

TRIANGLE

THE X-FILES

"Untitled"

Written by

Chris Carter

Directed by

Chris Carter

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TV Calling - For educational purposes only

August 10, 1998

"Untitled"

CAST LIST

Agent Fox Mulder
Agent Dana Scully
Assistant Director Skinner /
1st British Crewman
2nd British Crewman
3rd British Crewman
4th British Crewman
Captain Harburg
1st Mate
1st Nazi
2nd Nazi
Agent Diana Fowley |
Cigarette-Smoking Man (Berating Nazi) (X)
Frohike
Langley
Byers
Skinner's Assistant
Kersh's Assistant
Assistant Director Kersh
Agent Spender
1st Roughneck

OMITTED:
Berating Nazi (X)

August 10, 1998

"Untitled"

SET LIST

EXTERIORS

UNDERSEA
SHIP
 /BRIDGE

INTERIORS

SHIP

 /PASSAGEWAY
 /LONG NARROW HALLWAY
 /CAPTAIN'S QUARTERS
 /BALLROOM
 /WHEELHOUSE
 /ENGINE ROOM

FBI HEADQUARTERS

 /BULLPEN
 /HALLWAY (VARIOUS)
 /A.D. SKINNER'S OUTER OFFICE
 /A.D. SKINNER'S OFFICE
 /ELEVATOR
 /A.D. KERSH'S OUTER OFFICE
 /A.D. KERSH'S OFFICE
 /BASEMENT HALLWAY - OUTSIDE MULDER'S OFFICE
 /MULDER'S OLD OFFICE
 /CONCRETE STAIRWELL
 /PARKING GARAGE

HOSPITAL ROOM

(X)

FADE IN:

Into DARKNESS. Rather, the colorlessness of the undersea. We are:

1 EXT. UNDERSEA - DAY

(X) 1

We're at depth -- twenty five or thirty feet -- LOOKING UP. The last rays of daylight paint the surface high above us, our only sense of place. We are RISING SLOWLY. Under:

MULDER (V.O.)

What uncharted depths might a man know who, in his folly to learn the truth, finds himself not a discoverer, but a prisoner of the very mystery which brought him here. Of a place which eats men alive.

CAMERA CONTINUES TO RISE toward the surface. (This is one shot.)

MULDER (V.O.)

Five hundred square miles of the Atlantic Ocean, stretching from Florida to Puerto Rico to Bermuda; a triangle from which it takes its name. Stories tell of ships lost to it, their crews vanished, never seen again. A squadron of planes disappeared over it in 1945, twenty seven men gone without a sign or warning. Lost not to history, but to a void. To a riddle; a vast and treacherous plot of shark-infested water, where compasses fail and seabirds sometimes fly backward over its roiling, unpredictable currents.

Approx. 500,000 to 1.5 mil

14

(X)
(X)

CAMERA CONTINUES TO RISE toward the surface. Where we see SEABIRDS circling in the sky above now. And something else: something floating. Debris. Broken pieces of a modern boat.

MULDER (V.O.)

I have come here to solve the mystery, to unravel time and penetrate my own borders of belief in the supernatural. Finding not a void or a limbo, but my life visited back on me. History suspended and recast. A future replayed and rewritten.

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(CONTINUED)

1 CONTINUED:

1

CAMERA IS TRAVELING UNDERWATER STILL, but parallel to the surface of the water. Finding more wreckage. Flotsam and debris.

MULDER (V.O.)

But if I came seeking answers,
I've found only questions: Who
am I? What is the purpose of my
life? Of my death? Should a man
save himself? Or save his soul?

During this, CAMERA IS DRIFTING PAST A PIECE OF WRECKAGE which is painted with a boat's name: LADY GARLAND. Then past a 1930s period LIFE PRESERVER on which is painted the name ~~ANNIE~~ ANNE. Then DRIFTING TO AGENT MULDER. He's dressed in a BROWN T-SHIRT, face down in the water. Dead for all we know. Sinking TOWARD CAMERA. As we go to: (X)
(X)

MAIN TITLES

ACT ONE

A2-FADE IN:

(X)A2

CAMERA IS LOOKING OUT OVER A STORMY NIGHT SEA. Rain is beating down around us in the f.g. like static on a TV. (NOTE: This is a Computer Generated Image. A SHOT, but as the camera will not cut, it will transition out of CG in continuous action. This will be the style of the piece: real time linear narrative with no apparent cuts. Using wipes, dissolves and opticals where cuts are made, to hide the seams (cuts) necessary to the process.)

Over this, VOICES. Men with lower-class British accents.

1ST BRITISH VOICE

Easy, easy... steady up. Hold on there, you're almost to the top! That's it -- give it a pull boys. Don't drop him now --

CAMERA TILTS DOWN to REVEAL AGENT MULDER being pulled up the side of a very tall ship, a luxury liner with a dark blue hull. Being pulled from the storm-tossed water below, TOWARD CAMERA. Arms are reaching down INTO FRAME to grab at his limp body. Gripping him and helping to yank him upward. His head lolling back now on the loose fulcrum of his neck; he's unconscious, or at best semi-conscious, wearing modern, rugged boating attire (not the brown t-shirt we saw him in in the Teaser).

(X)

Lots of hands on him now, as Mulder is PULLED RIGHT AT CAMERA and lifted up and over the gunwale rail. Laid facedown on the wooden deck of the ship, rain beating all around him. FEET stand in a circle around him, wearing Wellingtons or old deck shoes. Mulder lays motionless for a moment, then COUGHS UP WATER. Rolling onto his back in waterlogged discomfort.

2ND BRITISH VOICE

There he goes. Lotsa life in him. Give it up, matey. Good for you. What you get for your trouble.

3RD BRITISH VOICE

Maybe he's just taking a long swim.

Some laughter from the unseen group.

4TH BRITISH VOICE

Or a short flight. You an airman, mate? Hey-o --

A foot kicks at Mulder. He recoils from it. TV Learning For educational purposes only

(CONTINUED)

A2 CONTINUED:

A2

1ST BRITISH VOICE

Not dressed like an airman.

2ND BRITISH VOICE

What kind of uniform is that?

Another foot comes in and kicks Mulder. Again he recoils. He's not seeing straight right now, on the edge of survival.

2ND BRITISH VOICE

Sprechen ze deutsch? Ya?

3RD BRITISH VOICE

I say he's a rat and we throw him back overboard like a rat.

4TH BRITISH VOICE

Right. Give him the heave ho.

There's some VOCAL AGREEMENT to this. Hands coming in now, grabbing Mulder by the clothes and hefting him up. CAMERA HOLDING ON HIS FACE as his eyes go wide, and as he finds himself eyeball to eyeball with BRITISH CREWMEN. Not the friendly type, either. They all wearing dark rubber and hats against the rain.

1ST BRITISH CREWMAN

How's about another dip in the Atlantic, dirty Jerry --

Mulder is still at sea, his own personal one. He doesn't respond.

2ND BRITISH CREWMAN

Even the sharks won't eat them.

1ST BRITISH CREWMAN

What do you have to say for yourself, Jerry? Before we put you back in? Huh?

MULDER

(weakened, confused)

My name isn't Jerry.

This gets a reaction from the Crewman, though the effect is for them to jostle Mulder, tightening their grips on him.

1ST BRITISH CREWMAN

What's that?

MULDER

My name is Mulder. Fox Mulder.

A2 CONTINUED: (2)

A2

2ND BRITISH CREWMAN
That a name? Mulder?

MULDER
I've got ID in my pocket --

Mulder is jostled some more as the Crewman search him roughly, one of them coming out with his waterlogged badge. Handing it to the 1st Crewman, who looks at it with steely eyes.

1ST BRITISH CREWMAN
Fox Mulder. Federal Bureau of
Investigation.
(looks up, snarling)
Never heard of it.

And Mulder's being pushed now. Manhandled and pushed by the Crewman, the rain still beating down on him. His weak protests going unheeded. As he's pushed from the deck toward a passageway leading into the ship's interior.

MULDER
Never heard of it?

2ND BRITISH CREWMAN
I'll tell you what we do with
foxes. Care to know?

MULDER
You've never heard of the FBI?

FOLLOWING MULDER INTO THE PASSAGEWAY. Into:

2 INT. SHIP - NIGHT - CONTINUOUS

2

3RD BRITISH CREWMAN
Why don't you shuttup, Jerry.
'Fore we change our minds here.

MULDER
Where are you taking me?

2ND BRITISH CREWMAN
Where'd you pick up that accent?

3RD BRITISH CREWMAN
Same place he probably picked up
that name. In the Fuhrer's
secret service.

MULDER
What are you talking about? TV Calling - For educational purposes only

(CONTINUED)

2 CONTINUED:

2

2ND BRITISH CREWMAN

Play dumb. They teach you that?
I say cut him open and see what
color he bleeds. Dirty Jerry.

4TH BRITISH CREWMAN

Deutschland uber alles.

This man SPITS on the ground in punctuation, as Mulder is led
out of the dark passageway into:

3 INT. A LONG NARROW HALLWAY - NIGHT - CONTINUOUS

3

Off the sides of which are stateroom doors. The walls are fine
wood, suggesting a period design. They are also festooned with
PARTY DECORATIONS. Red, white and blue, just like the Union
Jacks that accompany them.

MULDER

Deutschland uber alles? Hold on
a second here --

The group suddenly comes to a stop, and before Mulder knows it,
the 1st Crewman has turned on him and has A SWITCHBLADE KNIFE up
under his chin. Growling in Mulder's face.

1ST BRITISH CREWMAN

How's about you shove a cork in
it. Heh?

The 1st Crewman slowly draws the knife away from Mulder's
frightened face. CAMERA FOLLOWING HIM to a stateroom door, where
he knocks. After a moment, the stateroom door opens and a man
answers, with a captainly upright posture and a serious bearing.
Looking displeased by the imposition. He is CAPTAIN HARBURG, and
he speaks with a Scottish tongue.

CAPTAIN HARBURG

What? What is this about?

The Crewman speaks to the Captain in a hushed voice (his back to
us). The Captain looking up over the Crewman's shoulder as he's
informed about Mulder and his capture. His jaw tightening.

CAPTAIN HARBURG

Bring the prisoner inside.

The Captain receding back into his room, as Mulder's pushed
forward by the other Crewmen. Into:

4 INT. CAPTAIN'S QUARTERS - NIGHT - CONTINUOUS

4

CAMERA FOLLOWING MULDER INSIDE, where we see a nice but not luxurious stateroom. Outside its portholes the storm and rain beat down. On the Captain's bed lies a spread out chart.

Mulder is pushed center room, where the Captain stands waiting for him. (As many crewmen as will fit come inside the quarters.) Mulder's back is still to us as we watch the Captain size him up for several moments. Staring Mulder in the eye, as CAMERA CIRCLES AROUND to the PROFILE on the two men. When -- the Captain reaches up and SLAPS MULDER HARD IN THE FACE. TWICE.

CAPTAIN HARBURG

Friend or foe?

Blood runs out of the corner of Mulder's mouth. If he was coming out of a fog, this knocks him right back into it. Mulder's eyes go around a couple of times in his head. Until he looks up.

MULDER

What?

CAPTAIN HARBURG

To what flag do you pledge allegiance?

MULDER

I think there's been a mistake --

Suddenly Mulder sees something behind the Captain that returns his clarity. As he sees it, CAMERA PICKS UP something similar in the b.g. just behind him. Mulder looks around the cabin now, sees carved wooden scrollwork which reads: HMS QUEEN ANNE.

MULDER

I think the mistake is mine.

CAPTAIN HARBURG

Speak the truth, man!

He slaps Mulder again. This time Mulder looks up at him with a scowl of his own.

MULDER

That's about enough of that.

(gathering himself)

This is the Queen Anne -- I came looking for this ship.

The switchblades held by all the crewmembers SNAP OPEN at once. Pointed at Mulder.

4 CONTINUED:

4

1ST BRITISH CREWMAN
Say the word, Captain. We'll
make him the first of the rest.

MULDER
Wait! Listen to me -- I think I
can explain what's going on --

2ND BRITISH CREWMAN
It's a ruse, Captain!

MULDER
(over their voices)
What's our current position?

The room goes silent. The Captain staring hard at Mulder. Then:

CAPTAIN HARBURG
Cut the spy up --

MULDER
I'll tell you what it is --

The Crew starts to pull Mulder toward the door again. Until --

MULDER
We're two degrees above the
thirtieth parallel. Sargasso
Sea, just above the Tropic of
Cancer. Sixty four degrees west
by southwest. Off the
Plantagenet Bank, sixty miles
south, southwest of Bermuda.

*beamin'gs
are in
relationships
to A
known
land mass*

Captain Harburg eyes Mulder, then signals his men. They let
Mulder go. He steps back to the Captain.

MULDER
How would I know that, if I've
been in the water?

CAPTAIN HARBURG
It's a damn good question. I'm
waiting for a damn good answer.

MULDER
(carefully)
Tell me I'm wrong -- that you
haven't been able to get
accurate compass readings. That
navigation's been a real bitch?

(more)

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*SC. # - Cham hee hui
HMS -
RMS -
MS -*

(CONTINUED)

4 CONTINUED: (2)

4

MULDER (cont'd)
(the Captain's eyes
narrow, jaw clenches)
It's because your ship's been
caught in something called the
Devil's Triangle. (X)
(Mulder points)
I can show you -- on the chart.

Mulder points to the chart spread out on the Captain's bunk. The Captain eyes Mulder warily, then steps aside for him. Allowing Mulder to move to the bedside. He kneels down, the Captain and crew gathering around him.

MULDER
It runs from Bermuda, down to
Puerto Rico, back up to Florida.
The Queen Anne is here, on the
Eastern edge of the triangle.

Mulder looks up to them. They're staring at him with thinly stretched tolerance. The Crew would just as soon murder him.

MULDER
You've been caught in a time
warp; in some kind of limbo
dimension. Now you popped out
the other side. Into 1998. (X)
(X)

1ST BRITISH CREWMAN
1998!?

2ND BRITISH CREWMAN
This man is mad!

3RD BRITISH CREWMAN
Lettem tell it to the fishes!

The Crew lifts Mulder roughly to his feet, again. Losing patience. Captain Harburg gets right in Mulder's face now. Speaking through clenched teeth.

CAPTAIN HARBURG
I'm done fooling about, man.
There's a war going on. And, in
it or not, I don't plan to lose
me mind or me ship to the likes
of a jackal like you.

(CONTINUED)

4 CONTINUED: (3)

4

MULDER

(smiling)

Trust me, there's no war going on. The world is at peace. There's a little trouble at our White House, but that'll blow over. So to speak.

CAPTAIN HARBURG

Peace? This is September 3rd, 1939! Hitler's entered Poland and we've just been boarded by some of his goosestepping hooligans. So don't tell me about peace, man. Tell Mother England!

MULDER

Today's not September 3rd. It's November 16th. Look.

Mulder shows them his watch. But no one gets more than a curious look when there's A KNOCK at the door. CAMERA WHIPPING to the door Mulder was pushed through, which is down a short hall. It opens and the ship's 1ST MATE steps in wearing his officer's uniform and a grave expression.

1ST MATE

Captain, sir. The Germans -- Sir, they've taken control of the bridge. Steering a course for their homeland.

CAMERA WHIPPING BACK TO THE CAPTAIN. To Mulder and the Crewman standing around him. Captain Harburg wasting not a moment.

CAPTAIN HARBURG

Not on the watch of Captain Yip Harburg, they're not.

(grabs his hat)

Lock the prisoner in my room.

The Captain grabbing his hat, putting it on as he storms from his quarters. The Crew following him, directing mean and suspicious stares at Mulder as they pass.

MULDER

There's no war going on. It doesn't matter. Let them take us to Germany. They make nice cars.

4 CONTINUED: (4)

4

But it falls on deaf ears. The only response Mulder gets is the door SLAMMING on him. Mulder moves to it, tries the handle, but it's locked. Moving back into the room, thinking.

MULDER

(somewhat excited)

This is unbelievable...

Then something which catches his attention. CAMERA WHIPPING TO a short wave radio on the Captain's desk. Mulder moving to it, sitting down at it and turning it on. The radio comes to life with an old tube HUM. Mulder slides the microphone to his chin.

MULDER

Mayday, mayday. This is Special Agent Mulder with the FBI. I'm on the HMS Queen Anne. Mayday. We have a ship in distress....

Mulder clicks off, waiting for a response. But there is no response. He spins the tuning knob now, flashing past staticky frequencies, trying to find a clear one... when A RADIO TRANSMISSION dials in. A RADIO ANNOUNCER'S VOICE.

RADIO ANNOUNCER

... we're receiving word now -- we're trying to confirm a call to President Roosevelt from across the Atlantic. Prime Minister Winston Churchill calling to inform him of England's declaration of war on Germany and the Axis countries following the invasion of Poland. I repeat, we are trying to confirm that England has declared war on Hitler, marking a date that will go down in history: September 3rd, 1939.

Mulder is mouthing the word SHIT, when he hears someone at the door again. CAMERA WHIPPING OFF HIM to the short hall leading to the door to the Captain's quarters. We'll notice there is A LIGHT CHANGE as CAMERA HOLDS ON DOOR. Someone is fumbling with keys in the lock. As the news report CONTINUES.

CAMERA HOLDS ON THE HANDLE as it twists now, and then the door pushes open. We see, in the dim light, a FAMILIAR UNIFORM. What is universally recognizable as Nazi jodphurs. CAMERA RISING UP

(CONTINUED)

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4 CONTINUED: (5)

4

past his HOLSTERED HANDGUN, up to his face as he enters. It is dark in the room now, so that the Nazi's face is in silhouette against the light of the hall. We cannot make out his features as we TRACK BACK with him into what is now the darkened Captain's quarters.

The Nazi stands motionless (his face obscured in the darkness), staring at the place where we just moments ago saw Mulder seated. But as CAMERA REVEALS, COMING AROUND, Mulder is no longer present. The radio, however, is still on. (NOTE: The only light source comes from the radio dial, and the light cast in from the open door to the room.) (X)

The Nazi cautiously steps over to the radio now, bending down to it (the transmission continuing its commentary on the declaration of war). He reaches his hand up to turn it off when Mulder steps into frame from behind him and WHACKS HIM ON THE BACK. The Nazi stumbles forward, knocking into the radio. Sending the dial spinning. But he's up and fighting almost immediately. As the Andrews Sister "Bei Mir Bist Du Schon" now play on the radio.

But Mulder is on him just as quickly. Hitting him with hard punches to the face that send the Nazi backward across the room, against the opposite wall. CAMERA FOLLOWING HIM as he slams into it, his hand going reflexively to his weapon as he slides down to the floor.

But Mulder enters frame again, clasping onto the Nazi's hand as the gun comes up. Fighting to control the barrel of the weapon away from himself. A test of strength, mano a mano, like something we'd see in an old war movie. Both men straining to control the weapon, using both hands. When Mulder finally pushes the weapon away and, with his bare fist, gives the Nazi three quick blows that finally take him out.

Mulder sits over the Nazi, catching his breath for a moment.

MULDER

What the hell is going on here?

CAMERA MOVING IN TO SEE what he's reacting to. It's not just the fact that he was fighting a Nazi, we see as CAMERA MOVES IN on the subdued man's face. It is that the unconscious man is none other than SPECIAL AGENT SPENDER, Mulder's contemporary at the FBI. CAMERA PANS BACK TO MULDER for his continued reaction.

But then he wastes not a moment more. Moving quickly to get the Nazi's shirt unbuttoned. CAMERA DRIFTS PAST HIM, slowly toward the open door where the light spills in. As the Andrews Sisters continue to play: "Bei Mir Bist Du Schon, let me explain!"

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(CONTINUED)

4 CONTINUED: (6)

4

CAMERA DRIFTING into the long hallway outside the stateroom now, where the light streams in. Entering the hallway to find it empty. CAMERA HOLDING HERE FOR SEVERAL BEATS, as the Andrew Sisters song shuts off. And as MORE NAZIS appear far down the hallway. Moving TOWARD CAMERA. Moving from room to room. Checking each door to each stateroom. As the tension mounts, knowing they'll be coming to Mulder's room soon enough.

But as they move perilously close, Mulder suddenly enters frame in f.g. -- DRESSED IN SPENDER'S NAZI UNIFORM TOP (but wearing his own still wet pants.) Still buttoning up, his face turning away from the oncoming men. An expression that says, "Oh shit."

CAMERA BACKING UP with Mulder now as he makes his way at a pace, increasing the distance between himself and the Nazis moving door to door. Until they reach the door to the Captain's quarters... after which there is a moment of commotion, and then SHOUTING. In German. They are shouting at Mulder, who upon hearing this makes a hard turn into an adjoining hall. (X)

1ST NAZI
HALT! HANDE HOCH!

CAMERA HOLDS ON THE ONCOMING NAZIS for a beat, then WHIPS into Mulder's wake. Finding him moving far ahead of us down a narrow passage. As he turns again, exiting the passage onto another stateroom hallway. CAMERA LOSES HIM AGAIN, momentarily, then CHASES AFTER HIM. Making the turn he made, finding him still a fair distance ahead, looking back over his shoulder.

CAMERA COMING TO A STOP. Watching Mulder stop, too, up ahead. He's waiting to see if the Nazis have followed. CAMERA WHIPPING BACK to the narrow passage we (he) just exited to see that indeed they have. They're coming single file down the narrow passage, TOWARD CAMERA.

CAMERA WHIPPING BACK to the spot where Mulder stood just moments earlier. Only now he's GONE. And as the Nazis flood into frame, CAMERA IS FOLLOWING ON THEIR BACKS as they head up the hall where Mulder just stood and into: (X)

A5 INT. SHIP'S STAIRWAY - CONTINUOUS

(X)A5

Where the Nazis split up, half going up, half going down... until they've all exited. At which time Mulder steps out from behind some RED DRAPERY that is hung over a b.g. doorway. Moving TOWARD CAMERA, backtracking now. (X)

WHIPPING BACK as Mulder re-enters the long hallway. MOVING until he STOPS, hearing the Nazis coming back down the stairs. Causing him to duck into A SHORT HALLWAY/PASSAGE. CAMERA WHIPPING TO: (X)

(CONTINUED)

A5 CONTINUED:

A5

THE NAZIS, coming into the hallway. MOVING TOWARD CAMERA, looking right into the doorway where Mulder just ducked. Shortening their steps, as if they see him, but quickening again when it's clear they don't. As they move on past the doorway. Filing past us again, communicating with each other in German as they go. (X)

CAMERA WHIPPING BACK TO THE DOORWAY where Mulder should have been. But he's not there, of course. Causing the CAMERA TO PUSH DEEPER IN. Moving right into the double doors at the end of the short hallway. PUSHING THROUGH THEM. Into:

5 INT. SHIP'S BALLROOM - NIGHT - CONTINUOUS

5

We've pushed into what could be another world. Through the doors and right into a COSTUME BALL. Like the hallways, the ballroom is decorated high and low with red, white and blue. A SMALL, BIG BAND is on stage, and the COSTUMED REVELERS are dancing to a female vocalist singing Al Donohue's "Jeepers Creepers" (... where'd you get those peepers...?)

CAMERA FINDING MULDER as he moves into the crowd, appropriately amazed at what he's stepped into. FOLLOWING HIM past dancers who are noticing him now, recoiling at the sight of his uniform. But Mulder moves deeper into the crowd, toward the stage. Keeping an eye out behind him for his pursuers. But at the same time being drawn toward the stage where the FEMALE VOCALIST is.

CAMERA KEYING ON MULDER'S EXPRESSION as he nears the stage. On his dumbstruck expression as he pushes through the dancers.

MULDER

(more to himself)

Diana...?

CAMERA DRIFTING FROM HIS FACE to the stage, where we really see the Female Vocalist for the first time. It is Special Agent Diana Fowley (Mimi Rogers), Mulder's original partner on the X-files. Singing her heart out. Looking down and WINKING at Mulder, AS CAMERA DRIFTS BACK TO HIM.

Mulder is still a distance away from the stage, moving through the dancers when he BUMPS into a COUPLE twirling into his path. Knocking fairly hard into the FEMALE DANCER. Causing her to turn and give him a very dirty look. We recognize the face as Mulder does. It is none other than Dana Scully, dressed in costume.

SCULLY

Excuse me...!

5 CONTINUED:

5

Said with a tone reserved for cads. Or Nazis! Mulder's breath is stolen for a moment, but Scully has no such reaction. Turning back to her partner, who is A BALD-HEADED MAN (50s). Until Mulder moves back to her, turning her again with a hand on her shoulder. Again, he gets a look to level him.

MULDER

Scully...?

SCULLY

I suggest you get your greasy
Nazi paws off me. Unless you'd
like one in the kisser.

MULDER

Scully, it's me!

SCULLY

Oh, you speak English. Well,
how'd you like to see the stars
on the American flag?!

As Scully lets go her partner and holds up a fist to Mulder. This misunderstanding has drawn the attention of all in the vicinity. Dancers separate, forming a semi-circle around Mulder and Scully. And her Partner, who looks for some reason like he'd rather crawl under the carpet than defend her honor.

MULDER

I'm not a Nazi --

SCULLY

Oh, sure -- you're just dressed
like one. Ha ha ha...

She takes another step at Mulder, drawing back her punch.

MULDER

I had to steal the uniform --

As the music suddenly stops, and:

DIANA FOWLEY

Hier ist der Mann, den Sie
suchen!!

CAMERA WHIPS to A NAZI who has his gun raised in the air -- FIRING TWO SHOTS at the ceiling. He is followed by more NAZIS coming through the dancers. Spilling onto the dance floor. These are the men who were pursuing him. Now they approach, the dance floor dividing to let them through.

5 CONTINUED: (2)

5

1ST NAZI
Halt! hande hoch!

To which Mulder does not comply, speaking no German.

1ST NAZI
Hande hoch!!

Again Mulder does not comply.

SCULLY
He said put your hands up.

The Nazi brandishing the gun in a very threatening way. As Mulder does so, the other Nazis swarm him. Taking him roughly, bodily. Mulder's eyes not leaving Scully.

MULDER
(to Scully)
See. I told you.

But her response is just more disdain, as they drag Mulder away. As the music starts again. This time it's Kay Kyser's "Three Little Fishies" (... and dey fam and they fam all over de dam....") CAMERA IS STILL ON SCULLY, and we notice something like concern in her expression now. Before she turns back to her still-frightened Partner and begins to dance again.

CAMERA WHIPPING FROM HER TO MULDER -- HURRYING to him where he's being muscled back through the ballroom by the Nazis. All eyes on them as they go. In reaction to Mulder, who's now giving his captors a piece of his mind. AS CAMERA FOLLOWS --

MULDER
You think you're big men now --
wait until you see what's
waiting for you in Europe! How
do you fellas like the cold?

One of the Nazi's has heard enough. He reaches out and BAPS Mulder with a blackjack to the head. This has the effect of shutting Mulder up. As they drag him through a doorway, into:

6 INT. DARK PASSAGEWAY - NIGHT

6

Spaced pots of light in the ceiling are the only light source. CAMERA CONTINUES TO FOLLOW as Mulder is now seeing those stars that Scully threatened. He's woozy, eyes fluttering. As the Nazis continue to drag him along, moving at a fairly good clip. There is German being spoken, conversations that sound frightening, if only for the language and its tone.

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(CONTINUED)

6 CONTINUED:

6

They've reached a flight of stairs, dragging Mulder up them with his feet clanging down hard on each rung. Which has the effect of waking him from his clobbered stupor.

MULDER

Hey! Ow! Ow! Ow!...

And so it goes, with each rung, until they reach the top of the stairs. A door is pushed open and Mulder is dragged out into:

7 EXT. SHIP - NIGHT - CONTINUOUS

7

POURING RAIN hits Mulder in the face like a rude wake-up call. He sputters and winces as he's dragged along the deck to another flight of stairs. Where the Nazis drop him at the base.

1ST NAZI (O.S.)

AUFSTEHEN, SCHWEIN!!

A boot comes in, kicks Mulder hard. But Mulder's quick, grabbing it and yanking the boot, so that the Nazi LANDS HARD NEXT TO HIM. Flat on his back. Mulder crawling on top of the downed goon with lightning quickness. Bashing him in the face, until:

THE OTHER NAZIS reach in and easily pull Mulder off their comrade. Yanking him up to their eye level.

2ND NAZI

SIE HABEN GLUCK, DAS WIR SIE
NICHT ERSCHIESSEN!(X)
(X)

MULDER

Same to you, Adolf --

2ND NAZI

VORWARTS, SCHWEIN! MACH SNELL!

And Mulder does. Pushed by the Nazis, booted roughly up the stairs. CAMERA HOLDING POSITION as the pummeled 1st Nazi rises up into frame, his face BLOODIED. Vengeance in his eyes. CAMERA FOLLOWING HIM UP as he, too, mounts the stairs. Lots of German orders now being spit out at Mulder by this man. German epithets only our Nazi-in-hiding audience will know or understand. CAMERA COMES OFF THE PUMMELED NAZI'S BACK when he reaches the top of the stairs. Allowing us to see we've reached:

8 EXT. BRIDGE - NIGHT - CONTINUOUS

8

Up ahead, Mulder is being pushed along through the downpour, toward the wheelhouse. The wheelhouse door thrown open as they approach and Mulder shoved inside. CAMERA FOLLOWING THE PUMMELED NAZI as he pulls up the rear. Entering:

9 INT. WHEELHOUSE - NIGHT - CONTINUOUS

9

CAMERA COMES IN behind Mulder and his captors. Into the semi-circular room with its shiny brass fixtures, where there are MORE NAZIS (though their dress tells us they are OFFICERS.) They are standing around Captain Harburg, who we see has LASHED HIMSELF TO THE WHEEL.

Standing near the Captain is his Crew (the men who hauled Mulder aboard.) They and the Nazi Officers are looking at the new arrivals. But one of them HAS NOT BOTHERED TO TURN AROUND. As he BERATES the Captain in staccato German --

BERATING NAZI

Bringen Sie dieses Schiff auf
Fahrtrichtung Deutschland oder
wir schaffen Sie vom Steuer weg.
VERSTANDEN?

CAPTAIN HARBURG

(eyes straight ahead)
I won't give up my ship.

BERATING NAZI

(to an Officer)
Zeig ihm was ich meine.

The Officer stepping over and RAISING A WEAPON to the back of the Captain's head. But the Captain remains, unflinching.

CAPTAIN HARBURG

You can put me down, but I won't
let go this wheel.
(turns, snarling)
So, 'til I see you in hell --

He SPITS in the Berating Nazi's face. There is a tense moment of silent standoff. Then the Berating Nazi gives the word.

BERATING NAZI

Erschiess ihn.

(X).

And the gun is FIRED. The Captain slumping at the wheel. Dead. A moment of quiet calm follows. None of the Nazis has even flinched. Then the Berating Nazi TURNS TO CAMERA. Where he REVEALS HIMSELF to be none other than the CIGARETTE-SMOKING MAN. only

(CONTINUED)

9 CONTINUED:

9

CAMERA MOVING OUT TO MEET HIM as he steps over to where Mulder stands, with the newly arrived Nazis (all still wet from the rain.) MOVING INTO A PROFILE TWO SHOT with Mulder, who is understandably dumbfounded. His heart beating with adrenaline. Scared out of his wits. But surprisingly unsurprised.

MULDER

You.

As the CSM casually lights a cigarette. Then:

CIGARETTE-SMOKING MAN

(to 1st Nazi)

Wer ist dieser Mann?

1ST NAZI

Er hat einen meiner Leute
zusammengeschlagen und seine
Uniform gestohlen. Er ist Spion.

(X)

CIGARETTE-SMOKING MAN

(yelling at Mulder)

Wo sind die Waffen versteckt!?

MULDER

No sprechen --

CIGARETTE-SMOKING MAN

DIE WAFFEN HABEN SIE AN BORD,
NICHT?!

MULDER

Sorry, I don't speak Nazi --

(X)

An intense beat, the CSM right in Mulder's face. Then:

CIGARETTE-SMOKING MAN

Erschiess ihn auch.

(X)

He turns, signalling the Nazi Officer with the gun, who still stands next to the dead Captain.

The Armed Nazi steps over to Mulder now, as the Cigarette-Smoking Man steps aside. Putting the gun to Mulder's head.

MULDER

What are you shooting me for?!
Hold on here -- what did I do?

The Armed Nazi cocks the hammer back. Mulder closes his eyes now, in anticipation of the worst.

9 CONTINUED: (2)

9

MULDER

I don't know what you're asking!

When A GERMAN VOICE calls out. A voice with authority.

GERMAN VOICE

Nicht schießen!

(X)

There is a moment of hesitation by the shooter, then he loosens back the hammer. Pulling the gun slowly away from Mulder's head. Mulder slowly opening his eyes now, turning to see:

CAMERA WHIP PANS to WALTER SKINNER, dressed in a Nazi Officer's Uniform. Moving to Mulder, holding something in his hand, which he hands to the Cigarette-Smoking Man. Mulder's wallet.

SKINNER

Es heisst Sie wollen mehr Leute
an dem Krieg beteiligen.

The CSM looks into the wallet, then looks up at Mulder.

CIGARETTE-SMOKING MAN

Bring ihn nach unten. Bring alle
nach unten.

And the Nazis yank Mulder roughly back to the door he entered. Pushing him out, but not without a look from Mulder to Skinner. Then CAMERA PANS Mulder as he is pulled out of the wheelhouse, looking back at Skinner with fear in his eyes, the British Crewmen being pushed in his wake. As we:

END OF ACT ONE

ACT TWO

FADE IN:

10 INT. FBI BULLPEN - DAY

10

CAMERA IS MOVING from the far edge of the large room. Moving up an aisle -- CAMERA SEARCHING, as if it's someone POV. (Again, as in the previous act, action is continuous and uncut. Real time linear narrative.)

CAMERA COMING TO A CUBICLE NOW, FINDING DANA SCULLY sitting behind her little desk. Looking up JUST PAST CAMERA.

SCULLY

What are you guys doing here?

Scully gets up out of her seat, CAMERA COMING AROUND to see who she's addressing: The Lone Gunmen. They all sport Visitor Badges. And sheepish, concerned expressions.

FROHIKE

Mulder's in trouble.

LANGLEY

Big trouble.

SCULLY

What do you mean?

BYERS

Let's take a walk.

They're all watchful eyes, conspicuously so. As Scully steps into the aisle. Ushered along by the Gunmen, CAMERA LEADING THEM.

SCULLY

Where are we going?

FROHIKE

(hushed whisper)

The walls have ears.

SCULLY

I have ears. Now would you tell me what's going on --

Scully stops at the other end of the room, out of earshot of anybody in the room who might have any reason to care what these three misfits have come to tell her. Still, they're wary. Spooked. And not a little hyper.

BYERS

Mulder's disappeared.

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(CONTINUED)

10 CONTINUED:

10

SCULLY

Disappeared from where?

LANGLEY

From the Navy's White Cloud Ocean Surveillance real time high resolution intelligence satellite.

Langley is taking out from under his jacket, or shirt, a satellite photo image. Handing it to Scully. As someone, A MAN (50s) moves past them. Now they've got Scully spooked. They move to a new position. Scully speaks in a more hushed tone now.

SCULLY

I don't understand -- what am I looking at?

FROHIKE

A whole lotta nothin'.

BYERS

We pulled that down 45 minutes ago. Off the White Cloud satellite which early this morning sent a picture of a ship which inexplicably appeared in the middle of the Atlantic.

LANGLEY

The HMS Queen Anne. Which, by all accounts, vanished without a trace over sixty years ago.

SCULLY

The Queen Anne? The British luxury liner?

FROHIKE

You are correct.

SCULLY

The Queen Anne was torpedoed by German U-boats --

LANGLEY

That's one story.

SCULLY

There's another?

697-5342
Cheryl Frawin

(703)
697-5342

5 acre Area in middle Ground Zero CAFE

10 CONTINUED: (2)

10

BYERS

Though her exact position was kept a secret for fear spies might give her up to the Axis, it's been reasonably determined that the Queen Anne was just south of the Plantagenet Bank when she went missing.

FROHIKE

Less than sixty feet of water. Yet she's never been found.

SCULLY

What are you saying -- that the Queen Anne disappeared --

LANGLEY

-- into the Bermuda Triangle.

FROHIKE

And reappeared this morning. At 6:49 AM, Eastern Standard Time.

SCULLY

That's impossible.

BYERS

The satellite doesn't lie.

(X)

Scully is shaking her head in disbelief. Looking at the satellite image they handed her.

SCULLY

But there's nothing on this --

BYERS

We gave Mulder the original images. So he could use them as navigational aides.

LANGLEY

He was in a hurry.

SCULLY

To get where?

FROHIKE

Out to the Queen Anne. Before anyone else got there first.

SCULLY

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Mulder's gone out there?!

(CONTINUED)

10 CONTINUED: (3)

10

BYERS

He flew to Bermuda and chartered a powerboat out of Hamilton harbor. We tracked him on the satellite for an hour and a half.

LANGLEY

Until a storm blew in and obscured all transmissions.

FROHIKE

(re: satellite image)
That's what you're holding.

SCULLY

But what happened to Mulder?!

BYERS

We can't know, not without alternative tracking data. Which is why we're here.

LANGLEY

Without good data all we can do is wait and hope for the best.

FROHIKE

But expect the worst.

The urgency of the situation is dawning on Scully. She's on the move now, heading back to her desk. The Gunmen following.

SCULLY

We've got to send help --

BYERS

Without a position, he's a needle in a haystack.

SCULLY

What is it you need?

BYERS

Navy AWACS S.L.A.R. or S.A.R.
100 K swath imaging. You're going to have to find somebody at the Pentagon to get it.

Scully has moved in behind her desk during this, writing this information down on a piece of paper. She looks up now, galvanized by her mission.

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(CONTINUED)

10 CONTINUED: (4)

10

SCULLY

Wait for me downstairs.

And she's off, CAMERA FOLLOWING HER as she moves at a pace through the bullpen, in the OPPOSITE DIRECTION she'd followed the Gunmen. On her back, following her through a door, into:

11 INT. FBI HALLWAY - DAY - CONTINUOUS

11

Coming through the door with her as she continues apace. Moving through the fairly busy corridor, turning a corner and entering:

12 INT. A.D. SKINNER'S OUTER OFFICE - DAY

12

Following Scully in as she approaches Skinner's ASSISTANT, sitting at her desk.

SCULLY

I need to speak to him.

SKINNER'S ASSISTANT

Can you please take a seat...?

SCULLY

Is he in?

SKINNER'S ASSISTANT

Yes -- he's on the phone --

SCULLY

This can't wait --

And Scully's on the move, CAMERA FOLLOWING HER past the Assistant and through the door, into:

13 INT. A.D. SKINNER'S OFFICE - DAY

13

Skinner is on the phone, standing behind his desk. Surprised at the sudden entry by Scully. CAMERA FOLLOWING HER to the front of his desk. Skinner eyes her intently as he finishes on the phone.

SKINNER

(into phone:)

Can you hold on a minute...?

(then, to Scully,

hand over the phone)

What is it, Agent Scully?

SKINNER
My hands are tied -- I'm not
your direct superior --

SCULLY
(agitated)
I'm not asking for me -- I'm
asking for Mulder --

SKINNER
I can't help you. There's
nothing I can do for you --

SCULLY
You can't what?

SKINNER
I can't, Agent Scully --

SCULLY
I'm afraid he's lost at sea --

SKINNER
I can't --

SCULLY
It's Agent Mulder. I'm afraid he
may have done something rash --

SKINNER
-- Tell me what's so urgent --

SCULLY
I can't waste time explaining
myself to your assistant --

SKINNER
You can't just come rushing in --

Skinner hangs up the phone, holding up his hands to Scully. To
get her to calm down. Her urgency is so great.

SKINNER
(back into phone)
-- I'll call you back in five.

SCULLY
(winded)
I've been given some very
disturbing information -- I need
your help --

13 CONTINUED: (2)

13

SCULLY

Don't you care to know what this is even about?

SKINNER

No. I don't even want to hear it.

SCULLY

I'm talking about a man's life!

Skinner is heading back to the door that Scully entered. Holding it, as if to show her out. His Assistant visible in her area.

SKINNER

I've been forbidden to have any contact with you, or Mulder --

SKINNER'S ASSISTANT

She walked right past me, Sir --

Scully moving to the door, to him. Fuming. Shutting the door he holds open. Right in the face of the onlooking Assistant.

SKINNER

You're out of line, Agent Scully.

SCULLY

No, you're out of line, Sir. I need your help -- I don't know where else to go -- I would hope after everything we've been through you would have the courtesy and decency, not to mention the respect, to listen to what I'm telling you.

(off his non-response)

All I need is information. You don't have to do another thing.

Scully hands him the piece of paper on which she scribbled the info the Gunmen gave her. He looks at it.

SCULLY

If you know anybody at the Office of Naval Intelligence it would be of great help --

But all he does is hand the note back to her.

SKINNER

I can lose my job. My pension. I could even be subject to legal action --

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(CONTINUED)

13 CONTINUED: (3)

13

Scully grabs angrily for the doorknob, glaring at Skinner. But Skinner puts a strong arm against the door, stopping her.

SKINNER

Use your head, Agent Scully --
it'll save your ass --

She turns on him, moving away from him now.

SCULLY

Save your own ass, Sir. You'll
save your head along with it.

And she's PAST US NOW, CAMERA HOLDING ON SKINNER for his reaction to this line. Then PIVOTING to find Scully flinging open the other door to Skinner's office, exiting. But not without a withering look back at Skinner. And then she's gone. CAMERA RACING TO CATCH HER. Moving out into:

14 INT. FBI HALLWAY - DAY - CONTINUOUS

14

CAMERA FOLLOWING SCULLY out into the same hallway she used to enter Skinner's office. She's moving out now. Heading for the elevator. Running to catch it, as the doors open and several FBI AGENTS exit. Scully catching the doors as they begin to close again. Holding them open and slipping inside, taking us right along with her. Into:

15 INT. FBI ELEVATOR - DAY - CONTINUOUS

15

Scully punches a floor button, then the Close Door button. And that's what they do. The motion of the elevator sells its downward movement (lights changing on the button pad.) Scully, meanwhile, is all nervous energy. Impatiently staring at the doors, ready to bolt through them like a horse out the gate.

The elevator stops, and the doors open and Scully is off like a shot. And we're FOLLOWING HER. Into:

16 INT. NEW FBI HALLWAY - DAY - CONTINUOUS

16

A hallway not dissimilar to the one she exited previously (with a trick cut in the previous action, we'll enter the redressed, relit standing set.) FOLLOWING SCULLY at speed, into:

17 INT. A.D. KERSH'S OUTER OFFICE - DAY - CONTINUOUS

17

Scully enters a space similar to Skinner's (actually, Skinner's outer office re-dressed), with an unmanned Assistant's desk.

(CONTINUED)

17 CONTINUED:

17

The door to Kersh's office is closed. Cause for Scully to stop for a moment, thinking what to do. Doing an about face, starting out again when THE SOUND OF A DOOR stops her, turns her back. To:

CAMERA WHIPS TO A.D. KERSH'S ASSISTANT coming out his door backwards, still in conversation with someone inside.

A.D. KERSH'S ASSISTANT

Yes, sir. I'll make that call and buzz you when I have him on the line --

Scully appears in frame behind the Assistant, who turns with a start when SHE/HE feels her presence.

A.D. KERSH'S ASSISTANT

Yes...?

SCULLY

I need a word with A.D. Kersh --

The Assistant stands his/her ground, but Scully's maneuvering herself into a position to see into the room. Speaking o.s. to:

SCULLY

Director Kersh, sir. May I have a moment of your time --

Scully is still face to face with the Assistant, who's guarding the door like St. Peter. When A.D. Kersh steps into frame behind the Assistant. Not the friendliest look on his face.

A.D. KERSH

A moment to what --

SCULLY

If I may...?

He studies her a moment, then nods. The Assistant stepping aside, allowing Scully to enter past her. And past Kersh. Into:

18 INT. A.D. KERSH'S OFFICE - DAY - CONTINUOUS

18

CAMERA FOLLOWING SCULLY IN. ON HER BACK, until she turns, holding out the piece of paper to A.D. Kersh.

SCULLY

Sir, I need you to get me some information. I'm not at liberty to say why, but I can tell you it is of the utmost importance --

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(CONTINUED)

18 CONTINUED:

18

During this, CAMERA IS COUNTERING SCULLY, to REVEAL the Cigarette-Smoking Man seated in a chair on the wall behind her. Sensing his presence, as he takes a puff off his everpresent smoke, Scully TURNS FROM CAMERA. A beat as the two exchange looks, before SCULLY TURNS BACK TO CAMERA. Back to Kersh.

SCULLY

Excuse me, sir. I shouldn't have come unannounced.

Folding the piece of paper back into her hand. CAMERA FOLLOWING HER back to the door where A.D. Kersh stands looking stern and bemused. He's holding his hand out as Scully approaches.

A.D. KERSH

May I see what you were going to show me, Agent Scully?

It's said more as an order than a question. Scully reluctantly handing him the paper.

SCULLY

It's nothing, sir. Really.

He looks up at her, folding the paper into his own hand now.

A.D. KERSH

Good.

And he nods her away. CAMERA FOLLOWING as Scully exits. Moving into the outer office past the glowering Assistant. FOLLOWING her out of the outer office and back into the FBI hallway. Where she stops, turning in a circle. At a loss what to do next. Until:

SCULLY

(to herself)

What am I thinking...?

Pulling her cellphone from her jacket pocket and dialing it as she moves back to the elevator. CAMERA FOLLOWING HER, as we hear phone begin to ring. As Scully pushes the call button for the elevator. As the phone continues to ring, and ring....

SCULLY

C'mon, Mulder... answer...

The elevator doors open now and Scully gets in. CAMERA FOLLOWS.

19 INT. FBI ELEVATOR - DAY - CONTINUOUS

19

Scully gets in, the phone still ringing, and ringing. As Scully punches buttons and the doors shut again.

(CONTINUED)

19 CONTINUED:

19

The movement of the elevator selling its downward motion (lights changing accordingly.) As:

RECORDED VOICE IN PHONE

We're sorry, the cellular customer you're trying to reach...

Scully clicks off in frustration, as the elevator STOPS and the doors open again. Scully repocketing her phone, exiting at the same urgent pace. CAMERA WHIP FOLLOWS, into:

20 INT. BASEMENT HALLWAY OUTSIDE MULDER'S OLD OFFICE - CONTINUOUS

20

CAMERA FOLLOWING SCULLY out of the elevator and through the short corridor, where she stops and looks into Mulder's old office. Addressing someone unseen inside.

SCULLY

(forcefully)

I'm here to ask you a favor. It's not negotiable. Either you do it or I kill you. Do you understand?

As Scully steps forward, CAMERA MAKES THE CORNER into:

21 INT. MULDER'S OLD OFFICE - CONTINUOUS

21

CAMERA WHIPPING AROUND THE CORNER onto Scully's back, as she enters toward Special Agent Spender who is standing behind his desk, looking appropriately startled. Moving out around the desk to find out what she's talking about.

AGENT SPENDER

Are you okay? Agent Scully?

SCULLY

(worked up)

No, I'm not. I'm a gun ready to go off, so don't test me, Spender. Don't even think about trying to weasel me.

AGENT SPENDER

What is it you need -

Scully stares at him. A look to make his knees shake, then she pushes past him. Moving around the desk and rooting around for a pen. Finding one, and a piece of paper.

(CONTINUED)

21 CONTINUED:

21

SCULLY

(straining to recall)

Navy AWACS S.L.A.R. 100 K swath.
South, southeast of Bermuda. I'm
looking for a boat. Maybe a
ship. 1939 luxury liner.

AGENT SPENDER

1939?

SCULLY

Don't ask too many questions,
Spender. I don't care what you
do or who you do, or who you
have to grease, I need that
information and I need it RIGHT
NOW. Are we clear on that?

AGENT SPENDER

Crystal.

Spender turns, starts out. Turned back by Scully's voice.

SCULLY

If you're not back in a hurry,
I'm going to hunt you down and
and cut your nuts off.

AGENT SPENDER

Right.

And Spender exits, Scully stands behind his desk. She's barely
had time to catch her breath, adrenaline still pumping through
her veins. Causing her to JUMP when Spender's phone rings. She
looks at it for another ring, then answers it.

CIGARETTE-SMOKING MAN (PHONE FILTER)

Agent Fowley?

SCULLY

(carefully)

Yes.

CIGARETTE-SMOKING MAN

I was looking for Agent Spender.

SCULLY

Uh, he's not here right now. Is
there something I can help --

(COM

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21 CONTINUED: (2)

21

CIGARETTE-SMOKING MAN

Yes. Agent Scully just handed the Assistant Director a piece of paper with an intelligence system scribbled on it...

SCULLY

Yes...?

There's a long, pregnant pause.

SCULLY

Yes... sir?

CIGARETTE-SMOKING MAN

Who is this? |

And Scully hangs up. Spooked. Especially when she hears the elevator DING in the hallway outside. She comes out from behind the desk now. Anticipating who might be coming around the corner. Could it be Agent Spender, so quick?

CAMERA FOLLOWS SCULLY as she moves to the door, where she's STARTLED by the sudden appearance of... Diana Fowley. In fact, they startle each other.

DIANA FOWLEY

Agent Scully...

SCULLY

Agent Fowley. I was --

DIANA FOWLEY

What are you doing?

SCULLY

I was... waiting for Agent Spender. He was... I'm supposed to pick up a delivery from him.

DIANA FOWLEY

From Agent Spender?

SCULLY

Right. He was going to run over to the Pentagon for me --

DIANA FOWLEY

I just saw Agent Spender. I just passed him in the hall. Talking to Assistant Director Kersh. And that other man --

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(CONTINUED)

21 CONTINUED: (3)

21

SCULLY
(blurting out)
That rat bastard!

And she's moving past Fowley now, CAMERA FOLLOWING HER BACK TO:

22 INT. FBI ELEVATOR - DAY - CONTINUOUS

22

CAMERA FOLLOWS HER IN again. She punches buttons again and the door closes. The elevator starts UP, when her cellphone starts RINGING. Scully fishing it from her coat pocket, answering:

SCULLY
Scully...

MAN'S VOICE
(through bad static)
Agent Scully... I... see...
where... you?

SCULLY
Mulder -- is that you?

MAN'S VOICE
(terrible static)
...you...find... help... okay?

SCULLY
I'm on an elevator. Hold on --
I'm going to be off in a sec --

The elevator comes to a STOP. The doors opening on A.D. Kersh's floor. Scully starting out at a gallop. CAMERA WHIP FOLLOWING HER, but coming to a screaming stop when Scully sees:

AGENT SPENDER stands in the FBI hallway a short distance away, talking with A.D. Kersh and the Cigarette-Smoking Man. The way they're all leaning in suggests he's divulging exactly what Scully told him. Seeing her, the men start toward her.

Scully does a quick ABOUT FACE, heading right back into the elevator. CAMERA BACKING, THEN WHIP PANNING HER IN. As she hits the button pad and the doors close again. Scully KICKS AT THE DOOR in extreme frustration, venting anger at Spender, and her own stupidity. Realizing after a moment she's still got the cellphone in her hand. Rushing it back to her ear.

SCULLY
Hello? Hello? Are you there?!

22 CONTINUED:

22

MAN'S VOICE
(terrible static)
You... I'm...where... FBI...

SCULLY
I can't understand you -- hello?

The elevator comes to a STOP again, doors opening. Scully starts out again. CAMERA WHIP PANNING to her back. Finding her stopped again. This time, though, she's face to face with SKINNER. Standing with a cellphone to his ear. Clicking it off..

SKINNER
Was that you?

SCULLY
Was that you?

SKINNER
I was trying to reach you. I got
the information you needed.

He hands her a piece of paper. And she grabs him and kisses him, hugs him with a mighty force. Letting him go, and TURNING TO CAMERA. Stepping back into the elevator. CAMERA BACKING, WHIPPING to accommodate her. And Skinner, who steps on with her.

SCULLY
How --

SKINNER
-- don't even ask.

Skinner punches buttons. Doors close, the elevator starts DOWN.

SCULLY
Sir, what you've done --

SKINNER
-- could save Mulder's ass.

The elevator comes to a STOP. The doors open and Skinner exits. CAMERA WHIP PANNING him out, where we find him doing an about face, with Spender, Kersh and the CSM just off in the b.g. And Skinner suddenly, and unexpectedly GOES BALLISTIC ON SCULLY.

SKINNER
AND IF YOU EVER ASK ME TO BREAK
POLICY OR PROTOCOL I'LL HAVE YOU
WRITTEN UP, WRAPPED UP AND
TOSSED OUT OF THE FBI FOR GOOD.
AM I UNDERSTOOD, AGENT SCULLY?

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(CONTINUED)

22 CONTINUED: (2)

22

And the doors start to close on him. Just as AGENT SPENDER comes marching toward him. Breaking into a run as the doors start closing. And we see him PEEL OFF LEFT just before they close. CAMERA WHIPPING BACK TO SCULLY. Standing in the elevator, a little shaken. Almost forgetting to punch the button pad. But she does now, and the elevator starts DOWN.

Scully unfolding the piece of paper that Skinner gave her, studying it breathlessly. Until the elevator comes to a STOP. After a moment, the doors open and Scully exits.

CAMERA WHIP PANS her out, into:

23 INT. CONCRETE STAIRWELL - DAY - CONTINUOUS

23

FOLLOWING SCULLY as she stutters steps down a flight of stairs, toward a metal door, which she hits full force, bursting through it, into:

24 INT. FBI PARKING GARAGE - DAY - CONTINUOUS

24

An underground facility. CAMERA FOLLOWING SCULLY out into the lane between rows of parked cars, where she stops. Looking off at -- A OLD VOLKSWAGEN VAN with an even older muffler coming in her direction. Skidding to a stop next to her. The side door being slid open by one of the Lone Gunmen. And in one quick move, like a man jumping onto a galloping horse, Scully is in the vehicle. CAMERA FOLLOWING HER IN, the door slamming shut behind her.

HOLDING ON SCULLY who twists in her seat to see -- Agent Spender coming out of the same stairwell she exited. Running into the road, fast receding in the b.g. behind the departing van. And as Scully TURNS BACK TO CAMERA, she takes a big, well deserved breath. As we:

END OF ACT TWO

ACT THREE

FADE IN:

25 INT. SHIP'S BELOWDECK HALLWAY - NIGHT

25

CAMERA'S LOOKING DOWN THE EMPTY HALLWAY when Mulder appears, flanked by the Crewmen (the Brits who hauled him aboard.) All being pushed along by the Nazis. (NOTE: Mulder is wearing the same pants (his still damp pants), but Spender's Nazi top has been stripped off him. In its place is an old brown Nazi undershirt. Giving him the general appearance of a Nazi, but in color only.) (X)

MOVING TO US. CAMERA TRACKING BACK. Mulder out front, with the British Crewman who'd earlier stuck the knife under his chin.

1ST BRITISH CREWMAN

You're an American, hey?

(off Mulder's
grudging silence)Saved your life. Krauts don't
want no reason to bring you
Yanks into the war.

MULDER

Well, I got two words for you:
Pearl Harbor.

1ST BRITISH CREWMAN

Huh?

MULDER

After Poland, Hitler's on his
way to Denmark, Holland and
France, with a few stops in
between. The French all but roll
over on us. The Italians seize
the opportunity, and the Japs
come in the back door. It's a
long bloody story. Fortunately
there's a happy ending.

1ST BRITISH CREWMAN

(dubious)

We win?

MULDER

You come out on the side of
history, no small amount of help
from us. Not much to apologize
for over the next 50 years.

Except maybe the Spice Girls. For educational purposes only

(CONTINUED)

25 CONTINUED:

25

They've come to a metal door at the end of the hall. Thick metal bulwarking. The Nazis who dragged Mulder up to the wheelhouse step in front of him and open this door, pushing Mulder inside, OUT OF FRAME. CAMERA WHIP PANS to follow him into:

26 INT. SHIP'S ENGINE ROOM - NIGHT - CONTINUOUS

26

FOLLOWING MULDER INTO this hot, steamy space, where the THRUM OF ENGINES fills the air. CAMERA CIRCLING HIM to see the the rest of the Brits pushed right along after him. And then the Nazis shut the metal door with a CLANG.

1ST BRITISH CREWMAN

This'd be our new accommodations.

(X)

Mulder doesn't respond to the Brit looking over his shoulder. LOOKS PAST CAMERA into the steamy reach.

MULDER

You speak German...? What was all the shouting about up there?

1ST BRITISH CREWMAN

They gotta mind we left America carrying arms to England.

MULDER

(distracted)

Are we?

1ST BRITISH CREWMAN

(shrugs)

She's drawin' 16 feet at eighty one thousand tons. We're making twenty one knots at full power. If we got munitions aboard, they don't weigh but a few stone.

MULDER

But the Captain wouldn't give up the wheel. He knew something.

1ST BRITISH CREWMAN

The Nazis boarded us after they'd intercepted a radio communication. Some kind of code word they keep asking about: Thor's Hammer.

Mulder turns to this man, interested in him for the first time.

(CONTINUED)

26 CONTINUED:

26

1ST BRITISH CREWMAN

You know what that is, hey?

Mulder does. His expression says it all. But before he can explain, or elaborate, there's something that draws his attention back into the steamy reach. Draws everyone's attention. CAMERA WHIP PANNING TO:

Coming out of the steam are ROUGHNECKS. Large, menacing looking men of all color and ethnicity who might be found under the British Crown in this century. They've got in hand heavy pieces of metal: tools, lug wrenches, engine parts.

1ST ROUGHNECK

Who goes there?

(The accent is preferably Jamaican, or South African, or something other than high or low British.)

1ST ROUGHNECK

Show yer faces or we'll bloody
beat em' to a stub.

As they edge out of the steam, more tentative than their words might indicate, we'll see the mouthpiece for them is A LARGE BLACK MAN. Muscular, his clothing wet with sweat.

CAMERA WHIP PANNING BACK TO MULDER, ET AL

2ND BRITISH CREWMAN

Put down yer irons, boys. It's
yer own crew, for godsake.

CAMERA ADJUSTS, to allow these Roughnecks to filter in front various directions. Lowering their weapons as they go.

1ST ROUGHNECK

What're you doing down here?

3RD BRITISH CREWMAN

Havin' a cuppa tea. What's it
look like, ya stupid swabbo?

1ST ROUGHNECK

Who's steering the boat?

4TH BRITISH CREWMAN

Just some fellas who answer to
the words Heil Hitler.

(CONTINUED)

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26 CONTINUED: (2)

26

2ND BRITISH CREWMAN

You ever been to Germany,
swabbo? They'll have a special
affection for the likes of you.

MULDER

(over everyone)

This ship can't go to Germany.

4TH BRITISH CREWMAN

Make up your mind, man!

MULDER

It can't happen!

Mulder has become adamant, and it takes the group aback.

MULDER

I've got news for you. You're
not carrying munitions. It's
something far more deadly.

1ST BRITISH CREWMAN

Thor's Hammer?

MULDER

Thor's Hammer isn't a weapon.
It's a man. A man who'll help
build a weapon. A bomb that'll
win the war for whoever has it.

1ST BRITISH CREWMAN

And he's on board this ship?!

MULDER

I saw him. In the ballroom.

The Brit smiles big and wide at Mulder, does an about face,
pushes through the Crew to the metal door they entered through.
TAKING FOCUS WITH HIM. Pounding on the door with his fist.

Everyone is watching him, with intense curiosity. And then the
door opens and the Nazi are standing just outside. As if in wait.

1ST BRITISH CREWMAN

(in perfect German)

Thor's Hammer is a man. He has
plans to build a bomb.

(turning to the Crew)

Auf Wiedersehen, mates.

And he's out the door, which again slams shut with a CLANG.

(CONTINUED)

26 CONTINUED: (3)

26

RACKING FOCUS BACK TO THE CREW, THE SWABBOS, MULDER

Everyone looks to Mulder.

1ST ROUGHNECK

(re: Mulder. In
excited patois)

What's wrong with you!! Don't
you know there are spies
everywhere?! Trust no one, mon!

Mulder reacts to his tongue lashing, particularly the last part. But his reaction is cut short when he is almost stampeded by the Crew, who are pushing through the Roughnecks.

2ND BRITISH CREWMAN

We've got to stop this ship!

Pushing through the crowd, heading into the steamy reaches. The Roughnecks follow. Mulder being knocked to the ground. CAMERA GOING RIGHT OVER HIM, in pursuit of the fleeing men.

CAMERA FOLLOWING them into the steam. Shouts go up over the thrum of the engines, as CAMERA FOLLOWS the group down a flight of stairs and deeper into the bowels of the engine room.

FOLLOWING THEM THROUGH THE STEAM to a part of the engine room where there is another WHEEL. At which stands an upright black man who, as we the Crew and Roughnecks gather round, we recognize as ASSISTANT DIRECTOR KERSH. He is here, however, dressed like the other Roughnecks.

2ND BRITISH CREWMAN

Shut her down, man!! We've got
to scuttle her NOW!!

But Kersh stands his ground. Speaking now with a very regal Jamaican accent of his own. AS CAMERA CIRCLES THE GROUP.

KERSH

(to his Roughnecks)
Let's put some piss in her,
boys. We're goin' home.

3RD BRITISH CREWMAN

Kill the engines -- there's no
other way, swabbo!!

Kersh reaches out and touches TWO LENGTHS OF BRAIDED ROPE that he's lashed to the wheel. Each length tied off to the floor. The effect is to prevent the wheel from being turned.

26 CONTINUED: (4)

26

KERSH

You can't get to Germany if you can't steer. I'm overriding her. Steering a course for home.

4TH BRITISH CREWMAN

Have ya looked at yer compass? You can't get to England going in the wrong direction!

KERSH

We're not going to England. We're going to Jamaica!!

The Roughnecks all let out a CHEER. But the Crewmen are not going to take this without a fight. The 2nd Crewman lunging at Kersh, grabbing him by the shirtfront.

2ND BRITISH CREWMAN

You'll steer her home you bloody ruffo! To the home which she belongs!

Kersh grabs the Crewman right back, and as they struggle -- MULDER, who we left back on the ground, comes suddenly pushing through the crowd. Moving to the two men who hold each other in death clenches.

MULDER

Listen to me!! You can't take this boat to England -- you'll never make it.

This bring both side of the crowd to life. SHOUTING MULDER DOWN with, "Take a swim, Yank!" Etc.

2ND BRITISH CREWMAN

We've got control of the wheel! There's only one place we're going, Yank.

KERSH

Jamaica.

Kersh and the Crewman start to rough it up again.

MULDER

You can't go to Jamaica, either. The Germans are going to be able to hunt you down no matter what course you steer.

Now the swabbos SHOUT HIM DOWN.

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(CONTINUED)

26 CONTINUED: (5)

26

KERSH
(eyeing Mulder's Nazi
brownshirt) (X)
And who are you? (X)

MULDER
My name's Mulder.

2ND BRITISH CREWMAN
He wants to go back to bloody
America!

MULDER
No. I want you to turn around.
Back the way we came.

Now he's SHOUTED DOWN by both groups.

2ND BRITISH CREWMAN
Bloody hell -- we're half way
home!

MULDER
You've got to turn the boat
around.

Everybody is looking at Mulder with hostile confusion.

KERSH
And what's in that direction?

MULDER
The future. Actually, the past.

They all look at Mulder as if he were nuts.

3RD BRITISH CREWMAN
Well, I'm convinced.

MULDER
I can try to explain it to you --

Mulder doesn't get the chance, however, WHEN A VOICE BOOMS.

1ST NAZI
Du! Der Amerikaner! (X)

ALL HEADS TURN -- CAMERA FOLLOWING THEM to the 1st Nazi. He
stands a level above them. His weapon pointed.

1ST NAZI
Komm mit uns! (X)

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(CONTINUED)

26 CONTINUED: (6)

26

CAMERA WHIP PANNING BACK DOWN to the floor, where MORE NAZIS are streaming down, their guns drawn. Coming for Mulder. CAMERA WHIP PANNING back to Kersh, the Crewman. Eyes on Mulder, waiting.

MULDER
(pointed, intense)
Turn the ship around...

And the Nazis swarm Mulder, dragging him off. Mulder yelling back at the Crewmen and Swabbos as he goes.

MULDER
(getting louder as
he's dragged off)
Or Germany wins. Hitler rises
and your children will never
know what freedom is --

Mulder disappears into the steamy mist. CAMERA HOLDING ON THE CREWMEN, THE SWABBOS. They stare after Mulder for several moments, and we wonder what they're thinking. When the Crewman unclenches from Kersh and STARTS RUNNING AFTER MULDER. CAMERA STARTS CHASING MULDER, too. FOLLOWING what is essentially a retracing of the route we took to get here.

We catch glimpses of Mulder being dragged by the Nazis up ahead. CAMERA WHIP PANNING 180 DEGREES to see that the men are chasing after Mulder through the steamy engine room.

WHIP PANNING BACK to a FOLLOWING MODE AGAIN. Finding Mulder being dragged ahead of us in the heavy steam. Dragged toward the OPEN DOOR where they first entered the room. Dragged over the threshold, CAMERA FOLLOWING HIM OUT THE DOOR.

But as CAMERA CROSSES THE THRESHOLD, we stop, PIVOT, and see the heavy metal door closed before the oncoming Crew and Swabbos can get through it. CLOSING WITH A HEAVY METAL CLANG.

CAMERA WHIP PANNING AGAIN, seeing the Nazis who just slammed the door moving PAST CAMERA in f.g. While in the b.g. we see Mulder continuing to be hauled away. CAMERA CHASES HIM, as his captors turn and drag him around a corner and he disappears from view.

CONTINUING TO CHASE down the corridor. CAMERA WHIP PANNING at the corner, FINDING MULDER:

27 INT. ANOTHER CORRIDOR - NIGHT - CONTINUOUS

27

His captors dragging him at the far end of this adjoining hall, which we will recognize as one of the festooned hallways where Mulder had been chased by the Nazis. The one that leads to the ballroom.

(CONTINUED)

27 CONTINUED:

27

Mulder's captors dragging him into space which leads to ballroom's double-doored entrance. CAMERA FOLLOWS, PUSHES THROUGH THESE DOORS, into:

28 INT. SHIP'S BALLROOM - NIGHT - CONTINUOUS

28

Where our first and immediate impression is that the party is over. The costumed dancers have been pushed into a huddled congregation against one wall of the ballroom. They have been forced there by the armed Nazis who now stand guard over them. With them are the Cigarette-Smoking Man, the traitor 1st Crewman and SPENDER (Last seen unconscious on the floor after being put there by Mulder's punch. And who has now reclaimed the Nazi uniform top that Mulder had stolen from him.)

CAMERA FOLLOWING MULDER, as his captors drag him into the room, and promptly deposit him at the feet of these men.

SPENDER

(in English, with a
thick German accent)

Get up!

(off Mulder's slow
movement)

Mach schnell!!

Mulder rising to his feet, staring Spender in the eye.

CIGARETTE-SMOKING MAN

Er sagte, wir haben einen Mann
an Bord - einen Wissenschaftler,
der weiss wie man eine Bombe
macht, die den Krieg gewinnen
wird. Frag ihn, wer dieser Mann
ist!

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

SPENDER

There's a scientist on board who
can make a bomb. Who is this man?

MULDER

I don't know.

CIGARETTE-SMOKING MAN

(to an Armed Nazi)

Waffe bereit!

(then, to Spender)

Sag ihm, wir werden einen
Passagier umbringen, fuer jede
falsche Antwort.

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

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(CONTINUED)

28 CONTINUED:

25

SPENDER

(again, with accent)

You will answer the question, or
we will begin killing passengers.

The Armed Nazi who shot the Captain points his weapon at a
PASSENGER, who we see as CAMERA ADJUSTS, is standing a couple (X)
passengers down from SCULLY, who stands in front of the huddled (X)
crowd with her dance Partner. She and Mulder exchange a look,
but only because of their brief and most recent history.

SPENDER

Which one is the scientist?

Mulder looks back to Spender.

MULDER

I don't know.

CIGARETTE-SMOKING MAN

Schiess ihn!

(X)

CAMERA RUSHES TO the Armed Nazi -- BANG! -- one shot sends the
Passenger falling limp to the floor. The other passengers SCREAM
IN TERROR, as BLOOD POOLS near his head. CAMERA DRIFTING OFF THE
ARMED NAZI, across the faces of passengers, landing on Scully.
Unlike the others, there is no such terror on her face. Only the
look of a person with a mission. Her look coming off the dead
passenger, CAMERA WHIP PANNING WITH IT TO:

MULDER, wearing an expression of horror and guilt. CAMERA
CIRCLING HIM as his eyes go from Scully, to the Cigarette-
Smoking Man.

CIGARETTE-SMOKING MAN

Frag ihn, wie viele Personen er
aufgeben wird.

(X)

(X)

SPENDER

How many lives are you willing
to sacrifice?

MULDER

None.

SPENDER

Then you have the answer?

Mulder shakes his head no.

SPENDER

(to the CSM) Calling - For educational purposes only (X)
Er weigert sich ihn zu nennen. (X)

(CONTINUED)

28 CONTINUED: (2)

29

CIGARETTE-SMOKING MAN
Schiess nochmal!

(X)

And BANG goes another shot o.s. Mulder wincing at the sound. CAMERA CIRCLING HIM as he tries to avert his eyes from what we can only imagine is another fallen passenger. CAMERA CONTINUING AROUND to see just that. And to see Scully come rushing from the crowd. Rushing Spender.

SCULLY
This man has no answers!! You're
killing innocent people to learn
that he knows nothing!!

SPENDER
Shut up! Shut up! and move away!!

CAMERA WHIPS TO TWO MORE NAZIS

whom move to Scully and take her by the arms. But she resists.

SCULLY
(in Spender's face)
Listen to me, you little
weasel --

CIGARETTE-SMOKING MAN
(loud)
Wir haben unseren naechsten
Passagier, eine Dame.
(to Spender)
Richte die Waffe auf sie!

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

And Spender does, without hesitation. Pointing the gun at her. And suddenly Scully, who is still being held by the Nazis, is the subject of an unexpected turn.

CIGARETTE-SMOKING MAN
Schiess sie, wenn er die Frage
nicht beantwortet.

(X)
(X)

SPENDER
(to Mulder, his gun
trained on Scully)
Answer the question.

CAMERA DRIFTS TO MULDER, in a two-shot with the CSM.

MULDER
I'll answer the question.

But Mulder continues to hesitate. As if he doesn't know what answer to give. As if he's playing for time. For Scully's life.

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(CONTINUED)

28 CONTINUED: (3)

23

CIGARETTE-SMOKING MAN
BEANTWORTE DIE FRAGE!

(X)

Mulder points.

MULDER

That man's the scientist.

CAMERA ADJUSTS to see where Mulder's pointing: to one of the dead men lying in a pool of blood. ADJUSTING BACK to Mulder, Spender, Scully. Who still has Spender's gun to her head. Only he cocks it now. As we:

END OF ACT THREE

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30 CONTINUED:

30

Mulder is staring at Spender, right past the barrel of his gun. (X)
 His eyes defiant, knowing now he's been caught at his game. (X)

MULDER

John Brown. Ask me again and (X)
 I'll knock you down. (X)

SPENDER

WHAT'S HIS NAME?! (X)

MULDER

Puddintame. Ask me again and (X)
 I'll tell you the same. (X)

Spender is squeezing the trigger when A VOICE pipes up. (X)

VOICE^h

Don't shoot. (X)

CAMERA WHIPS to REVEAL Scully's dance partner. The bald-headed (X)
 man who is stepping out meekly from the huddled crowd, from (X)
 where he'd been standing next to Scully. (X)

BALD-HEADED MAN

I'm the scientist. (X)

SCULLY (O.S.)

That man's a liar! (X)

CAMERA ADJUSTING BACK TO SCULLY, MULDER, SPENDER (X)

SCULLY

I'm the scientist. (X)

The Bald-Head Man stepping out further, entering frame near the (X)
 Cigarette Smoking Man, in the b.g. (X)

BALD-HEADED MAN

Please. Tell them the truth. (X)
 Before someone else has to die. (X)

SCULLY

I don't know this man -- (X)

BALD-HEADED MAN

Please don't listen to her. She (X)
 is traveling with me. To protect (X)
 me. She works for the OSS -- (X)

CIGARETTE-SMOKING MAN

(re: Bald-Headed Man) (X)

Take this man away. I want to ^{TV (a) want to} for educational purposes or (X)
 interrogate him at length. (X)

(CONTINUED)

30 CONTINUED: (2)

30

A signal from the Cigarette-Smoking Man brings two more Nazis to (X)
the Bald-Headed Man. Taking his arms roughly, leading him off. (X)

MULDER
(fatalistic)

Great...

Scully gives Mulder a look.

SCULLY

I don't see you did any better!

As the Cigarette-Smoking Man steps into this frame now. Looking (X)
at Scully and Mulder (still at gunpoint) in menacing appraisal. (X)
Taking a long drag of his smoke, then turning to Spender. (X)

CIGARETTE-SMOKING MAN

(in German)

Kill them first. Kill them all.

And he moves off, in the wake of the Bald-Headed Man.

MULDER

What did he say?

But Scully doesn't get a chance to answer, as Scully is forced (X)
down, out of frame by the Nazis holding her. (X)

SPENDER

(to Mulder)

On your knees.

Mulder is still defiant of Spender, but obeys him. CAMERA (X)
FOLLOWING MULDER DOWN to where Scully is already on her knees. (X)

MULDER

I think I know what he said.

SCULLY

You learn fast.

As GUNBARRELS now enter frame next to them. Mulder and Scully (X)
both closing their eyes now. Squeezing them, wincing, in (X)
anticipation of their fate. When everything goes SILENT: sound, (X)
score, but mostly THE STEADY ENGINE THRUM, which has shut off. (X)

SCULLY

What's happening?

MULDER

Engines just shut down --

Scully and Mulder's eyes reopening now. As CAMERA WHIPS UP TO: (X)
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(CONTINUED)

30 CONTINUED: (3)

30

THE NAZIS holding them at gunpoint. They, too, reacting to the
change in sound. As do the other Nazis who move into frame now,
wondering what this signals. SCORE sneaking back in now -- a
tensile cue -- as:

CAMERA FOLLOWS THE NAZIS LOOKS -- WHIPPING TO THE END OF
BALLROOM -- TO A SET OF DOUBLE DOORS, which suddenly BURST OPEN,
a flood of Swabbos rushing in. Ready to rumble.

CAMERA WHIPPING TO ANOTHER SET OF DOUBLE DOORS -- which also
burst open. A flood of Crewmen and Swabbos bursting in.

CAMERA WHIPPING BACK TO THE NAZIS -- caught off guard, raising
their weapons, but not before they're SWARMED. Roughnecks
throwing wild punches to start a fight that turns quickly into
a brawl and into a melee. CAMERA WHIPPING FROM THIS, TO:

VARIOUS SHOTS

Which will connect action in linear time through the use of
WHIPS and BODY WIPES. The score here has become raucous SWING
MUSIC, circa 1939.

The impression being that we are part of the fight, or at least
right in the middle of it, as Swabbos and Crewmen battle the
Nazis with bare fists and head butts and...

We cheer the good guys getting the best of it, and the Nazis
taking it on the chin. And we'll be cheering the Costumed
Partiers, as they too get into the action. Men in fashion finery
duking it out with Nazis. Women dressed to the nines bopping
Nazis over the head with CHAMPAGNE BOTTLES.

But Mulder and Scully are nowhere to be seen, as:

SCREEN WIPES LEFT TO RIGHT. This picture being replaced by:

31 INT. DARK PASSAGEWAY - NIGHT (X) 31

Where Scully and the Lone Gunmen appear. The impression is that
they are entering from deckside, into one of the same
passageways that we saw Mulder being dragged through. But now,
as we'll recognize from Scully's hair and dress, WE'RE IN 1998.
Scully and the trio coming forward, PASSING CAMERA. WIPING TO:

32 INT. A LONG NARROW HALLWAY - NIGHT - CONTINUOUS (X) 32

The same hallway Mulder was hauled into by the Crewmen; the one
that leads to the Captain's stateroom, which is festooned with
red, white and blue Union Jacks, etc. CAMERA FOLLOWING THEM as
they proceed cautiously, past the doorways to the staterooms,

(CONTINUED)

32 CONTINUED:

32

and past the decorations which we might now notice are sagging (X)
 under their own weight. Faded and cobwebbed. (We should only (X)
 notice this if we're looking hard for it. Though it will become (X)
 more apparent later, the aging of the decorations should be more (X)
 subtle here.) (Also note, the music transition from 1939 to this (X)
 present day will be from the Swing music to a Swing drumbeat (X)
 that functions as a kind of cut away or interlude.) (X)

FOLLOWING CATCHING UP TO, AND FOLLOWING SCULLY as she takes a (X)
 right hand turn down a narrow intersecting passage. Splitting (X)
 off from the Gunmen. CAMERA HOLDING POSITION, as the Gunmen WIPE (X)
 PAST CAMERA, heading straight down the hallway we're in. Their (X)
 RIGHT TO LEFT WIPE DRAWING CAMERA with them. As: (X)

SCREEN WIPES RIGHT TO LEFT. Picture replacing picture, and our (X)
 Swing Music swelling again, as the wipe takes us back to: (X)

33 INT. SHIP'S BALLROOM - NIGHT - CONTINUOUS (X) 33

Our 1st Roughneck in profile, making a punching bag out of a (X)
 hapless, helpless Nazi. Knocking him out of frame. (X)

As CAMERA MOVES HEADLONG into the continuing fight. Fists flying (X)
 as the roughneck Swabbos and our British Crewmen take out their (X)
 vengeance on the Nazis. Those SWITCHBLADES out now, slicing (X)
 through the air. Sending Nazis backwards over cocktail tables, (X)
 spilling drinks and ice buckets onto the floor. (X)

CAMERA DESCENDING THROUGH THIS, past the struggling torsos of (X)
 fighters and partiers. Down to just above the floor, where we're (X)
 in a tangled forest of fighter's legs and feet. More tables (X)
 falling INTO FRAME, and Nazi bodies along with them. Until: (X)

CAMERA FINDS MULDER crawling through this action, looking for: (X)

MULDER

Hey!! (X)

CAMERA WHIP PANNING through the tangle of legs to SCULLY. (X)

SCULLY

Hey, what?! (X)

CAMERA ADJUST to find Mulder CRAWLING TOWARD HER NOW. (X)

MULDER

Come with me!! (X)

SCULLY

Why should I?! (X)

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(CONTINUED)

33 CONTINUED:

33

MULDER

(over the din)

Because you're the only one who
can save this ship!! C'mon!!

(X)
(X)
(X)

She hears his urgency, sees it in his face, but we don't know
what her response is yet.

(X)
(X)

As CAMERA IS RISING AGAIN NOW. Up past the battling bodies...
and back up to the flying fists. When MULDER AND SCULLY suddenly
POP UP INTO FRAME, pushing their way through a sea of barefisted
humanity. CAMERA FOLLOWING THEM as punches are thrown and landed
behind them. More champagne bottles SMASHED over more heads.

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

FOLLOWING AND FOLLOWING until they break out of the crowd.
Mulder grabbing Scully's hand and making a dash for the RED
CURTAINS that he came through to get into the ballroom. CAMERA
FOLLOWING THEM THROUGH THESE CURTAINS, as:

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

FRAME WIPES LEFT TO RIGHT. Picture replacing picture, with:

(X)

SCULLY, pulling aside RED CURTAINS, left to right. CAMERA
TRACKING BACK WITH HER, REVEALING we are:

(X)
(X)

34 INT. A LONG NARROW HALLWAY - NIGHT - CONTINUOUS

(X) 34

Actually, we're at the base of the stairs which lead up and
down. We will remember Mulder hid behind these very same red
curtains. Scully now retracing the escape route Mulder took to
evade the Nazis, which brings her into the very same Long Narrow
Hallway that Mulder found himself on; from which he ducked into
the narrow passage that ultimately led him into the ballroom.

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

Scully passing this same narrow passage. CAMERA FOLLOWING HER
NOW as she comes upon a new passage on the opposite side. Where
she stops and looks in. CAMERA ADJUSTING AROUND HER to see that
at the far end of this new passage The Lone Gunmen appear.
CAMERA CONTINUING TO ADJUST AROUND HER, so that the long narrow
hallway is in the b.g. again. And now Scully turns into the
adjoining passage. Her RIGHT TO LEFT MOVEMENT PULLING CAMERA. As:

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

SCREEN WIPES RIGHT TO LEFT. Picture replacing picture, with:

(X)

35 INT. A LONG NARROW HALLWAY - NIGHT - CONTINUOUS

(X) 35

Tough we're in the long narrow hallway, our POV is looking down
the short, narrow passage where Scully and Mulder come through
the curtains that lead into the ballroom. CAMERA PANNING THEM
RIGHT TO LEFT as they come into the same hallway where 1998
Scully just stood. They stop, looking in the direction the
present-day Scully just exited here, deciding which way to go.

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

(CONTINUED)

35 CONTINUED:

35

MULDER

C'mon...

(X)

And he turns now and runs TOWARD CAMERA, Scully's hand in his. (X)
 PASSING CAMERA NOW and heading in the direction of the (X)
 stairways. When A NAZI steps out up ahead of them, with his (X)
 weapon drawn down on them. We'll recognize him as the PUMMELED (X)
 NAZI, the man who Mulder beat up earlier on the ship's ext. deck. (X)

PUMMELED NAZI

(in German)

(X)

Stop where you are!! Stop there (X)
 or I'll shoot you. Cross your (X)
 hands behind your head. Do it!! (X)

Scully TURNING SLOWLY TO CAMERA, bringing her hands up, lacing (X)
 her fingers behind her head. As: (X)

SCULLY

(to Mulder)

(X)

Now what, Einstein? (X)

PUMMELED NAZI

(in German)

(X)

DO IT!! (X)

And slowly Mulder turns, mimicking Scully's action. When A (X)
 GUNSHOT RINGS OUT. We're expecting one of our heroes to fall (X)
 dead to the ground now, and so are they. But both of them are (X)
 left only with wincing expressions. Looking at each other now, (X)
 then turning SO CAMERA CAN SEE (as they do) the Pummeled Nazi (X)
 fall from his standing position. Slumping dead on the floor. (X)

A beat later, Nazi Skinner steps out, with a PISTOL in his hand. (X)
 He looks at the dead Nazi to make sure he's dead, then looks up (X)
 at Mulder and Scully. (X)

SKINNER

(in English)

(X)

God bless America. Now get your (X)
 asses out of here. (X)

And Mulder and Scully do. Wasting but a moment before they turn (X)
 and RUN TOWARD CAMERA. WIPING PAST US. PANNING them as they run (X)
 down the long, narrow hallway. FOLLOWING THEM as they turn into (X)
 the same passage that present-day Scully turned down just (X)
 before. Their right to left movement DRAWING CAMERA. As: (X)

SCREEN HALF-WIPES (The current picture REMAINS HALF-SCREEN ON (X)
 LEFT. A new picture takes WIPES ON, HALF-SCREEN RIGHT.) It's: (X)

36 INT. A LONG NARROW HALLWAY - NIGHT - CONTINUOUS

(X)36

The same hallway 1939 Mulder and Scully just exited. Where, at (X)
 the far end, 1998 Scully appears. Moving quickly toward us. (X)
 While on the LEFT SCREEN, 1939 Mulder and Scully are moving down (X)
 the narrow passage and disappearing. But only for a moment, (X)
 before they REAPPEAR. Moving quickly back into the narrow (X)
 passage and pressing themselves up against one wall. As, a beat (X)
 later, NAZIS hustle past them in the adjoining hall. Not (X)
 noticing Mulder and Scully in their hiding place. (X)

On the RIGHT SCREEN, Scully continues TOWARD CAMERA. Toward the (X)
 other end of the narrow passage where Mulder and Scully are (X)
 hiding. Giving the impression that when she reaches this point, (X)
 she'll be able to look down this hall and see them. (X)

Anticipation of this heightened, when, ON LEFT SCREEN Mulder and (X)
 Scully start TOWARD CAMERA, too. In the narrow passage. The (X)
 effect of this should be a collision between the two Scullys (X)
 (and Mulder) when they meet at the intersection of the two halls. (X)

1998 Scully heading TOWARD US on the RIGHT SCREEN. 1939 Scully (X)
 and Mulder heading TOWARD US on the LEFT SCREEN. But when the (X)
 two meet, they CROSS INTO EACH OTHERS FRAMES at the exact same (X)
 moment: 1998 Scully turning into the narrow passage -- 1939 (X)
 Mulder and Scully crossing into the long hallway. Characters on (X)
 both screens stopping now, looking around. LOOKING BACK THE WAY (X)
 THEY CAME, almost as if looking at each other. Then, at the same (X)
 moment, turning again and MOVING AWAY FROM CAMERA. (X)

ON THE LEFT SCREEN, 1998 Scully comes to the end of the narrow (X)
 passage and stops. Coming face to face with The Lone Gunmen. (X)
 They do an about face and head back TOWARD CAMERA. While on the (X)
 RIGHT SCREEN 1939 Scully and Mulder move down the long hallway (X)
 and disappear. As 1939 Scully and Mulder's RIGHT TO LEFT exit (X)
 allow the RIGHT SCREEN BOX to WIPE with a new picture. To (X)
 explain: The left screen box will remain the same, while the (X)
 right screen box will be replaced by: (X)

37 INT. SHIP'S BALLROOM - NIGHT - CONTINUOUS (RIGHT SCREEN)

(X)37

Where the fight is still going on. Full involvement. CAMERA (X)
 RIGHT IN THE MIDDLE OF THE FRACAS. While: (X)

ON LEFT SCREEN (X)

CAMERA IS LEADING 1998 SCULLY AND THE LONE GUNMEN down the long, (X)
 narrow hallway to the short passageway that 1939 Mulder and (X)
 Scully just used to exit from the ball. LEADING them down this (X)
 narrow passage now and WIPING THROUGH THE CURTAINS that should (X)
 lead into the ballroom (which we see on the RIGHT SCREEN.) (X)

37 CONTINUED:

37

CAMERA LEADING SCULLY AND THE GUNMEN and recording their (X)
 -- reactions, which should be to the fight which is going on. But (X)
 which we see, AS CAMERA PANS OFF THEM, is to an EMPTY BALLROOM, (X)
 its red, white and blue decorations now sagging under their own (X)
 weight. Cobwebbed and faded. Tables are unturned, as if they've (X)
 been this way for sixty years since the fight. Scully and The (X)
 Lone Gunmen walking into this shot now, looking around. While: (X)

ON THE RIGHT SCREEN the fight still rages. Until: (X)

SCREEN WIPES RIGHT TO LEFT (BOTH BOXES REPLACED) BY: (X)

38 EXT. QUEEN ANNE - NIGHT

(X) 38

1939 Mulder and Scully's right go left exit out the doorway (X)
 (where Mulder was first hauled into the boat by the British (X)
 Crew) WIPES PREVIOUS SCREEN and replaces it. It's STILL RAINING (X)
 as Mulder, with Scully still by the hand, moves TO CAMERA. (X)

SCULLY

What are you doing?! (X)

MULDER

I'm going to tell you how to (X)
 save this ship -- (X)

SCULLY

Can't we go back inside?! (X)

MULDER

I can't stay. I've got to get (X)
 back to history. (X)

SCULLY

What -- ?! (X)

MULDER

And you've got to rescue it. (X)

Scully is shaking her head at Mulder. She starts back into the (X)
 ship, but he grabs her by the hand, preventing this. (X)

MULDER

Listen to me -- this ship was (X)
 caught in a time warp, some kind (X)
 of rift in space. It's called (X)
 The Devil's Triangle. (X)

SCULLY

Are you crazy? (X)

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(CONTINUED)

38 CONTINUED:

39

MULDER

You know Einstein? He predicts
the theoretical possibility. He
also predicts an atomic weapon
which will destroy the world.

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

SCULLY

Yeah. So what?

(X)

MULDER

If you don't convince the crew
of this ship to turn it around
and head back into the Devil's
Triangle, everything Einstein
predicted will be proven true,
except the outcome of history.

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

Mulder moves away. CAMERA FOLLOWING HIM as he grabs himself a
LIFE RING, on the backside of which is written: HMS QUEEN ANNE.
Scully appearing in frame now, somewhat more credulous.

(X)
(X)
(X)

SCULLY

So, if I don't turn this ship
around --

(X)
(X)

MULDER

In all likelihood I won't exist.
(then, wistfully, as
if it dawns on him)
And... neither will you.

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

Mulder's staring at Scully now, the rain taking the set out of
her hair. Her makeup starting to run. And he's moved.

(X)
(X)

MULDER

And in that case, there's
something I better do now.

(X)
(X)

And he takes her and gives her a gentle kiss on the lips. Taking
her completely by surprise.

(X)
(X)

MULDER

In case we never meet again.

(X)

He lets her go and she stumbles back, then, thinking about it,
raises her fist. And before we know it she GIVES HIM ONE IN THE
KISSER. Mulder stumbling out of frame.

(X)
(X)
(X)

CAMERA HOLDING ON SCULLY, still reeling. Shaking her punching
fist in pain. Until:

(X)
(X)

SCULLY

Hey --

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(X)

(CONTINUED)

38 CONTINUED: (2)

38

CAMERA WHIPS OFF HER to Mulder. Sitting on the railing, ready to (X)
 - - jump. CAMERA RUSHING AT HIM as he... does jump. CAMERA PANNING (X)
 HIM DOWN TO THE WATER. As: (X)

SCREEN HALF WIPES. A new left box pushing the image of Mulder (X)
 falling toward the water into the right box. The left box (X)
 replaced by: (X)

39 EXT. UNDERSEA - NIGHT

(X) 39

Where, as Mulder hits from Scully's POV, he enters the water (X)
 from this POV. And as he does, we take A BEAT, and then the left (X)
 box WIPES OVER the right box, leaving us with this shot. (X)

Which is only BUBBLES now. And then these bubbles dissipate and (X)
 we are in CLEAR WATER, continuing to look up. We are SEVERAL (X)
 FEET below the surface. In nothingness, which is roughly where (X)
 we began this journey. CAMERA HOLDS ON THIS, as we: (X)

DISSOLVE TO:

40 EXT. UNDERSEA - DAY

(X) 40

CAMERA IN THE SAME POSITION, so that our time transition looks (X)
 as seamless as possible. And then we are MOVING PAST FLOATING (X)
 DEBRIS, wreckage. Flotsam and jetsam. (NOTE: This is the shot (X)
 from the Teaser.) (X)

CAMERA FINDING MULDER, lying face down in the water. Dead for (X)
 all we know. Sinking TOWARD CAMERA, when A LIFEHOOK comes into (X)
 frame and scoops him up. Pulling him out of frame. CAMERA (X)
 FOLLOWING HIM TO REVEAL the hull of a boat nearby. (X)

CAMERA RISING UP OUT OF THE WATER, BREAKING THE SURFACE TO SEE (X)
 1998 SCULLY, standing on the bow of their chartered powerboat. (X)
 As CREW work to bring Mulder toward the boat. Even from this (X)
 distance, we can see the grave concern on Scully's face. (X)

As CAMERA SINKS BACK UNDERWATER. And we FADE TO BLACK. (X)

We are in black, silence a good while. Long enough to make us (X)
 wonder what the hell's going on, until we hear: (X)

SCULLY (IN BLACKNESS)

Mulder...? (X)

FADING IN ON:

(X)

41 MULDER

(X) 41

Lying semi-face down into a hospital pillow. His eyes comes
open, but the position of his head doesn't move.

(X)
(X)

SCULLY (O.S.)

Mulder. It's me.

(X)

Mulder groans a little, but the position of his head still
doesn't move. It's as if he's in great pain and can't move.

(X)
(X)

MULDER

Where am I?

(X)

CAMERA ARMS AROUND NOW TO REVEAL SCULLY

(X)

Standing at Mulder's bedside. We are:

(X)

INT. HOSPITAL - PRESENT DAY

(X)

SCULLY

You're in the hospital.

(X)

MULDER

I feel... I feel like hell.

(X)

SCULLY

Well, you've been through the
wringer, I'd say.

(X)

(X)

Mulder tries to lift his head now, but Scully reaches out and
stills him. (He still has his back to us.)

(X)

(X)

SCULLY

You've got to lie still.

(X)

MULDER

What happened to me?

(X)

SCULLY

You did something very stupid.

(X)

MULDER

What?

(X)

SCULLY

You went looking for a ship. In
the Bermuda Triangle.

(X)

(X)

Mulder's head rises up, in spite of Scully.

(X)

MULDER

Say that again --

(X)

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She doesn't get to. The door open and Frohike's head pokes in.

(X)

(CONTINUED)

41 CONTINUED:

41

FROHIKE
Gilligan awakes.

(X)

He opens the door and steps in, Langley and Byers shuffling in (X)
after him. AS CAMERA CRANES AROUND to the end of Mulder's bed. (X)
As the Lone Gunmen moving to his bedside. Mulder sitting up, IN (X)
PROFILE. Pointing at Scully. (X)

MULDER
You were there.

(X)

SCULLY
Lie down Mulder --

(X)

MULDER
You were there, Scully.

(X)

LANGLEY
He's delirious.

(X)

MULDER
I'm not --

(X)

BYERS
You almost died, Mulder.

(X)

MULDER
And he was there, too.

(X)

CAMERA DOLLYING BACK AROUND BEHIND MULDER, to REVEAL SKINNER (X)
coming in the hospital room door. Jumpy that he may be been seen. (X)

SKINNER
I was where?

(X)

MULDER
With the Nazis. You were --

(X)

SCULLY
Lie down, Mulder. It's an order.

(X)

SKINNER
Not that he takes orders.

(X)

And Scully gets Mulder to lie back down. AS CAMERA CRANES UP (X)
NOW, into an overhead shot of the group. (X)

MULDER
We saved the world, Scully.

(X)

SCULLY
Right, Mulder. Uh huh. We did. TV Calling For educational purposes only (X)

(CONTINUED)

41 CONTINUED: (2)

41

MULDER
You did. (X)

FROHIKE
What kind of drugs is he on? (X)

LANGLEY
I want some. (X)

MULDER
No, it's true. I told you to (X)
turn the ship around. And then (X)
I jumped overboard -- (X)

SCULLY
(trying not to roll (X)
her eyes) (X)
Mulder -- your boat was busted (X)
up into about a million pieces. (X)
So, yes, you jumped overboard, (X)
but I'm afraid whatever you're (X)
talking about's a hallucination. (X)

MULDER
No -- (X)

SKINNER
Get some rest, Mulder. Because (X)
when you get better I'm going to (X)
kick your butt but good. (X)

And the group starts out now. Mulder rising back up, into a (X)
sitting position. AS CAMERA CRANES BACK DOWN and into a profile. (X)
Scully still at Mulder's bedside. (X)

MULDER
I found it, Scully. The Queen (X)
Anne. You were there -- Thor's (X)
Hammer -- we were -- (X)

SCULLY
We weren't, Mulder. Trust me. (X)
Now get some rest. You need it. (X)

And she moves off. Then: (X)

MULDER
Scully... (X)

CAMERA DOLLYING BACK BEHIND HIM AGAIN, catching Scully halfway (X)
out the door. Trying to leave. (X)

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(CONTINUED)

41 CONTINUED: (3)

41

SCULLY

Yeah?

(X)

MULDER

I love you.

(X)

Scully shakes her head, and does roll her eyes now.

(X)

SCULLY

Oh, brother.

(X)

And she's out the door. Mulder sitting up in his bed now for a moment or two more, before he lies back down. CAMERA SLOWLY CRANING UP OVER HIM NOW. Coming around onto his face for the first time. Mulder lost in deep thought, with a nice CRESCENT CUT under his left eye. And on this image, we FADE OUT.

(X)

(X)

(X)

(X)

(X)

THE END