

THE X-FILES

"Oubliette"

Written by  
Charles Grant Craig

Directed by  
Kim Manners

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"Oubliette"

CAST LIST

Fox Mulder  
Dana Scully  
Amy Jacobs  
The Photographer ("Larken")  
Dennis Mallard  
Carl Wade  
Sadie Jacobs  
Lucy Householder  
Fast Food Supervisor  
Daphne Jacobs  
Walter Eubanks  
Tow Truck Driver  
Henry (Halfway House Male Resident)  
Paramedic  
FBI Agent

(X)

\*Note FBI Agent and Young Agent amalgamated

October 3, 1995

"Oubliette"

SET LIST

EXTERIORS:

JACOBS HOUSE  
LONELY STRETCH OF ROAD  
CARL WADE'S HOUSE  
HALFWAY HOUSE  
FOREST  
ALLEY NEAR HALFWAY HOUSE  
COUNTY ROAD  
MAIN STREET  
RIVER BANK  
HIGHWAY SURROUNDED BY FOREST (X)

INTERIORS:

VALLEY WOODS HIGH SCHOOL AUDITORIUM  
CARL WADE'S HOUSE  
    /BASEMENT/DARKROOM (OUBLIETTE)  
    /ROOM ABOVE  
JACOBS HOUSE  
    /AMY'S BEDROOM  
    /LIVING ROOM  
CARL WADE'S CAR  
FAST FOOD RESTAURANT  
UNIVERSITY OF WASHINGTON MEDICAL CENTER  
    /NURSE STATION  
    /HOSPITAL ROOM  
    /BATHROOM  
    /CORRIDOR  
SEATTLE FBI REGIONAL FIELD OFFICE  
    /PRIVATE FBI OFFICE (X)  
HALFWAY HOUSE  
    /LUCY'S ROOM  
    /KITCHEN  
MULDER'S SEDAN

TEASER

FADE IN:

1 INT. HIGH SCHOOL AUDITORIUM - DAY - A PHOTOGRAPHIC STROBE

1

goes off, blinding us for a split second before REVEALING AMY JACOBS, a 15 year-old girl whose face still combines childhood innocence with the bloom of heartbreaking beauty.

MAN'S VOICE (O.S.)  
Name, please?

AMY  
Amy Jacobs.

REVERSE ANGLE ON PHOTOGRAPHER

writing the name on his list.

PHOTOGRAPHER  
Okay, Amy. Fill out your address card and may I have the next person in line?

AMY

moves from in front of the backdrop, replaced by A GAWKY BOY, CAMERA FOLLOWING as Amy passes by A LINE OF ROWDY NINTH GRADERS, standing preening in front of mirrors, tossing free plastic combs at each other; the fifty or so kids doing their best to make sure they'll be embarrassed at their twenty-year reunions. A LEGEND appears: VALLEY WOODS HIGH SCHOOL, SEATTLE, WASHINGTON.

ANOTHER STROBE FLASH

and the Photographer nods at the kid he's just immortalized. Removing the film back from the camera as he does.

PHOTOGRAPHER  
Name, please?

KID'S VOICE  
Dennis Mallard.

PHOTOGRAPHER  
Okay, Dennis. Fill out the address card.  
(turns)  
I need a reload, Carl.

ANGLE TO INCLUDE CARL WADE

the Photographer's assistant, sits behind him on a metal carrying case, staring off into space. Like he's looking at tomorrow instead of today. Or yesterday. Oblivious.

(CONTINUED)

1 CONTINUED:

1

PHOTOGRAPHER  
Carl? Hey. I need film.

Wade finally looks up at him.

WADE  
I haven't loaded it yet.

PHOTOGRAPHER  
Why do you show up if you're not  
going to do your job?

The Photographer moves with great annoyance to do the work himself, as Wade stands, watching him rather helplessly. His gaze wandering back to:

AMY JACOBS

across the room, laughing with her FRESHMEN friends as she fills out her address card.

CLOSER - WADE

unable to take his eyes off this young girl. There's something more than simple captivation in his gaze. Something much darker.

CUT TO:

2 AMY - MOMENTS LATER

2

concentrated on filling out her address card, when she feels someone standing near her. CAMERA ADJUSTS TO REVEAL Carl Wade standing close behind her. (X)

WADE  
A pretty girl like you must like  
having her picture taken.

Amy is taken off guard, but her age and innocence prevent her from reacting with anything but silent confusion.

WADE  
Did you fill out your card?

AMY  
Oh. Yeah.

Amy hands him the address card, moves nearer her friends, who have been watching this scene. They all make creeped-out faces, stealing glances back at:

(CONTINUED)

2 CONTINUED: 2

CARL WADE

who stands staring at them. Unabashed. Off his, blank, discomfoting stare:

CUT TO BLACK:

3 A SINGLE HANGING LIGHTBULB POPS ON 3

CAMERA FOLLOWING THE HAND that has pulled the metal chain down to Carl Wade. We are:

INT. OUBLIETTE - NIGHT

A cramped, windowless basement, which includes a makeshift darkroom with a dirty wash basin and an old dry toilet. Wade works bent over at an old wooden table.

CLOSE ON WADE

as he raises an EXACTO KNIFE, sliding the small sharp blade in (X)  
and screwing it tight with his fingers. Lowering it to the (X)  
table on which rests an object we know instinctively should not  
be there:

A 5X7 PHOTOGRAPH OF AMY JACOBS

A beaming shot from her day at school. Using the knife, he begins to CUT around Amy's image with great delicacy. Discards the background, then sets her image on the table and produces a photograph of HIMSELF.

It's roughly the same size as the one of Amy, and already trimmed. He puts the two pictures side-by-side -- they sort of fit together -- and sets a PLATE OF GLASS over the top. Lifting them and moving them over to an easel.

4 INT. FURNISHED ROOM ABOVE - ANGLE ON WADE 4

through a trap door, where we can see him down in the basement below, adjusting the pictures on the easel. Then he disappears from view, followed by a series of brilliant WHITE STROBE FLASHES which emanate from the subterranean room. CAMERA DRIFTING BACK into the darkened room above as we:

FADE TO BLACK:

FADE IN ON THE NIGHT SKY - TILTING DOWN ON

5 EXT. JACOBS HOUSE - NIGHT 5

A small house in a modest but neat neighborhood. No sound or motion until a CAR approaches. Lights out, engine off, it glides to a silent STOP in front of the house.

6 INT. CAR - CARL WADE

6

checks the number on the house, then reaches into the pocket of his frayed jacket and removes:

A NEW PHOTOGRAPH

It's of him and Amy together. The one he made in his darkroom. He stares at it blankly. Inscrutably.

7 INT. JACOBS HOUSE - BEDROOM - NIGHT - A SMALL CLOCK

7

reads 10:05. Amy is in a twin bed which matches the one her five year-old sister SADIE is in next to her. Both girls sleep quietly. A picture of innocence about to be smashed to bits. A NOISE draws the CAMERA TO:

THE WINDOW

as it starts to SLIDE OPEN

CLOSE ON AMY

still asleep, oblivious to this when -- Amy's eyes suddenly OPEN, finding:

CARL WADE

standing above her. She SCREAMS as he puts his hand over her mouth and PULLS HER CLOSE. Terror in her eyes.

WADE

Nobody's gonna spoil us.

As Amy STRUGGLES, CAMERA PANS TO her sister Sadie, awakened by the muffled sounds. She sits up in her bed.

SADIE

Amy?

SADIE'S POV

Of the blowing curtains, of the back of Carl Wade carrying her sister out the window.

RESUME SADIE

frightened now. Crying out:

SADIE

Amy! Mom!

Off this:

CUT TO:

8 INT. FAST FOOD RESTAURANT - NIGHT - LUCY HOUSEHOLDER

8

-- identified as a "TRAINEE" by the name-tag on her ill-fitting uniform -- slips a couple of cups under the Coke machine and punches the auto-fill button.

SUPERVISOR'S VOICE

Hurry up with those drinks, Lucy.  
We're backing up.

Lucy darkens. Her "boss" is a 17-year-old Hispanic girl, an embarrassing generation younger than Lucy's thirty. Lucy's short dark hair frames a pale face, haunted eyes. Pain and defiance are close to the surface; the road that's led her here hasn't given her much reason to smile.

When her Supervisor returns she grabs the drinks with a look.

SUPERVISOR

What are you doing? These are  
regular. They all ordered  
large...

She turns back to Lucy and PALES. Points:

SUPERVISOR

What... what happened...?

Lucy follows her gaze to find that her own uniform is SPATTERED WITH BLOOD. She touches her FACE and comes away with BLOOD ON HER HANDS as well.

Her NOSE IS BLEEDING.

Her eyes FLUTTER shut. Her knees BUCKLE and she FALLS. SHAKING. She begins to SPEAK in slurred, trancelike words:

LUCY

...nobody'sgonnaspoilusnobody's  
gonnaspoilusnobody'sgonnaspoilus  
nobody'sgonnaspoilusnobody'sgonna...

ANGLE UP OVER LUCY TO THE SUPERVISOR

standing over her, as CO-WORKERS gather around.

(X)

TIGHT ON LUCY

(X)

continuing in her frightening delirium as CAMERA MOVES OFF her face to her watch. It reads: 10:05. Off this:

(X)

(X)

GO TO MAIN TITLES

ACT ONE9  
thru  
11

OMITTED

9  
thru  
11

FADE IN:

12 INT. JACOBS HOUSE - AMY'S BEDROOM - POV OUT WINDOW

12

through a tent of PLASTIC SHEETING. As Agent Mulder pulls up at the curb in an n.d. sedan, joining a wagon train of other unmarked cars, black and whites in front of the house. He exits, heading to:

13 INT. JACOBS HOUSE - IN THE LIVING ROOM - CONTINUOUS

13

Several cops go over notes, talk on phones as Mulder enters. Moves to a UNIFORMED COP.

MULDER

I'm looking for the Agent in Charge.

UNIFORMED COP

You are...?

MULDER

Special Agent Mulder.

She nods, moves off to another room. CAMERA STAYS WITH MULDER, moving off himself, toward:

AMY'S ROOM

The plastic shroud placed on the window moves gently in the breeze, flexing eerily. Indifferently. Just beyond the still unmade beds where the girls slept last night. On the window sill, the walls are the smudgy marks left by the fingerprint specialists. As CAMERA PANS THE ROOM it finds Amy's mother, DAPHNE JACOBS, standing in the corner of the room. Staring numbly at the scene, wishing she could turn back time. Not noticing:

MULDER

stands at the door, holding open the sheet of plastic which covers the entry into the room. He pushes it aside, steps in.

MULDER

Mrs. Jacobs?

She looks at him blankly, having answered too many questions for too many strangers in the last twelve hours.

(CONTINUED)

13 CONTINUED:

13

MULDER  
I'm Agent Mulder. I'm sorry  
about your daughter.

MRS. JACOBS  
It's her birthday on Tuesday.  
She was going to bake a cake...

MULDER  
We're going to do everything we  
can to find her.

MRS. JACOBS  
Who could do such a thing? Who  
could take someone who wasn't  
theirs?

MULDER  
I know how you must be feeling.  
She looks at Mulder, shaking her head.

MRS. JACOBS  
I'm sorry, but how could you  
really?

And she walks out of the room. Mulder takes a breath, looking  
around. Seeing something which catches his eye:

THREE SPOTS OF BLOOD

Between Amy's bed and the window. Mulder kneels beside it.  
It's sunk deep into the carpet. He's staring at it when:

EUBANKS (O.S.)  
It's blood.

Mulder looks up at:

ANGLE TO INCLUDE SPECIAL AGENT WALTER EUBANKS

standing in the doorway. A good Agent with a lot on his plate  
right now.

EUBANKS  
Amy had a nosebleed. Her little  
sister said it happened when the  
kidnapper put his hand over her  
mouth. We're running it anyway.

Mulder rises as Eubanks enters. Eubanks offering his hand.

EUBANKS  
Walt Eubanks, Special Agent in  
Charge.

(CONTINUED)

13 CONTINUED: (2)

13

MULDER  
Any leads on a suspect?

EUBANKS  
A vague description from the  
sister. Hair and fiber pulled  
some promising bits, but he  
didn't leave any prints. Here or  
in the flower beds out front.

MULDER  
How about the neighbors?

EUBANKS  
Nobody saw anything. Not a car,  
nothing. It's someone who knew  
her, that much we can figure. He  
knew right where he was going.

MULDER  
I'd bet he didn't know her well.  
Or he wouldn't have been so bold.

EUBANKS  
Either way, we're pretty much  
chasing our tails until something  
or someone turns on this.

MULDER  
What about this woman at the fast  
food restaurant?

EUBANKS  
You heard about that?

MULDER  
That's why I'm here.

EUBANKS  
Seems like a pretty thin lead...

MULDER  
You mind if I go talk to her?

EUBANKS  
Hey - save me the time.

CUT TO:

13A INT. HOSPITAL - NURSE STATION - DAY

13A

Agent MULDER is reading a MEDICAL FILE near a NURSE at the  
reception desk as SCULLY enters in the b.g.

(CONTINUED)

13A CONTINUED:

13A

SCULLY

Mulder...

He turns, WE FOLLOW HIM as he moves to her. As a LEGEND appears: UNIVERSITY OF WASHINGTON MEDICAL CENTER, SEATTLE, 10:31 A.M.

(X)

(X)

MULDER

You miss your flight?

SCULLY

We were delayed in D.C. I tried you on your cellular --

MULDER

I forgot it. I left in kind of a hurry.

SCULLY

Your message said there had been a kidnapping --

He is leading her briskly down a corridor as they speak.

MULDER

A fifteen year-old girl named Amy Jacobs. Taken right out her bedroom window, ten o'clock at night.

(X)

SCULLY

Is she here?

MULDER

No. They haven't found her.

SCULLY

So what are you doing here?

MULDER

A thirty year-old woman named Lucy Householder was admitted here last night shortly after ten. She had collapsed at work, suffering some kind of seizure and something her doctors are calling glossolalia.

They come to an ELEVATOR. Mulder pushes the button.

SCULLY

Incoherent speech.

(CONTINUED)

13A CONTINUED: (2)

13A

MULDER

Technically. But whether she knew it or not, she was repeating the exact words spoken by the man who took Amy Jacobs from her bedroom last night. At the exact same time, twenty miles across town.

SCULLY

That's pretty spooky.

He hands her the medical file he was looking at now.

MULDER

It gets spookier. Turns out Lucy Householder knows a little something about kidnapping herself. When she was eight years old she was taken from her bedroom while her parents were sleeping. Missing for five years -- until she escaped and someone found her on the side of a road. Her abductor had kept her locked in a basement the entire time. They never caught him.

Scully stares at Mulder. It's incredible. On the DING of the elevator, we

CUT TO:

13B INT. HOSPITAL ROOM - MINUTES LATER

13B

LUCY stands at the window, staring out, biting absently at a nail. She looks gaunt in her hospital robe; the plastic ID bracelet. She turns on:

MULDER (O.S.)

Lucy?

ANGLE TO INCLUDE MULDER AND SCULLY

entering the room. Lucy turns, regarding them warily, already pinning them for law enforcement officers.

MULDER

My name is Fox Mulder. This is Dana Scully. Do you mind if we ask you a couple of questions?

Lucy regards Mulder's proffered FBI badge.

(CONTINUED)

13B CONTINUED:

13B

LUCY  
I'd like a cigarette. They won't  
let me smoke in here.

SCULLY  
Are you feeling any better?

LUCY  
Yeah, I'm fine. I'd just like a  
cigarette.

MULDER  
Lucy, there was a young girl  
kidnapped last night. Have you  
heard anything about it?

(X)

A beat as Lucy tries to figure out the connection.

LUCY  
Why are you asking me?

MULDER  
Do you remember what you were  
saying last night when you  
collapsed?

LUCY  
What?

MULDER  
You were saying, "Nobody's going  
to spoil us."

A sudden flicker in Lucy's eyes. A breach in the defenses,  
gone almost as soon as it was there. But Mulder saw it.

SCULLY  
Does that mean anything to you?

The slightest hesitation before Lucy shakes her head.

LUCY  
No.

SCULLY  
Can you think of any reason why  
you might have said it?

LUCY  
(flashing)  
What did I just tell you?

MULDER  
Those were the words the  
kidnapper said last night when he  
took the little girl.

(CONTINUED)

13B CONTINUED: (2)

13B

This drives Lucy inward again, she averts her eyes.

MULDER

Under the circumstances, you understand why it seems strange --

LUCY

So what's the point? All us kidnap victims gotta stay together?

MULDER

We just want to find this girl, Lucy. Any way we can. If you know something --

LUCY

-- Look: what I've been through in my life I wouldn't wish on anybody. But that doesn't mean I can make it any better.

(beat)

For me, or for anyone else.

She turns back to the window.

MULDER

Thanks for talking to us.

LUCY

Yeah. So when can I get out of here?

SCULLY

I'm sure as soon as your doctors feel it's okay for you to go.

LUCY

They say it's up to you.

MULDER

We can't keep you here. You can go any time you want.

LUCY

Good. I need a cigarette.

Lucy heads into the bathroom just off the room, closes the door. Mulder stares after her, concerned.

SCULLY

I'm guessing she's not real big on confined spaces.

MULDER

Yeah.

(CONTINUED)

13B CONTINUED: (3)

13B

They start out of the room. Mulder opens the door for Scully, she exits. But he lingers, looking back for a brief moment with concern. Before he exits.

CUT TO:

13C INT. BATHROOM - CONTINUOUS - LUCY

13C

stands at the basin, propped against it with both arms. The water is running full force, splashing up on her, steam rising onto the mirror. But Lucy does not seem to notice, as if she is lost in a painful daydream. Staring at herself in the fogging mirror, as we:

CUT TO:

14 OMITTED

14

15 EXT. LONELY STRETCH OF ROAD - DAY

15

A CAR is pulled up on the side. A man, his back to us, has the trunk open, looking inside. As the SOUND OF A TRUCK PULLING UP is heard o.s. CAMERA PUSHING IN on the man as he turns. He is, of course, Carl Wade. Looking off at:

A TOW TRUCK

which has pulled in behind him on the shoulder.

RESUME WADE - POV FROM TRUNK

As Wade looks inside, then slams the trunk lid.

RESUME TOW TRUCK

The DRIVER hops down from the cab.

DRIVER

You the one who called for a tow?

WADE

No. Not me.

The Driver checks a CLIPBOARD he's carrying. Moving to Wade.

DRIVER

Gary Mosier?

WADE

No. Wrong guy.

(CONTINUED)

15 CONTINUED:

15

DRIVER

Well, I'm out here. I might as well give you a hand.

WADE

That's okay. We'll be fine.

The Driver has moved forward, stepping up to Wade (who has drifted to the rear corner of the car on the driver's side) and looking around him, seeing the flat tire. And that the car has already been jacked up. A tire iron lies on the asphalt.

DRIVER

Blown sidewall. You're going to need a new tire.

WADE

Yeah. Looks that way.

DRIVER

You got a spare in the trunk?

WADE

Uh, yeah...

DRIVER

Twenty bucks cash, my boss don't gotta know about it. I'll have you on the road in five minutes.

During this Wade has kept his position at the corner of the car, as if guarding or protecting it.

WADE

I can't pay you.

DRIVER

Make it ten. Pop the trunk... take me five minutes max.

Suddenly Wade reaches down and picks up the x-shaped tire iron. Holding it threatening in his hand, advancing on him.

WADE

Leave me alone!

The Driver skittles backwards into the street, Wade looming over him -- just as A CAR COMING the other way is passing. The car lays on its HORN, and it dopplers past.

DRIVER

Hey, man! What the hell's your problem?!

The Driver backs away from Wade, being driven back towards his truck.

(CONTINUED)

15 CONTINUED: (2)

15

WADE  
Get outta here!

DRIVER  
Hey, I'm gone.

The Driver throws open the door, hoists himself into the cab.

DRIVER  
Lunatic...

He starts the truck and throws it in gear, stepping hard on the gas and blazing past Wade who still stands just off the road with his tire iron. Wade watches the truck recede into the distance. As we:

CUT TO:

16 OMITTED

16

17 INT. SEATTLE FBI REGIONAL FIELD OFFICE - DAY

17

A hive of activity -- AGENTS ON PHONES, going over maps, fast food flotsam and styrofoam coffee cups, fax machines and Power Books. A LEGEND appears: FBI REGIONAL FIELD OFFICE, SEATTLE, WASHINGTON, 1:53 P.M.

AGENT IN CHARGE EUBANKS

is on the phone as Mulder passes. Stopping Mulder and taking the phone from his ear.

EUBANKS  
Lucy Householder - you get anywhere on that?

MULDER  
Working on it.

EUBANKS  
I got one of my guys on the line. Says she's got a criminal record. Prostitution, narcotics convictions. She's done some time.

MULDER  
Doesn't surprise me. Not given her history.

(CONTINUED)

17 CONTINUED:

17

EUBANKS

She's also got a boyfriend who's doing time for assault and child endangerment. Used to live with him up in the hills. Pretty sketchy characters.

MULDER

I don't think she's involved.

EUBANKS

Closest thing I got right now to a lead. I can tell him to shift some men over to you -

MULDER

No. Let me follow up on it.

And Mulder moves off before Eubanks can change his mind. Off Eubanks going back on the phone, watching Mulder, we FIND:

SCULLY

entering, carrying a file. Looking for:

SCULLY

Mulder...

MULDER

moving away from Eubanks on the phone Scully intercepts him, a look of urgent excitement.

SCULLY

Mulder I've got something. Something weird.

MULDER

What?

SCULLY

I was going over Lucy Householder's medical workup and something hit me. Lucy's bloodtype is O-positive.

MULDER

Yeah...?

SCULLY

Forensics lifted two blood types off her work clothes. O-positive and B-positive. Two guesses what Amy Jacobs' blood type is.

(CONTINUED)

17 CONTINUED: (2)

17

MULDER

How could it be Amy Jacobs' blood when Lucy was all the way across town?

SCULLY

I don't know, Mulder -- but it begs the question -

MULDER

Why? Because it matches the victim's blood type? How many people have B-positive blood, Scully -- one in five? That's got to be hundreds of thousands in the local population alone.

SCULLY

We're not talking about the local population -- we're talking about a woman who's tied to this case with someone else's blood on her uniform.

MULDER

Lucy is a victim, Scully. Just like Amy Jacobs. If she's got any connection to this case, that's the extent of it.

SCULLY

Well, we'll know soon enough.

MULDER

How's that?

SCULLY

I'm running a PCR on the blood to see if there's a DNA match.

MULDER

Do me a favor and keep that under your hat?

SCULLY

Why?

MULDER

Because I don't want Lucy Householder treated like a suspect unless it's absolutely certain she is one.

(X)  
(X)

(CONTINUED)

17 CONTINUED: (3)

17

With which Mulder exits, leaving Scully anxious in his wake.

CUT TO:

18 INT. HALFWAY HOUSE - NIGHT

18

A MALE RESIDENT appears, walking quickly through the quiet facility carrying a blanket. Over the threadbare carpet, hurrying up the stairs with the broken bannisters. A LEGEND appears: OPTIONS HALFWAY HOUSE, 7:19 P.M.

CUT TO:

19 INT. LUCY'S ROOM - SECONDS LATER - LUCY

19

lies in a single bed in a spare room with peeling paint and no curtains. She is curled up in a ball, shivering like a drug addict suffering the DTs. CAMERA ADJUSTING as the Male Resident appears in the doorway, moving to her.

RESIDENT

Lucy?

LUCY

I'm cold.

RESIDENT

I brought you another blanket.  
(putting it over her)  
We should call the doctor --

LUCY

No!

RESIDENT

Let me see your face.

He turns Lucy over, against her weak will. Reacts to:

RESIDENT

What did you do to yourself?

LUCY

has scratches on her forehead, a larger one on her cheek. They look fresh, but not fresh enough to be bleeding. Lucy's eyes roll in their sockets.

LUCY

(frightened)

It's dark. Why is it dark...?

The Resident takes her up in his arms, comforting her.

(CONTINUED)

19 CONTINUED:

19

RESIDENT  
You hold on now.

LUCY  
I can't see...

CUT TO BLACK:

20 A LONG RECTANGLE OF LIGHT

20

appears. Then, two eyes -- Carl Wade's eyes. Peering in at:

AMY JACOBS

huddled in the darkness of his basement/darkroom, shivering (X)  
just like Lucy. With SCRATCHES IDENTICAL TO LUCY'S. Her eyes (X)  
blink at the invading light as she whimpers quietly.

RESUME WADE

studying her.

END OF ACT ONE

ACT TWO

FADE IN:

21 EXT. HALFWAY HOUSE - NIGHT

21

LIGHT BARS from a PARAMEDIC'S VAN paint the night. As Mulder pulls up in an n.d. sedan. Exiting, hurrying into:

22 INT. LUCY'S ROOM - NIGHT - LUCY

22

sits on her bed, a blanket wrapped around her back. A PARAMEDIC is taking a blood pressure sleeve off her arm. Lucy is in a long t-shirt, eyes staring dully at the floor.

MULDER

enters. He stands looking at her for a moment.

MULDER

How's she doing?

PARAMEDIC

Fine. Blood pressure's back to normal. Temperature's back up. She must've just gone down the rabbit hole for a while.

He wraps up his kit, closes it and moves to leave.

PARAMEDIC

You should eat something soon. Get your blood sugar back up.

Lucy nods, but doesn't look up as the Paramedic exits. Or as Mulder steps over to her.

MULDER

What do you say, Lucy? Can I take you to dinner?

She looks up -- finally -- staring at Mulder humorlessly.

CUT TO:

23 A BOWL OF CHICKEN SOUP

23

being eaten by Lucy. We are:

INT. HALFWAY HOUSE KITCHEN - NIGHT

Mulder sits at the table with her. The Resident is cleaning up in the b.g.

(CONTINUED)

23 CONTINUED:

23

MULDER  
Feeling better?

LUCY  
Better than what?

She keeps eating, without looking at him.

MULDER  
Better than Amy Jacobs?

LUCY  
Wouldn't know.

MULDER  
If anyone knows, I'd say you do.

LUCY  
I got my own set of problems now,  
thank you.

MULDER  
How'd you scratch your face?

LUCY  
Must've done it in my sleep.

MULDER  
Are you using again, Lucy?

LUCY  
I'm clean. Passed my test last  
week. Ask Henry.

Henry the Resident has finished the dishes, moves from the  
room.

HENRY  
With flying colors.

MULDER  
Have you ever experienced  
temporary blindness before?

LUCY  
I've probably experienced just  
about everything once or twice.  
It's all been pretty temporary.

MULDER  
That girl's in trouble, Lucy --

(X)

(CONTINUED)

23 CONTINUED: (2)

23

LUCY

And there's not a damn thing I  
can do about it -- do you  
understand?! I can't help you.

Lucy gets up, moves to the sink and rinses her bowl out.

MULDER

I think you can, Lucy.

LUCY

How?

MULDER

I want you to tell me.

LUCY

What could I possibly do?!

MULDER

Lead us to her.

LUCY

I don't know where she is. I  
don't care. I'm not interested.

MULDER

That's too bad, because I think  
right now you're her best hope.

LUCY

If I'm that little girl's best  
hope, then she's in a lot more  
trouble than you think.

And she exits, leaving Mulder staring after her.

CUT TO:

24 INT. OUBLIETTE - CLOSE ON AMY - DAY

24

Her eyes FLY OPEN in the utter, encompassing BLACK. Her  
panicked eyes take in her surroundings: the basement. Boarded-  
up windows. Faint daylight arrowing through pinholes here and  
there... and:

A RED DOT

appearing in the black. Amy first sees it on a wall behind  
her, but it's MOVING. Getting CLOSER to her. Seeming to FLOAT  
through the heavy air until it's ON HER BODY.

(CONTINUED)

24 CONTINUED:

24

A BLINDING WHITE FLASH

suddenly EXPLODES in the darkness. Terrified, Amy gets up, runs to another corner of the Oubliette... as she hears a high-pitched, electronic WHINE. From somewhere in the basement. The STROBING RED DOT appears again. Finds her quicker. It's on her face in seconds and

ANOTHER FLASH

sears the black. Coming from her left. The WHINE, like an insect, only too regular, too perfect. Amy turns away as:

ANOTHER FLASH

erupts from the right. Now she can see the source of the red dot, WINKING in the depths of the room: a small BEAM, like a tiny flashlight, moving around her.

ANOTHER FLASH

and she can make out the dim outline of a MAN. He takes a step closer and she recognizes:

WADE

He's holding a CAMERA.

AMY

cowers in the corner as his camera continues to FLASH. Pleading with him.

AMY

Who... who are you?

But there's no response, save for the FLASHING of the camera.

AMY

What do you want? Why are you doing this?

And now Wade moves EVEN CLOSER. Amy looks up at him, tears beginning to fill her eyes.

AMY

I want to go home...

But there is still no response from Wade. On Amy staring at him, at us, we:

DISSOLVE TO:

## 25 A BLACK AND WHITE VIDEO MONITOR

25

On which a 13 YEAR-OLD GIRL is huddled in the dark corner of a room, in the fetal position. Like a dog who's been kicked. A WOMAN'S VOICE can be heard o.s.

(X)

WOMAN'S VOICE  
You don't want to talk to me,  
Lucy? You don't want to come sit  
by me?

The child is silently obstinate. We are:

INT. SEATTLE FBI OFFICE - DAY - MULDER

Sits watching the tape by himself in somebody's office. Scully enters, moving up behind him.

SCULLY  
Mulder -- I want to --

MULDER  
-- Have you seen this, Scully?

SCULLY  
Is that Lucy?

MULDER  
From nineteen seventy-eight.  
Taken the week she was found.

(X)

RESUME VIDEO MONITOR

Lucy continues to resist the woman, whose hand now reaches into frame.

WOMAN'S VOICE  
How about if you just come out  
into the light?

Strange GRUNTS in response. Sounds of fear.

MULDER AND SCULLY

Continue to watch. Affected by the footage.

MULDER  
She'd been held in the dark so  
long her eyes had become  
hypersensitive to the light.

On the tape: another entreaty by the Woman is met by more pre-verbal RESPONSES. Vaguely understandable. It's grim.

(CONTINUED)

25 CONTINUED:

25

MULDER

And whoever abducted her obviously wasn't big on conversation, either. Thirteen years old and she can barely put two words together. It's amazing she's gotten anywhere in life.

(X)

SCULLY

By most yardsticks, she hasn't. Mulder, I think we may have gotten a break in the case. A big one.

Mulder mutes the sound on the monitor, rising to Scully.

MULDER

What is it?

SCULLY

The mail. School pictures were mailed out this week. Everyone in Amy Jacobs' class got theirs --

MULDER

Except Amy.

SCULLY

One of Eubanks' men discovered it.

MULDER

Who's the photographer?

SCULLY

An outfit called Larken Scholastic. The photographer checked out, but his assistant was fired the day after the shoot. A man named Carl Wade.

Mulder is heartened by the news, excited.

MULDER

What do you have on him?

SCULLY

DMV, an old address. He's spent a good portion of the last fifteen years institutionalized for a bi-polar condition. The only thing current I have on him is a photo. It was taken by his employer trying out a new camera.

She hands a small school portrait-style shot of Wade to Mulder.

(CONTINUED)

25 CONTINUED: (2)

25

MULDER  
Has anyone shown this to Amy's  
little sister?

SCULLY  
They're doing that now.

MULDER  
Good. I want to show this to  
Lucy.

INSERT PHOTO

in Mulder's hand. Wade stares at the camera, an expression  
devoid of charm or character. Off this:

26 OMITTED

26

CUT TO:

27 INT. WADE'S HOUSE - DAY - WADE

27

walks through the darkened house, across a well-worn remnant of  
cheap nylon carpet...

28 INT. OUBLIETTE - AMY

28

She looks up at the creaking sound of FOOTSTEPS, then:

29 OMITTED

29

30 EXT. WADE'S HOUSE - DAY

30

The location is wooded. Remote. Wade exits his front door,  
approaching his LTD, parked on the gravel driveway.

31 INT. OUBLIETTE - AMY

31

listens to the sound of Wade's car START. Hears him DRIVE OFF.  
In the sudden silence she looks around the room. At the boards  
nailed over all the possible exits.

CUT TO:

32 OMITTED

32

33 INT. HALFWAY HOUSE - KITCHEN AREA - LUCY

33

works alone in the moody, outdated kitchen. Rinsing lunch dishes and loading them into a dishwasher.

MULDER

enters. Anger and disbelief on her face when she sees him. She shuts the water off. Starts away from him, towards a rear door. Mulder quickens his pace.

MULDER

Lucy, wait.

LUCY

No. I'm done with you.

MULDER

Please...

She reaches the door, but it STICKS. She TUGS at it, frustrated, as Mulder finally gets to her. Puts a gentle hand on her shoulder.

MULDER

Look...

LUCY

Don't touch me.

She PULLS AWAY from him. Deep-seated fear in her eyes. Mulder (X)  
takes a step back. (X)

LUCY

I don't... like to be touched.

MULDER

I'm sorry...

She looks at him. Can tell he really means it. A moment between them -- the first actual connection for Lucy -- then she turns back to the door. Manages this time to pull it open. She stands for a moment, feeling the light from outside wash over her. Quietly:

LUCY

I was doing okay, you know?

Until this.

(beat)

It figures...

A beat, then Mulder reaches into his coat.

(CONTINUED)

33 CONTINUED:

33

MULDER  
I'd like to show you a picture.

He withdraws Wade's photograph. Shows it to Lucy. The recognition -- and fear -- in her reaction makes one thing clear: this is someone she never wanted to see again.

CUT TO:

34  
thru OMITTED  
36

34  
thru  
36

37 INT. OUBLIETTE - AMY

37

claws at the sections of plywood covering the basement windows and crawlspace openings. Suddenly, the sound of a CAR pulling up the gravel driveway.

37A EXT. WADE'S HOUSE - CONTINUOUS - WADE

37A

exits his car carrying several bags of groceries, and another bag identifiable as coming from "BILTON'S PHOTO" (or whatever name has been decided on for Scene 58). As he approaches his front door...

CUT TO:

38 INT. HALFWAY HOUSE - LUCY

38

has backed up against the wall. Mulder approaches, still holding the photograph of Wade.

MULDER  
You know him, don't you?

But she bolts before she can answer. Into the bright light outside. He calls after her...

MULDER  
Lucy...

... but she doesn't stop. As he starts after her...

CUT TO:

39 INT. OUBLIETTE - CLOSE ON AMY

39

She RIPS at a rotten plywood section -- shredding it piece by piece -- until daylight EXPLODES through a small hole as:

(CONTINUED)

39 CONTINUED:

39

IN THE HOUSE ABOVE - WADE

hears something. Rolls up the rug to reveal the trap door. Lifts it.

HIS POV

He sees Amy's disappearing legs, her torso wriggling through the hole she has made for herself.

RESUME WADE

Off his fast-rising anger, we:

CUT TO:

40  
thru OMITTED  
41

40  
thru  
41

42 EXT. WADE'S HOUSE - DAY

42

Amy breaks for the dense forest. Desperate. Breathing hard. Running for her life. She PUSHES into the thick branches.

43  
thru OMITTED  
44

43  
thru  
44

ANOTHER ANGLE - FOREST

CAMERA TRACKS WITH AMY, who can barely see where she's going. Trees whip past, surrounding her with a BLUR of green.

45 EXT. HALFWAY HOUSE - LUCY

45

flees her own demons. Panicked. Frantic. No idea where she's going but away.

46 EXT. FOREST - DAY

46

Amy runs into a clearing, where a trail leads down the mountain. Running for freedom, when:

WADE

emerges from a stand of trees, directly in her path. She eludes him, slipping past, only to:

NEW ANGLE ON AMY

as she falls, tumbling down a rocky bank and landing hard on her ARM. As she CRIES out in pain, clutching her arm, we:

CUT TO:

47 EXT. ALLEY NEAR HALFWAY HOUSE - DAY

47

as Lucy runs TOWARD CAMERA and FALLS similarly, clutching her own arm. Screaming in pain. A moment for us to see the fear in her eyes before:

DOWN THE ALLEY - MULDER

appears. Sees Lucy and approaches quickly. Kneels beside her. Her pain is palpable, gripping as she looks up at him:

LUCY  
What's happening to me?

A question he still can't answer, as we:

FADE OUT

END OF ACT TWO

ACT THREE

48 INT. HALFWAY HOUSE - LUCY'S ROOM - DAY - CLOSE

48

The recent photograph of Wade. His eyes staring blankly.

MULDER (O.S.)  
He's probably changed a lot over  
the last seventeen years...

(X)

WIDER

Lucy sits on the edge of her bed, studying the photograph  
Mulder holds before her. Mulder's voice is gentle, supportive.

MULDER  
Did you even know his name?

After a beat... Lucy shakes her head.

MULDER  
It's Carl Wade. He worked as a  
photographer's assistant. School  
pictures, mostly. That's where  
he saw Amy Jacobs.

Lucy raises her eyes to Mulder.

LUCY  
So what do you want from me?

MULDER  
I want you to tell me what you're  
going through. I think you need  
somebody to tell.

Lucy regards him closely. Sees in him someone she is beginning  
to trust.

LUCY  
(unsure)  
It's like it's happening all over  
again.

MULDER  
You can feel what she's going  
through, can't you?

LUCY  
I can't go through this again.

MULDER  
She needs your help, Lucy.

LUCY  
There's nothing I can do -

(CONTINUED)

48 CONTINUED:

48

She turns from Mulder, withdrawing.

MULDER

Lucy...

Mulder is struck by her fear... then the sound of approaching CARS outside prompts him to move to the window.

MULDER'S POV - THROUGH THE WINDOW

Two FBI SEDANS pull to a fast stop at the curb. Scully exits one. Eubanks and another AGENT climb out of the other.

RESUME MULDER

turning from the window.

MULDER

I'll be right back.

Mulder heads for the door as Lucy moves to the window. Hold on her looking outside, as we:

CUT TO:

49 EXT. HALFWAY HOUSE - DAY

49

Mulder walks out to meet an anxious Scully. Eubanks and the Agent don't break stride as they head for the front door.

MULDER

What's going on?

EUBANKS

We're here to arrest Lucy Householder.

MULDER

Why?

EUBANKS

I think you know why, Agent Mulder.

As Eubanks and the Agent move past Mulder into the building.

50 INT. HALFWAY HOUSE - CONTINUOUS

50

Urgency and confusion in Mulder's voice as he trails them upstairs.

MULDER

Scully, what the hell's happening?

(CONTINUED)

50 CONTINUED:

50

SCULLY  
(reluctantly)  
The blood on Lucy's uniform...  
It was an exact DNA match.  
(then)  
Lucy was covered in Amy Jacobs'  
blood.

MULDER  
She didn't do it, Scully.

SCULLY  
Mulder, this is incontrovertible  
evidence.

Mulder reacts to this, as:

EUBANKS (O.S.)  
Agent Mulder?

50A INT. LUCY'S ROOM - CONTINUOUS

50A

Mulder and Scully enter, finding Eubanks alone in the room.

EUBANKS  
Where is she?

MULDER  
She was just here.

EUBANKS  
Well, she's gone now.

Off Mulder, surprised himself by her sudden absence, we:

CUT TO:

51 OMITTED

51

52 INT. OUBLIETTE - DAY - AMY

52

is slumped against the wall. Her voice is parched and hollow.

AMY  
Please... I'm thirsty.

WIDER

Wade paces back and forth before her. Agitated. Manic.

WADE  
You shouldn't have run.

(CONTINUED)

52 CONTINUED:

52

He begins to CIRCLE Amy. He's like a caged animal. Trapped not only by his confines, but his emotions and desires as well.

WADE

I was taking care of you. I thought you understood. Why did you run away?

AMY

I need some water.

WADE

You shouldn't have run.

AMY

Please. I'm so thirsty.

Wade stops. He considers for a beat, then he moves to the darkroom sink. He tugs on the red light, twists the spigot, and pours some water into a grimy glass.

ANOTHER ANGLE - MOMENTS LATER

Wade holds the glass to Amy's parched lips. She drinks so thirstily that she erupts into a COUGHING jag. Wade withdraws the glass, watching her as a child would an insect in a jar -- until her coughing subsides. Then, she raises her welling eyes.

AMY

I want my mom.

But Wade can't hold her pleading look. He doesn't know what to do. So he backs toward the ladder, and starts climbing up out of the hole...

AMY

I don't want to die here.  
Please, mister, don't let me die.

But the trap door BANGS SHUT, leaving her alone in the dim red light. PUSH IN ON AMY as she begins to cry. And off her deep, choking sobs, we:

CUT TO:

53 OMITTED

53

54 INT. SEATTLE FBI OFFICE - CLOSE ON XEROX MACHINE - DAY

54

It's CRANKING out sheet after sheet of a flyer featuring side by side photos of Lucy and Wade: "Wanted in connection with the kidnapping of Amy Jacobs." A hand ENTERS FRAME, plucking out one of the flyers, as we:

WIDEN

Mulder is holding the flyer as he addresses Eubanks, adamant. Scully stands between them. Lots of activity in the background.

MULDER

You're going to drive her away with this.

EUBANKS

She's been driven away, Agent Mulder. I'm trying to find her.

MULDER

A half dozen witnesses placed her twenty miles from the Jacobs house at the exact same time Amy was taken -

EUBANKS

I'm well aware of the facts -

MULDER

Then trust me on this - she wasn't working with Wade.

EUBANKS

How'd she get the blood on her?

Mulder takes a beat, before his next step out on the limb.

(X)

MULDER

She may have bled it.

EUBANKS

(incredulous)

She bled Amy Jacobs' blood?

MULDER

I think it may explain why there was so little of it on the carpet in Amy's bedroom -

AGENT (O.S.)

Agent Eubanks?

CAMERA ADJUSTS TO AN AGENT in the doorway calling to Eubanks. Eubanks turns back to Mulder for a tense beat.

(CONTINUED)

54 CONTINUED:

54

EUBANKS

I don't have time for this nonsense, Agent Mulder. We've got a young girl's life at stake.

Eubanks moves off to the Agent. Mulder finds Scully's eyes on him.

SCULLY

I hate to say it, I think you just ran out of credibility.

MULDER

He's wrong, Scully.

SCULLY

Mulder, you're protecting her past the point of reason.

MULDER

I'm protecting her because I think she's connected with Amy Jacobs. Just not the same way everyone else thinks she is.

SCULLY

Did you ever consider for a moment that the person she's connected with is Carl Wade?

(X)

MULDER

Wade? Why in the world would she connect with Wade?

SCULLY

For the same twisted reason abused children crave their parents' love. Or hostages develop sympathy for their captors. Lucy could have developed certain emotional dependencies --

MULDER

After five years in a dark pit, Lucy may have developed a connection... but not the kind of connection you're suggesting.

(X)

SCULLY

Well it makes alot more sense than the notion that she's bleeding Amy Jacobs' blood.

(CONTINUED)

54 CONTINUED: (2)

54

MULDER

Listen to me, Scully. I can't explain it, but I think Wade's abduction of Amy Jacobs triggered some kind of physical response in Lucy. Some kind of empathic transference.

SCULLY

Mulder -

MULDER

I don't know how else to account for what Lucy's going through - the identical words corresponded to Amy. I think the spontaneous wounds and the blood do, too.

(X)  
(X)  
(X)  
(X)  
(X)

SCULLY

Then why did she run? If she's innocent, what was she running from?

MULDER

She's afraid, Scully.

(X)

Scully sighs, frustrated.

SCULLY

Mulder, you don't see what you're doing, do you? You're so close to this you can't see it.

MULDER

See what?

SCULLY

The extreme rationalization that's going on. Your personal identification with the victim - or in this case the suspect.

Mulder stares at her, knowing what's next.

MULDER

You think I'm doing this because of my sister.

SCULLY

You've become some kind of empath yourself, Mulder. You're so sympathetic with Lucy as a victim, you can't see her as someone capable of committing this crime.

(CONTINUED)

54 CONTINUED: (3)

54

The unresolved moment between them is interrupted by Eubanks. Moving past them with urgency.

EUBANKS  
We've got a man on the way in  
who's spotted Wade.

As Eubanks quickly moves off, Mulder and Scully exchange looks, then move to follow him. As we:

CUT TO:

55 OMITTED

55

55A INT. ANOTHER PART OF FBI OFFICE - DAY - CLOSE ON PHOTO OF WADE

55A

The same one Mulder showed Lucy.

MAN'S VOICE  
Yeah, that's the guy...

WIDER

The TOW-TRUCK DRIVER hands the photo of Wade back to Eubanks, who is flanked by Mulder and Scully. Several FBI AGENTS mill about in the background.

DRIVER  
I offered to fix his flat. Tried  
to do the guy a favor and he went  
wacko on me. Started freaking  
the minute I got out of my truck.

MULDER  
What about the girl? Was she  
with him?

DRIVER  
I didn't see anyone else. Guess  
she could have been in the trunk.

EUBANKS  
Can you give us an exact spot?

DRIVER  
Yeah.

Eubanks turns to the map spread out on a table. The Driver points to a spot on one of the interstate arteries. As Mulder looks on with intense interest.

EUBANKS  
Right in the middle of nowhere.

(CONTINUED)

55A CONTINUED:

55A

MULDER  
Which way was the car headed?

DRIVER  
West.

Mulder's finger traces the map West, then North.

MULDER  
Interstate Twelve... County  
Fifteen north, and Nine-o-three  
puts you...

Cognition flashes across Mulder's face as he finds it, pointing it out to Eubanks.

MULDER  
Look at this. Just off the Nine-  
oh-three.

CLOSE - MAP

Mulder's finger indicates a point on the map.

RESUME

EUBANKS  
Easton?

MULDER  
It's where Lucy was found  
seventeen years ago.

(X)  
(X)

Off the looks exchanged all around, we:

CUT TO:

56 OMITTED

56

57 EXT. MAIN STREET - DAY

57

A legend appears to establish this sleepy Pacific Northwest town: EASTON, WASHINGTON. Pedestrians turn to watch the THREE SEDANS that suddenly appear, gliding purposefully down the street.

ANOTHER ANGLE

As the convoy WIPES FRAME, CAMERA HOLDS... then PUSHES IN on the window of an old LTD parked against the far curb, obscured by a large TRUCK. Behind the wheel sits Carl Wade. His face darkens with concern, as he puts the engine in gear and pulls into traffic.

(CONTINUED)

57 CONTINUED:

57

FARTHER DOWN THE STREET

The last sedan abruptly breaks from the pack, pulling to a stop before a bank of stores.

58 INT. MULDER'S SEDAN - DAY

58

Mulder is behind the wheel, and now kills the engine. Scully regards him curiously from the passenger seat.

MULDER

It's a small town, Scully.  
Someone must know Wade's face,  
where he lives --

SCULLY

We stick out like a sore thumb  
already. We start canvassing  
main street and someone could get  
on the phone to him.

Mulder nods, scanning the row of stores.

MULDER

He worked for a photographer.

SCULLY

Yeah.

(X)

Scully follows Mulder's pointing finger:

THEIR POV - THROUGH WINDSHIELD

The painted sign on the small storefront reads, "BILTON'S  
PHOTO."

RESUME

Mulder meets Scully's look.

MULDER

He's probably got an account.

Off which, we:

CUT TO:

58A EXT. HIGHWAY SURROUNDED BY FOREST - DAY

(X)

58A

As the three FBI sedans whiz by at high speed.

(X)

58B EXT. WOODS SURROUNDING WADE'S HOUSE - DAY (X) 58B  
The old log cabin sits on the knoll in the distance when - (X)  
suddenly one of the FBI sedans breaks frame in the f.g. - (X)  
Agents throwing doors open, moving out low into the woods. (X)

58C EXT. WOODS - MORE AGENTS (X) 58C  
Moving through the trees behind Wade's house (HAND HELD). (X)

58D INT. WADE'S HOUSE - DAY - POV OUT WINDOW (X) 58D  
Of Agents, including Mulder and Scully, advancing on the house (X)  
from the surrounding woods. (X)

59 EXT. WADE'S HOUSE - DAY - MOVING 59  
with Eubanks and another Agent as they scabble quietly  
alongside the outside of the house, guns drawn.

(CONTINUED)

59 CONTINUED:

59

ANOTHER ANGLE - AROUND CORNER

Scully swings INTO FRAME, covering Mulder as he moves past her. CAMERA TRAILS Mulder as he approaches a low window, half-eclipsed by a sun-faded shade.

REVERSE

Mulder grips his gun, then carefully peers over the sill, through the grimy glass.

HIS POV

The room is empty.

MULDER

straightens to get a clearer view inside.

HIS POV

The rug is peeled back, the trap door leading into the oubliette yawns wide open.

MULDER

On his curious expression, we:

CUT TO:

60  
thru OMITTED  
62

60  
thru  
62

63 INT. WADE'S HOUSE - OUBLIETTE - MINUTES LATER

63

Dark, dank, the air mausoleum-thick. Mulder drops INTO FRAME, crouching, his gun still drawn. His eyes adjust to the dim red light, as he scans the interior of this quiet, creepy hole.

MULDER'S POV

A FIGURE is huddled in a corner, her back to us.

MULDER

Amy...?

As Mulder moves to her side --

IN THE ROOM ABOVE THE OUBLIETTE

Scully trains her gun into the abyss below. Eubanks and the other Agent are positioned on either side of her, their guns trained as well.

(CONTINUED)

63 CONTINUED:

63

SCULLY  
Mulder?

MULDER (O.S.)  
Yeah...

SCULLY  
What's happening? Did you find  
her?

No answer for a long moment... until:

HER POV

Mulder appears in the opening. His arm wrapped protectively  
around a hunched, trembling figure. But it is Lucy who lifts  
her drawn face, squinting against the light.

SCULLY

Off her surprise, we:

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

64 INT. WADE'S HOUSE - DAY - A STACK OF PHOTOGRAPHS

64

in Eubanks' hands. Pictures of Amy in the pit. The ones Wade took earlier.

EUBANKS (O.S.)  
Where are they, Lucy?

WIDER

Eubanks sits with Lucy who will not meet his eyes. Scully hanging back as he interrogates her.

EUBANKS  
Tell us where Wade took Amy.

LUCY  
I don't know.

EUBANKS  
Anything happens to that girl,  
Lucy, and you'll be tried as an  
accomplice.

Lucy continues to stare off. Staring at:

MULDER

watching from a distance. Meeting her stare with regret.

RESUME LUCY

EUBANKS  
Were they here when you arrived?

LUCY  
No.

EUBANKS  
You haven't seen him, you haven't  
spoken with him...

LUCY  
I said, no.

EUBANKS  
Then why are you here?

LUCY  
I don't know.

(CONTINUED)

64 CONTINUED:

64

EUBANKS

You just showed up, for no reason  
in particular... that's what you  
ask us to believe?

LUCY

I've been here before. A long  
time ago.  
(beat)  
It's where he kept me.

A moment for everyone to digest this. Eubanks' eyes stay on  
Lucy.

EUBANKS

So why are you here now?

Lucy just looks at him, not answering. Eubanks finally breaks  
his stare, nods to one of his men. He's had enough.

EUBANKS

Take her outside and place her in  
custody.

But Mulder steps forward before anyone else.

MULDER

I'll take her.  
(then)  
Let's go, Lucy.

Before Eubanks can protest, Mulder is moving Lucy out. Eubanks  
looks to Scully who gives him a look of reassurance.

SCULLY

It's okay.

CUT TO:

65 EXT. WADE'S HOUSE - DAY

65

Mulder ushers Lucy towards the parked FBI sedans, finds his own  
among them. Mulder opens the rear passenger door for Lucy,  
when:

LUCY

He hasn't touched her. Not yet.

Mulder stops. Looks at Lucy, but she can't meet his eyes.

LUCY

He wants to, but he can't.  
(beat)  
That's why he takes the pictures.

(CONTINUED)

65 CONTINUED:

65

Lucy raises her eyes to his for the first time.

MULDER

What else? Tell me what else.

LUCY

If he can't have her to  
himself... that's when he's  
dangerous. That's when he'll  
start hurting her.

(X)

(X)

A flicker of anticipation, a kindling of her own remembered pain.

MULDER

You came here to help her, Lucy.

LUCY

No.

She shakes her head.

MULDER

Why else would you come back here  
if it weren't for Amy? You were  
sharing her pain.

LUCY

I can't...

Mulder's manner becomes more and more urgent, sensing that he's cracking Lucy's defenses, her denial.

MULDER

You were the survivor, Lucy. You  
were the strong one. Amy needs  
your strength.

LUCY

She's not going to make it.

MULDER

She's got to make it, Lucy. You  
have to help her.

LUCY

She's cold. She's cold and wet.

Lucy starts to shiver now. Then, all of a sudden, she COUGHS. Deep, harsh, rattling her lungs.

MULDER

Lucy...

But her knees buckle as her coughing intensifies. Mulder holds her up as she takes a few gasping breaths, unable to get enough air into her lungs.

(CONTINUED)

65 CONTINUED: (3)

65

MULDER  
Here, sit down.

Mulder helps her into the backseat of the car.

SCULLY (O.S.)  
Mulder...

He turns as:

ANGLE TO INCLUDE SCULLY

approaching quickly. Behind her, other AGENTS are getting into their cars. Something's happening. ENGINES coming on.

SCULLY  
They've found Wade's car a mile north of here.

In a rush, Mulder realizes what's happening. All around him cars are PEELING OUT in a swirl of dust and noise.

(X)

MULDER  
They're in the water.

SCULLY  
What?

MULDER  
There's a river near here.  
That's where I think they are.

SCULLY  
The river is east of here. They found Wade's car a mile north.

(X)  
(X)

MULDER  
He lives here and knows these woods. He could be doubling back.

Scully stares at Lucy who is now shivering heavily.

SCULLY  
Did she tell you that?

MULDER  
No. But I think it's what she's trying to tell us.

Mulder looks back at Lucy - who meets his look with a kind of silent affirmation. As Mulder ducks back out of the car:

SCULLY  
Mulder, wait -

(CONTINUED)

65 CONTINUED: (4)

65

But Mulder is already gone, disappearing into the adjacent woods. Scully hesitates, then calls to an AGENT who is moving past her with a walkie talkie.

SCULLY

Stay with her. And get word to Eubanks that Wade might be heading toward the river.

As Scully takes off after Mulder. The Agent looks down at Lucy in the back seat, as she COUGHS, as if she were choking. As we:

MATCH CUT TO:

66 EXT. RIVER BANK - DAY

66

AMY COUGHING, half-submerged for an instant before WADE yanks her up by her arm.

WIDER

They're SPLASHING through the shallows of a quickly-moving RIVER. They're both soaked, and Amy's tripped more than once. Wade's virtually dragging her...

AMY

Please stop... I can't...

She slips out of his grip, collapsing onto her hands and knees in the shallow water. Wade is breathing hard, hands braced against his knees, his back heaving, when he HEARS the sound of SIRENS. Far off but growing CLOSER. He cranes his head back and forth, searching for it. Then turns back to Amy:

WADE

Come on. Let's go.

He grabs her wrist hard, tries pulling her up, but Amy is dead weight.

AMY

No...

WADE

They're coming.

AMY

I can't.

He looks down at Amy, and realizes that she cannot take another step. He regards her with a dull stare, an angry impatience.

WADE

Nobody's gonna spoil us.

(CONTINUED)

66 CONTINUED:

66

Amy feels the looks, looking up at Wade. As he reaches down for her now, with a twisted resolve. As we:

CUT TO:

67 INT. MULDER'S CAR - CLOSE ON LUCY

67

in the back of the car as she suddenly SUCKS IN HER BREATH. (X)  
Fights for air, as if she's being drowned. Not only that, but (X)  
SCRATCHES identical to Amy's have spontaneously appeared on her (X)  
face.

67A EXT. WADE'S HOUSE - CONTINUOUS

67A

The Agent turns at the sound of Lucy choking. He rushes up to the car, startled by what he sees:

HIS POV - LUCY

gasps for air, as water trickles from the corner of her mouth.

THE AGENT

leans in over her, lifting the back of her head as her coughs (X)  
become deep suffocating gasps. (X)

AGENT (X)  
Can you sit up? (X)

But Lucy does not and cannot answer the Agent, who notices now (X)  
Lucy is soaking wet, her hair matted with moisture. Her pallor (X)  
bluing. (X)

AGENT  
Can you breathe? Are you able to  
breathe?

But she is non-responsive. He gets on the walkie now,  
uncertain what he's dealing with.

AGENT  
This is Agent Kreski. I've got  
what looks like an emergency  
medical situation. Requesting  
EMS, over...

CUT BACK TO:

68 OMITTED

68

68A EXT. WOODS - DAY

68A

Mulder is crashing through the landscape, exiting frame.  
CAMERA FINDING SCULLY, crashing through some distance behind  
him.

69 EXT. RIVER BANK - CLOSE ON WADE

69

bent over at the waist, his breathing labored, as if he's just finishing some difficult work. Looking up when:

MULDER (O.S.)

Wade!

MULDER

has appeared a distance upriver, on a rocky embankment. Pulling his weapon.

MULDER

Federal officer. Hold it right there!

MULDER'S POV - WADE

forty or fifty yards away, still crouched in the water, standing over Amy who lies face down in the water. When he turns back, disobeying the order, and starts to grab Amy again. (X)

MULDER

PUSHING IN as he raises his gun. As Scully appears behind him. A beat, then Mulder FIRES. RESUME WADE (X)

As the GUNSHOT hits him sending him forward into the water, landing face first in the rolling current to the left of Amy's body. He does not move as his body is carried slowly downstream. (X)  
(X)  
(X)

MULDER

lowers his weapon, moving quickly now to scramble down to the water. Scully follows as they splash along the shore of the river, running as hard as they can towards:

AMY

lying still, face-down in the cold, black water. As the Agents run up. Mulder pulls Amy up out of the water, carrying her toward the river bank. Scully glances at:

WADE

(X)

His body continuing to drift face-first into the still water of an eddy. (X)  
(X)

(CONTINUED)

69 CONTINUED:

69

AT THE RIVER BANK

Mulder sets Amy down on dry land. Her lips are blue, she has  
SCRATCHES ON HER FACE AND HANDS. Her skin drained of all  
color. She's absolutely motionless. Scully approaches  
quickly.

(X)  
(X)  
(X)

(CONTINUED)

69 CONTINUED: (2)

69

MULDER  
She's not breathing.

Scully joins Mulder as they administer a cycle of CPR. Scully begins chest compressions. Mulder clears Amy's throat, then seals his mouth over hers, desperately tries to breathe life back into her. Willing her to live. A breath, then:

(X)

SMASH CUT TO:

(X)

69A LUCY

(X)

69A

still lying on the back seat of the car, when the Agent sees her body jerk as she takes in a big breath of air, as if she's responding to the CPR Mulder is giving Amy.

(X)

(X)

(X)

CUT BACK TO:

(X)

69B MULDER AND SCULLY

(X)

69B

Continuing to work on Amy's lifeless body.

(X)

MULDER  
Come on, Amy. Breathe.

His mouth on hers again, putting another breath in her. As we:

(X)

CUT BACK TO:

(X)

69C LUCY

(X)

69C

taking another strange inhale.

(X)

CUT BACK TO:

(X)

69D MULDER AND SCULLY

(X)

69D

Mulder's eyes searching for a response under Amy's closed lids. He pauses again, and Scully checks Amy's neck for a pulse.

(X)

SCULLY  
Nothing...

MULDER  
Dammit, Amy...

On the edge, pushing it, Mulder bends over Amy once more. A manic intensity to his eyes.

(CONTINUED)

69D CONTINUED:

69D

But it's not working. No sign of movement, no sign of life in the sad form below him. Scully stops, realizing the futility of their efforts.

SCULLY

It's no good, Mulder. I'm sorry.

But Mulder ignores her entreaty, trying even more desperately to revive her.

SCULLY

Mulder, stop.

Finally, Scully grips his shoulder hard, physically pulling him back.

SCULLY

Stop it.

Then, quietly:

SCULLY

It's no use.

Mulder stops, breathing hard. He pulls his head away from Amy's face. Defeat in his eyes.

SCULLY

We can't do anything for her.

(CONTINUED)

69D CONTINUED: (2)

69D

A long beat as Mulder looks down at Amy. The girl seems defenseless, small. Then, finally, he rises, steps away and stares into the dark woods -- alone with himself.

Scully looks after her partner, concerned, then turns back to the lifeless form of Amy beside her... just in time to see the little girl MOVE.

SCULLY

Mulder... hold on -

Mulder turns... to find Amy COUGHING, her head rolling to one side. A GUSH of water from her mouth. As we:

(X)

SMASH CUT TO:

(X)

69E LUCY

(X)

69E

her eyes rolling back, a deep choking rasp down in her throat. She is fighting for air again, but cannot breathe in. Her face straining from the effort. As we:

(X)

(X)

(X)

CUT BACK TO:

(X)

69F SCULLY

(X)

69F

kneeling at Amy's side, checking her neck for a pulse. Mulder standing over her.

(X)

(X)

SCULLY

She's got a pulse.

She regards Mulder, uncomprehending... when they are suddenly no longer alone.

ANOTHER ANGLE

Eubanks and several other AGENTS are approaching fast, scrambling in their direction along the rocky river bank.

EUBANKS

Have you got her?! Is that her?!

SCULLY

We've got her.

Eubanks and the other men move to them now, sweet relief filling their burning lungs.

SCULLY

We're going to need an EMS unit here right away. With some heat and oxygen.

(CONTINUED)

69F CONTINUED:

69F

EUBANKS  
(to 2nd Agent)  
They're close. We've got them up  
at Wade's place right now.

MULDER  
What for?

EUBANKS  
They're working on Lucy  
Householder.

The realization hits Mulder like the gunshot that hit Wade. He takes off running. As Eubanks as his men react to this, then to Amy:

(CONTINUED)

69F CONTINUED: (2)

69F

AMY

I'm cold. I want to go home.

SCULLY

It's going to be getting dark.  
Let's get her off the river.

(X)

WIDE ON GROUP

as they all help to transport Amy safely along the rocky bank  
of the river. As TWO AGENTS move toward the still floating  
body of Carl Wade. Off this:

(X)

(X)

CUT TO:

70  
thru OMITTED  
7570  
thru  
75

76 EXT. WADE'S HOUSE - LATE DAY/NIGHT - MULDER

76

CRASHES out of the nearby brush, circling around to the front  
of the house to find a strobing AMBULANCE parked beside his  
sedan.

THE AGENT

stands nearby. He looks at the approaching Mulder. Can't  
think of anything to say, having seen something that's made no  
sense to him.

AGENT

I don't know what happened. She  
just started coughing, she  
couldn't breathe. By the time  
the EMS guys got here, she was  
already gone...But Mulder's already by him. Pushing past the EMS WORKERS to  
the gurney, upon which Amy lies, a sheet over her.

LUCY

Her eyes are closed. She seems peaceful. Almost like she's  
sleeping.

(CONTINUED)

76 CONTINUED:

76

Then, as Mulder TOUCHES her, moving a strand of hair off her forehead... a thin trickle of water leaks out from between her lips.

MULDER

Stares at her for a long beat. Then, he lowers his head, his eyes squeezing shut. His back begins to shake, then heave... and we realize that he is crying. As we begin to CRANE UP and AWAY, we:

DISSOLVE SLOWLY TO:

76A  
thru  
76B

OMITTED

76A  
thru  
76B

76C EXT. HALFWAY HOUSE - DAY

76C

A legend to re-establish.

76D INT. HALFWAY HOUSE - STAIRWAY - DAY

76D

Scully starts up the stairs, toward:

LUCY'S ROOM

Where Agent Mulder sits on Lucy's bed, going through a small stack of old photographs, stopping to stare at:

A PORTRAIT

A school picture of Lucy at age eight, before she had been kidnapped. A sweet, innocent smile.

RESUME MULDER

as Scully enters. Mulder looks up from the photo.

MULDER

How's Amy?

SCULLY

She's exhausted, but it looks like she's going to be fine. The doctors want to keep her for a day or two just to make sure.

(X)  
(X)

MULDER

How serious were her injuries?

She meets Mulder's eyes, giving her answer a certain weight.

SCULLY

Wade must have left her alone. There weren't any injuries.

MULDER

He dragged her for at least a mile through those woods --

SCULLY

-- I know, Mulder. She didn't have a cut on her. No one wants to question that right now. Everyone's just relieved to have her back. To have her safe again.

Mulder nods, an unspoken acknowledgement of the strangeness of this fact passing between them.

(CONTINUED)

76D CONTINUED:

76D

MULDER

Did they finish with Lucy?

SCULLY

Yes. They brought in the State Pathologist late last night. I stopped by for the autopsy report on my way.

MULDER

She drowned, didn't she?

SCULLY

There were five liters of water in her lungs.

Mulder nods, looks out the window.

MULDER

She saved Amy's life.

SCULLY

Mulder - whatever there was between them - you were a part of that connection. Did you stop to think about that?

Mulder stares at Scully. She sits down next to him on the bed.

SCULLY

Maybe Lucy died for her... but without you it never would have happened.

(X)  
(X)  
(X)  
(X)

MULDER

I think she died for more than just Amy, Scully.

(X)  
(X)  
(X)

SCULLY

What do you mean?

(X)  
(X)

MULDER

Maybe it was the only way Lucy could finally escape... the only way that she could outrun what happened to her seventeen years ago.

(X)  
(X)  
(X)  
(X)  
(X)  
(X)

Scully studies Mulder, sensing his deep personal connection to this.

(X)

MULDER

Maybe it was the only way she could finally outrun Carl Wade.

Off the sad recognition of this, CAMERA BEGINS PULLING BACK.  
And we:

FADE OUT

THE END