at her, then continues.

MULDER

Could you tell me why?--

SKINNER

Could you tell me why you saw
fit to strike a prisoner in
federal custody?

Mulder looks back at Scully, betrayed. Skinner picks up on it.

SKINNER

Agent Scully didn't report that
to me, Mulder--though she most
certainly should have.

(pissed at both)

The whole thing was videotaped,
as per prison policy. I saw it.
And you're lucky I don't have
your ass in a sling.

33 CONTINUED:

31

Mulder backs off a bit, chastened. Skinner softens somewhat.

SKINNER

You're too close to this.
You've let this man get to you.

MULDER

Sir... I have reason to believe
he can tell us what happened to
my sister Samantha.

Skinner looks to Scully for an opinion. She reluctantly speaks
up--hurting for Mulder.

SCULLY

It is looking... possible, sir.

Mulder is surprised to hear her say this. She addresses him.

SCULLY

John Lee Roche apparently spent
most of 1973 in Boston. And he
did make one sales trip to
Martha's Vineyard in October of
that year. The timing is right.

For Mulder, another nail in the coffin. He turns to Skinner.

MULDER

I have to know. Let me talk to
him again.

SKINNER

(sympathetic)

This just makes it even less of
a good idea, Mulder.

SCULLY

Sir... the fact remains there
are two more victims we need to
identify and find. No one has
more insight into Roche than
Agent Mulder--and this is still
Agent Mulder's case.

Skinner studies Mulder for a beat. Against his better judgement:

SKINNER

Tread very lightly.
(to Scully)
You see that he does.

CUT TO:

34 INT. LORTON PRISON VISITATION ROOM - DAY

34

We're eye-level to the waistline of a pair of PRISON PANTS: then the man who stands before us sits down into frame, and we see we're once again face-to-face with John Lee Roche.

The familiar Guard moves off to one side. Roche stares just past us, his face impassive. He's silent for a long beat.

ROCHE

I'm not talking to you if you're going to hit me again.

NEW ANGLE TO INCLUDE

Mulder and Scully, both seated on the opposite side of the table from Roche. Mulder stares back. Finally, he reaches in his jacket for the evidence bag containing the TWO UNNAMED HEARTS.

Roche's eyes glow. Though he means to, he can't completely hide his excitement upon seeing them. Mulder holds up the bag.

MULDER

You don't touch them. They stay inside the bag.

Roche considers for a beat, then nods. He takes the bag in both hands, moving it between his fingers like a safecracker... trying to feel the fabric through the plastic. Scully watches in silence, sickened and unnerved. Mulder just stares hard.

MULDER

Name them.

ROCHE

I think you already know one.

Scully slowly leans forward, not taking her eyes off the man.

SCULLY

Prove it.

Roche looks off into space... tries to think of a way. Finally:

ROCHE

Let's see. Watergate was on the TV. You and your sister were in front of it, playing some board game, had little red and blue plastic pieces. You wanted to watch some TV show--the one with Bill Bixby... what the heck was the name of that thing?

Scully looks nervously to Mulder--he's jumping out of his skin.

34 CONTINUED:

MULDER

How could you know what I said?

ROCHE

I was watching you through the window. I was VERY careful.

MULDER

If it's true--tell me where my sister is.

Roche slides the evidence bag across the table to Mulder.

ROCHE

Pick her out.

MULDER

What?--

ROCHE

Pick out the one that belonged to your sister, and I'll tell you where she is.

(off his silence)

C'mon. Fifty-fifty chance.

(another long beat)

Are you gonna do it? Look, I'm giving you a victim, either way.

Scully looks to Mulder. After a moment, he points to a heart.

ROCHE

That one. Are you sure you want that one?

(faint smile)

Just kidding. Good choice.

Mulder stares at the hearts, practically catatonic. Scully glares at Roche--if only looks could kill. Roche turns to her.

ROCHE

You got a piece of paper? You want to take down this address?

Still glaring hatefully at him, Scully produces a notepad.

DISSOLVE TO:

35 SKY... AND TREES

35

arching over us, swaying in the breeze: we're looking up from the ground... almost as if we were seeing the POV of the ground.

(CONTINUE)

35 CONTINUED:

3

Mulder and Scully move into frame, looking down at us. We're in:

EXT. WOODS - DAY

LEGEND OVER: FORKS OF CACAPON, WEST VIRGINIA. Mulder stands in the woods before an outcropping of GRANITE. This expanse of rock has decades of weathered GRAFFITI on it: years and years of paint and scratch marks from the local high school kids.

Mulder slides a hand along the rock, comes to...

CLOSE ON THE ROCK FACE

...an old, neatly-lettered name, easily overlooked: "madhatter."

MULDER

stares at the word. He drops to his knees and begins to dig. All he has are his hands--he pulls up great clumps of rain-softened Appalachian dirt, dumps them aside.

WIDER

Scully kneels beside him, scared for him. She speaks softly.

SCULLY

Let me get a team out here.

(swallow)

Let someone else do this...

Mulder doesn't look up--he just keeps feverishly digging.

MULDER

Help me, Scully...

Scully stares at him. She can't refuse. Slowly at first, she leans down and pulls at the earth with her own hands. The two agents work shoulder to shoulder in silence, digging.

They both stop at the same time. Mulder stares down into the hole he's dug, looking like he's been kicked in the stomach.

AT THE BOTTOM OF THE HOLE

is a patch of ancient white nightgown with tiny, pink designs. Bare ribs show through a missing, HEART-SHAPED PIECE. Off this:

END OF ACT TWO

ACT THREE

36 A PITCH-BLACK FRAME

36

CHUNK!--suddenly flickers with LIGHT from a bank of overhead fluorescents. They BUZZ, warming up. They show us we're in:

INT. AUTOPSY BAY - LATE NIGHT

A black BODY BAG lies atop the familiar stainless steel table. Mulder stands by the door. He holds a Fed Ex-type letter.

It's very late---the place is deserted. Mulder moves to the table. He strips open the letter and removes a MEDICAL FILE.

CLOSE ON THE FILE

The cover reads "Mulder, Samantha A." Mulder's hands open it-- it's the file from Samantha's pediatrician, circa 1973.

RESUME

Mulder reads something from it, then lays down the open file. With slightly shaky hands, he unzips the body bag, revealing...

...the small skeleton within. Working on some kind of horrible, numbed autopilot, Mulder gently eases down the stiff nightgown to expose the skeleton's clavicle bones.

CLOSE ON THE LEFT CLAVICLE

as Mulder gingerly runs a fingertip along it... examining it.

RESUME

Mulder stares for the longest time. He closes his eyes. When he opens them again, they are tearing up... with silent RELIEF.

Behind him, Scully stands in the open door, watching.

SCULLY

Mulder..?

He turns to her, tries to swallow the brick in his throat.

MULDER

It's not her. I'm right, aren't I, Scully..? See here..?

(she joins him)

Samantha broke her collarbone when she was six. We had a rope swing, and uh... it was her left collarbone...

36 CONTINUED:

Scully glances at the old x-ray in the medical file.

MULDER

But there's no break here on
this one. I'm right, aren't I?--

Scully checks the tiny bones very closely. Finally, she nods.

SCULLY

You're right, Mulder. It's not
a match. It's not her...

Mulder sniffs and nods, tries hard to pull himself together.
There's not much he can do--he's falling apart.

MULDER

It's somebody, though.

Scully rests a supportive hand on his back. Off this...

CUT TO:

37 INT. LORTON PRISON VISITATION ROOM - DAY

37

Once again, Roche sits before us at the table. Once again, he
seems to be in control of this situation.

ROCHE

Like I said... I gave you a
fifty-fifty chance.

INCLUDE

Mulder and Scully, once again sitting opposite Roche.

SCULLY

Tell us the name of that girl.

Roche considers, then stirs.

ROCHE

Karen Ann Philiponte. She lived
in a pastel green rancher in
East Amherst, New York.

Scully writes in her notepad. Roche looks down, remembering.

ROCHE

Mint grew underneath her window.
I stood outside her window, atop
the little sprigs of mint, and
it smelled wonderful...

37 CONTINUED:

3

SCULLY

(stiffening)

What year?--

ROCHE

July of '74. I had her mother
on the hook for an ElectroVac
Argosy, but at the last minute
she said thanks but no thanks.

(casual)

Oh, well.

Mulder just stares at the man, not blinking. Finally, he pulls
out the evidence bag. Now it contains just the ONE remaining,
unnamed, white and pink cloth HEART. Roche gives a little nod.

ROCHE

Your sister...

Mulder leans closer, looking dangerous.

MULDER

If it's true--tell me where.

ROCHE

You want to know a lot more than
just that, don't you?

(leans closer)

You want to know everything,
right? The big mystery revealed?

SCULLY

Drop the mindgames--

Roche doesn't look at her. His eyes are on Mulder.

ROCHE

I can't just tell you--because
I know you don't believe me yet.
I need to SHOW you. I need to
walk you through it. Because I
mean, after all these years...
do you think anything less is
really going to satisfy you?

Scully flushes. Mulder glares at Roche... but he's listening.

MULDER

You just want out of here.

(CONTINUED)

37 CONTINUED: (2)

3

ROCHE

You're damn right I do. Only
for a day or so. I'm realistic.
(faint smile)
But more than that... I just
can't wait to see your face.

Scully's had enough--she pushes back, stands up... speaks low.

SCULLY

You can see the inside of your
cell, instead. You're going to
rot there.
(firm concern)
Mulder... let's go.

Mulder stares at Roche, searching his face for any hint of the
truth. He finally stands up, follows Scully out of the room.

38 EXT. VISITATION ANTEROOM (CONTINUOUS)

38

Mulder shuts the door behind him. He drifts to the observation
window, absently peers back inside the room.

SCULLY

Are you okay?

Mulder nods. As seen past him through the observation window,
Roche is alone in the room. Roche keeps his seat, his back to
us. He seems relaxed. Scully speaks softly, with understanding.

SCULLY

The last thing we should do is
give this man his way on this.
If we do, he could string us
along forever. I know you can
appreciate that, Mulder...
(earnest)
There has to be another way to
come to the truth.

Mulder finally gives a little nod, his thoughts a million miles
away. Scully feels for him. As they both stare in at Roche...

CUT TO:

38A INT. MULDER'S LIVING ROOM - LATE AFTERNOON

38A

We move through the apartment to settle on Mulder, lying on his
couch like we saw him at the top of the show. His eyes are
open, staring. As exhausted as he is, he can't sleep.

38A CONTINUED:

3

It's still light outside. He's in his rumpled office clothes. He struggles with a decision. Finally, he sits up. He reaches for his phone, dials. Soon, we hear a woman answer:

COURT CLERK (V.O.)
Clerk's Office--

MULDER
This is FBI Special Agent Fox
Mulder, badge JTT047101111. I
need a removal order for a
federal prisoner.

Mulder pulls on his jacket as he talks. Off his cold resolve:

CUT TO:

39 INT. AIRLINER CABIN - NIGHT

39

We glide up the aisle of a full MD-88, moving back to front.
LEGEND OVER: SEABOARD AIR FLIGHT #1650, WASHINGTON TO BOSTON.
We come around, adjust to find:

Mulder and Roche in a two-seat aisle, Mulder seated outside. Roche wears a suit--possibly one he used to sell vacuums in. His coat is folded over his hands. When he scratches his nose both hands rise, and we hear the JINGLE of HANDCUFFS.

MULDER
Keep your hands in your lap.

Mulder is--as before--wound tighter than a piano wire. Roche looks from the window to him. He takes a subtle glance at:

MULDER'S HOLSTERED PISTOL

just the barest edge of which is visible under Mulder's jacket.

RESUME

Roche looks behind them up the aisle. He turns back forward.

ROCHE
I need to use the lavatory.

Mulder gauges this hated man for the longest moment--then unbuckles and stands. Roche keeps his coat draped over his handcuffs for propriety's sake.

Roche walks the aisle toward the back of the plane, Mulder right behind him all the way. But, halfway there...

(CONTINUED)

39 CONTINUED:

...Roche smoothly eases by TWO FLIGHT ATTENDANTS pulling a heavy BEVERAGE CART in the opposite direction. Roche gets around it using a wide spot in the aisle where there's an emergency exit. He times it perfectly--Mulder gets trapped on the opposite side.

Roche shrugs back at Mulder with innocence. Pissed off, Mulder looks for a way around the cart.

Roche stands his ground. He turns, glances at a pretty YOUNG MOTHER seated on the aisle nearby. Seated by the window is her pretty, 7 year-old DAUGHTER, her nose glued to the window.

Roche nods hello, smiles to the young mother--she smiles back.

ROCHE
First flight?

YOUNG MOTHER
Yeah... She's really excited.

Roche hunkers down and addresses the girl across her mother.

ROCHE
You having fun..?
(off girl's nod)
What's your name?

DAUGHTER
Caitlin...

ROCHE
I wish it wasn't dark, so you
could see all the towns,
Caitlin...

The girl and her mother agree. The mother's smile fades when she catches a quick flash of the HANDCUFFS under Roche's coat.

Eight feet away--WHUMP--Mulder brusquely bangs past the flight attendants and their cart, getting some dirty looks.. He's on Roche instantly, gripping his arm painfully hard as he sweeps him toward the back of the plane with a minimum of fuss.

As the two men exit frame, camera settles on the young mother's row number, printed on her arm rest: 19 C and D.

CUT TO:

40 INT. SKINNER'S OFFICE - NIGHT

40

Skinner looks up from his work, having heard something stunning.

(CONTINUED)

40 CONTINUED:

SKINNER

What the hell do you mean, he checked out Roche? Who issued the removal order?--

INCLUDE

Scully, standing before his desk, looking uncomfortable.

SCULLY

The U.S. District Court--Mulder convinced the judge it was an emergency situation.

Skinner stares at her, astounded and angry.

SKINNER

Where were you while this was happening?--

SCULLY

I had left Mulder for the day. I suggested he get some sleep.
(concerned)

Sir, he isn't answering his cell phone--I assume he's turned it off. But I have a clear idea where he's going. I'm sure I can catch up with him.

SKINNER

(supremely pissed)
I'll be the one to catch up with him. Where's he headed?

SCULLY

Martha's Vineyard. Sir... I share culpability in this--

SKINNER

You're damn right you do--

Scully looks up eye to eye with her boss, her voice firming.

SCULLY

--And I would hope you appreciate the uniqueness of this situation, and its affect on Agent Mulder.

(CONTINUED)

40 CONTINUED: (2)

40

SKINNER

I understand completely the affect it has on him, Agent Scully--as I recall, that was the sum and total of my last words to you on the subject.

(quiet force)

You let me down.

Scully is stung by this. Skinner stands, muttering.

SKINNER

Let's clean up this mess before it gets completely out of hand.

CUT TO:

41 INT. VINEYARD HOUSE LIVING ROOM - LATE NIGHT

41

It's DARK. We hear a key turn in a lock outside, then the front door opens. The LIGHTS click on, and we see we're inside...

...a living room with tarped furniture. No one lives here now. Mulder stands by the door. Roche drifts past him, hands cuffed.

ROCHE

No one home..?

No response. Roche glances around, taking it in. He moves to the sofa, lifts the plastic... gives a little nod.

ROCHE

I've sat on this sofa. When your Dad bought the vacuum.

Mulder just stares. Waiting. Roche finishes looking around.

ROCHE

You ready?

MULDER

Go.

Roche moves to the front door, prepares himself... then begins.

ROCHE

November 27th, 1973. I watched this house for hours, ever since dark. I parked across the way.

(moves to window)

Out over there.

(CONTINUED)

41 CONTINUED:

Mulder looks. He's listening intently, but with no emotion.

ROCHE

I was just casing. I didn't plan for that to be the night. But then, all of a sudden, I see your parents leave the house. So, I figure...

MULDER

Where'd they go?--

ROCHE

House next door. For pinochle or, I don't know... whatever it was people did back then.

MULDER

Keep going.

ROCHE

So, once they're gone, I get out of my car and move closer. I watch you and your sister play your board game. I watch you...
(gets his bearings)
...from right here. I watch for almost an hour, because, as you know... I'm very careful.

MULDER

Then what?

ROCHE

A little after eight... I'm about ready. I move to the junction box and cut the power. The lights go off. I move around to the front door. I'm prepared to kick it in, but you know what? It's unlocked.

(tickled)

1973... I tell you, it was a different world back then.

MULDER

What then?

ROCHE

You remember. I came in the door, right here.

(more)

(CONTINUED)

41 CONTINUED: (2)

ROCHE (cont'd)

You tried to get your father's
gun--I give you credit for that.
But then, you just sort of
froze, and...

(beat)

I took your sister to a happier
place--at least for me.

Silence. Mulder just stares. We hold our breath, expecting him
to pull his gun and shoot this man in the face. Finally:

MULDER

That's exactly how it happened?

Roche nods.

MULDER

Right here--in this room.

ROCHE

Yes.

Mulder shakes his head, leans close... eyes glowing, very quiet:

MULDER

Wrong HOUSE.

For the first time, Roche is truly taken by surprise.

MULDER

My Father bought this house
after he and my Mother divorced.
We're in West Tisbury. The
house my sister was abducted
from is in Chilmark--six miles
from here. You screwed up.

(more intense)

You didn't take Samantha.

ROCHE

(recovering)

Wishful thinking.

MULDER

No. I think I get it. Somehow,
you found a way into my dreams.

ROCHE

Excuse me?

(CONTINUED)

41 CONTINUED: (3)

MULDER

I profiled you--I got inside your head. Maybe then, some connection--some nexus--was created between us. And through it, you somehow pilfered my memories of Samantha. And used them against me. For this.

ROCHE

You're on drugs...

MULDER

And you're in the wrong house, you son of a bitch! You cased it for hours... You're LYING!--

ROCHE

It's been twenty-three years. Maybe I confused my geography.

MULDER

Yet you remember everything else so vividly?-- Maybe it's because you watched it all through my eyes. Maybe you saw my dreams.

Roche shakes his head, amazed. He studies the man before him.

ROCHE

I hear things about you, Mulder. I heard you chase after aliens from space. It's like your world will be alright just so long as you can believe in flying saucers...

(snort)

I'm telling you what to believe. And I'm seeing you're not as open-minded as you like to think.

MULDER

You must have been one hell of a salesman, Roche.

(grabs his collar)

First flight's at 6:00 am. Enjoy your last few hours in the outside world--

Mulder sends him out the door. As he clicks off the lights:

CUT TO:

42 EXT. VINEYARD MOTOR COURT - LATE NIGHT 42

We MOVE DOWN OFF a SIGN to establish. All's quiet--no traffic. There's just a lone n.d. sedan parked by a darkened motel room.

43 INT. MOTEL ROOM - LATE NIGHT 43

We move through the darkened room to come upon Roche. He's in his clothes, lying atop the bed covers. His wrist is cuffed to the bed post--the chain JINGLES as he shifts in his sleep.

We move to include Mulder, sitting at a table across the room. His very tired eyes are open and trained on Roche. The last unnamed HEART is in its evidence bag on the table before Mulder.

CLOSER ON MULDER

Who looks down at the cloth heart, still darkly troubled by it--knowing it belongs to someone. As he considers it...

...a GIRL'S VOICE is faintly heard calling from outside.

SAMANTHA (O.S.)

Fox..? Fox..?

Mulder blinks. He rises, moves past the sleeping Roche to the window. He angles aside the closed curtains to see:

MULDER'S POV OUT THROUGH WINDOW

across the empty parking lot IDLES Roche's WHITE EL CAMINO. It's not as we last saw it--now its pickup shell is back on, and it no longer has flame decals down the sides.

Young Samantha sits alone in the car. Her voice is distant.

SAMANTHA

Help me...

MULDER

looks wide-eyed to Roche--still sound asleep and locked up tight. Mulder fumbles at the door, quickly exits the motel room.

44 EXT. VINEYARD MOTOR COURT - LATE NIGHT 44

Mulder crosses the parking lot at a run. Adjust to include...

THE EL CAMINO

in which Samantha sits. She's in the passenger seat, dressed as we saw her in "Herrenvolk." She looks out at him plaintively, presses a hand to her window. Mulder yanks at her locked door.

44 CONTINUED:

4

The car suddenly REVS like someone goosed the throttle--but no one is behind the wheel. Samantha thumps at the glass.

SAMANTHA
Fox... Unlock me--

Mulder frantically feels his pockets. The El Camino's engine REVS again, LOUDER. Samantha's breathing fogs the glass.

SAMANTHA
Unlock me--

Mulder finds KEYS--jams them into the lock. The car door OPENS. He yanks Samantha out, hugs her like he'll never let her go.

CLOSE ON MULDER

as Samantha hugs him back--he's so happy. But when he finally opens his eyes... he SEES something. He stares for a moment at:

A BLUE LASER DOT

on the pavement. It transforms into a small word: "Bye."

PULL BACK FROM MULDER

suddenly completely ALONE in the empty lot... looking around. Over the horror and the loss in his eyes, we hear KNOCKING.

45 INT. MOTEL ROOM - EARLY MORNING - MULDER

45

awakens with a start in his chair. Someone's KNOCKING on his motel door. As he gets up... HANDCUFFS on his wrist stop him.

SCULLY (O.S.)
Mulder?--

The cuffs are attached to the table leg. Mulder whirls around.

WIDER ON ROOM

The bed is empty. Roche is GONE. The KNOCKING gets louder.

SKINNER (O.S.)
MULDER! OPEN THE DOOR!--

Off Mulder, breathing fast, staring at the empty bed...

END OF ACT THREE

ACT FOUR

46 INT. MOTEL ROOM - EARLY MORNING (MINUTES LATER)

46

Mulder has been unlocked. Scully and Skinner are here, along with TWO LOCAL AGENTS.

SKINNER

You LET Roche GO?!--

MULDER

I-I don't know how... I must have done it in my sleep...

(to Scully)

I had another dream...

Scully turns to Skinner, gives a subtle nod at the other agents.

SCULLY

Sir...

SKINNER

Check if anyone saw him leave.

The other agents exit the room. Skinner shuts the door. Mulder looks down at the table, notices what's missing from it.

MULDER

He took the last cloth heart.

Scully feels Mulder's suit jacket, draped over the chair.

SCULLY

Plus your phone and your badge...

SKINNER

Where's your gun?--

Pained, Mulder puts a hand to his waist--no gun or holster.

SKINNER

How do you explain yourself, Agent Mulder?--

MULDER

I don't, sir...

SKINNER

You don't? A predator is loose because of you. God only knows how many hours of lead he's got...

(more)

46 CONTINUED:

SKINNER (cont'd)
(sigh; thinks)
Any idea where he's headed?

(CONTINUED)

46 CONTINUED: (2)

4

MULDER
(sick realization)

Yeah...

SCULLY

Where?

MULDER

Give me your phone--

Scully hands him her cell. Mulder rifles through his coat, finds his plane ticket... dials the customer service number.

MULDER

There was a child on the plane--

(pause; into phone)

Yeah, please put me through to your supervisor. I'll hold...

SCULLY

(growing alarm)

What child, Mulder?

Mulder motions her to wait a second. He speaks into the phone.

MULDER

This is Special Agent Fox Mulder with the Federal Bureau of Investigation. I need a passenger manifest for flight #1650 from Washington National to Boston, 8:50 pm last night. My badge number is--

Mulder trails off, listens to something that makes him briefly close his eyes in pain. He turns to Scully and Skinner.

MULDER

They say an Agent Mulder called them ten minutes ago... they gave him the same information.

Skinner looks away in angry disbelief. Scully stares at Mulder, deeply troubled. Off Mulder's stricken face:

CUT TO:

47 OMITTED 47

48 INT. DAY CARE CENTER - MORNING 48

LEGEND OVER: NEW FRIENDS DAYCARE, SWAMPSCOTT, MASSACHUSETTS.
We move low through the colorful room to find...

...CAITLIN, the seven year-old girl we saw on the plane. She sits on the floor chatting animatedly with her FRIENDS in a pleasant room full of toys, games and LITTLE KIDS.

A woman's legs walk past Caitlin. We stay with the woman--the day care OPERATOR--as she crosses to the entrance, where...

...John Lee Roche stands waiting for her.

DAY CARE OPERATOR
Sir... Can I help you?

ROCHE
Yes, please. May I speak to the person in charge?

DAY CARE OPERATOR
That's me.

He holds out a badge for the woman to inspect. It's Mulder's badge--with a photo of ROCHE neatly inserted over Mulder's face.

ROCHE
I'm Special Agent Mulder with the Federal Bureau of Investigation. You have a child here named Caitlin Ross...

DAY CARE OPERATOR
Yes. Why?

ROCHE
(quiet; delicate)
Caitlin's mother Marlene Ross was in an accident this morning. She collided with federal agents involved in a suspect pursuit.

DAY CARE OPERATOR
Oh my god...

ROCHE
I'm here to take Caitlin to the hospital. Her mother is asking for her.

(CONTINUED)

48 CONTINUED:

DAY CARE OPERATOR

I, uh... I'm not sure I can just
release her to you...

ROCHE

I understand completely.

(hands her phone)

You're welcome to call the
hospital--it's Saugus Catholic.
My badge number is JTT047101111.

(earnest)

Please hurry. She doesn't have
much time.

The woman looks troubled, just wanting to do the right thing.
She hands back Mulder's cell phone to Roche--turns to the kids.

DAY CARE OPERATOR

Caitlin?--

CAITLIN

looks up from her game. Off her look of (unworried) recognition:

CUT TO:

49 AS SEEN THROUGH A COLORFUL PLAYGROUND RIDE

49

Unmarked sedans come blowing into frame, stopping fast. We are:

EXT. DAY CARE CENTER - MORNING (AN HOUR LATER)

We pick up Mulder, Scully and Skinner exiting their car--they're
leading a small phalanx of LOCAL FBI AGENTS to the spot where--

THE DAY CARE OPERATOR

stands flanked by LOCAL COPS. The woman is frightened; weeping.

INCLUDE

Mulder, Scully and Skinner, who come to stand before the
inconsolable woman. She's softly telling her story to the cops.

DAY CARE OPERATOR

He had a badge... he said it was
official... Oh god... what have
I done?--

A Local Cop turns to Skinner, quietly fills him in.

(CONTINUED)

49 CONTINUED:

4

LOCAL COP

We sent a unit to pick up the
girl's mother--she's on her way.

DAY CARE OPERATOR

(realizing)

What am I going to say to her?
It's all my fault--

Mulder stares at the tearful woman, knowing how she feels.

MULDER

It's not your fault. It's mine.

She blinks at him through her tears, quieted somewhat by this.

NEW ANGLE

Mulder steps away from the others. Skinner glances after him,
then turns back to the woman and politely questions her.

Scully steps away too, joining Mulder--who's feeling terrible.

MULDER

I'm sorry, Scully... You were
right. He was playing with me
the whole time.

SCULLY

You don't think he took Samantha.

Mulder considers, then shakes his head.

MULDER

But none of that really matters
now, does it?

SCULLY

(thinking)

Mulder... where would he take
this girl? Would he follow his
m.o. and drive her out of state?

Mulder works to concentrate. He shakes his head.

MULDER

There's no reason to do that
now. He knows we'll catch him--
he just needs for it to be later
rather than sooner.

(beat)

He's not far away. He'll stay
in the Boston area.

49 CONTINUED: (2)

4

Scully realizes something.

SCULLY

How much of a creature of habit
is he? Would he want to take
her someplace familiar?

MULDER

You mean, to try to relive some
past moment? Maybe. What are
you thinking?

SCULLY

He lived in Boston in the early
seventies--

Scully moves to a nearby sedan, grabs the case file off the
dashboard. Noticing Scully rifling through the file, Skinner
breaks away from the other agents.

SKINNER

What have you got?

SCULLY

Roche's old address in the area.
(finds it)
Revere. 9809 Alice Road,
apartment #6.

MULDER

(instantly)
He's there.

SKINNER

How do you know?

MULDER

Alice Road. "Alice in
Wonderland." He's the Mad
Hatter--

SKINNER

That's pretty thin.

MULDER

No, it's not--it's where he got
the idea in the first place.

Mulder's eyes glow--he's one hundred percent sure of this.
Scully slowly nods, believing him. As this sways Skinner:

CUT TO:

50 INT. ABANDONED APARTMENT - MORNING - A DOOR 50 (X)

gets violently BOOTED open--Mulder enters, leading with his gun. (X)
Scully and Skinner follow, guns also ready. WIDE to REVEAL: (X)

They're in a one-room apartment, a small, seedy, YMCA affair. (X)
It's been abandoned for years--the graffiti, trash and the (X)
general state of ruin are evidence of that. (X)

SKINNER (X)
Check the other rooms-- (X)

Two or three local agents (PRODUCTION NOTE--a couple of the non- (X)
speaking extras we established in the previous scene) go tearing (X)
out of sight up the hall. We hear o.s. doors BOOTED OPEN. (X)

Mulder acts like a caged animal--glances around, prods a soiled (X)
mattress with his foot. There's nothing to find here. (X)

We hear an o.s. CALL: "The whole place is empty!" It's not (X)
looking good. Skinner looks to Scully, whose hopes are sinking. (X)

SCULLY (X)
He didn't bring her here. (X)

Mulder moves to the window, peers out in silence. He sees... (X)

GROUND-FLOOR POV THRU BROKEN, GRIMY WINDOW (X)

an empty field of weeds... and beyond that, maybe 70 yards away, (X)
a steel WALL stretching beyond both sides of frame. Over the (X)
wall poke rusty MASTS--hundreds of them, cocked at angles. (X)

MULDER (X)

stares, realizing something. Sotto, without turning around: (X)

MULDER (X)
He never brought them here. Too (X)
many witnesses... (X)

Boom--he's past them, out the door. Off their look-- (X)

CUT TO: (X)

50A EXT. WEEDY FIELD [**ALREADY SHOT**] 50A(X)

Mulder enters frame left, running. He climbs precariously up (X)
the steel barrier wall, hangs on to peer over the top. He sees: (X)

MULDER'S POV

The masts are atop hundreds of ELECTRIC TRANSIT BUSES, all left
to rust. LOTS of hiding places are out here--and no witnesses.

50A CONTINUED:

5

RESUME

Mulder stares for a beat. Suddenly, he hefts himself over the top, disappearing on the other side of the wall.

SCULLY

Mulder...

SKINNER

Mulder!--

(CONTINUED)

50A CONTINUED: (2)

Scully and Skinner head around the corner, looking for an easier way around the wall. The other agents follow their lead.

51 EXT. BUS GRAVEYARD - MORNING

51

The old buses are parked in rows stretching for a hundred yards or more. Mulder enters into this narrow canyon, pausing to pull his backup WALTHER from its ankle holster. He moves on, peering left and right into the windshields of every bus he passes.

A GIRL'S DISTANT SCREAM--instantly muffled--brings him up short. He bolts up the tight row, hunting for the source. There's no telling where it came from.

Mulder doubles back, looking around frantically as he slows to a jog. No luck. Finally, with his pistol out in front of him, he forces himself to stop dead and simply LISTEN.

SILENCE, save for a gentle breeze. His heart is pounding. We strain along with him to hear the slightest sound. Then...

...we hear low voices, jogging closer. Mulder whirls his gun in that direction--finds himself aiming at Scully and Skinner in the distance. He silently waves them to check the other rows.

CLOSER ON MULDER

who turns back in our direction, still listening. He looks up above him at the canyon of buses. Suddenly, his eyes stop on...

THE ROW OF ELECTRIC MASTS ATOP THE BUSES

It's so subtle at first, we barely notice it... but ONE of the masts JIGGLES BRIEFLY, then settles.

MULDER

crouches low and runs for the bus, making no noise as he goes. He carefully peers in the windows, seeing something. He darts low around to the door, silently eases it open.

52 INT. ABANDONED BUS - MORNING (CONTINUOUS)

52

Mulder steps up into the old bus, which is still pretty much intact inside. He lowers his gun and moves very slowly toward the back. The whole time, his eyes are on one spot.

IN THE BACK

in the second-to-last seat sits Caitlin Ross. She is shaking with fear, but she's otherwise unharmed.

52 CONTINUED:

5

Caitlin just stares up at Mulder, fighting to hold back her tears, but saying nothing. Roche sits calmly in the seat behind her. His hands are out of sight. Finally, he speaks up softly.

ROCHE

I'm starting to believe we do share that nexus you spoke of. You always seem to find me.

MULDER

Caitlin... are you okay?

The scared girl manages to nod her head. Mulder gets closer.

MULDER

My name is Mulder. I've come to take you home.

ROCHE

I've got your gun, Mulder.

MULDER

(a beat)

Caitlin. I want you to do me a favor and close your eyes tight. Just for a little while. Okay?

Caitlin shuts her eyes. Once she does, Mulder raises his gun.

ROCHE

I'll shoot...

Eyes fierce and unflinching, Mulder steps up and (discreetly) presses his pistol to Roche's cheek. The message is clear.

Mulder's old PISTOL is in Roche's hand, held to the back of Caitlin's seat. Roche doesn't lower it. Mulder also can see now the HEART drawn in red marker on Caitlin's shirt.

We hear MOVEMENT from outside--Scully and Skinner ease into the very front of the bus, their guns drawn. They stay back. More Feds move to surround the bus, quietly taking position.

Roche still doesn't make a move to give up. Mulder addresses him quietly... almost a murmur. He's trying not to further upset the little girl--but there's no softness to his tone.

MULDER

Don't make this end badly.

Roche looks up at him; speaks just as quietly.

(CONTINUED)

52 CONTINUED: (2)

5

ROCHE

I don't feel like you're giving
me a choice...

(heartfelt)

I really... don't want to go
back to prison.

Even though they can't see much from where they are, Scully and
Skinner infer that a Mexican standoff is occurring.

SKINNER

Put down the gun, Roche--

(CONTINUED)

52 CONTINUED: (3)

5:

Roche doesn't. He knows it's over. He opens his free hand to reveal to Mulder the LAST, UNNAMED CLOTH HEART.

ROCHE

You've got one left. How are
you going to find her without me?
(softer yet)
How sure are you it's not
Samantha? How can you know?

We see it in Mulder's face--he can't be sure. Mulder sees...

ROCHE'S FINGER

...compress the trigger. The HAMMER slowly clicks back.

MULDER

FIRES instantly, point-blank. Caitlin SCREAMS.

WIDER

as Caitlin streaks toward the front of the bus. Scully catches her up, hugs her tight and murmurs comfortingly to her. Beside her, Skinner lowers his pistol.

Scully and Skinner look to Mulder, who continues to stand beside Roche. Roche is dead, his head lolled way back. As we watch, he VERY slowly slides sideways across the seat, out of sight.

Glancing back at Mulder--worried for him--Scully takes Caitlin off the bus. Skinner moves toward him.

Off Mulder, for whom nothing has ended...

SLOW DISSOLVE TO:

53 INT. MULDER'S OFFICE - NIGHT

53

It's late. A single desk lamp lights the office. We meander through the room, drifting past supernatural trinkets... scattered UFO photos, Bigfoot drawings, books on crop circles, witchcraft, telekinesis...

...We drift past Mulder's famous poster: "I WANT TO BELIEVE." We settle on Mulder, leaning back in his chair. His somber eyes are focused on something he holds just out of our sight.

Scully knocks, then enters. She stands before Mulder for a long beat. The two agents look at one another... neither one feeling that a lot of talk is necessary. She lays a report on his desk.

(CONTINUED)

53 CONTINUED:

SCULLY

I got back some lab results.
Dye analysis determined the
fabric of the last heart was
manufactured between 1969 and
1974. Beyond that, there's not
much more they can tell us...

Mulder nods, looking now at the floor. Scully wants to say something that will help. Finally:

SCULLY

Mulder... it's not Samantha.
And whoever that girl really
is... we'll find her.

MULDER

How?

Scully considers it for awhile. Finally she answers, and there's a simple sincerity in her voice.

SCULLY

I don't know. But I do know you.

Mulder quietly appreciates it. They look to one another for a beat, then she squeezes his hand supportively.

SCULLY

You should go on home. Try and
get some sleep...

They realize the irony of this the moment she says it. He nods anyway. She exits, leaving him alone.

Mulder returns his gaze to the object in his hand, his thoughts far away. Finally, he pulls open the desk drawer beside him.

(CONTINUED)

THE X-FILES "Paper Hearts" 4X08 11/25/96 (Goldenrod) 57A.

53 CONTINUED: (2)

53

CLOSE ON THE DRAWER

as he lays down the last CLOTH HEART inside it. Off the drawer sliding shut--

CUT TO BLACK.

THE END