

TIMELESS

Episode #100

"Pilot"

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FINAL SHOOTING SCRIPT

04/04/16

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TEASER

FADE IN...

1 **EXT. MANHATTAN STREET - DAY (1937)** 1

WINGTIP SHOES scamper across a sidewalk. People in a New York hurry. A man SNAPS open a NEW YORK TIMES, reads. When a monstrous SHADOW engulfs the paper -- and everything else.

CAMERA TILTS to find people in vintage dress staring up between skyscrapers -- at a behemoth ZEPPELIN. This is the HINDENBURG -- two and a half football fields long, bigger than the U.S. Capitol -- sailing triumphantly past the Empire State Building.

CHYRON: May 6th, 1937

2 **EXT. LAKEHURST NAVAL BASE - MANCHESTER, NEW JERSEY - DAY** 2

Overcast and drizzling. Two hundred GROUND CREW hustle into position as the Hindenburg emerges from the swirling clouds.

3 **INT. HINDENBURG - DINING ROOM - OBSERVATION AREA** 3

The DOEHNER family -- MATILDE (41) and her children IRENE (14), WALTER (10) and WERNER (8) -- watch the descent. The young boys scramble from window to window, pointing, excited. Matilde gives Irene's shoulder a squeeze. It's a big moment.

Behind them, a well-to-do couple -- JOHN and EMMA PANNES (both 40's) -- sit at a table. She pours tea into a china cup, he reads the paper. More casual; not their first ride.

4 **INT. HINDENBURG - HYDROGEN CELL - INTERCUT** 4

The zeppelin is held aloft by massive CANVAS HYDROGEN BALLOONS, inside its hard shell. A MECHANIC walks along a catwalk, passing the balloons. Oblivious to --

CLOSE UP. A tear in the canvas. A hiss of gas.

5 **INT. HINDENBURG - CONTROL CAR - INTERCUT** 5

A flurry of activity overseen by CAPTAIN MAX PRUSS (45).

CAPTAIN MAX PRUSS
Lassen Sie die Landelinien.

6 **EXT. LAKEHURST NAVAL BASE - INTERCUT** 6

MOORING LINES drop from the zeppelin to the rain-soaked earth. A GROUNDS CREWMAN grabs one, drags it on wet grass.

Two boots SKIP over it. Meet KATE DRUMMOND (30's), a thoroughly modern woman for 1937. Part journalist, part adventurer, Kate carries a large CAMERA.

HERB MORRISON (V.O.)
It burst into flames! It burst into
flames! And it's falling, it's
crashing! Watch it, watch it! Get
out of the way! Get this, Charlie!

ON MATILDE and the KIDS as they're JOLTED off their feet and
THROWN -- the OBSERVATION WINDOWS now looking askance at the
ground. FIRE and DEBRIS BLOSSOM in the foreground!

HERB MORRISON (V.O.)
It's fire and it's crashing! It's
crashing terrible!

ON CAPTAIN PRUSS as he fights to control the zeppelin.

ON passenger EMMA PANNES as she leaps from a billowing
window, plummets fifteen feet to the earth. Her husband John
is about to follow -- when he's swallowed by FLAMES.

HERB MORRISON (V.O.)
Oh, the humanity! And all the
passengers screaming around here!

ON KATE DRUMMOND, as she sees the burning wreckage starting
to come down towards her. Oh shit! She SPRINTS for safety
as the twisted metal hull descends on her like a fly-swatter.

Just when it seems as if Kate might make it out safely, the
flaming hull SMASHES down on her, instantly killing her.

ON HERB MORRISON now, emotional, devastated --

HERB MORRISON
This is -- the worst thing I've ever
witnessed.

LONG SHOT of what used to be the most majestic eagle in the
sky now lying in smoldering ruins -- FLAMES still spiking.

Rescuers DRAG SURVIVORS away. Including poor Matilde Doehner
and her two cowering boys. She fights the rescuers, looking
back into the fire, her daughter missing.

MATILDE
No, my daughter! Irene! IRENE!

Off a wide shot of the CHAOS -- CUT TO BLACK. Then --

8 **INT. APARTMENT - NIGHT (2016)**

8

OPEN ON the iconic LED ZEPPELIN poster -- the crashing
Hindenburg. Modern music plays from an O.S. speaker.

An intense man, GARCIA FLYNN (40's), stares into a MIRROR.
He's vulnerable, damaged, oddly emotional. Flynn adjusts his
MAINTENANCE JUMPSUIT and ID BADGE (the ID photo looks a bit
like him; but isn't him).

Determined, Flynn EXITS. As he does, CAMERA PANS DOWN to the floor where a MAN lies dead -- the EXTENSION CORD that strangled him still encircling his neck.

9 INT. PRESTON AUDITORIUM - NIGHT

9

Two hundred students listen to their professor LUCY PRESTON (30's). Our heroine. She's brilliant. Sharp. Warm.

LUCY

A White House Reporter asked L.B.J. "Why are we in Vietnam?" And the President whipped out his genitalia and said, "This is why."

(off laughter)

It's true. He called it Jumbo. For better or worse -- and in this case, worse -- this is real history. If we want to understand it, we gotta put ourselves in these people's heads -- their loves, their quirks -- their Jumbo's...

The students laugh. Amidst the crowd, Lucy's eyes find JONAS LYGER (40's), handsome as hell, a JFK Jr. type. She smiles at him, brief but affectionate.

10 INT. PRESTON AUDITORIUM - LATER

10

Class is over. The last STUDENTS file out of the auditorium. As Jonas Lyger approaches Lucy up front. She brightens.

LUCY

Hey.

Lucy leans in, kisses him, tender. It's kinda sexy. But then... he pulls back. Serious.

LYGER

I have news. You're not gonna like it.

11 EXT. PRESTON AUDITORIUM - NIGHT

11

WIDE SHOT. Lucy and Lyger stand before the stately, ornate CAROL PRESTON AUDITORIUM. Lucy is stunned --

LUCY

You're -- cancelling my tenure meeting?!

LYGER

It's not me --

LUCY

You're Department Chair!

Lyger smiles at a PASSER-BY. Wants Lucy to lower her voice. He reaches for her, hands on her sides, an intimacy there.

LYGER

It's the Committee, now can we just,
we'll talk about it over dinner.

Her shock builds to anger. She steps back from his hands --

LUCY

Don't. I've busted my ass for
tenure. Why?

LYGER

The Committee's got issues with your
curriculum.

LUCY

My classes are packed. There's a
damn waiting list --

LYGER

So they can hear about Jumbo? And
how "George Washington grew
Cannabis." "James Buchanan was
probably our first gay president?"
"Catherine the Great loved porn?"
What is that?

LUCY

So I shouldn't teach the truth?

LYGER

Of course you should, just -- they
want you to smooth out some of the
rough edges.

LUCY

You used to love my rough edges.

LYGER

The Department thinks --

Lucy gestures to the 'Carol Preston' inscription carved into
the building --

LUCY

My Mother built this Department.
There's no way she'd put up with
this P.C. crap!

(beat)

The real truth? You could push this
through if you wanted.

LYGER

Try to play nice with the others. A
few months, I'll get the meeting
reinstated.

She finally sees him for what he is -- a political animal.
But Lucy is resolute -- and we love her for it.

LUCY
I'm gonna fight this.

LYGER
Please don't. You know history.
Don't pick a battle you can't win.

LUCY
Well, you know me.

With that, she heads off. A flustered Lyger calls after her, but Lucy never turns around.

LYGER
Lucy!

12 **EXT. PRESTON HOUSE - NIGHT - ESTABLISHING** 12

The house is old but charming. Lucy climbs out of her car.

13 **INT. PRESTON HOUSE - CAROL'S BEDROOM - NIGHT** 13

Lucy appears in the bedroom doorway to find -- her MOTHER. CAROL. In bed. She's very sick. Too thin. Unconscious. Ravaged by cancer. She wears an oxygen mask; a tangle of tubes from her body.

And sitting in the corner -- Lucy's younger sister AMY (mid-20's). Amy's tired. Caring for their Mom takes a toll.

Lucy gently places a SNICKERS BAR (Mom's favorite) on her Mother's end table, next to a pile of uneaten Snickers bars.

LUCY
Hey Mom.

No answer, of course. Lucy turns to her sister --

LUCY (CONT'D)
How is she?

AMY
Same as yesterday. And the day before.

Lucy takes her sister's hand, loving --

LUCY
C'mon. Let me buy you a drink.

14 **INT. PRESTON HOUSE - KITCHEN - NIGHT** 14

Lucy TWISTS the caps off two beer bottles. Hands one to Amy. Then takes a long pull for a long day --

AMY
So Jonas isn't gonna stick up for you? What's the point of even sleeping with the boss?

Lucy gives Amy a look -- but sisters have the God-given right to give each other shit.

AMY (CONT'D)

So what're you gonna do?

LUCY

Go to the Chancellor, if I have to.
Raise hell.

AMY

Or -- quit! Just get outta there.
You don't need this crap!

LUCY

Okay, so -- we'll all just live off
your podcast...?

AMY

Ouch.

(off Lucy)

Lucy, you're a great professor. Go
somewhere you're wanted.
Appreciated.

LUCY

That department is Mom's legacy.
It's what I've worked for my entire
life. So I should just throw my
whole future away?

AMY

Jonas wants you to smile and play
nice, and let's face it, you're
genetically incapable --

LUCY

-- Whose side are you on?

AMY

Yours. I'm just saying, stop
worrying about disappointing Mom.
Make your own future.

A beat. Lucy ponders the ramifications of all that. She has no idea how prescient that advice will turn out to be...

AMY (CONT'D)

Can we at least acknowledge this all
sucks?

LUCY

We can acknowledge it really sucks.

AMY

Like your taste in men.

Lucy gives Amy a look, takes a pull from her beer --

15 **EXT. MASON INDUSTRIES - NIGHT**

15

OPEN on Flynn's ID CARD. Waved in front of a card-reader.

Flynn's VAN, before a slowly OPENING SECURITY GATE. An unmarked industrial building in the b.g.

Inside the vehicle, STIV CASEY (late 20's) drives. Professional soldier, also wearing a maintenance jumpsuit. Few more grim MEN in back, also wearing jumpsuits.

Flynn sits shotgun, leafing through the densely HANDWRITTEN PAGES of a DISTINCTIVE LEATHER BOUND JOURNAL. Very focused.

STIV

You sure you can trust that book?

Flynn nods. Stiv drives the VAN forward. Catching TWO APPROACHING SECURITY GUARDS in its headlights. Stiv and Flynn trade looks...

The GUARDS step up to the open windows. Peer in, curious. As Garcia pulls a PISTOL -- SHOOTs them both, rapid-fire!

16 **INT. MASON INDUSTRIES - LAUNCH PAD - NIGHT**

16

A high-tech wonderland. Computers, Plasma Screens.

RASHAD 'RUFUS' CARLIN, black, a brilliant ENGINEER, passes a large, strange MACHINE that resembles a sleek, modern SPACE CAPSULE. It sits on a LAUNCH PAD loaded with wires, cables.

Rufus texts on his phone, which is attached to the earbud in his left ear, as he enters --

17 **INT. MASON INDUSTRIES - CONTROL ROOM - NIGHT**

17

The nerve center of whatever the hell this place is. Workstations clustered, HUGE MONITORS on the wall.

Rufus returns to his desk, but not without SNEAKING a peek at his crush -- JIYA, 20's, Indian, geek-hottie in a League of Legends T-Shirt. She looks up, he quickly averts his gaze.

Rufus' boss, CHIEF PHYSICIST ANTHONY BRUHL (40's) approaches.

ANTHONY

Rufus. Is it -- or is it not -- Taco Tuesday? And -- your turn to pick up said tacos?

RUFUS

(smiles, they're friends)
What's more important? Your precious tacos? Or me finishing my simulations?

ANTHONY

You seriously need an answer to that question? Go.

As Rufus starts off, Anthony glances over at Jiya.

ANTHONY (CONT'D)

Ask Jiya to go with you.

(off Rufus)

Better than just staring at her
twelve hours a day. Or maybe you
prefer simulations.

Rufus again looks over at Jiya. She is awfully cute. He's
about to ask her, but... he can't find the courage.

But just then -- a single BANG! Rufus, Anthony and Jiya all
look at each other. That's STRANGE. A car back-firing?

JIYA

What -- was that?

Anthony looks around nervously -- then suddenly, they whip to
the sound of MORE GUN FIRE behind the door! They JOLT now,
scared. Rufus PUSHES a PANIC BUTTON under his desk.

PUSH IN ON THE DOOR as it FLINGS OPEN -- SEVEN GUNMEN RUSH
THROUGH! Screams! Firing shots into the ceiling. Man-
handling people. Some gunmen carry LARGE BLACK DUFFELS.

Rufus and Jiya run one way, Anthony the other. Anthony runs
like hell -- right into GARCIA FLYNN. Off Anthony --

18 **INT. MASON INDUSTRIES - LAUNCH PAD - NIGHT**

18

EMPLOYEES scramble. Rufus PULLS Jiya behind a COMPUTER BANK.
They both hunch down. Look at each other. Is this the end?

The GUNMEN enter. Garcia Flynn HAULS Anthony Bruhl in by the
scruff! Rufus sees this, terrified. He wants to help
Anthony, but what can he possibly do?

A SECURITY GUARD draws his pistol, FIRES! Hits one of the
GUNMEN in the chest, killing him! Then Garcia Flynn SHOTS
back, BLOWING the guard away. More SCREAMS!

CLOSE ON RUFUS. Flinching at this -- it's horrible.

Stiv STRIDES to the mysterious CAPSULE, opens up the HATCH.
Flynn TOSSES Anthony inside -- as Rufus watches it all.

19 **EXT. MASON INDUSTRIES - NIGHT**

19

POLICE CARS -- lights and sirens -- ROCKET past the Security
Gate, where the TWO GUARDS lie dead.

20 **INT. MASON INDUSTRIES - LAUNCH PAD - NIGHT**

20

Rufus watches from his hiding spot as the GUNMEN (except
Flynn) all pile into the CAPSULE.

When the last man is inside, Flynn stops, STARES straight
into a SECURITY CAMERA in the upper corner of the room. The
stare is unnerving.

Flynn smiles slightly. Climbs into the capsule and CLOSES the hatch.

After a moment, the capsule begins to VIOLENTLY SHAKE. Weird WHIRRING NOISES emanate. The ROOM LIGHTS DIM and FLICKER and STROBE, as if the power is being drained...

Rufus and Jiya. Watching. Frozen. Horrified. Then a huge ROAR. Shaking like an earthquake! They know what's coming. They BRACE themselves. Suddenly --

PAPERS and VARIOUS UNSECURED OBJECTS (chairs, tool cabinets), suddenly FLING towards the CAPSULE -- as if it's a powerful center of gravity.

Then the CAPSULE FLARES -- WARPS -- DISAPPEARS!

The room retreats to stillness and quiet. After a moment, Rufus EMERGES from his hiding spot. He hears NOISES, then --

FOUR COPS rush into the room, GUNS DRAWN. Rufus puts his hands up as Jiya TREMBLES behind him.

COP
Where'd they go?!

Rufus looks from them to the spot the Capsule used to be, and then back to them. Unsure what to say. Off this --

BLACKOUT!

END TEASER

ACT ONE

21 INT. PRESTON HOUSE - CAROL'S BEDROOM - NIGHT 21

Lucy, in "relaxation clothes" now, watches an unconscious Carol, small and withered in that bed. Lucy lifts a framed PHOTO. Lucy, Amy and Carol, in happier times. Puts it down.

CLOSE ON LUCY, wishing Mom would just wake up and tell her how to make it all better. But of course, Lucy knows that's never going to happen. And that simple fact kills her.

Then -- an O.S. DING DONG! She stands.

22 INT. PRESTON HOUSE - FRONT DOOR - NIGHT 22

Lucy opens the door, revealing AGENT KONDO (40's).

AGENT KONDO
Lucy Preston? I'm Agent Kondo with
Homeland Security.

LUCY
Listen, whatever you're selling,
we're not buying.

She begins to close the door. Kondo catches it. Now he badges her -- nods at the TWO BLACK SUV's by the curb. Two more serious-looking AGENTS beside the cars. No joke.

AGENT KONDO
Really. Agent Kondo. Homeland
Security. Ms. Preston, you need to
come with me. It's urgent.

As Amy comes up behind Lucy, surprised...

AMY
What'd she do?

AGENT KONDO
We need your help.

LUCY
What would you need my help for?

AMY
You can't just show up and --

AGENT KONDO
(badges again, exasperated)
Yes, I can, actually. They'll
explain when you get there --

Lucy grabs one of Carol's sweaters from a wall hook --

LUCY
(to Amy)
It's okay. I'll call soon as I can.

Kondo leads Lucy towards his car. As he does, we CUT TO:

An obscured, hand-held POV. Watching, at a distance, from the shadows. Who is that?

AMY

Where are you taking her!?

Agent Kondo doesn't answer. He only places Lucy in the SUV's back seat. Lucy looks at her worried sister on the porch. They both look pretty worried, actually. As the car PULLS OUT, we again POP TO --

THE HIDDEN POV. Who's spying on them?

23 **EXT. MASON INDUSTRIES - NIGHT** 23

The Homeland Security SUV's pull up. Agent Kondo lets Lucy out. She follows him to the unmarked, unassuming industrial building...

24 **INT. MASON INDUSTRIES - WAITING ROOM - NIGHT** 24

Agent Kondo opens the door for Lucy.

AGENT KONDO

Wait here, please.

Lucy takes a cautious step inside. Agent Kondo CLOSES the door behind her. Empty room -- except some chairs and --

WYATT LOGAN (30's), jeans and a jacket, some scruff, seated, his eyes closed. Lucy takes a seat next to him. Waits for him to open his eyes and acknowledge her. When he doesn't --

LUCY

Are you asleep?

WYATT

No, ma'am.

She notices a logo on the wall -- "MASON INDUSTRIES."

LUCY

This is Connor Mason's company? Do you know why we're here?

WYATT

No idea, ma'am.

LUCY

We're pretty much the same age. You can stop calling me ma'am.

Wyatt finally opens his eyes, looks at her. She's not what he expected to see. A flirtatious smile. But Lucy just ignores it --

When the door opens to reveal AGENT DENISE CHRISTOPHER, 50's, serious, focused, formidable.

AGENT CHRISTOPHER
Lucy Preston? Agent Denise
Christopher, Homeland Security.
(then)
You've got a hell of a reputation.
History. Anthropology. World-
class.

LUCY
I'm just a teacher. My Mother's
world class.

AGENT CHRISTOPHER
(nods)
I've read all her books. I'm sorry
to hear she's sick.
(off Lucy, Christopher
pivots to Wyatt)
And Master Sergeant Wyatt Logan.
Delta Force?

WYATT
Yes, ma'am.

AGENT CHRISTOPHER
Boy, speaking of reputations.

Lucy reacts. Delta Force? What the hell's going on?

AGENT CHRISTOPHER (CONT'D)
We're on the clock, so follow me.
But hold on to your asses.

25 **INT. MASON INDUSTRIES - OFFICE - NIGHT**

25

Lucy, Wyatt and Agent Christopher. In front of the huge
MONITOR as rattled engineers and technicians, including Rufus
and Jiya, work in the background.

SECURITY FOOTAGE plays. Garcia Flynn SALUTES the camera.

AGENT CHRISTOPHER
Garcia Flynn. Ex-NSA asset in
Eastern Europe.

WYATT
Ex since when?

AGENT CHRISTOPHER
Since he killed his wife and child
and went off the grid -- that was a
year ago. We thought he was holed
up in Chechnya, but apparently not.

WYATT
Why's he taking the Star Tours ride?

ON THE MONITOR. Flynn closes the capsule door -- LIGHTS
FLICKER, the ROOM SHAKES. Until the capsule vanishes!

LUCY
What the hell was that?

WYATT

Some kind of special effect?

CONNOR (O.S.)

Ever hear of a Closed Timelike Curve?

Lucy and Wyatt spin to find entrepreneurial legend and dedicated eccentric, CONNOR MASON, 40's.

WYATT

You're Connor Mason. My buddy has one of your cars.

LUCY

Excuse me. Closed Timelike what?

Connor GRABS a piece of paper off a desk to demonstrate -- bending it back into a loop --

CONNOR

Say this is the fabric of space-time. If you had a powerful enough gravitational field, you could actually bend it back on itself. Creating a loop -- that you could cross over to an earlier point --

Lucy blinks. Did she hear that correctly? No way.

LUCY

An earlier point -- in time...? You mean...?

AGENT CHRISTOPHER

What he means is, Mr. Mason invented a time machine and chose not to tell the government until it was stolen by terrorists.

CONNOR

Right, 'cause the Federal Government never screws things up and always keeps a secret.

AGENT CHRISTOPHER

You're asking for our help now.

Wyatt blinks. Incredulous. This is bullshit.

WYATT

Hold on. This is a joke. Some psych test a shrink in the Pentagon came up with. Right?

LUCY

This isn't -- this can't be possible.

CONNOR

That's what they said about the moon shot. Until someone with enough imagination made it very possible.

26 INT. MASON INDUSTRIES - LAUNCH PAD - NIGHT

26

Agent Christopher and Connor show off THE LIFEBOAT, a smaller, tougher, more battered version of the Mothership.

CONNOR

Our earliest prototype. Not fancy, but she works -- usually. We kept her operational in case the crew of the Mothership ever needed a rescue. We call this one the Lifeboat.

(then)

Their CPU's are linked -- unfortunately, it can't tell us where exactly the Mothership went. But it can tell us when.

WYATT

(sarcastic)

Right, naturally. Only tells you 'when'. Time machine problems.

CONNOR

We're working on it, but for the moment, that's the best we've got.

Connor indicates the READOUT on a monitor.

LUCY

3:30pm, May 6th, 1937?

As Agent Christopher holds out a small NOTEBOOK to Lucy.

AGENT CHRISTOPHER

And we found this on the dead shooter. It's an address, a tavern in Manchester, New Jersey.

LUCY

That's -- the Hindenburg. About four hours before it crashed. You're telling me -- this guy actually traveled back in time -- for real -- to the Hindenburg?

CONNOR

Lucy, if Flynn kills people in '37 who aren't supposed to die? They don't have the kids they're supposed to have -- do the things they're supposed to do -- history changes -- reality changes.

LUCY

So why would you be stupid enough to invent something so dangerous?

CONNOR

(slow burn)

I didn't count on this happening.

LUCY

(to Wyatt)

And you're just buying all this?

Wyatt looks at her, as if to say, who the hell knows?

LUCY (CONT'D)

Why would he do it?

AGENT CHRISTOPHER

We don't know -- or how Flynn even knew about the machine in the first place. But there's room in there for three passengers.

Lucy looks at them. Intuits their meaning.

LUCY

To do what? Go after him?

AGENT CHRISTOPHER

(beat)

Why else would we bring you here?

27 INT. MASON INDUSTRIES - HALLWAY - NIGHT

27

SLAM! A door FLINGS OPEN -- Lucy strides down the hall. Fuck. This. Agent Christopher chases her.

AGENT CHRISTOPHER

Lucy, stop.

LUCY

You're insane! Even if I believed you, which I don't, I'm not getting in that thing to, what, go after some terrorist? I'm not a soldier!

AGENT CHRISTOPHER

We have a soldier. We need a historian, a good one. Who knows the customs, can travel incognito, help us keep a low profile.

LUCY

(not stopping)

I'll email you some names --

AGENT CHRISTOPHER

I'd think someone who loves history would want to save it.

Finally, Lucy slows at this.

AGENT CHRISTOPHER (CONT'D)
Lucy. This is real. And it's
serious.
(then)
Besides. What if we are telling the
truth? Don't tell me you're not the
least bit curious.

Off Lucy. Despite her fear... she's damn curious...

28 INT. MASON INDUSTRIES - LAUNCH PAD - NIGHT

28

SERIES OF SHOTS. Energy. Momentum! TECHNICIANS attach
TUBES to the LIFEBOAT, readying it for launch.

PUSH IN ON LUCY. Taking it all in. Awestruck. Is she
really doing this? When she can't help but notice --

Wyatt. He stands bare-chested, picks out a BUTTON-DOWN from
a PILE of CLOTHES on a TABLE. Puts it on.

ANGLE. In the corner an agitated Rufus huddles with Connor --

RUFUS
No, I write code, that's what I'm
good at. I don't like leaving my
desk, much less going -- in there or
back then. Okay? I don't do
analog.
(indicates his own face)
And -- I'm black. There are zero
places in history that are gonna be
awesome for me.

CONNOR
You know how to pilot the Lifeboat.

RUFUS
So does Bryman.

CONNOR
Rufus, enough. We both know why it
has to be you.

A loaded look. What's that mean? There's something beneath
the surface here. On Rufus, suddenly feeling sick --

ON WYATT. Agent Christopher throws him a 'follow me' look.

29 INT. MASON INDUSTRIES - WAITING ROOM - NIGHT

29

Wyatt finishes buttoning his shirt. As Agent Christopher
leads him inside the empty conference room and SHUTS the door
behind.

AGENT CHRISTOPHER
About your mission.

WYATT

You need me to kill Garcia Flynn.

AGENT CHRISTOPHER

(nods, impressed)

And destroy the Mothership. But your own safety -- the safety of the other two -- or even a return trip home... are all secondary. Will that be a problem?

WYATT

What's my file say about me?

AGENT CHRISTOPHER

You know what your file says.

WYATT

Then you know my answer.

30 INT. MASON INDUSTRIES - LAUNCH PAD - NIGHT

30

Wyatt enters the room. He can't help but notice --

Lucy. Buttoning a BLOUSE and SKIRT that she picked from the pile of clothes on the table. She looks hot -- in a retro way. She's trying hard to keep cool. To Agent Kondo --

LUCY

This is all wrong. The skirt is from the 40's. The blouse -- they didn't even have this kind of fabric then. Or underwire bras.

Wyatt, Agent Christopher step up -- Wyatt throws on a jacket.

AGENT CHRISTOPHER

Best we could do on short notice.

WYATT

And who's gonna see your bra?

LUCY

(shoots him a look, then:)

I have to call my sister.

AGENT CHRISTOPHER

When you get back.

Lucy and Wyatt CLIMB into the Lifeboat. Rufus (now in period clothes) sits in the Pilot's chair. Two small jump seats are JAMMED in beside him. Introductions happen --

LUCY

Lucy.

RUFUS

Rufus. I'm -- kind of -- the pilot.

WYATT

Wyatt. So you've done this before,
Rufus?

RUFUS

Just -- simulations. Um, you should
buckle up.

Wyatt and Lucy TIGHTEN MULTIPLE BELTS and SERIOUS RESTRAINTS
around themselves. Like they're astronauts.

LUCY

Um. This is all necessary?

RUFUS

(sick about it)
Oh yeah. You'll see.

Another Technician hands Lucy a few dollars in old coins --
pennies, nickels, dimes. Agent Christopher leans in for one
last word --

AGENT CHRISTOPHER

Don't be noticed. Don't change
anything. Understand?

Connor and Agent Christopher watch as a TECH CLOSES the
HATCH.

INSIDE the LIFEBOAT, an uncomfortable beat as Lucy and Wyatt
are close enough to kiss. Rufus expertly works the buttons --
it's like a 747 flight deck. The Lifeboat starts to RATTLE.

WYATT

You okay?

LUCY

I'm claustrophobic. And I'm
apparently about to travel through
time, so...
(she sniffs)
Have you been drinking?

WYATT

Didn't know I was gonna be working
tonight, ma'am.

LUCY

Stop calling me ma'am.

Agent Christopher, Connor, Jiya and the others watch --

The WHIRRING grows -- the room lights DIM and FLICKER.

INSIDE the MACHINE -- it RATTLES and SHAKES like a 9 on the
Richter Scale. Our heroes barely hold themselves together.

Finally -- PAPERS and SMALL OBJECTS in the room WHIP TOWARDS the LIFEBOAT -- even Agent Christopher's and Jiya's long hair REACHES towards the machine -- as if a MASSIVE GRAVITATIONAL PULL -- and then suddenly, the ship WARPS, VANISHES!

31 **INT. LIFEBOAT/EXT. FIELD - DAY (1937)**

31

A GUST of WIND RATTLES TREES -- then a tremendous SHAKING BOOM -- as SPACE-TIME is torn OPEN -- the LIFEBOAT APPEARS!

INSIDE, Lucy, Wyatt and Rufus struggle to unfasten their straps. They look like they've been through the ringer.

LUCY
(terrible migraine)
Oh God. My head.

RUFUS
(same here)
They say it passes.

Lucy and Rufus climb out -- Lucy looks back at Wyatt --

LUCY
You okay?

WYATT
Totally good.

After Lucy and Rufus exit, Wyatt crumples. He's hit the hardest; feels like total shit. He follows them out.

OUTSIDE. Wyatt emerges, to see the others looking around, uncertain. They're in a desolate EMPTY FIELD.

WYATT (CONT'D)
Are we... here?

RUFUS
I think so.

WYATT
You sure?

Lucy's attention is drawn to something overhead. She CRANES her head up and STARES. Wyatt and Rufus CRANE their heads up, too. Stunned. Taking in --

THE HINDENBURG. Gliding a few hundred feet up. It's MASSIVE, dwarfing our heroes. It's SO big. SO real. And already -- so close to meeting its destiny...

LUCY
Pretty sure.

Off our HEROES -- PURE, UNFILTERED, UNCUT AWE -- they've just TRAVELED THROUGH TIME --

BLACKOUT.

END ACT ONE

ACT TWO

32 **EXT. COUNTRY ROAD - DAY**

32

Lucy, Wyatt and Rufus hustle down a country road. No longer sick. We feel Lucy's urgency. Rufus rattles on, anxious --

RUFUS

You know, they did this study. You get a dopamine hit every time you check your cell. That's why people do it so much. It's an addiction.

They reach a rise. The idyllic town of Manchester below. As well as the gargantuan Hindenburg, floating above it.

LUCY

Look around -- and you're worried about your phone?

RUFUS

I'm worried about a lot of things.

WYATT

One thing I don't get. Apparently, this time machine works. So why don't we just go back five minutes before Flynn stormed in -- and shoot him in the face?

RUFUS

You can't go back to any time you already exist -- to where you'd meet a double of yourself. It's bad for the fabric of reality.

WYATT

Define 'bad.'

RUFUS

We tried it. The pilot came back -- but not all of him.

Wyatt and Lucy trade looks -- Jesus. Just then, a VINTAGE BUS RUMBLES UP. Lucy waves it down. They climb aboard.

33 **EXT. MANCHESTER MAIN STREET - DAY**

33

CLOSE ON LUCY. As she steps off the bus. Amazed. Awed. Wyatt and Rufus behind her, astonished.

LUCY

Wow.

REVEAL: MANCHESTER MAIN STREET. A grand wide shot that blows a solid chunk of our production design budget. The curvaceous CARS. Storefronts. The wardrobed PEDESTRIANS.

As our heroes try to absorb an impossible truth -- they're time travelers.

LUCY (CONT'D)
(to herself)
Mom, I wish you could see this...

WYATT
Gotta move, Professor. Tell us what
we're walking into.

Lucy nods, back on mission. She finds a COKE BOTTLE on the ground, uses it as an impromptu model.

Meanwhile, every single MAN tips his hat to Lucy and greets her with a "ma'am." It happens over and over again throughout the scene. Wyatt smirks at this. Which Lucy notices, irritated.

LUCY
Yeah, okay. The Hindenburg's just
reaching the airfield. But she
won't be able to land right away --

As if to punctuate her thought, a LIGHT THUNDER rumbles...

LUCY (CONT'D)
Because of that. Light rain and
high winds. So she'll make a bunch
of turns. Causing air friction,
building up static electricity.
Then, at exactly 7:25 p.m., the
Hindenburg will throw down its
mooring ropes. But the ground crew
drags the ropes through the wet
grass, they get soaked --

RUFUS
-- Which electrically grounds the
ship. The metal hull would spark.

LUCY
Almost exactly like a lighter.
Spark ignites a leaking hydrogen
balloon, burning 2000 cubic liters
of gas -- and 36 people alive.

RUFUS
Yeah, but -- why's Flynn here?

Lucy notices a NEWS STAND -- the headline: "**HINDENBURG LANDS TODAY.**" Lucy pays two cents, takes the paper.

LUCY
Maybe he wants to kill all 97 people
on board, instead of just the 36?
Make a bad thing worse? Whatever it
is -- we find him first, fast as we
can.

RUFUS
And -- if we do find him?

WYATT
Leave that to me.

34 **EXT. HARVELL'S - DAY**

34

OPEN ON: the scrawled ADDRESS in the dead man's NOTEBOOK.

Lucy consults it. As Rufus regards all the faces with anxiety -- including one FAT DEPUTY, who glares as he passes.

RUFUS

Everyone's staring at me.

WYATT

No one's staring at you.

They reach the squat TAVERN -- "HARVELL'S." Cinder block kind of place. No windows.

LUCY

Okay, this is it. It's the 30's, so -- very proper, family values, 'please and thank you's.' Just follow my lead.

They pull open the DOOR --

35 **INT. HARVELL'S - DAY**

35

The place is ROWDY. Raucous music from a vintage Wurlitzer. Blue collar LOCALS pound boilermakers. Others dance. A COUPLE makes out aggressively in the corner.

WYATT

Might be the 30's, but Jersey's Jersey.

LUCY

You see Flynn?

Wyatt scans the room, shakes his head. As Lucy notices -- several of the locals throw Rufus some decidedly unfriendly looks -- which make Rufus decidedly uncomfortable.

LUCY (CONT'D)

You're right -- they're staring at you. Maybe you should wait outside.

RUFUS

And on a scale from Million Man March to Mississippi Burning, how safe is it gonna be for me outside by myself?

LUCY

You should be fine... just don't make eye contact with anyone.

RUFUS

Glad I came.

He exits. Wyatt and Lucy belly up to the bar. Wyatt gets the gruff BARTENDER's attention --

WYATT
Hey man. How's it going?

BARTENDER
(doesn't know the phrase)
How's what going -- where?

Lucy steps in, lays out the photo of Garcia --

LUCY
How do you do, sir? We were
wondering if you've seen this man?

The Bartender inspects the photo of a jump-suited Flynn.

BARTENDER
Why's he wearing pajamas?

LUCY
Just -- has he been here?

BARTENDER
I don't think so.

WYATT
Look again. It's important.

BARTENDER
You deaf? I said I haven't seen
him.

The Bartender pivots to take an order.

WYATT
Yep. Jersey's Jersey.

36 **EXT. HARVELL'S - DAY**

36

Avoiding eye contact, Rufus takes a few steps down the street. Then steps into a building **ALCOVE**. For privacy.

He looks around. Makes sure he's away from prying eyes. Then digs into a **POCKET** inside his jacket --

And pulls out a **HIGH-TECH, 2GB MINI CLIP VOICE RECORDER**. He checks that it's still recording. Then puts it back. He's decidedly nervous about it. Why does he have it? What's he doing with it? He's a man with a secret.

37 **INT. HARVELL'S - DAY**

37

ANGLE ON THE BAR. The bartender places a shot of whiskey and a beer-back on the dark wood.

It's Wyatt's. He downs the whiskey. Lucy can't help but notice -- he can really knock 'em back. Meanwhile, Lucy scans the bar. Then, surprised, she recognizes someone --

ANGLE. KATE DRUMMOND. The lovely photographer who died beneath the Hindenburg in the Teaser. She stands at an odd contraption in the corner -- it looks a bit like an antique jewelry case -- wooden legs, glass top.

LUCY

That's Kate Drummond.
(remembers, oddly somber)
Right. Of course she'd be here.

WYATT

Who is she?

LUCY

She writes a column for the Hearst Papers. Covered the wars in Manchuria and Ethiopia.

Wyatt looks at Kate. For a beat, we sense something deeper with Wyatt. Something haunted. What is it -- and why? Lucy glances at Wyatt, curious. Sees his reaction --

LUCY (CONT'D)

What?

WYATT

(plays it off)
She just -- reminds me of someone.

With that, Wyatt takes the beer, approaches Kate --

LUCY

Hey! Wait!

WITH KATE. As Wyatt steps up, he realizes Kate's playing a first generation PINBALL MACHINE. (They're amazing, btw. People used 'em for gambling in the 30's.) Kate stands beside a BLUE COLLAR LOCAL, some greasy dollars on the glass.

WYATT

That's a pinball machine?

KATE

(throws weird look)
Nothing gets past you, pal.
(to the Local)
Double or nothing?

Kate plays as the scene continues. Every time we cut to her game -- it's clear she's a pinball wizard.

WYATT

(offers the beer)
Like a drink, Ms. Drummond?

KATE

You know who I am?

WYATT

Big fan. The way you covered those wars in Manchuria and Ethiopia? Really makes a guy think.

Kate smiles at him. Takes the beer. He smiles back. Then --

KATE

You're a soldier.

WYATT

How'd you know?

KATE

That pick up line, for one. I've known too many soldiers.

WYATT

Not like me, you haven't.

KATE

You all fancy you're special until the gate goes up and the race starts.

Wyatt smiles, appreciates the repartee. We sense sparks between these two as Lucy steps up --

LUCY

Ms. Drummond. Nice to meet you. You're a hell of a writer.

WYATT

This is my -- older sister, Lucy.

KATE

That's kind of you, Lucy.

LUCY

You're in town to cover the Hindenburg's arrival?

KATE

Then I'm riding it back to Europe for the Coronation. 'Cause there's nothing like a tight, enclosed space with a bunch of stuffed shirts.

WYATT

Well, maybe you won't have to take that trip after all.

Lucy shoots him a look. Then Wyatt lays Flynn's PHOTO on the glass tabletop as Kate puts a new ball in play.

WYATT (CONT'D)

You see this man in here?

KATE
Who is he? And why's he wearing
pajamas?

WYATT
He's a friend of ours.

Kate gives Wyatt a look. She doesn't buy it. But she
doesn't push it, either.

KATE
Uh huh. Well, he was here. About
two hours ago.

LUCY
What was he doing?

KATE
When the officers at the Airfield
need some extra hands, this is where
they pick 'em up. Pay 'em a dollar
a day. Your "friend" is working as
ground crew. He's gonna help bring
the Hindenburg down.

Off Wyatt and Lucy's quiet alarm... DING DING DING! Kate
easily wins the game. She grins, takes the money.

38 **EXT. HARVELL'S - AFTERNOON**

38

Lucy and Wyatt emerge from the bar. Rufus joins them.

RUFUS
Find anything?

LUCY
Flynn and his men are working as
ground crew.

WYATT
We owe Kate another drink for that
one. She's amazing.

LUCY
Too much woman for you.

WYATT
Sounds like a challenge.

RUFUS
Who we talking about?

LUCY
Kate Drummond. She was the first
woman to circle the globe by air, on
the Graf Zeppelin.

WYATT
Charmed life.

LUCY
(beat; sadly)
Not really. She -- has about 90 minutes to live. She'll be right under the Hindenburg when it crashes on top of her.

WYATT
Wait. You stood there, chatting her up -- knowing she's about to die?

LUCY
(she hates it but:)
We can't change anything. Today's the day she... today's her day.

It sucks. But there it is. Lucy and Rufus move ahead. Wyatt hangs back a beat -- a private flash of conflict across his face -- before he follows.

39 **EXT. LAKEHURST NAVAL AIRFIELD - DUSK**

39

The Hindenburg. Directly overhead against the drizzling gray sky. Titanic-sized. GRAND. EPIC.

Lucy, Wyatt and Rufus stride up to the muddy airfield. Their faces fall.

RUFUS
How the hell are we gonna find Flynn in this mess?

REVEAL. There's a CROWD of people on the field. Already difficult to discern in the murky dusk.

Shoulder-to-shoulder CIVILIANS. REPORTERS -- we CLOCK Herb Morrison readying for his radio broadcast, as nearby, a NEWSREEL CAMERAMAN prepares his FILM CAMERA.

And at least 200 plain-clothes GROUND CREW -- all taking their positions. Led by uniformed NAVAL OFFICERS.

WYATT
We don't have time for this.

CLOSE ON LUCY. Thinking. Wheels spinning. Her eyes scan the field, before landing on someone --

COMMANDER CHARLES ROSENDAHL. The Base Commander. He supervises -- poring over a CLIPBOARD with an AIDE -- when Lucy approaches, Wyatt and Rufus in tow.

LUCY
Excuse me? Commander Rosendahl?
I'm sorry to bother you. It's urgent.

COMMANDER ROSENDAHL
Yes...?

LUCY
(shows Flynn's photo)
This man's working as one of your
ground crew, and it's very important
we find him. Quickly.

COMMANDER ROSENDAHL
And why's that?

WYATT
He's a threat to your base, sir --

COMMANDER ROSENDAHL
What? How? Who are you?

WYATT
Well, we're --

Lucy steps forward, takes CHARGE. Introduces Wyatt.

LUCY
This is Dr. Dre. I'm Nurse Jackie.
We're from General Hospital.
(re: the photo)
This man is a patient of ours.
Which is why he's --

WYATT AND LUCY
-- wearing pajamas.

LUCY
He has a bad case of Spanish Flu,
which last time killed, what, almost
seven hundred thousand in the U.S.
alone? So you can see why we're
nervous.

COMMANDER ROSENDAHL
(snaps to it)
Of course. I'll help however I can.

Off Wyatt -- looking at Lucy, impressed. Off Lucy and her
mad history skillz...

40 **EXT. LAKEHURST NAVAL AIRFIELD - DUSK - MOMENTS LATER**

40

Commander Rosendahl shows Flynn's photo to his uniformed
Naval OFFICERS. They spread out to search --

Lucy, Wyatt and Rufus observe. Edgy with tension.

RUFUS
What the hell's taking him so long?
It's 7:15. Ten minutes left --

WYATT
Okay, split up. And if you see
Flynn, don't engage. Find me first.

They split -- as TENSE, STACCATO MUSIC KICKS IN -- and as we barrel into the Act's CLIMAX --

SERIES OF SHOTS

Lucy. Wyatt. Rufus. Each separate. Each weaving through on-lookers. Past GROUNDS CREW. Searching.

The Hindenburg. It blots out the sky.

We INTERCUT with moments from the TEASER. Herb Morrison begins his radio broadcast. CAPTAIN MAX PRUSS orders the landing lines released. The innocent, doomed DOEHNER FAMILY watches from the observation area. JOHN and EMMA PANNES drink their tea. The MECHANIC passes the leaking hydrogen balloon. KATE scours the scene with her camera.

WITH RUFUS

Rufus looks everywhere. He doesn't see Garcia Flynn. But he notices some GROUNDS CREW -- catching the overhead mooring ropes -- winding them up properly.

CLOSE ON RUFUS. Frowns. His scientific mind buzzes at this.

WITH WYATT

Wyatt doesn't spot Flynn. But he does notice --

Kate. Snapping pictures. Moving beneath the zeppelin for a better vantage point. And to certain death.

Wyatt checks his vintage watch. INSERT. 7:24.

Turmoil roils across Wyatt's face. Is he going to let this innocent woman die? He pivots away. Then --

He pivots back, reckless, rash. Strides after Kate.

WITH LUCY

Lucy spots Wyatt, scrambling towards the lowering Hindenburg. After Kate. What the hell?? It's about to blow!

LUCY

Where are you going?? Wyatt!

Just then, she also spots -- twenty yards away --

Commander Rosendahl -- carrying the PHOTO -- inspecting a cluster of GROUNDS CREW. When suddenly -- one CREWMAN peels off, fast. Rosendahl doesn't see him, but Lucy does --

It's GARCIA FLYNN!

Lucy looks -- no one else around to help! So bravely, she sets off. After Flynn. Alone.

WITH WYATT, as he reaches Kate, just as she finishes chatting with the GROUNDS CREWMAN.

KATE

Men. Always obsessed with how big something is.

WYATT

Hi. Remember me?

KATE

Yes, hello?

WYATT

A couple things I'd like to talk to you about, maybe someplace more private? Take a walk with me?

KATE

In a minute. I'm working.

WYATT

We don't have a minute -- really.

KATE

Maybe you haven't noticed, soldier, but the ship's landing, it'll have to wait --

He PULLS Kate by the arm, dragging her from the Hindenburg --

WYATT

Sorry -- it can't --

KATE

Hey! Stop! Let me go!

Wyatt checks his watch. INSERT. Second hand hits 7:25!

WYATT

Get down!

He THROWS Kate to the ground, losing his HAT in the process. She SHOUTS -- she thinks she's being attacked -- as Wyatt shields her from the BLAST --

EXCEPT THERE IS NO BLAST. No fire, no screams, no "oh, the humanity." THE SHIP DOESN'T EXPLODE.

Wyatt, confused, checks his watch.

KATE

Get off me! Don't touch me!

Astonished, Wyatt complies. Kate lunges to her feet and flees. Wyatt barely even notices. His eyes are on --

THE HINDENBURG. LANDING SAFELY.

ON HERB MORRISON recording:

HERB MORRISON
The majestic airship lands
gracefully as passengers wave to the
awed spectators...

Rufus steps beside Wyatt -- understatement of the year --

RUFUS
Um. That's -- not -- supposed to
happen, right?

WYATT
Where's Lucy?

41 INT. HANGAR - LAKEHURST NAVAL AIRFIELD - CONTINUOUS 41

Flynn rounds a HANGAR'S corner. Lucy chases, only to find --
Flynn's GONE. She's alone. She LOST HIM. Lucy spins,
searching, stressed. A long, quiet beat. Then --

A MAN JUMPS HER! Not Flynn -- one of his guys -- DEREK (we
saw him in the Teaser). He DRAGS her inside the hangar,
throws her against the wall. Her HAT flings off.

DEREK
You following us??

Derek clamps his hand over a SCREAMING Lucy's mouth, brutally
DRAGGING HER AWAY. It doesn't look good, when --

Thank God, Wyatt is there! He SPINS Derek around and CRACKS
him across the jaw. For the first time, we see Wyatt in
action -- and he's IMPRESSIVE as HELL.

Lucy's free, thumping to the dirt.

Then, out of nowhere, Wyatt pulls a 2016 GLOCK. With
SILENCER. He must've had it on him the whole time.

WYATT
Take me to Flynn.

Lucy reacts to the MODERN PISTOL, aimed at Derek's face.

But Derek doesn't respond. He CHARGES! Moves rough and hard
for the Glock, fighting for it, so Wyatt has no choice.

FTTP! FTTP! Two silenced chest shots at close range.

Derek staggers. Drops to the ground. Dead.

The dust settles. Wyatt helps Lucy up. Rufus behind them.

WYATT (CONT'D)
You okay?

She steps forward to see --

THE HINDENBURG. LANDED. GROUND CREW SWARM. A FLOOD OF PASSENGERS DISEMBARK.

Including the DOEHNER FAMILY. JOHN and EMMA PANNES right behind them. All safe and sound and happy.

LUCY
(breathless, stunned)
Flynn just saved the Hindenburg --
so no. I am definitely not okay.

Off Lucy, overwhelmed with questions, framed before this EPIC, GIGANTIC ZEPPELIN --

BLACKOUT.

END OF ACT TWO

ACT THREE

42 INT. HANGAR - LAKEHURST NAVAL AIRFIELD - NIGHT

42

OPEN on the HINDENBURG. Framed through the open hangar doors. Colossal. And safely docked. Lit by spotlights.

INSIDE THE HANGAR. Away from prying eyes, we find Wyatt, Lucy, and Rufus, where we left them. Lucy, reeling, stares at the zeppelin. As Wyatt searches Derek's pockets, he looks up at a clearly freaked-out Rufus --

WYATT
(to Rufus)
Gimme a hand.

RUFUS
I'm not touching him.

WYATT
Look, I get it, your first dead guy.
But he won't bite.

RUFUS
It's not.
(off Wyatt)
Not my first dead guy. Not even my
first dead guy today.

WYATT
Saving the Hindenburg? How'd Flynn
even do it?

Lucy doesn't know. But -- it clicks for Rufus --

RUFUS
The mooring ropes.
(off their looks)
I saw some Crewmen. They didn't let
the ropes drag on the wet grass.
They wound them up. No wet ropes
means the ship didn't ground -- no
spark in the hull -- no boom.

WYATT
Those must've been Flynn's guys.

LUCY
I'm less worried about how Flynn did
it than why.

WYATT
It's a bad thing 36 people lived?

LUCY
(swimming in stress)
Very bad. It's gonna change the
present in ways we can't possibly
predict...

Just then -- Wyatt digs around in the corpse's pocket, comes up with a high-tech DIGITAL WALKIE TALKIE.

RUFUS

(brightens, takes it)

Finally some civilization in this backwater crap-hole. I can work with this. Rewire it to track the other walkie's signal. Lead us to Flynn. Gimme a minute.

43 **EXT. LAKEHURST NAVAL AIRFIELD - NIGHT**

43

BINOC POV. On Rufus, Lucy, and Wyatt, through the large open hangar doors. Rufus works. Lucy stares at the zeppelin.

Reveal -- Garcia and Stiv. Crouched. Hidden. Watching.

STIV

(with menace)

We need that walkie. I'll go down there and --

GARCIA FLYNN

I said no. The woman doesn't get hurt.

(grips that journal)

There's other ways to slow them down.

44 **INT. HANGAR - LAKEHURST NAVAL AIRFIELD - MOMENTS LATER**

44

Rufus found a work bench and some tools. He removed the walkie's casing and now gracefully fiddles with the circuit board with a screwdriver. He's Beethoven.

Lucy gazes at the Hindenburg. As Wyatt steps beside her --

LUCY

You shouldn't have brought that gun.

WYATT

The one I saved your ass with?

LUCY

We're surrounded by Nazis. What if one of 'em takes your future gun to Berlin?

WYATT

Sometimes things get messy.

LUCY

It's my job to make sure there is no mess.

Wyatt nods. Takes a beat. Then begins a story. Lucy reacts. Really? Do they have time for this non-sequiter?

WYATT

My first Delta mission? Somalia. We train two months to take out this warlord. Even built a replica of his compound at Fort Bragg. Halo into his backyard at oh-four-hundred, expecting everyone to be asleep... turns out that one night, he's got the whole village over to watch a soccer game. They start firing at us before half the guys even hit the ground.

LUCY

What's your point?

WYATT

There's always a mess. That's the deal.

LUCY

I know, but --

WYATT

So now we make it up as we go. And I take out Flynn, which might require the use of a damn gun --

LUCY

(no shrinking violet)

If that's your job, then why'd you run off after Kate?

Wyatt shoots her a fiery look. This is clearly a touchy spot... but why? Tension between them, interrupted by --

Rufus. He steps up. He looks nervous as hell. The walkie is all exposed wires and circuits.

RUFUS

Um. So turns out, I can't track Flynn. Cause this isn't a walkie. Least, not anymore.

WYATT

What do you mean?

RUFUS

They soldered the lead wires. It won't transmit, just receives. And -- it's got this thing --

Wyatt takes the walkie. Finds a strange, small steel cylinder wired to the circuit board. Reacts. Shit.

WYATT

(re: cylinder)

It's a blasting cap. This is a detonator.

LUCY
For -- a bomb?

Wyatt nods. Lucy's brain whirs. A theory CLICKS. She yanks out that NEWSPAPER she bought -- RIPS through it, until --

LUCY (CONT'D)
Kate's column. Listen: "the Hindenburg will welcome many luminaries aboard its return trip to Europe -- and the King's Coronation. John D. Rockefeller, Jr., Omar Bradley, Igor Sikorsky..."

WYATT
I don't follow.

LUCY
Rockefeller's gonna help build the United Nations. Bradley's crucial to planning D-Day. Sikorsky invented the damn helicopter.
(off their looks)
What if that's why Flynn saved the Hindenburg? What if he didn't want to blow it on the way in -- because he wants to blow it on the way out?
(steps to Wyatt, desperate)
If these people die? The damage to the timeline, it's...

Suddenly -- FLASHLIGHTS GLARE against their faces!

SHERIFF
HANDS UP! STAY RIGHT WHERE YOU ARE!

A SHERIFF and THREE DEPUTIES CHARGE IN -- GUNS DRAWN! Rufus reacts as he recognizes one -- the FAT DEPUTY he spotted outside the bar in Act 2.

The Sheriff takes in the CORPSE -- then looks at our heroes.

45 **EXT. LAKEHURST NAVAL AIRFIELD - NIGHT**

45

BINOC POV. Wyatt knows they're fucked. He raises his hands. As the cops slam Wyatt against a wall, CUFF THEM ALL --

Garcia watches as they're arrested. Smiles, enigmatic, to Stiv.

GARCIA
See? Other ways.

46 **INT. SHERIFF'S STATION - NIGHT**

46

Row of JAIL CELLS. The SHERIFF shoves Lucy and Wyatt in one cell. The Fat Deputy, arm around Rufus, pushes him into his own cell. Rufus was too close to the Deputy for comfort --

RUFUS
(grumbles to himself)
When do they invent deodorant?

FAT DEPUTY
Shut your cake hole, boy.

LUCY
Look, Sheriff, please -- just call
the airfield, tell them the
Hindenburg's in danger --

But the Sheriff and the Deputy ignore them. LOCK the BARRED
CELL DOORS. And exit the room. Wyatt checks the lock --

WYATT
Piece-a-crap old lock.

LUCY
Can you open it?

WYATT
Easy, with a hairpin. Which I'm
guessing you don't have.

Lucy shakes her head -- Wyatt SHAKES the door, frustrated!

DISSOLVE TO:

47 INT. SHERIFF'S STATION - NIGHT

47

Rufus in one cell. Wyatt and Lucy in the other. Pissed.

WYATT
How soon 'til the Hindenburg leaves?

LUCY
Just before dawn, so maybe two
hours?

WYATT
So we rot in here, while all those
people die. While...

LUCY
Kate dies?
(beat)
What is it about her?

Wyatt looks at Lucy, irritated --

WYATT
Nothing.

LUCY
Oh, okay, so you're the kind of
soldier who just blows off his
orders to chase a pretty face?

WYATT
(quick, angry)
Kate reminds me of my wife, okay?

Beat. He reluctantly explains -- quieter now --

WYATT (CONT'D)
She always swatted my b.s. right
back at me, like Kate did. Even
look alike -- a little bit.

LUCY
Didn't know you were married.

WYATT
Jessica died.

LUCY
...I'm sorry.

This isn't easy for Wyatt to admit. There's more CHURNING
EMOTION between the lines than in them. Lucy sees a new side
of him, a tortured side. She feels for him.

WYATT
It was my fault.

Lucy looks at him with great empathy. But Wyatt doesn't give
her any more -- saving that mystery for another episode.

WYATT (CONT'D)
All I can think about... if I could
just change that one --
(beat)
So when I saw Kate, I just couldn't
let her...

He looks at her, pained. She looks back, sympathetic. Maybe
they're starting to understand each other...

48 **EXT. LAKEHURST NAVAL AIRFIELD - NIGHT**

48

Still dark. As PASSENGERS climb the FOLDING STAIRWAY... onto
the HINDENBURG.

49 **INT. HINDENBURG - NIGHT**

49

Art-deco luxurious. A man at an ALUMINUM PIANO (the first
aluminum piano ever, actually -- built light for the trip)
plays "Who's Afraid of the Big Bad Wolf" for three DELIGHTED
KIDS, who sing along, charmingly off-key.

Kate. Heads to her cabin. When... she bumps into Garcia
Flynn. Stiv in tow. Both dressed as STEWARDS. They step
out of the GALLEY.

GARCIA FLYNN
Excuse us, ma'am.

They continue on. Kate watches them go, instincts buzzing. Wasn't he the man Wyatt was looking for...?

50 **INT. SHERIFF'S STATION - NIGHT**

50

The Fat Deputy, at a desk, inspects Wyatt's Glock and silencer. The DIGITAL DETONATOR on the table, too.

FAT DEPUTY
What the hell kinda gun is this?

Wyatt meets Lucy's 'I told you so' look.

WYATT
I'll get it back.

LUCY
I'm waiting.

WYATT'S POV. Lucy's face -- then we drop to -- her CHEST.

Lucy catches him staring. That seems inappropriate.

But Wyatt brightens with an idea. He approaches Lucy -- leans over, inches away, his lips to her ear. The proximity may even generate some romantic tension. As he whispers --

WYATT
I know how to get out.

LUCY
How?

Wyatt catches Rufus' attention through the bars. Mouths the words: "make a distraction." Rufus mouths: "what?" Wyatt does it again, emphatic: "Make. A. DISTRACTION!"

Rufus gets it. Takes a beat.

RUFUS
Oh. Um. Excuse me, sir? Could I get some water, please?

FAT DEPUTY
Swallow your spit, boy.

CLOSE ON RUFUS. Looks to Wyatt, who encourages him -- c'mon! Rufus swallows.

RUFUS
I'm -- not a boy, actually.

FAT DEPUTY
Excuse me?

RUFUS
You got eyes. You can tell I'm not a child, right?

(MORE)

RUFUS (CONT'D)

And I'm definitely not your son. So don't call me 'boy.'

FAT DEPUTY

(rising)

I'm not sure you realize where you are, boy.

RUFUS

(gathering steam)

Oh, sure I do -- I'm in the damn stone age. But man -- I hope you live a good long life. Long enough to hear every good modern song ever, watch Michael Jordan dunk! Or see who's President in 2008! 'Cause the future is not on your side, boy!

The Fat Deputy only smiles, thin. Then EXITS the room. Rufus shrugs at Wyatt.

RUFUS (CONT'D)

Um. Where's he going?

But no time to lose, Wyatt springs to action! Spins to Lucy!

WYATT

Take off your bra --

LUCY

What now?

WYATT

Your modern bra?

LUCY

With underwire.

She pivots away from him -- a glimpse of her lovely back, as she pulls up her blouse and unclasps her bra.

Wyatt can't help but stare. Lucy catches him. Just a touch of sexuality -- as she hands the bra to Wyatt --

Lucy re-buttons her blouse. As Wyatt rips out the underwire, gets to work on the LOCK!

Just as -- the FAT DEPUTY RE-ENTERS. Along with the SHERIFF. They bee-line for Rufus' cell. (Angled in a way that they don't notice Wyatt.) They jiggle the key in the lock. Clearly, they're going to kick the shit out of Rufus.

RUFUS

Whoa -- just hold on, guys --

Wyatt works as fast as he can on his lock -- as the Fat Deputy swings open Rufus' CELL DOOR.

Rufus backs against the wall, shielding himself as the Sheriff and Deputy advance with billy clubs... until --

Surprise! Wyatt is there! His cell door's open! He SPINS the Sheriff around, lays him out with SEVERAL BRUTAL PUNCHES!

Even more surprising -- as the Fat Deputy is distracted, Rufus TWISTS the billy club out of his hand, hits him in the gut -- OOF! The Deputy doubles over, and now Rufus CRACKS him across the chin! The Deputy pinwheels, OUT COLD. Beat.

WYATT

Not bad, Rufus.

CLOSE ON RUFUS. He breaks into a smile. He didn't know he had it in him.

Lucy, now with bra and shirt back on, glances at Wyatt, as he snags his Glock back. He grins. She smiles back. Perhaps even a moment of respect between them?

Rufus takes the detonator, too. They lock the cops in the cell, then RUN FOR IT --

51 **EXT. HINDENBURG - NIGHT - MOMENTS LATER** 51

The Hindenburg. Boarded! Ready to depart! Crew FOLD UP the STAIRWAY, prepare to release mooring lines, etc.

Lucy, Wyatt and Rufus wait behind the hangar's corner -- Wyatt checks the coast is clear -- then they SPRINT!

52 **INT. HINDENBURG - HATCH - NIGHT** 52

Our heroes CLIMB UP, fast, into the belly of the beast.

53 **INT. HINDENBURG - PROMENADE - NIGHT - MOMENTS LATER** 53

Lucy, Wyatt and Rufus emerge from a side door -- into a luxe, well-appointed PASSENGER HALLWAY. They're sweaty, grimy; they couldn't look more out of place.

Those same three kids scamper past -- Rufus watches them go -- worried for them -- worried for himself.

RUFUS

How we gonna find the bomb?

WYATT

Working on it.

Wyatt turns back around -- practically BUMPING right into KATE. She's frightened. He assaulted her last night!

KATE

I need a Steward!!

WYATT

Wait -- please --

KATE
You attacked me! Just --
stay away!

WYATT (CONT'D)
I was trying to save you, I'm
trying to save you right now!
The ship's in danger, there's
a bomb, we have to find it!

This throws Kate for a loop. She takes in our three heroes.

LUCY
He's telling the truth.

WYATT
That picture we showed you -- that
guy planted the bomb. Now let me do
my job. Please.

CLOSE-UPS. Kate looks at Wyatt. He seems so sincere. Beat.

KATE
I saw him. Come with me.

54 **INT. HINDENBURG - GALLEY - NIGHT**

54

Kate opens the door, shows Wyatt, Lucy, and Rufus the room --

KATE
He rushed out of here in a hurry.

Wyatt and Lucy trade looks, and off this --

JUMP CUTS. Wyatt TEARS the room APART! Drawers, oven, ice
box. Until he RIPS some PANELING off the wall -- it
SPLINTERS and finally -- he looks inside. Stops.

Pulls out a BOMB with an IMPROVISED, TICKING TIME DETONATOR.
Made from a DIGITAL WATCH. Or even a SMART PHONE. But
scruffy; wires protruding; the feeling of a modern day IED.

KATE (CONT'D)
I've never -- what the hell is that?

WYATT
We gotta get it off the ship now --

Rufus is already in the hallway. At a window.

RUFUS
About that.

55 **EXT. HINDENBURG - NIGHT**

55

Our heroes step up to the window -- and PALE -- as we PULL
BACK to REVEAL -- the SHIP has already DEPARTED -- 100 FEET
UP in the dark sky, SPOTLIGHTS on it. OH SHIT! Off this --

BLACKOUT!

END OF ACT THREE

ACT FOUR

56 INT. HINDENBURG - GALLEY - NIGHT

56

We pick up where we left off. Wyatt places the TIMEBOMB on the desk. Sits before it. As he does --

LUCY
You've -- defused a bomb before,
right?

WYATT
Seen it done. Had some training in
Afghanistan.

KATE
Since when were we fighting
Afghanistan?

RUFUS
Just drop it out the window!

WYATT
On the people below?
(to Lucy)
If it turns out I can't do this --
you gotta ground this ship and get
the passengers off.

RUFUS
How do we do that?

PUSH IN ON LUCY. As she focuses. TAKES CHARGE. Grabs two
KNIVES from the galley. Hands one to Rufus.

LUCY
We make it up as we go. C'mon.

A MOMENT between Lucy and Wyatt here. Before she and Rufus
sprint off. Leaving Kate with Wyatt, as he gets to work...

57 INT. HINDENBURG - CONTROL CAR - NIGHT

57

The ship's bridge. CAPTAIN MAX PRUSS and various CREW pilot
the ship. Work the Rudder Wheel, the Ballast Board, etc.

When SUDDENLY -- Lucy and Rufus FLING OPEN the DOOR -- before
anyone can even react, Rufus has the KNIFE to his throat! As
Lucy IMPROVISES like hell --

LUCY
Stay back! We're -- the Anarchist
Black Cross. And -- we have a bomb
on this ship! You're going to land
now and await further demands!

Rufus looks at Lucy. Talk about a china shop bull. She's a
little SCARY. Then -- he joins in --

RUFUS
Do it or I'll cut his throat, you
Nazis!

CAPTAIN MAX PRUSS
Do what they say --

THE RADIO OPERATOR speaks into his transmitter --

58 **EXT. LAKEHURST NAVAL AIRFIELD - NIGHT** 58

Another RADIO OPERATOR, frenzied, hands a message to
Commander Rosendahl. He reads it -- then, to his AIDE --

COMMANDER ROSENDAHL
Get that ship down! NOW!

JUMP CUTS. OFFICERS frantically order GROUNDS CREW into
position. Mooring ropes are dropped, attached to WINCHES.

BINOC POV. The Hindenburg begins to gently DESCEND --

As we REVEAL -- Flynn. On the field. Beside Stiv. He
lowers the binocs from his face. Looks at Stiv.

GARCIA FLYNN
Something's wrong.

59 **INT. HINDENBURG - GALLEY - NIGHT** 59

Wyatt gingerly tries to disarm the bomb. The read-out PASSES
the THREE MINUTE MARK. Kate watches --

60 **EXT. LAKEHURST NAVAL AIRFIELD - NIGHT** 60

BINOC POV. As STIV CLIMBS UP the MOORING ROPE! To the
Hindenburg, now only forty feet off the ground.

Flynn lowers the binocs. Watching Stiv go...

61 **INT. HINDENBURG - GALLEY - NIGHT** 61

The bomb's digital clock. 1:29 seconds.

Wyatt works, cool and calm and focused. Kate, edgy.

WYATT
Ask me something.

KATE
What?

WYATT
Anything. Relaxes me to talk.

KATE
Okay. Where the hell did that...
glowing clock come from? Or you,
for that matter? Who are you?

WYATT
(solemn beat, then)
Look. It's hard to believe, but
I'll tell you the truth. My name is
-- Buck Rogers. And this thing came
from outer space.

Beat. Kate can't help it. She smiles. Wyatt smiles back.
A moment of connection.

Then Wyatt grasps a wire. Gives Kate a 'here goes nothing'
look. Then --

SUDDENLY, STIV is THERE! HE ATTACKS WYATT! As we LAUNCH
INTO an ASS-KICKING, PULSE-POUNDING, NERVE-WRACKING, BONE-
CRUSHING FIGHT SEQUENCE.

While the CLOCK WINDS DOWN the whole time!

It's way more "Bourne" than "Crouching Tiger." A brutal and
brutally realistic fight in a tightly enclosed space. Messy,
all knees and elbows. Grabbing KNIVES from the galley,
knocking them aside, etc. Both men are expertly trained and
equally matched. This fight should make us WINCE.

Kate tries to help -- pulls at Stiv -- but he swats her into
the wall --

Wyatt tries to reach the bomb -- but Stiv DRAGS him away --
Stiv WANTS it to detonate. Even if it means his life.

Back and forth the two men go. Until -- Kate rejoins the
fight. Whacks Stiv, which allows Wyatt to get the upper hand
-- he POUNDS Stiv's jaw, over and over. Then a CRUSHING BLOW
that sends Stiv into the wall. Stiv goes limp --

Wyatt races back to the BOMB. Less than 10 seconds now.
Quickly, he pulls that last wire --

And the clock STOPS. He did it! Wyatt and Kate EXHALE.

But THEN -- Stiv, wide awake and pissed, PULLS his PISTOL --
AIMS it at Wyatt -- but KATE GRABS HIS ARM --

KATE
Don't shoot, you idiot!

But Stiv FIRES -- a SHOT GOES WILD -- through the CEILING --

62 **INT. HINDENBURG - INTERIOR - NIGHT** 62

PTING! The bullet PIERCES a HYDROGEN CELL -- SPARKS --

63 **EXT. LAKEHURST NAVAL AIRFIELD - NIGHT** 63

The Hindenburg's still a few feet off the ground when --

BOOM!!

HOLY SHIT, IT EXPLODES! FLAMES ERUPT! WITH OUR HEROES STILL INSIDE! OH, THE HUMANITY!

64 **INT. HINDENBURG - CONTROL CAR - NIGHT** 64

Hectic, jumbled CAMERA -- as Lucy, Rufus, Captain Pruss and the crew suddenly DROP TEN FEET, CRASHING TO THE GROUND. They're THROWN like rag dolls. OOF!

65 **EXT. LAKEHURST NAVAL AIRFIELD - NIGHT** 65

The Hindenburg HITS the EARTH! FLAMES erupt from its NOSE and ROOF!

66 **INT. HINDENBURG - NIGHT** 66

Wyatt and Kate TUMBLE into the hall -- Wyatt PULLS Kate to her feet --

WYATT

Come on!

Behind them, stepping from the doorway -- Stiv. He AIMS his gun -- but then -- **FWHOOSH!** A FIREBALL ERUPTS from the open door! Swallowing Stiv in flames. Goodbye, Stiv!

Wyatt and Kate see it happen -- and run like hell.

67 **EXT. LAKEHURST NAVAL AIRFIELD - NIGHT** 67

HAND-HELD CHAOS. PASSENGERS SCRAMBLE away from the GIGANTIC FIERY ZEPPELIN. CREWMEN and PEDESTRIANS RACE FORWARD to help. SMOKE, FLAMES and SCREAMS everywhere.

WITH LUCY AND RUFUS

They stumble away from the Hindenburg -- when they hear CRIES, turn to see one of those CHILDREN -- a GIRL, alone, scared, bawling, too close to the fire.

LUCY

Go!

Rufus races forward -- lifts the CHILD -- carrying her away --

Lucy also heroically charges towards the Hindenburg -- helps PASSENGERS LIMP AWAY --

WITH RUFUS

As he carries the girl, Rufus sees --

ANTHONY BRUHL. Rufus' mentor, captured by Flynn in the Teaser. Watching the catastrophe from the crowd. Horrified.

RUFUS

Anthony! Anthony, over here!

Anthony spots Rufus. And surprisingly -- he only gives Rufus a sad look. Then BACKS AWAY, MELTING into the CROWD.

RUFUS (CONT'D)
Where you going!? Anthony!

He's gone. Off Rufus' bewilderment...

WITH LUCY

She helps another INJURED PASSENGER, hands him off to a NAVAL OFFICER, then PIVOTS -- about to go back for more --

But she TURNS right into GARCIA FLYNN! She backs away, but he furtively HOLDS a GUN on her. Unnoticed in the chaos.

GARCIA FLYNN
It's time we talked.

Flynn is surprisingly soft-spoken. Even charismatic.

GARCIA FLYNN (CONT'D)
You need to understand -- who and what you're dealing with.

LUCY
I understand. You're a psychopath. Trying to burn everything down.

GARCIA FLYNN
That depends on your point of view, Lucy.

LUCY
How do you know --

GARCIA FLYNN
I know everything about you. Third in your class. Your Father's dead. You think you're meant to follow in your Mother's footsteps -- but you don't really want to.
(off Lucy's surprise)
You wanna know how I know?

He hands the LEATHER BOUND JOURNAL to Lucy.

Hesitant, wary, Lucy opens the pages. The second she sees the DENSE writing, she goes SHEET WHITE. Flips more pages.

LUCY
That's -- this is my handwriting. But I -- didn't write this --

GARCIA FLYNN
Not yet. You will.
(off her shock, he takes the journal back)
I know what you're really meant to be, Lucy. And it isn't a teacher.
(MORE)

GARCIA FLYNN (CONT'D)

You've got to make your own future.
Isn't that what your sister said?

LUCY

Why would I believe anything from
someone who killed his own family?

Flynn grows angry at the mention of his family.

WITH WYATT AND KATE

He leads Kate by the hand, pushing through the crowd. When --
POV. Wyatt spots Flynn. Conversing with Lucy! Urgent --

WYATT

Get somewhere safe.

KATE

Where are you going??

WYATT

Just do it --
(then)
Have a good life, Kate.

And with that, he's gone. Leaving her, alone and bewildered.

WITH FLYNN AND LUCY

GARCIA FLYNN

...you're important -- in ways you
can't imagine. Ask them. Why they
really chose you for this mission.
Ask them what Rittenhouse is.

LUCY

Rittenhouse...?

But just then -- Flynn spots movement out of the corner of
his eye. He LUNGES like a viper -- grabs Lucy -- uses her as
a human shield as -- Wyatt. Approaches. Gun drawn.

GARCIA FLYNN

I know for a fact you're not gonna
shoot.

CLOSE-UPS. Wyatt. Lucy. He gives her an apologetic look.
But he has his orders. Even if it means her life.

Then -- Wyatt SHOOTS!

STRIKES FLYNN in the shoulder! Flynn jolts back, grips his
wound -- Lucy wrenches free -- and a beat of GENUINE SURPRISE
from Flynn -- this didn't go the way he thought it would, not
at ALL --

Then Flynn returns FIRE -- but Wyatt ROLLS out of the way --
and standing right behind him --

KATE.

She followed Wyatt. She takes Flynn's bullet directly in the chest. She staggers -- crumples like a rag doll --

Wyatt reacts -- no. That gives Flynn the distraction he needs -- he scrambles through the crowd --

WYATT
(ragged, to Lucy)
You got her?

Lucy nods, overwhelmed. As Wyatt sprints off after Flynn -- weaving through the thick crowd --

But Wyatt loses him. Flynn has VANISHED. He's GONE. Wyatt spins, takes a frustrated beat. Then --

He scrambles back to see --

Rufus. Watching, somber, as Lucy tries to stop Kate's wound from bleeding out. But it doesn't look good.

Kate. On the ground. Chest wound. Blood -- way too much blood -- seeping through her blouse. Wyatt crouches.

WYATT (CONT'D)
Let me. C'mon -- Kate!

Pressure to the wound. Off Wyatt's frantic attempts --

BLACKOUT.

END OF ACT FOUR

ACT FIVE

68 **EXT. LAKEHURST NAVAL AIRFIELD - NIGHT**

68

Lucy and Rufus watch, somber as -- Wyatt tries desperately to save Kate's life. Kate stares up at Wyatt, frightened. Then her eyes swim -- go dead.

LUCY

There's -- nothing else you can do.

But Wyatt still won't stop, tries CPR now. It's like losing his wife all over again.

Lucy SCANS the area, sees the Sheriff and the Fat Deputy in the distance, oblivious to them, but heading their way.

LUCY (CONT'D)

Wyatt, she's gone. I'm sorry. We have to go now.

Lucy puts her hand on Wyatt's shoulder. He finally stops, DRAINED. He looks at Kate, a tight lid on his boiling emotions. He wipes some hair away from Kate's face.

Wyatt rises and the three of them rush off --

69 **INT. MASON INDUSTRIES - LAUNCH PAD - NIGHT (2016)**

69

A few people asleep at their desks. Jiya checks a monitor for the hundredth time. Agent Christopher and Connor huddle up nervously in the background, whispering.

Suddenly, the room SHAKES. A BOOM! A GUST OF WIND -- papers SCATTER! And the Lifeboat LANDS on the Launch Pad. Everyone comes to life.

The hatch opens. Rufus, Lucy and, finally, Wyatt emerge. Staggering, headaches, dizzy, unsteady from the time travel --

AGENT CHRISTOPHER

What happened?

LUCY

Tell me what you know about the Hindenburg.

70 **INT. MASON INDUSTRIES - CONTROL ROOM - NIGHT**

70

Lucy, Wyatt, Rufus, Connor, Agent Christopher, Jiya and a couple ENGINEERS huddle in front of the large MONITOR -- a NEWS PHOTO of the Hindenburg on fire. As they talk, Technicians take readings from various heart and blood pressure monitors on Lucy, Wyatt and Rufus. Lucy's annoyed by the medical intrusion as she tries to focus.

CONNOR

The Hindenburg exploded early morning, May 7, 1937. It was bombed -- by the Anarchist Black Cross.

(MORE)

CONNOR (CONT'D)

There were only two casualties. A journalist named Kate Drummond and a man whose body was too burned to be identified.

On the Monitor, OLD NEWSPAPERS appear with 1937-era photos of KATE. Wyatt reacts sadly to Kate's picture.

WYATT

So to you -- that's what's in the books? That's how it went down?

CONNOR

Of course.

LUCY

And this anarchist group? Three suspects? Who escaped from a jail cell, then vanished without a trace?

Connor nods -- calls up an old article that says exactly that. Lucy RIPS off the medical monitors, sick of being a guinea pig.

LUCY (CONT'D)

That was us.

AGENT CHRISTOPHER

What?

RUFUS

We had some issues.

LUCY

Flynn wanted a lot more than two casualties -- he wanted to murder everyone on board. We stopped him.
(then)

But the Hindenburg, it -- wasn't supposed to happen like this. Flynn still changed history. In what ways, I don't know yet...

Beat. Our heroes look worried.

AGENT CHRISTOPHER

Did you see him?

LUCY

I spoke to him.

AGENT CHRISTOPHER

Really? What did Flynn say?

LUCY

He said I should ask you -- why you chose me? And what Rittenhouse means?

AGENT CHRISTOPHER
I have no idea what he's talking
about.

Lucy searches Christopher's face --

AGENT CHRISTOPHER (CONT'D)
I don't know.
(then)
What else did he say to you?

CLOSE ON LUCY. She decides not to mention the journal.

LUCY
Nothing.

CONNOR
Where's Flynn now?

RUFUS
The Lifeboat's C.P.U. says he's back
present day. But who knows where?

WYATT
And we can't go back to '37 again?
Give it another shot?

RUFUS
We'd be there, too. Remember, we
can't double back to anyplace we'd
meet ourselves. No do-overs.

Wyatt thinks. Lucy notices.

CONNOR
So what the hell is Flynn after,
anyway?

They all look at each other, uncertain. After a beat --

LUCY
I have a theory --

71 INT. SAFEHOUSE/WAREHOUSE - NIGHT

71

Lucy's dialogue PLAYS OVER Flynn and his team --

Filthy warehouse. The Mothership in the background. Anthony
Bruhl tends to it. As a MEDIC stitches up Flynn. Oblivious
to the pain, Flynn reads the JOURNAL. Turns to a new page.

LUCY (V.O.)
Any anti-government whack-job can
get a few barrels of fertilizer and
blow up a Federal building, but
that's not really going to change
anything. Our institutions are too
established. But in the past --
things are more fragile.
(beat)
(MORE)

LUCY (V.O.) (CONT'D)
I think Flynn's trying to kill
America in the crib.

72 INT. MASON INDUSTRIES - CONTROL ROOM - NIGHT

72

RESUME. That thought chills everyone. Then... Agent Christopher speaks up, business-like to a fault --

AGENT CHRISTOPHER
None of you are to say a word about
any of this, under penalty of
treason. Go home, we'll contact you
when we need you.

RUFUS
Need us?

AGENT CHRISTOPHER
Nothing's changed. Flynn's still
out there, he still has the
Mothership, you're still our best
option. If -- when he uses it
again... we'll be calling.

Lucy and Rufus swallow that bitter pill. Wyatt's still troubled, deep in thought...

73 EXT. MASON INDUSTRIES - PARKING LOT - NIGHT

73

Wyatt emerges from the building into the dark parking lot. Lucy STEPS out beside him.

LUCY
Hey. When you shot Flynn? A couple
inches to the right, you'd have
blown my brains out.
(off Wyatt's poker face)
You just that good... or was I just
that expendable?

WYATT
Guess I'm just that good. Ma'am.

Lucy's smart -- she can sniff that something's amiss -- but Wyatt doesn't give her any more. He heads off to his waiting black SUV. Lucy calls after --

LUCY
Wyatt. You asked Rufus about going
back to your own timeline. It's
cause you want to change what
happened to your wife, isn't it?
(off Wyatt's poker face)
But maybe -- the Hindenburg was
meant to explode -- Kate was meant
to die. Maybe we don't get to make
it up as we go. Maybe some things
are --

WYATT

What, fate?

Lucy nods. Wyatt doesn't give her much -- but we can tell he disagrees. He heads off. She watches him go -- then heads to her SUV -- AGENT KONDO holds the door.

74 INT. MASON INDUSTRIES - CONTROL ROOM - NIGHT

74

Rufus, still in his 1937 clothes, returns to his desk, practically strokes his CELL. Blissfully gets that dopamine hit. When --

JIYA

So what was it like? To time travel?

He turns to see Jiya. Rufus steps up to her. With a sweet, charming self-confidence he didn't have before.

RUFUS

Super scary. And I'm not dying to do it again. But -- I also kinda saved the day -- which was awesome. I'll -- take you to dinner, tell you all about it.

She's surprised, but swept away --

JIYA

Oh... Okay. Just give me a minute.

(beat)

And, um -- you might want to change.

She smiles and walks off. Rufus smiles at himself for his newfound courage. Then he notices Connor in the doorway nodding at him to follow...

75 INT. MASON INDUSTRIES - OFFICE - NIGHT

75

Rufus and Connor huddle up.

RUFUS

I think Anthony might be working with Garcia Flynn. He saw me... and he just... walked away.

CONNOR

You have something for me?

Rufus retrieves the MINI VOICE RECORDER, PLAYS IT. It's Wyatt and Lucy's VOICES. Then hands it to Connor.

RUFUS

I didn't get everything. Sometimes the other two were out of earshot. I'm not at all comfortable with this, by the way.

CONNOR

You think I'm comfortable with any of this?

Off Rufus and Connor... worried...

76 INT. DIVE BAR - NIGHT

76

Wyatt sits alone at a dive bar. Kills another whiskey. Then removes a PHOTO from his wallet -- Wyatt and his WIFE, taken five years ago. Kate does indeed look a bit like her.

As Wyatt stares, haunted, at the picture --

77 INT. PRESTON HOUSE - ENTRANCE - NIGHT

77

Lucy enters. Beat. How can she even begin to process what happened? When... she hears POTS banging in the kitchen.

LUCY
Amy?! How's she doing?

78 INT. PRESTON HOUSE - KITCHEN - NIGHT

78

LUCY
Amy?

CAROL
Hi, sweetheart. What about Amy?

Lucy STOPS in her tracks. In front of her STANDS her Mother, completely healthy and vigorous. No sign of cancer.

CAROL (CONT'D)
Please say you brought me a Snickers.

Lucy STARES. Tears well in her eyes.

LUCY
Mom?

CAROL
Honey... what's wrong?

Lucy rushes to give her Mother the biggest hug ever. When she finally breaks it, she holds her Mom's shoulders.

LUCY
You're okay!

CAROL
Of course I'm okay. What's gotten into you?

LUCY
But -- how's it possible? How could the Hindenburg -- cause this?

CAROL
You're not making any sense.

LUCY
Sorry, I'm just -- I'm happy to see
you...

CAROL
(sees finger)
Where's your engagement ring?

LUCY
My what?

CAROL
Lucy. A rock that big, you can't
just leave lying around.

Lucy's head is swimming. She tries to process it all.

Carol stares at the confused Lucy --

CAROL (CONT'D)
What's wrong, dear?

LUCY
Sorry -- it's just a lot to --
(finally noticing)
Where's Amy?

CAROL
(beat)
You keep saying that. Amy who?

Another beat. Lucy gets a queasy feeling in her stomach.

LUCY
No... no.

Lucy rushes to a FRAMED PHOTO. GRABS it. A loving photo of
Lucy and Mother. No Amy.

Lucy almost collapses. Carol steadies her.

HAND-HELD POV: we see the two of them from outside the
window. Again, SOMEONE is WATCHING THEM --

But this time, CAMERA ARMS AROUND to REVEAL: ANOTHER LUCY.
Watching our Lucy and her Mom. This Lucy looks a little
older -- harder, more steeled, determined. WHAT THE HELL?!

RESUME on Lucy and Carol --

CAROL
Lucy? Tell me what's going on?

LUCY
This isn't right. This isn't right.

CAROL
What are you -- you're scaring me --

Lucy, a bundle of mixed emotions, stares at healthy Mom as she mourns her sister. Then --

Her cell RINGS. Caller ID: Agent Denise Christopher. She didn't even enter that contact. She answers.

LUCY

Yes?

79 **INT. MASON INDUSTRIES - CONTROL ROOM - INTERCUT** 79

Technicians scramble behind Agent Christopher.

AGENT CHRISTOPHER

The car's turning around to pick you up, we need you back here now. Flynn just took out the Mothership again --

80 **INT. PRESTON HOUSE - KITCHEN - RESUME** 80

PUSH IN ON LUCY. Tears. Confusion. But determination, too.

LUCY

Where -- when?

Off her fraught, overwhelmed emotion --

BLACKOUT!

TO BE CONTINUED...