

TIMELESS

"R.M.S. TITANIC"

by
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Based on the television show and characters
created by Eric Kripke and Shawn Ryan

FINAL DRAFT
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TEASER

FADE IN ...

EXT. ATLANTIC OCEAN - NIGHT (1912)

The black sky meets the black ocean. A slew of ambitious stars blink in a moonless sky within a dead calm night. We skim the ocean's surface at incredible speed, a freezing mist rises up from the water. At last we slam into a massive black form towering above sea level, reaching toward those unreachable stars.

THIS IS THE TITANIC

Glorious and massive and impossible to capture in one frame. How could anything this spectacular sink?

CHYRON: APRIL 15, 1912

EXT. TITANIC - FORECASTLE DECK - NIGHT

Forward of the Bridge, off limits to passengers. A CREWMAN kicks at a rock of ice, one of many scattered across the deck. He's puzzled but not yet alarmed.

INT. FIRST CLASS C-DECK - CORRIDOR - NIGHT

A lush carpet leads down a narrow hallway with staterooms on each side. A young STEWARD dashes down the corridor, then frantically knocks at Stateroom C-64. The door is opened by JOHN JACOB (JACK) ASTOR, 47, regal even in a robe. His devoted Airedale, KITTY, at his side.

STEWARD

Sir, there's been an accident!

OFF Astor's concern as the words register.

EXT. BOAT DECK - NIGHT

The top-most deck. TWO CREWMEN work the pulleys to lower LIFEBOAT 4. The boat stutters to an uneven stop -- right beside an enclosed portion of the Promenade Deck below. No way to load passengers.

INT. FIRST CLASS PROMENADE DECK (ENCLOSED PORTION)

A confused QUARTERSMAN looks through a closed window at the swinging lifeboat outside. How the hell are they supposed to board from here? He defers to Second Officer CHARLES LIGHTOLLER, 30s, focused and unemotional.

QUARTERSMAN

Why did the Captain order us to
load from the Promenade Deck?

LIGHTOLLER

He forgot this part is enclosed -
(shaking off frustration)
Open the window!

The Quartersman tugs at the window - of course it's stuck! - while Lightoller pushes a deck chair underneath to use as a ladder.

LATER

A line of PASSENGERS inches toward the open window. Among them, Astor and his pregnant wife, MADELEINE, 18. She shivers, from nerves and the cold. Astor fastens a life vest over her wool coat. His hands linger on her growing belly. Maybe he already knows he'll never meet his unborn child.

MADELEINE

I should stay here with you.

ASTOR

It's a calm night. You'll be
perfectly safe.

He smiles at her affectionately and takes her hand.

The FIRST CLASS WOMAN in front of Madeleine steps up to the window. Lightoller helps her onto the deck chair. She disappears through the window and into the unseen lifeboat as though she were plunging into the ocean.

Lightoller motions Madeleine forward. She clings to Astor.

ASTOR (CONT'D)

You go in the lifeboat, Madeleine.
Don't worry about me.

Lightoller and Astor assist Madeleine onto the deck chair and up to the window. She glances once more at her husband, then climbs through the window.

No other passengers in sight. Either no one can see the lifeboat or no one wants to leave the presumed safety of Titanic.

LIGHTOLLER

(calling out)
Any more ladies? Any more children?

Astor peers through the window and into the lifeboat - it seats 65 but currently holds only 40 passengers.

JACK ASTOR

May I accompany my wife? She's in a delicate condition.

LIGHTOLLER

No men. Not until all the women and children are off.

INSIDE LIFEBOAT 4

Madeleine hears none of this exchange, only the boom of the Quartersman's voice --

QUARTERSMAN

Women and children only!

A green flare lights up the black sky and illuminates DANIEL BUCKLEY, 21, beside Madeleine. His head is bowed and he cries softly as the Quartersman continues his inspection. Madeline quickly wraps her shawl over Daniel's head, concealing his gender. He gazes at her, surprised and grateful.

ON THE PROMENADE DECK

Despite the empty seats in the lifeboat --

LIGHTOLLER

Lower her down!

Astor steps back. Too much of a gentleman to force his way.

INSIDE LIFEBOAT 4

The Quartermaster rows furiously away from the dying ship.

AN AWFUL GROAN ERUPTS FROM TITANIC

Then a sound like thunder -- the forward smokestack collapses. The lights on the ship go out. The SHRIEKS of men and women sucked into the icy ocean. Madeleine tugs her coat over her stomach, her wedding ring catches the moonlight. Then she closes her eyes against the horror all around.

The screen FADES TO BLACK. After a moment --

EXT. LUCY AND WYATT'S TOWNHOUSE - DAY - ESTABLISHING (2019)

Modest and traditional with a welcoming front porch.

INT. LUCY AND WYATT'S TOWNHOUSE - KITCHEN - DAY

LUCY PRESTON, 30s, smart and kind and relentless, stands at a breakfast bar littered with history books. She holds up her left hand to admire a new engagement ring, still shiny and a little scary.

WYATT LOGAN, 30s, enters and Lucy drops her hand shyly. He's an introverted soldier and everything loyal and complicated that implies.

LUCY
Titanic or Lusitania?

Wyatt stops in his tracks.

WYATT
Uh, if these are baby names, can we
A) get pregnant first and B) think
of names less permanently damaging
to our child?

LUCY
Next semester's syllabus. I'm
thinking Titanic is too common. I
mean not to me, obviously, 1500
people died, but everybody knows
Titanic. The sinking of the
Lusitania, on the other hand, is
the single event that drew the
United States into World War I. And
James Cameron hasn't made a movie
out of it yet.

WYATT
Either one sounds fine.

LUCY
Wyatt, I've been accused of
focusing on irrelevant details, so
I can't do "fine." I have to do
"tenure worthy," except maybe I
can't do "tenure worthy." Maybe I'm
the one who's irrelevant.

Wyatt takes a swig of Lucy's coffee, grimaces - too strong.
He grabs a bottle of water from the fridge.

WYATT
Lucy, which event means the most to
you?

LUCY

You're asking me to play favorites with American history?

WYATT

Those "irrelevant details" are what bring these events to life, even a hundred years later. No one does that better than you. I've seen it.

She smiles. This is what makes Wyatt different. He has seen her at her best.

LUCY

Do you ever miss it? The Lifeboat? I never thought I'd say this, but I miss Hemingway and Hollywood, and Bonnie and Clyde. History wasn't meant to be this -
 (touches her history book)
 - flat.

Wyatt looks uncomfortable as hell but she doesn't notice.

WYATT

Sure, I miss it, sometimes. But I also love where we are right now.

This sort of melts her - but he pivots.

WYATT (CONT'D)

And if I'm dropping you off at school this morning, we have to leave twenty minutes ago.

She gathers up her books.

LUCY

I'm meeting Rufus and Jiya for dinner - and you too if you're done by seven. Where did you say Agent Christopher was sending you again?

WYATT

I didn't say because I can't say.

LUCY

Right. Special Ops. Top secret.

She doesn't love this. Neither does he. He leans across the breakfast bar to kiss her.

WYATT

Tell Rufus and Jiya, "hi."

INT. MASON INDUSTRIES - PROTOTYPE TESTING ROOM - DAY

A hulking mess of a car sits on cement blocks with its wheels removed. It's emblazoned with "Mach 6" and "Mason Industries" stickers, tacky in a futuristic way. It whirs itself to life and then explodes in a grand display of smoke and fire.

JIYA, 20s, bright and energetic, and RUFUS, 30s, smart, funny and everyone's friend, watch with equal looks of professional horror.

JIYA

It's not that Connor isn't a genius.

RUFUS

Connor is definitely a genius.

JIYA

And I'm grateful for this job.

RUFUS

Super grateful. Super-wish he would spring for office coffee that isn't so weak it's see-through, and free Chocodiles would be nice.

JIYA

But he invented a time machine. And after freeing civilians from communist North Korea in 1950, for us to power-engineer this, just feels like ...

RUFUS

Going from filet mignon to eating cold SpaghettiOs straight from a rusty can with a broken plastic spork?

JIYA

Yeah.

RUFUS

Me too.

JIYA

So maybe we should do our own thing?

RUFUS

I was thinking that too.
 (Points to car)
 I'm gonna put a sunroof in the
 DeLorean.

JIYA

No, not reinvent Connor's square
 wheel - I mean, go out on our own.
 Like we talked about. Riya
 Industries.

Rufus breaks into the world's most awkward smile.

RUFUS

Yes. Absolutely. Awesome. This idea
 of ours. Riya. Or Jufus! Jufus also
 works.

JIYA

What's wrong with you? What's
 happening?

RUFUS

Nothing's wrong, nothing's
 happening. I'm under-caffeinated.

He moves away quickly.

RUFUS (CONT'D)

How do you take your transparent
 coffee? Milk? Sugar? You'll be able
 to see them both! I'll bring both!

And he's gone. Jiya has no idea what the trigger word was.

EXT. FOREST - MIDDLE OF NOWHERE - DAY

Deep forest. So deep there are no remarkable landmarks in
 sight. AGENT CHRISTOPHER, 50s, always the best man or woman
 for any job, paces in a clearing. She brightens as Wyatt
 approaches on foot.

AGENT CHRISTOPHER

You parked back at the road?

WYATT

No one followed me, Ma'am.

AGENT CHRISTOPHER

I know how hard it was keeping this
 from Lucy.

WYATT
Just this once.

AGENT CHRISTOPHER
Agreed. Thank you, Wyatt.

Her gratitude appeases his guilt, but he's still conflicted as hell to be there.

INT. LUCY AND WYATT'S TOWNHOUSE - FRONT ROOM - NIGHT

Wyatt enters, exhausted. His day was tough and it isn't over yet. The front room is dark, and this puts him on edge.

WYATT
Lucy?
(no answer)
Lucy? Lucy!

He is all adrenalin as he races through the front room -- where the hell is she?

INT. KITCHEN - CONTINUOUS

Wyatt bursts into the kitchen. And there is Lucy, at the stove, losing a battle to an erupting pot of marinara sauce. A spoon ladle in her mouth makes it impossible to talk, and it's there because her two oven-gloved hands are maneuvering a boiling pot of pasta to safety.

Wyatt removes the ladle, kisses her hello, can't even hide his insane relief to find her safe and sound.

LUCY
No one has ever looked that happy to find me cooking. You missed dinner, so I thought I'd make ...
(surveys the damage)
... a mess.

WYATT
A beautiful mess. Thank you.

She dumps the pasta into a strainer in the sink. He stirs the sauce with the ladle. Her crossed-out syllabus is on the counter nearby and now splattered with sauce.

WYATT (CONT'D)
Your syllabus took a direct hit.

LUCY
Might just be the Universe making an editorial comment.

WYATT

What did you go with, Titanic or Lusitania?

LUCY

Lusitania. Why would I go with Titanic?

WYATT

I know, I know, everyone's heard of it.

LUCY

Are you kidding? No one knows the Titanic. No one cares unless the boat sinks.

OFF Wyatt - his world crashing around him. He stops stirring the sauce and it boils over again.

WYATT

I thought, it hit an iceberg.

LUCY

Straight on. It caused a two-day delay, which was a big deal in 1912 but not a very interesting story today. Although it would make a killer pop quiz.

She notices the boiling sauce, the panic on Wyatt's face.

LUCY (CONT'D)

Wyatt, what's wrong?

He shakes his head, it's unspeakable. Then she knows. And she's horrified too.

LUCY (CONT'D)

Where were you today?

END TEASER

ACT ONE

EXT. BUNKER - FOREST - NIGHT

The same clearing where Agent Christopher met with Wyatt but now we can see the distinct outline of a flat building - our bunker - hiding within all those trees.

INT. BUNKER - CONTROL ROOM - NIGHT

An open room with a cement floor. Some kind of abandoned Army bunker but it's now a hangar for the Lifeboat - a bucket-of-bolts time machine that centers the room.

There's a workstation with two large computer screens, and it faces the Lifeboat from across the room. Jiya taps away at one of those computers, Rufus stands beside her.

At the Lifeboat, a humbled Wyatt and Agent Christopher face a raging Lucy, and CONNER MASON, 50s, black, British, the guy who did the impossible and invented a time machine.

LUCY

So you just took out the Lifeboat?
Without telling anyone?

CONNOR

And it's my bloody Lifeboat, a
courtesy call would have been,
shall we say, legally required?

AGENT CHRISTOPHER

This is one hundred percent on me.
Wyatt was just following orders.

WYATT

I wanted to follow orders. Lucy, we
went back to try and save Flynn.
And Amy. Somehow that changed
Titanic.

CONNOR

What the hell is Titanic?

RUFUS

Sounds like a bad 80s hair band.
Hey, can we get rid of those too?

Jiya keeps tapping away at a keyboard but smiles up at Rufus.

LUCY

(to Wyatt and A.C.)
Tell me exactly what you did -
where did you go?

AGENT CHRISTOPHER

South Missouri, 1882. We wanted to take out Emma before Flynn found her.

WYATT

If Flynn hadn't brought Emma back to Present Day, she wouldn't have activated Jessica. And Flynn would still be alive.

AGENT CHRISTOPHER

And it would have erased all those trips Emma took to keep Amy out of reach. Lucy, you saved my family in 1981. I owed you your sister.

Lucy is moved but still royally pissed off.

WYATT

But when we got to 1882, Emma was already gone.

CONNOR

Of course she was gone, you'd entered a third unstable timeline but nobody bothered to check with me.

AGENT CHRISTOPHER

What does that mean, a third unstable timeline?

CONNOR

We'd already created a second timeline when we originally took the Lifeboat back to 1882. By going back to the same location again, even a fraction sooner, you were creating a third, unstable timeline.

WYATT

We didn't realize that.

CONNOR

Well, no, of course not. Because it's Mason Industries, not Wyatt and Agent Christopher Making It Up As They Go Along, Incorporated.

WYATT
 (annoyed)
 Ouch.

LUCY
 From now on, no one takes out the
 Lifeboat unless we're all onboard.

RUFUS
 Literally or figuratively?

Lucy shoots him a look and Rufus demurs.

AGENT CHRISTOPHER
 Lucy, why would Rittenhouse want to
 save the Titanic?

LUCY
 Oh, I don't know, it was only
 packed with wealthy, powerful men.
 The elite of New York society was
 on that ship. Any one of them would
 have been a prime recruit if they
 had survived. The question is, who
 in Rittenhouse saved them and how
 did they do it if we have the only
 remaining time machine?

Jiya reacts to something on her monitor.

JIYA
 Um, I think I can answer one of
 those questions. You guys should
 see this.

They gather around Jiya. Her computer screen shows an old
 NEWSPAPER PHOTO of TITANIC docked in New York Harbor. And
 there, on the pier, is EMMA, 30s, evil with a killer smile.

JIYA (CONT'D)
 How is she alive if we still have a
 memory of her dying in North Korea?

The room turns to Connor for an answer.

CONNOR
 It's theoretically possible. If she
 was somehow saved by Rittenhouse in
 1950 but hasn't yet returned to
 present day then our timeline
 hasn't caught up.

OFF everyone's impressed expressions.

CONNOR (CONT'D)

Or she didn't die in North Korea.
You guys didn't exactly check for a
pulse.

Everyone nods. Equally plausible.

RUFUS

Better yet, how did Emma un-sink a
ship?

LUCY

Good question. Titanic was
unsinkable. She had sixteen
watertight compartments and was
built to stay afloat even if four
of those compartments flooded.

WYATT

In our timeline, they ignored
iceberg warnings and they were
going too fast. Plus, the lookout
crew didn't have binoculars.

Wyatt as a well of historical information draws a curious
reaction from the room.

WYATT (CONT'D)

What? There's a movie. Anyway, when
they finally saw the iceberg, they
tried to steer around it. It
scraped the side of the ship. I'm
guessing more than four
compartments flooded. Fifteen
hundred people died - you told me
yourself just this morning.

OFF Lucy absorbing the irony.

LUCY

Well we've gotta go back and fix
this.

RUFUS

Wait, wait.

CONNOR

Define "fix."

RUFUS

Define "us." 1500 people died!

AGENT CHRISTOPHER

Hey, whatever Emma did with those rich survivors, we can be sure of one thing -- she wasn't creating the Peace Corp. We have to make sure she never boards that ship.

CONNOR

We might not be able to. Emma has already created a second timeline - one where Titanic doesn't sink. Going back now, creates a third --

WYATT

-- unstable timeline.

CONNOR

Anything can happen. And you could come home to a completely different Present Day.

LUCY

But we have to try. We can't just let Rittenhouse destroy history. We have to go back and sink Titanic.

Connor nods his consent. Lucy looks around the group, nervous and excited.

LATER

A flight of rolling stairs has been pushed right up to the open Lifeboat door. Rufus is visible inside, doing a pre-flight check. Lucy stands at the bottom of the stairs and Jiya hands her passenger tickets.

JIYA

There's no record of Emma on the passenger list but I was able to enhance that photo of her in New York. Turns out, she's wearing a hat that was only sold in Paris.

LUCY

Then she boarded in Cherbourg. That was Titanic's first stop after launching in Southampton.

JIYA

Right. So here are tickets, in case you need them to get close to the ship.

(MORE)

JIYA (CONT'D)

There were a surprising number of empty cabins so I was able to "book" you guys in first class.

LUCY

Most seasoned travelers back then avoided a maiden voyage. Waited until the crew worked through all the kinks.

JIYA

Good to know.

LUCY

No, it's not. It's an irrelevant detail. That's what I do.

JIYA

Your irrelevant details have kept us alive on more than one occasion.

Lucy nods, grateful. Agent Christopher approaches.

AGENT CHRISTOPHER

Are we ready?

Rufus pokes his head out of the Lifeboat.

RUFUS

Lifeboat's good. A little dusty. Where's Wyatt?

AGENT CHRISTOPHER

Wyatt! We're losing time!

Wyatt jogs into the room, still adjusting a weapons belt.

WYATT

I'm ready, let's go!

AGENT CHRISTOPHER

Be careful, guys. Don't take any unnecessary risks.

RUFUS

Says the woman on dry land.

Rufus disappears into the Lifeboat, followed by Wyatt. Lucy lingers a moment, gives everyone a hopeful smile.

EXT. CHERBOURG HARBOUR - FRANCE - NIGHT - 1912

The largest artificial harbor in the world and today it's crazy alive with PASSENGERS and PORTERS and WELL WISHERS. Everyone here to greet the greatest ship ever made.

CHYRON - April 10, 1912

Lucy, Wyatt and Rufus approach the port. They wear period clothes and Rufus scratches at his arms.

RUFUS

No one warned me this was the Era of Fancy Itchy Clothes.

LUCY

Sorry. We don't have time to steal anything better.

RUFUS

So, not to belabor a point, but why exactly did 1500 people die?

WYATT

For one thing, there weren't enough lifeboats.

LUCY

Back then they weren't required to carry enough lifeboats for all the passengers. And the radio room wasn't open 24 hours. Hitting the iceberg at night, no one would have gotten their distress calls in time.

WYATT

The Carpathia wasn't the closest ship, just the only one who got their S.O.S. By the time she reached Titanic, the ship had already sunk. Carpathia only managed to pick up the few survivors who made it into the lifeboats.

RUFUS

Okay, you guys are the opposite of inspirational right now.

WYATT

Well, maybe the ship herself will inspire you.

They step into the shadow of the boat anchored at port. Rufus gazes up, expecting to be dazzled -- and finds a modest boat with a single smokestack.

RUFUS

Wow. Titanic is ... underwhelming.

WYATT

That's a ferry boat.

Sure enough, the name "NOMADIC" is etched on the ship's side. Wyatt gestures beyond Traffic --

WYATT (CONT'D)

That's Titanic.

Following Wyatt's gesture to

TITANIC

Anchored a few miles offshore, too massive to dock at the harbor. It's regal and beautiful. A second ferry boat at its side -- Traffic -- looks like a tub toy in comparison.

Wyatt in awe, Rufus impressed as hell, Lucy -- alarmed.

LUCY

Titanic shouldn't be here yet. She nearly collided with another ship, the New York, right after she launched in Southampton. That caused a two-hour delay.

WYATT

Third unstable timeline. We'd better find Emma before they start boarding.

Lucy takes in their surroundings, focusing on the impressive stone PASSENGER TERMINAL nearby. Its pristine condition tells us it's newly constructed.

LUCY

I'll ask inside the Passenger Terminal, see if anyone remembers Emma. You guys canvas the dock.

WYATT

I'll go with you. Two can cover the same ground faster than one.

LUCY

And how many of us speak French?

Lucy alone raises her hand. Wyatt concedes.

LUCY (CONT'D)
 Look for First Class passengers.
 You know, fancy itchy clothes.

The three take off in separate directions.

INT. PASSENGER TERMINAL - CENTRAL HALL - NIGHT

An open room packed with souvenir stands and newspaper vendors. Ticket counters line the walls. Lucy scans the room and brightens when she spots the WHITE STAR LINE logo.

AT THE WHITE STAR LINE COUNTER

Lucy approaches a humorless WHITE STAR LINE EMPLOYEE, 30s, male, in a starched uniform.

[THIS CONVERSATION TAKES PLACE IN FRENCH WITH SUBTITLES]

LUCY
 I'm looking for a Titanic
 passenger. An American woman, red
 hair, kind of mean spirited.

WHITE STAR LINE EMPLOYEE
 We don't disclose passenger
 information.

Lucy puts her purse on the counter.

LUCY
 She's wanted in New York for
 passing counterfeit money. If I'm
 able to find her, I could make sure
 you'd be reimbursed. Personally.

WHITE STAR LINE EMPLOYEE
 I suppose five francs would
 suffice.

Lucy hands over the money.

WHITE STAR LINE EMPLOYEE (CONT'D)
 You mean Emma. What a pest! She's
 been coming in here for months,
 bothering the ferry boat operators.
 We were all happy when she left.

LUCY
 Left? Where did she go?

WHITE STAR LINE EMPLOYEE
 She paid a lot more than five francs. She gained early passage on the Traffic ferry boat, with the mail bags. To be discrete, she said! She'll have boarded Titanic by now.

A look of panic and then Lucy takes off.

EXT. CHERBOURG HARBOUR - NIGHT

TWO CREWMEN on the ferry boat (Nomadic) wave through the final passengers. Wyatt, Lucy and Rufus hesitate at the entrance to the boarding ramp.

WYATT
 Are we sure she's onboard?

LUCY
 Yes! No! Maybe? You didn't find her out here, and they knew her name inside the terminal.

RUFUS
 So what do we do now?

There's really only one option but no one is willing to say it. Lucy pulls the passenger tickets out of her purse.

RUFUS (CONT'D)
 Hold on, we're boarding the sinking ship? The one without enough lifeboats?

LUCY
 Titanic makes one more stop before crossing the Atlantic. We'll be fine. Probably.

The ferry boat blasts a HORN. A final boarding call. The two Crewmen retract the wooden ramp.

WYATT
 Guys, it's leaving without us!

As they rush forward --

RUFUS
 Is now a bad time to tell you I get seasick?

Yes. WYATT

Yes. LUCY

They wave frantically, and the two Crewmen drop the wooden ramp back into place.

END ACT ONE

ACT TWO

EXT. TITANIC - FIRST CLASS BOAT DECK - NIGHT

A clear sky with calm seas. Wyatt and Rufus stroll the upper deck, past newly arrived PASSENGERS and attentive STEWARDS. For Wyatt, it's surreal to be standing on the legendary ship. But for Rufus, this is just another mission. He frowns at his passenger ticket.

RUFUS

Wow. I'm your Manservant? What's my motivation for that?

WYATT

It was the only way to explain the three of us traveling together. At least we're not in steerage.

RUFUS

Steerage. Let that word sink in for a minute. They're not even trying to hide the fact that they think of poor people as cattle.

Wyatt watches TWO FIRST CLASS STEWARDS unfolding deck chairs.

WYATT

They are literally rearranging the deck chairs on the Titanic.

RUFUS

I don't get it.

WYATT

It's a metaphor for a hopeless situation.

RUFUS

Oh like Riya Industries.

WYATT

What's Riya Industries?

RUFUS

The reason I will be single and unemployed in a year. Because Jiya thinks I'm CEO material.

WYATT

Don't sell yourself short. Might not be a disaster.

RUFUS

Maybe. But it's a big step for me,
Wyatt.

WYATT

So is being a father.

RUFUS

And we're sailing into the Sea of
Non Sequiturs.

WYATT

Sorry. Look, let's just focus on
finding Emma. She could be anywhere
on this ship, and Lucy says we'll
reach Ireland by noon tomorrow.

RUFUS

Where is Lucy? How long does it
take to steal another dress?

Lucy approaches, now wearing a proper evening dress. She
smiles, a little embarrassed, but she's stunning.

LUCY

Women in 1912 changed into evening
clothes. We have to integrate if
we're going to find Emma.

WYATT

Except Emma doesn't know we're
onboard. So integrate is one thing
but we can't exactly go promenade
on the --
 (realizes it's the same
 word)
-- Promenade. We have to fly under
the radar.

Lucy and Wyatt face Rufus with growing intensity --

RUFUS

Okay, say it. I'm the only black
person on this ship. Not exactly
under the radar, kind of right
smack in the middle of the radar.
In fact, I may be the only thing
actually on the radar.

WYATT

Actually, turn around.

Rufus turns and we find what they're really looking at --

ON THE OPEN SECOND CLASS DECK

JOSEPH LAROCHE, black, 25, stands with his pregnant French wife, JULIETTE, 22, and their young daughters, SIMONNE, 3, and in a baby pram is LOUISE, 2. They are distinguished and well dressed.

LUCY

I forgot he was on this ship. He did so much else in his life.

RUFUS

Who is he?

LUCY

Joseph Laroche. He's an engineer. He studied in France - where he met his wife. Back then it was kind of racist-France so he's moving his family to Haiti, his homeland.

RUFUS

(To Wyatt)

But in the original timeline, he's not going to survive, is he?

WYATT

I don't know, Rufus. It depends on which class he was in --

LUCY

Second class. His family is actually very wealthy. His uncle was - is - the President of Haiti.
(softly)
And gets assassinated in four months.

RUFUS

Black. Man. Second class. Three strikes.

WYATT

He might have lived.

RUFUS

Your fake optimism sucks, Wyatt.

WYATT

What do you want me to say?

RUFUS

I want you to tell me how we're just gonna let 1500 people die. It was one thing when we were standing at the port, but now that we're on this boat ...

WYATT

This ship is supposed to sink. The word "Titanic" is a synonym for catastrophe.

RUFUS

Only you get that, Wyatt. For us --
(motions to Lucy)
-- we're drowning a whole lot of innocent people.

WYATT

And Rittenhouse - we're drowning Rittenhouse. Because without us, Rittenhouse lives and breeds and does that much more damage in present day. If we don't sink Titanic now, we have no idea what kind of corrupt world we're going home to. Or if there's even a world to go home to. Or Jiya. You want to trade Jiya for Titanic?

This outburst is a bit much for calm Wyatt. Even Lucy looks confused.

RUFUS

And now I'm nostalgic for Fake-Optimism Wyatt.

WYATT

I'm sorry. Let's just find Emma and end all of this.

LUCY

We've missed most of the dinner hour but everyone should still be in the dining room. Let's start there.

Wyatt nods, ready to go. We linger on Rufus, gazing at the open deck below -- where Joseph and his wife chuckle as Simonne pushes the baby pram with equal parts enthusiasm and inefficiency. It's the beginning of what they think will be an enviable journey.

INT. BUNKER - CONTROL ROOM - NIGHT (2019)

Jiya taps away at a workstation computer. She's exhausted but not slowing down. Connor, at the other computer, frowns at a list of dates and locations -- the Lifeboat's travel log. Agent Christopher approaches. She's a lightning bolt of energy.

AGENT CHRISTOPHER
Jiya, tell me you've found
Rittenhouse in Present Day.

JIYA
No. Nothing.

AGENT CHRISTOPHER
Keep monitoring the Rittenhouse
properties Ben Cahill gave us.
Someone's gotta show up sooner or
later.

CONNOR
"Sooner or later." Is that the
FBI's winning strategy?

AGENT CHRISTOPHER
If you have any better ideas,
Connor, I'd love to hear them.

CONNOR
We could go back in time and sign
me up for Shakespearian Theater,
which is what I wanted to study in
the first place. Not Engineering to
impress my un-impress-able father.

Agent Christopher and Jiya share a bemused moment.

JIYA
I did not picture you in the Drama
Club.

CONNOR
(theatrically)
That's because I'm devastatingly
intelligent.

JIYA
(to herself)
And now I do.

AGENT CHRISTOPHER

Well, sadly for us, Connor, you did invent a time machine. So let's stop Rittenhouse with as little collateral damage as possible.

As Agent Christopher heads off --

CONNOR

Which is why I'm surprised you planned to take not one but three trips in the Lifeboat.

This stops A.C. cold. She turns back.

CONNOR (CONT'D)

There are two more dates programmed into the flight log - not yet executed. Knowing the risks of even one trip, I hardly believe you'd take three just for Flynn and Amy.

Jiya and Connor wait for an explanation as A.C. stalls. But there's no way around the truth.

AGENT CHRISTOPHER

Future Lucy and Wyatt visited us from a timeline in 2023 where Rittenhouse was still thriving. New risk assessments confirmed, as long as that timeline exists, we're vulnerable targets.

JIYA

Targets for what?

AGENT CHRISTOPHER

For Rittenhouse to erase more of us. Like Amy. So we need to find out how the hell they're moving through time without a damn time machine.

Jiya is shaken but this weighs most heavily on Connor. He's owning the guilt today.

INT. TITANIC - FIRST CLASS DINING ROOM - NIGHT

Elegant with traditional furnishings and gleaming white walls. The room is filled with the chatter of well-heeled diners lingering over dessert.

Lucy, Wyatt and Rufus stand at the room's wide entrance, obscured by a large pillar. Lucy is transfixed by the crowd.

RUFUS

You think Emma's gonna show up here?

WYATT

If she's looking for old money.

LUCY

Right now, we're looking at Benjamin Guggenheim -- as in the New York museum his brother created.

We follow her gaze to BENJAMIN GUGGENHEIM, 47, chatty, leading the discussion at a large dinner party ...

LUCY (CONT'D)

Isidor Straus and his wife, Ida. He's the co-owner of Macy's.

To Guggenheim's right is ISADOR STRAUS, 67, good natured, and his devoted wife, IDA, 63. (They will both go down with Titanic because she refuses to leave without him.)

LUCY (CONT'D)

John Jacob Astor -- Waldorf Astoria hotel. He was also an inventor and writer. Nobody but me remembers that.

And now we see Jack Astor pre-disaster, amiable and gracious, seated at a small table with Madeleine. They have only a few dinner companions, notably MOLLY BROWN, 44, gregarious.

RUFUS

What if Emma's plan was just to save the ship? Then stalk everyone when they were back in New York?

WYATT

If that's the case, then she'd be on the Bridge talking icebergs and binoculars.

RUFUS

Which sounds more up my alley than the Rich White Room here.

Rufus turns to head out --

WYATT

Rufus, check out the Radio Room too. I know there were iceberg reports that got ignored. Emma might try to call attention to them.

LUCY

Titanic -- in my timeline -- hit the iceberg straight-on, which means they didn't see it at all.

WYATT

Except we're not in your timeline or my timeline. We're in a third timeline. It's anyone's guess how she's gonna save this ship.

RUFUS

Remember when we thought following Flynn into a second timeline was confusing? Me neither.

Rufus exits. Wyatt and Lucy ponder the room of elite passengers. How can they possibly gain entry into this crowd?

WYATT

This isn't going to be an easy club to join.

LUCY

Somebody here has to feel like an outsider.

Lucy settles on Madeleine Astor, silently nibbling at dessert while the table's conversation moves over and around her. There's a sadness to Madeleine, though the way she often gazes at her husband tells us she loves him.

LUCY (CONT'D)

(dawns on her)

Madeleine Astor.

RUFUS

Who?

LUCY

She's John Jacob Astor's wife - second wife - they're returning from an extended honeymoon in Egypt. She's 18 and pregnant, he's 47.

(MORE)

LUCY (CONT'D)

His divorce from his first wife was a huge scandal, his society friends didn't approve.

WYATT

Real Housewives of Titanic -- not exactly what we're looking for.

LUCY

John Jacob Astor is worth the equivalent of 3.5 billion dollars. He's the richest man on this ship.

WYATT

And now I see the Rittenhouse target on his back.

LUCY

The Astors boarded in France. Maybe that's why Emma boarded there too.

WYATT

So how do we integrate?

LUCY

You smoke cigars. And I drink tea.

Wyatt doesn't understand but he's up for anything. He pats down his inside pocket for his ready gun.

WYATT

Let's hope we find Emma before she finds us.

They share a determined look.

EXT. TITANIC - FORECASTLE DECK - NIGHT

Shrouded in darkness. No passengers in sight. There's just enough moonlight to illuminate a figure separating itself from the deck shadows -- Emma. She's got her game face on as FREDERICK FLEET, 24, approaches. He rubs his hands together for warmth, focused on the night job ahead.

Emma steps into his path and they collide --

FLEET

Excuse me, Ma'am, this deck is for crew only.

EMMA

I'm so sorry! I was trying to find the First Class Promenade but I must have gotten confused.

FLEET

You need to take that staircase,
just over there --

He gestures beyond.

EMMA

Of course, thank you. Although -- I
have to say, the view here is
lovely. You can see every star in
the sky.

Fleet glances up at the CROW'S NEST above where REGINALD LEE,
42, impatiently motions for Fleet to join him. Fleet tips his
head politely to Emma and tries to step around her.

EMMA (CONT'D)

Are you one of the two lookouts?

FLEET

That's right, Ma'am. Frederick
Fleet. I ought to be on my way.

EMMA

I heard there are icebergs in the
Atlantic this time of year.

FLEET

If there are, we'll be sure to see
them. But no worry besides. This is
Titanic. She'll find no trouble
from a simple iceberg.

EMMA

I like over-confidence in a man.

She turns on a brilliant smile, full of intention. He's a
little shy and a lot flattered, and has unwittingly stepped
right into Emma's web.

EMMA (CONT'D)

I might have to get "lost" a few
more times on this trip. Just to
enjoy the view.

Fleet bumbles through an awkward grin, then Emma moves aside.
As she starts away, smug with victory, her attention goes to
the deck above, where Rufus slips into the Bridge. Emma's
smile distills into anger and she steps back into the
shadows.

END ACT TWO

ACT THREE

INT. BUNKER - KITCHEN - NIGHT

A sparse kitchen. Not homey. Connor sits at the one metal table, frowning into a coffee cup that's filled with booze. Jiya enters and grabs a bottle of water from the fridge.

JIYA

No sign of Rittenhouse. I've checked every known property, courtesy of Lucy's dad. Lucy really scored low in the "Mom and Dad" department.

Connor's lost in his own world.

CONNOR

You know why I invented a time machine, Jiya? I was going to change the world. The ultimate life-do-over. Think about it. You could take any risk you wanted if you knew you could just zip back in time and undo it all if things went south.

Jiya moves closer. She feels for him.

JIYA

Nobody blames you for all of this, Connor.

He nods. He blames himself.

CONNOR

The Mach 5, my first successful sports car. That car's capacitor was the breakthrough that led to the Lifeboat. I think about that. If I'd just stuck with cars. You know, in current trials the Mach 6 is outperforming every other vehicle on the market. "Auto Trend" magazine said the Smart Driver function is like remote control on steroids. That car is my future.

JIYA

That car is a sad DeLorean.

CONNOR

(stung)
Well, it does get 100 mpg highway.

JIYA

Not after Rufus puts in a sun roof.

OFF Connor's confusion. Jiya sits down beside him.

JIYA (CONT'D)

Look, the thing is, you didn't stop at just making cars. You kept going. You created an engine beyond anything anyone but you could imagine. You're ahead of us, Connor, but that's no reason for you to slow down. Or go off track.

It's a sweet gesture and he appreciates it.

JIYA (CONT'D)

I mean, who knew a time machine was just an enhanced sports car.

Connor's face lights up -- this is a serious eureka moment.

CONNOR

Jiya, that's it!

JIYA

What's what?

He sets down his mug of booze and flies out of there.

INT. BUNKER - CONTROL ROOM - MOMENTS LATER

Connor at the workstation computer, the inventor re-energized. Jiya stands beside him. They're looking at a split screen -- the original Lifeboat versus the enhanced Lifeboat from Future Lucy and Wyatt.

CONNOR

We don't have one Lifeboat, we have two. Our prototype Lifeboat on the left. And the enhanced Lifeboat Future Lucy and Wyatt gave us.

JIYA

You think Future Lucy and Wyatt lost their Lifeboat - our old Lifeboat?

CONNOR

I think Rittenhouse stole it. Jiya, track every major event from 1882 to 1950.

(MORE)

CONNOR (CONT'D)

If Rittenhouse is ferrying Emma throughout the past, we'll find them.

OFF their energy --

INT. TITANIC BRIDGE - NIGHT (1912)

The command hub of the ship with its famous WHEEL and an old school COMPASS in a teak binnacle. There are two open entrances at either side of the bridge, and right now Rufus is peering in from one of them.

The regular crew is here -- the OFFICER OF THE WATCH, a QUARTERMASTER at the ship's wheel, and a JUNIOR OFFICER. Either they don't see him or he doesn't merit greeting.

No Emma in sight. Rufus spots a pair of binoculars resting on the ledge near the entrance. He pockets them and slips away.

EXT. BOAT DECK - CONTINUOUS

Rufus emerges from the Bridge and continues 40 feet aft.

INT. MARCONI SUITE - OPERATORS OFFICE - NIGHT

The epitome of wireless technology in 1912 with a host of shiny high voltage gadgets. HAROLD BRIDE, 22, sits at the two-man workstation. He wears headphones and taps into a Marconi transmitter.

JACK PHILLIPS, 25, his superior, stands beside him, inspecting a stack of passenger-to-shore telegram requests.

PHILLIPS

Well done! At this rate, we'll clear 250 telegrams in less than four days.

Bride smiles up at his boss.

Rufus appears in the open doorway. The engineer in him geeks out over the antique equipment.

RUFUS

(to himself)

Wow. That's gotta be one of the first Marconi transmitters.

JOSEPH (O.S.)

5 kilowatts. Impressive, yes?

Rufus spins around to find Joseph, holding a telegram request.

EXT. BOAT DECK - NIGHT - LATER

Joseph and Rufus stroll the top deck. We get a decent view of the ship, including the four impressive smokestacks.

JOSEPH

The Marconi is powerful enough to transmit all the way from the middle of the Atlantic Ocean to New York.

RUFUS

Most ships don't have something like that?

JOSEPH

Nothing close to that range. This ship is a marvel. Two 4-cylinder engines and one turbine engine. 159 furnaces.

RUFUS

Explains the four smokestacks.

JOSEPH

Three smokestacks, actually.

Joseph gestures to the FOURTH SMOKESTACK.

JOSEPH (CONT'D)

That fourth one doesn't connect to the furnace. It's for ventilation -- and for show.

RUFUS

What's the horsepower on those engines?

JOSEPH

51,000 combined. Are you an engineer, as well?

RUFUS

Yes. And sometimes a reluctant pilot - that's another story.

A FIRST CLASS COUPLE walk past, giving Rufus and Joseph a wider berth than needed. The insult registers with both men.

JOSEPH

And you've found work in America?

RUFUS

San Francisco. The man who owns the company where I work -- Connor Mason -- he recruited me out of high school. Took me out of the west side of Chicago and put me through college. In a lot of ways, he saved me.

JOSEPH

The opportunities in France -- for me -- are not what I had hoped. I'm sorry for my wife to leave her home country but we're taking our daughters to Haiti. I don't want them to grow up under such ...

A STEWARD passes, looking both men up and down with distaste.

JOSEPH (CONT'D)

... judgement.

The Steward's insulting behavior stings Rufus. But Joseph rises above the moment.

JOSEPH (CONT'D)

However, today, the two of us can stand on the deck of the greatest ship ever made. Think of how much more opportunity men like us will have 100 years from now.

RUFUS

I can tell you, not enough. Prejudice has deep roots.

JOSEPH

So does faith.

This resilient man impresses the hell out of Rufus. How can he not warn Joseph about the iceberg? Then Joseph tips his hat as if to depart.

RUFUS

This might sound like a weird question, but if you needed to stop the ship really fast, where would you go?

JOSEPH

The Engine Room.

RUFUS
 Could you show me?

Joseph brightens at the suggestion.

INT. FIRST CLASS SMOKING ROOM - NIGHT

A room filled with stuffed chairs and well-bred gentlemen. Wyatt coughs through a haze of cigar smoke being puffed in his face by Guggenheim. But he keeps an eye on Astor, across the room with another gentleman.

GUGGENHEIM
 Now, Mr. Logan, what line of
 business did you say you were in?

WYATT
 Securities and Exchange Commission.

GUGGENHEIM
 Never heard of it. What do they do?

Uh-oh. Wyatt realizes it hasn't been created yet.

WYATT
 We're ahead of our time. Excuse me,
 I'd like to introduce myself to --

GUGGENHEIM
 Oh, I'll introduce you to everyone!
 We have a standing breakfast
 engagement. Isador Straus. Widener.
 You and your wife will join us
 tomorrow!

Astor now stands alone, this is Wyatt's chance. But Guggenheim follows his gaze.

WYATT
 Until tomorrow then --

Guggenheim blocks him.

GUGGENHEIM
 Oh, Astor. The elephant in the
 room. He isn't completely without
 merit. I'll give him the turbine
 engine -- though he only helped to
 develop it, he didn't invent it
 himself, you know.

WYATT
 Sounds like an interesting person.

GUGGENHEIM

If you like that sort of person.
 Never happy with any one thing.
 Couldn't stay married to his wife.
 Dear woman. And nothing to say of
 his endless business ventures. Fur
 trader, real estate developer,
 Lieutenant Colonel in the war. No
 sense of modesty.

WYATT

Wait - he was in the war? The ...
 (accessing his military
 history)
 Spanish-American war?

GUGGENHEIM

Well of course. He's a man of
 honor. In some ways. Although,
 divorce is unnecessary --
 (whispering)
 -- my mistress has been the perfect
 travel companion on this journey!

Wyatt's glare of disapproval disarms Guggenheim. He finally
 steps aside and Wyatt moves toward Astor.

INT. FIRST CLASS PROMENADE DECK (ENCLOSED PORTION) - NIGHT

The same spot where Madeleine will one day climb onto a
 lifeboat. Tonight, she lounges on a deck chair, nose in a
 book, while a STEWARD pours hot tea. Lucy slips a coin to the
 Steward and takes the deck chair beside Madeleine.

LUCY

I hope it's okay if I sit here with
 you. The open deck was too cold.

Madeleine looks up, surprised and pleased by the company.
 She's been invisible up until now.

MADELEINE

We're lucky to be on Titanic, it's
 the only ship in this line that has
 an enclosed deck.

Madeleine takes a sip of tea. She grimaces with nausea and
 subtly cradles her stomach.

LUCY

It must be hard to travel, in your
 condition.

Lucy's bluntness startles Madeleine but it's not unwelcome.

MADELEINE

I'm five months already. Barely twelve months married. I didn't expect everything to happen so quickly.

LUCY

I'm thinking of starting a family myself.

MADELEINE

At your age?

LUCY

Well. Where I come from, I'm not that old.

MADELEINE

I'm sorry. Where I come from, I'm that young. Too young to be taken seriously.

LUCY

The good and the bad thing about youth -- it doesn't last.

MADELEINE

You sound like my husband. Still, I wish life would slow down. I've had enough excitement for one year.

Lucy smiles sympathetically, she knows the worst is yet to come for this young woman.

INT. FIRST CLASS SMOKING ROOM

Wyatt and Astor are now seated in those stuffed chairs, deep in conversation. The other men in the room whisper and glance their way but no one dares interrupt.

ASTOR

... I was stationed in Cuba during the Santiago Campaign. And then I returned home in, oh, 1898. The experience, it stays with you. As I'm sure you can attest.

WYATT

Fighting for a cause greater than yourself -- it changes you.

ASTOR
When you allow it to.

ACROSS THE ROOM

Guggenheim chuckles dismissively with an eye toward Astor.

ASTOR (CONT'D)
My contemporaries might have preferred I not change. But I preferred to be happy.

WYATT
My first marriage also ended. Badly. I didn't even realize how unhappy I was. I thought everyone struggled to feel appreciated. And safe. Then I met Lucy.

ASTOR
It's like waking up, without realizing you had been asleep all along.

Wyatt nods. That's exactly how it feels.

WYATT
You've never shied away from risk. Don't you ever worry -- one day you'll just blink and lose everything?

ASTOR
The idea that I have something to lose, means I've already won.

Wyatt takes this in.

ASTOR (CONT'D)
Although you'll have to ask me again next year. I've just taken on a financial adventure -- mind you, "adventure", not venture -- with a silent partner. It seems a fantastic idea but we might just change the world with this new engine of ours.

WYATT
I wouldn't bet against you.

Astor smiles at this most unusual stranger.

INT. FIRST CLASS PROMENADE DECK (ENCLOSED PORTION) - NIGHT

Madeleine has put her book aside, she's warmed up to Lucy.

LUCY

I read your husband's novel - A Journey in Other Worlds. His depiction of space travel, it's fascinating.

MADELEINE

It's a complete fantasy, of course. Traveling to other planets in the year 2000.

LUCY

Oh, I don't know, the Moon isn't really out of the question.

MADELEINE

His new project sounds like something right out of his novel.

LUCY

What's that?

MADELEINE

He was approached by someone in Paris. They're collaborating on some kind of engine. Let's see, I'm trying to think of the name of it. Something like -- a capacitor? For some kind of spacecraft.

Lucy gets an adrenalin rush. She leans forward.

LUCY

He's collaborating?

MADELEINE

That's right. A woman we met in Paris. Emma. I believe she's on this ship.

The color drains from Lucy's face.

INT. FIRST CLASS STAIRCASE - NIGHT

Lucy races down the stairs. She's gotta find Wyatt and Rufus! But she never gets the chance --

Emma stops her on the stairs. She's holding a gun.

EMMA
Hello, Princess.

INT. FIRST CLASS B-DECK - CORRIDOR - NIGHT

Emma has a tight hold on Lucy's arm as she pushes her along. A gun is obscured by Emma's purse but it's jabbing Lucy in the ribs. The corridor is empty. This must be an exclusive section of the ship.

LUCY
How crazy are you? You can't build
a time machine in 1912!

EMMA
I don't know. Rufus managed to fix
one in 1754.

LUCY
You are not Rufus. Or Connor Mason.

EMMA
No but I was smart enough to
download and study the schematics
for the Mothership. A couple years
in a remote cabin in the 1800s, I
needed a hobby.

LUCY
Why do you need a time machine
Emma? Were you stranded by your
dumb evil cult? Again.

EMMA
Poor Lucy. You must be in pure
hell, knowing you have to let
thousands of innocent people drown.
But don't worry, your bleeding
heart "will go on and on."

Lucy blanks on the reference.

EMMA (CONT'D)
Come on. Celine Dion. Insipid Rose.
"Jack, I'm flying."

Still nothing from Lucy.

EMMA (CONT'D)
You really don't know what I'm
talking about, do you? That means
it's already happened. I've already
saved this ship.

LUCY

Leave it to you to take an unearned victory lap.

EMMA

What time does the boat sink, Lucy? You're the historian. What's the name of the lookout officer? The one who doesn't spot the iceberg in time? Oh wait, I've already erased that timeline.

LUCY

And now that we're here, it's a third, unstable timeline. Pretty sure you know what that means.

Emma does know. And she knows it's bad. But she rallies.

EMMA

Actually, it means I no longer need a time machine. I'll just take yours.

Lucy is practically dead weight now as Emma pulls her along.

INT. EMMA'S STATEROOM - EN SUITE BATHROOM - NIGHT

Lucy sits on the floor, her hands tied together. Emma rifles through Lucy's purse.

LUCY

You didn't spend a couple of years in Missouri, Emma. They left you there for 10 years. Whatever you're doing for them, it's not worth it.

EMMA

I'm not doing anything for Rittenhouse. I'm doing this to get away from them.

LUCY

Why? Who's in charge? Who are you running from?

Emma flashes a victory smile as she pulls something from Lucy's purse -- a long metal key with a metal tag that reads "1st. Cl. St. Rm E 8."

EMMA

Look, if I were you, I'd save
Titanic and get Astor to build you
a time machine. It'll be a long
wait if you think Future Lucy and
Wyatt will save you twice.

Emma tosses Lucy's empty purse on the floor and leaves. Lucy pulls on the rope binding her hands together but there's no slack. She's not going anywhere.

INT. FIRST CLASS E-DECK - CORRIDOR - NIGHT

Wyatt heads for his stateroom. Rufus jogs into view right behind him.

RUFUS

Hey, Wyatt, did you know this ship
burns around 825 tons of coal per
day?

WYATT

No. Nor do I plan to retain that
information. Did you find anything
on the Bridge?

Holds up the binoculars.

RUFUS

A cool pair of binoculars, made in
China, 2018.

(smells something)

Uh, why do you smell like the
Marlboro Man?

WYATT

Fun fact: this ship has an entire
room devoted to lung cancer. I met
Astor. Nice guy, actually. But no
trace of Emma.

RUFUS

Could she have saved Titanic with
just binoculars?

WYATT

It's possible. Guggenheim has set
up a breakfast tomorrow. If she's
still on this ship, she'll be
there.

RUFUS

Aren't we cutting this close?

WYATT

No. I'm gonna check in with Lucy - she should be back in our room by now - and then I'm gonna walk the deck all night. Make sure Emma hasn't warned any of the night crew.

RUFUS

You want company?

WYATT

I'm good. Get some sleep.

They arrive at their side-by-side rooms. Rufus nods goodbye, disappears into his room. Wyatt takes out his room key.

INT. WYATT AND LUCY'S STATEROOM - CONTINUOUS

Wyatt enters. The room is completely dark, save for the bit of light from the hallway. Wyatt reaches for a nearby lamp -- but his instincts are better than his line of sight.

Wyatt spins around just as Emma emerges from behind the open door. But she's faster and she slams the butt of a gun against Wyatt's head. He drops to the floor, out cold.

EMMA

Wow. They'll let just anybody onto this ship.

Emma closes the door softly, turns on the lamp. She kneels beside Wyatt and rifles through his coat pockets until -- bingo! She pulls out a passenger ticket.

EMMA (CONT'D)

So the Lifeboat is in Cherbourg.
(smiles down at Wyatt)
Thanks for the ride home.

We HOLD on Wyatt's motionless form as Emma flees.

END ACT THREE

ACT FOUR

INT. FIRST CLASS E-DECK - CORRIDOR - DAY

Rufus knocks on Lucy and Wyatt's stateroom door. No answer and this is strange. Rufus looks up and down the hall.

INT. FIRST CLASS DINING ROOM - DAY

A full brunch crowd. Rufus scans the diners -- the Astors occupy a small table; Guggenheim hosts a jolly party of 10. No Lucy. No Wyatt. No Emma. Rufus at an impasse - where are they? Then Guggenheim waves him forward.

GUGGENHEIM

Hey now, fellow, aren't you Mr.
Logan's Manservant?

RUFUS

(to himself)
Wow, can't wait to never hear that
again.

GUGGENHEIM

We missed Mr. Logan and his wife
for breakfast. He seemed so keen to
meet everyone.

Now Rufus knows something is definitely wrong. He bolts out of there.

EXT. FIRST CLASS E-DECK - CORRIDOR - DAY

Rufus pounds on Lucy and Wyatt's stateroom door.

RUFUS

Wyatt! Lucy!

No answer. He backs up, readies to heave himself against the door -- when it suddenly flies open. Wyatt, newly conscious, stumbles into the hallway. Rufus scoops him up.

WYATT

Emma! Astor's silent partner!
Lucy's gone!

RUFUS

Slow down. What happened?

WYATT

Emma kidnapped Lucy. She's getting
Astor to build a time machine.

A SHIP TO SHORE HORN blasts. They've reached Ireland!

RUFUS

Damn it! Why is this ship always early to port?

WYATT

Rufus, make sure Emma doesn't leave the boat! I've gotta find Lucy!

Rufus and Wyatt take off in different directions.

EXT. BOAT DECK - DAY

Rufus rushes to the railing. On the deck below, passengers form a line to leave the ship.

Then Rufus hears the SOUND of the SAFETY on a GUN being released. He freezes. Raises his hands. Rufus turns slowly to find Emma with a gun and a cool smile.

EMMA

Don't make me kill you. Again.

RUFUS

Where's Lucy?

EMMA

She's safe-ish. So are you if you don't try to stop me.

RUFUS

What are you doing, Emma? Telling Astor how to build a time machine. Bringing our technology here, it's not right.

EMMA

There is no right side of history, Rufus. It's all one infinite loop, mistake after mistake.

RUFUS

I don't believe that. There's always a way to make things better. I don't know what Rittenhouse did to you but --

EMMA

They left me here. Six months ago. No instructions. No plan. Just another test of loyalty. Well I'm not spending years and years on my own. Not again.

RUFUS

You don't have to be on your own.
You can help us.

EMMA

And that turned out so well for
Flynn. Or should I say, John Doe,
circa 2012.

Rufus lowers his hands.

RUFUS

I know you don't want to kill me.

EMMA

No, I don't. But I do lots of
things I don't want to do.

There's a genuine moment between former coworkers - maybe
even friends. Emma lowers the gun.

RUFUS

Just tell me where to find Lucy.

EMMA

Save yourself, Rufus.

Emma disappears - and with her might go their last chance of
finding Lucy.

INT. FIRST CLASS SECTION - HALLWAY - DAY

Wyatt races down the corridor, dodging PASSENGERS. Rufus
struggles to catch up.

RUFUS

Wyatt, just slow down!

WYATT

We have to save this ship and I'm
not betting Lucy's life on a pair
of binoculars! I'm warning the
Captain --

Rufus finally catches up, stops Wyatt.

RUFUS

Wyatt, I hear you. And nobody hates
this more than I do. But if Astor
lives, he will build that time
machine. And even if we get rid of
him, there's still Guggenheim and
that guy who owns Macy's.

(MORE)

RUFUS (CONT'D)

And we can't kill every rich dude
on this boat!

WYATT

I'm not sinking this ship with Lucy
trapped on it!

RUFUS

Neither am I. But we're gonna need
help finding her.

INT. SECOND CLASS E-DECK - CORRIDOR - DAY

Just as elegant and pristine as first class. Rufus and Wyatt stand at a stateroom door. The door opens and Joseph smiles warmly.

EXT. BOAT DECK - DAY

Joseph leads in a brisk pace, as Wyatt and Rufus follow. They pass the Bridge, moving aft.

JOSEPH

Emma's cabin must be one of the
bigger suites. Otherwise, someone
would have heard your friend call
for help by now. I know the Purser,
Mr. McElroy. I'll have him check
the Passenger List.

INT. PURSER'S OFFICE - DAY

A small but tidy room. The Purser, HUGH MCELROY, 37, discrete and efficient, holds up a lengthy passenger list. But he's got a hopeful smile.

MCELROY

There aren't many first class
passengers travelling alone.

WYATT

She probably paid for two tickets.
To make it harder to find her.

The hopeful smile disintegrates.

MCELROY

If that's the case, I'm sorry to
say this, but we have over 300
First Class staterooms.

Wyatt looks sucker punched -- they'll never find Lucy in time. But Joseph keeps working the problem.

INT. EMMA'S STATEROOM - DAY

Rufus, Joseph and McElroy stand back while Wyatt breaks down the bathroom door. Lucy rushes out. No time to celebrate.

LUCY

Emma's going back to Cherbourg!
She's gonna steal the Lifeboat -
our Lifeboat!

Joseph and McElroy have no idea what this means, but Rufus and Wyatt sure do.

WYATT

(to McElroy)

How do the Irish police feel about
an unhinged woman with a gun?

McElroy nods quickly -- he's ready to help.

EXT. QUEENSTOWN/COBH HARBOR - COUNTY CORK, IRELAND - DAY

A slow line of passengers board a small ship anchored at port. Emma is among them, happy but antsy to start her Rittenhouse-free life.

A commotion of activity erupts behind her. TWO IRISH POLICEMEN are headed her way. She's outnumbered by men and guns, but that's never deterred Emma. She grabs a nearby HOSTAGE and holds a gun to the terrified woman's head.

The policemen hesitate. Behind them, Wyatt emerges, gun aimed at Emma. He's got pitch-perfect aim and Emma knows it.

EMMA

You hate me but you have no idea
what's coming. Much, much worse.

LUCY

Don't sell yourself short, Emma.
You're pretty awful.

Lucy appears behind Wyatt. No way Wyatt's gonna let Emma steal Lucy's ride home. Emma weighs an Irish prison against dying at Wyatt's hand. Then lowers her weapon. The two cops cuff her and lead her away.

With Emma out of sight, Wyatt pulls Lucy into a tight embrace. They're safe. They're going home.

END ACT FOUR

ACT FIVE

EXT. QUEENSTOWN HARBOUR - IRELAND - DAY

Rufus stands with Joseph at the dock, while McElvoy finishes up with the Irish Police nearby. The Titanic crew is making final preparations to depart. Each second is agonizing for Rufus. How can he not warn Joseph?

RUFUS

Listen, Titanic isn't unsinkable.
If the first five compartments
flood, it can't stay afloat.

JOSEPH

What are you saying?

RUFUS

If an iceberg scrapes the side of
the ship -- just for a random
example -- the ship will sink. And
there aren't enough lifeboats. So
get to a lifeboat. Don't wait.

JOSEPH

Women and children would take
priority. Then I'll have my chance.

RUFUS

No, you won't have a chance.
Fifteen hundred people won't. But
there's room for you. The lifeboats
don't go out full. Find one. Find a
way onto one!

JOSEPH

Rufus, you didn't leave the ship
until your friend was safe. How
could I not wait my own turn?

And now Rufus knows he can't change Joseph's fate. Good men will always do the right thing. It rocks Rufus to his core.

RUFUS

Things aren't gonna be better 100
years from now. Not better enough.
But I'm gonna do whatever I can to
change that.

Rufus extends his hand. Joseph takes it warmly.

RUFUS (CONT'D)

I'm glad I met you.

JOSEPH
Safe travels, Rufus.

McElroy approaches. Rufus watches as they board Titanic and slip out of sight.

EXT. PASSENGER SHIP - TOP DECK - IRELAND - DAY

Lucy and Wyatt on the top deck of a modest ship, at the railing, watching Rufus board the ship below.

WYATT
What if we didn't do enough? What if we altered something else in Present Day?

LUCY
Wyatt, what is this about? We've always known the risks of altering the timeline.

WYATT
It's different now.

She turns to him, not understanding.

WYATT (CONT'D)
When I came back from 1882, I was so afraid I'd get home and you'd be gone. I have something to lose now.

LUCY
You're not taking the lifeboat without me again.

WYATT
It's not just that, Lucy. We can't bring everyone we love with us. If - when - we have kids. I know Agent Christopher kept pictures of her family in the Lifeboat but that's not gonna be enough for me. What happens if we come home one day, and our family is just gone?

She takes his hand. She gets his fear. But this is the life they've committed to -- for better or worse.

LUCY
Everyone lives with a changing timeline. You don't need a time machine for that.
(MORE)

LUCY (CONT'D)

You step outside your front door -- or you board a ship -- and your life can change forever. But if you let fear stop you and change you, then you've already lost everything.

Somehow she has said just the right thing.

LUCY (CONT'D)

We have a lot of people waiting for us at home. They'll be there.

He smiles, kisses her.

INT. BUNKER - CONTROL ROOM - DAY (2019)

Jiya at a workstation computer, awaiting the arrival of the Time Team. Connor beside her, scrolling through schematics of their enhanced Lifeboat. He spots something and breaks into a proud grin.

CONNOR

Sometimes Future Me impresses the hell out of Present Day Me.

JIYA

Okay, taking a short commercial break from reality.

CONNOR

Jiya, I've spent forever fine tuning that sad DeLorean for one reason - the world's most advanced remote control technology. No driver needed. And you know why I did that?

JIYA

Pretty sure it's a mid-life crisis thing I'll get to experience with Rufus in about 20 years.

CONNOR

Yes, probably, but not where I was going with this. I was inventing the technology so I could enhance the Lifeboat in 2023. And look -- I did.

Jiya peeks at his computer screen, shakes her head.

JIYA

I don't know what I'm looking at.

CONNOR

All we need is the location year of the Old Lifeboat. And then we can hijack it -- from here.

Jiya brightens - this is the kind of ride she signed up for.

EXT. CHERBOURG HARBOUR - FRANCE - NIGHT

Lucy, Wyatt and Rufus emerge from the passenger ship at the harbor. Rufus carries the weight of the world on his shoulders.

WYATT

I think I speak for all of us when I say, thank God the water portion of this mission is over.

LUCY

Everything else aside, Titanic really was beautiful. Did you guys notice there were two grand staircases?

RUFUS

Different sizes. One main one. Sixteen feet wide, sixty feet high. Identical to the Olympic. Joseph told me.

Lucy smiles sympathetically.

Wyatt gestures toward the shipyard parking lot nearby --

WYATT

Excuse me, I'm going to steal us a way to get back to the Lifeboat.

Wyatt jogs ahead. There's a comfortable silence between Lucy and Rufus. And then --

RUFUS

I tried to warn Joseph.

He shakes his head to indicate the warning wasn't successful.

LUCY

He's a good man.

RUFUS

I don't know if I could ever be that brave - go down with a sinking ship.

LUCY

I've seen you be that brave. The Alamo, Nazi Germany, Pittsburgh, 1754. Everybody but you knows how brave you are.

RUFUS

Connor Mason took a big risk on me - he literally put me in a lifeboat. I wanna pay that forward. So Riya Industries is gonna be a thing, with scholarships and an outreach program, and a hundred years from now - from our now - those All-White Star lines are gonna be a thing of the past.

She links her arm in his.

Wyatt pulls up beside them in a swanky 1912 Rolls Royce. He's like a kid on Christmas morning (with a stolen gift).

WYATT

1912 Rolls, Silver Ghost!

In the b.g., the rightful CAR OWNER tears across the parking lot, screaming and waving at them.

WYATT (CONT'D)

Guys, we need to sprint out of here!

Rufus hops into the backseat. Lucy climbs into the front, admiring not the impressive car but the guy who stole it.

INT. BUNKER - CONTROL ROOM - DAY (2019)

The Lifeboat returns with a hurricane of energy and settles into place. Agent Christopher and Jiya stand back, while Connor pushes the rolling stairs up to the Lifeboat's round door. Lucy emerges first, then Wyatt, and Rufus.

LUCY

What happened to the Titanic?

AGENT CHRISTOPHER

It hit an iceberg and sank on its maiden voyage. Nearly 1500 people died.

RUFUS

(unsure how to react)
Hooray?

WYATT

It's the way I remember it.

CONNOR

Everyone knows Titanic.

The three descend the stairs. Jiya hugs Rufus.

AGENT CHRISTOPHER

What about Emma?

WYATT

Headed to an Irish prison.

AGENT CHRISTOPHER

I'll take good news where I can get it.

LUCY

She was trying to build a time machine. Do we have any idea how she ended up in 1912 without a way to get home?

AGENT CHRISTOPHER

We're working on a theory. And there's something you need to see.

A.C. defers to Jiya and by the look on their faces, we know bad news is coming.

MOMENTS LATER

Jiya at the workstation computer, with Lucy, Wyatt, Rufus and A.C. gathered around her.

JIYA

We went over all the major historical events between 1880 and 1950, looking for Emma.

On the computer -- an OLD PHOTO shows Amelia Earhart in an open convertible, cruising through a ticker tape parade in New York City. Lucy leans in to read the time stamp.

LUCY

New York, July 1937. No. This is wrong. Amelia Earhart went missing. Her plane went down in the Pacific Ocean. She was never found.

JIYA

Okay, well, that's weird too. But actually, what we wanted to show you ...

Jiya enhances the parade photo. In the car, sitting beside Amelia is CAROL PRESTON, 60s, Lucy's evil Rittenhouse mother, who originally died at Emma's hands in Chinatown.

Lucy steps back, reeling. Wyatt instinctively puts an arm around her.

WYATT

(full of regret)
By changing 1912 again ...

LUCY

... We brought back my mother.

OFF the five million emotions cascading over Lucy's face.

ACROSS THE ROOM ... Connor slips into the Lifeboat.

INT. LIFEBOAT

Connor examines the control board. He's looking for something, he finds it. He holds his breath. Types in "1937" at a tiny keyboard and it pops up on a dashboard screen. His hand hovers over an "Execute" key. He steels himself. Then he hits "Execute."

CUT TO:

INT. OLD LIFEBOAT

Another Lifeboat - our Old Lifeboat, in all its now archaic glory. In the same spot on their control board, the small screen lights up with "2019." An alarm sounds. All other lights wipe out on the control board, then frantically blink back to life. A rapid ignition sequence powers itself on.

CAROL PRESTON (O.S.)

What the hell is happening?

And there is Carol Preston, strapped into the seat Lucy used to occupy. Wyatt's old seat across from her is empty. The pilot's seat faces forward so all we see is the pilot's arm reaching up to flip off a switch. The alarm stops but the ignition sequence doesn't. The pilot seat swivels around ...

It's AMY PRESTON, 20s, Lucy's younger sister, erased by Rittenhouse and now alive and well and terrified.

CAROL PRESTON (CONT'D)

Amy. What is it?

AMY PRESTON

We've lost control of the Lifeboat,
Mom.

And we --

CUT TO BLACK