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Stargate Universe 3x03: Racing the Dawn

by

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FADE IN:

TEASER:

FX - As Destiny is travelling at FTL.

YOUNG

(V.O.)

It's been over a week since we entered the new galaxy. We've made several of Destiny's scheduled stops, and been able to resupply. Other than that it's been quiet...

PULL IN to Destiny as we

FADE TO:

INT - DESTINY - Control Interface Room

Rush and Eli are here, working. We see from Eli's console that he's scanning a star and the words 'ANOMALY' keep appearing. He pulls out and tries again. The same. He shakes his head and resets the console.

ELI

Doesn't it strike you, at least, as a little bit odd when every planet we've stopped at could easily support life, but none of them had any sign of civilization?

RUSH

Aye, but if I worried about every little mystery, there'd be no time for anything else.

(A beat)

Have you looked at those calculations yet?

Eli shrugs and reluctantly agrees.

ELI

Yes, and they make sense, but they're a little too simple.

I mean, Pi? That's grade school stuff.

RUSH

Yes, I know. But it's there. It's in everything.

ELI

Well Pi is the key to a circle, right? Is there something in the cosmic microwave background radiation that would be significant as a circle?

RUSH

We've seen patterns in it. Perfect circles.

ELI

And you think that it proves intelligence? Circles happen all the time in nature you know. Drop a stone into a lake and you'll see perfect circles in the ripples.

RUSH

Ripples.

(To himself)

Ripples? Could it be that-

FX: The SHUNT from FTL to normal. They're disoriented for a moment. Eli looks to his console, and he sees the same result, with 'Anomaly' showing.

ELI

That's odd

Before he can say anything, he's interrupted by Colonel Young on the walkie-talkie.

YOUNG

Young to Rush and Eli. Are you guys in the Control Interface Room?

RUSH

Yes, what is it?

YOUNG

We've come out of FTL, and there's something a little unusual about the star in this system. Can you come up and take a look?

ELI

I've been getting odd readings. What is it?

YOUNG

It would be easier if you took a look from up here.

RUSH

We're on our way.

Rush leaves his workstation reluctantly, and Eli follows.

INT - CORIDDOOR - DESTINY

RUSH

Honestly, you'd think we'd nothing better to do than take a look at what Colonel Young considers to be unusual, eh?

His demeanor is almost jovial. He's opening up a little to Eli.

ELI

Uh, yeah, I guess.

INT - BRIDGE - DESTINY

Young is in the command seat. Volker and Brody at the 2 front consoles, flanked by Greer and Scott at others. We see Eli and Rush enter from the back.

YOUNG
(Gesturing towards view screen)

Well?

Camera PULLS back and around young to show view screen. In the distance we see the star. It's pulsing oddly.

Camera Pans around to see Rush and Eli's faces. They're awed.

ELI
What the?

FADE OUT:

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FADE IN:

ACT 1:

FX: DESTINY in Space. We can see the star in the distance pulsing every few seconds

CUT TO:

INT - DESTINY - BRIDGE

As before, Volker, Brody, Greer, Scott, Young, Rush and Eli are present.

ELI
It shouldn't be doing that.

RUSH
Really? Do you have anything more helpful to add, Eli?

ELI
Yes.

(A beat)

I was scanning ahead while we were in FTL and was getting some anomalous readings, but not - this.

YOUNG
Does it represent a danger?

RUSH
Probably not. A yellow star like this is just like our own sun. It's not the type of star that would go nova or supernova

YOUNG
Well just in case, Scott, spin up the FTL. Override the countdown clock and get us out of here.

Scott fiddles with the controls.

SCOTT

FTL is down and recharging. It's going to be a couple of hours before we can jump.

We NOTICE Greer looking suspiciously at the star while the conversation is going on.

RUSH

There's nothing to worry about, it's probably been like this for thousands of years. A couple of hours won't make a difference.

ELI

There's nothing noted in the ancient database about this. So this must have started after the seed ships went through.

BRODY

There's a small, rocky, Earth-like planet close to this position. The Stargate is orbiting it, presently over the night side.

YOUNG

Set a course, let's check it out. Scott, let me know the second FTL is back online.

GREER

Does anybody else see that?

RUSH

What is it?

GREER

The pulses. They're getting shorter.

We see the star pulse and greer starts counting.

GREER

One one thousand, Two one thousand,
Three one thousand, four-

The star pulses again.

GREER

One one thousand, Two one thousand,
Three one thousand, f-

The star pulses again.

GREER

It's definitely getting shorter.

RUSH

Oh come on, that's hardly a scientific
measurement.

BRODY

He's right. I built a timer. Every time
around it gets about a tenth of a se-
cond shorter.

He gestures towards his terminal. A shrinking curve is drawn on
it.

GREER

Which means in less than thirty seconds
it's going to stop.

YOUNG

And then what?

ELI
Gravitational attraction.

YOUNG
Explain

ELI
The core of the star is split in two.
The two sides are orbiting each other.

He demonstrates with his fingers.

ELI
(Ct'd)

And as they get closer, their orbits
get faster. Like - did you ever see
those cones that you roll a coin down?
As the coin gets closer to the hole it
spins faster and faster.

Note as the following dialog is going on, we see the pulses getting faster and faster.

RUSH
Oh my God. Get us out of here!

SCOTT
No FTL. Turning to take us as far away
from the star as we can...

BRODY
10 seconds.

RUSH
It's not just a gravitational attraction.
It's the ultimate gravitational
attraction.

ELI
Oh no..

YOUNG
Shields to maximum.

VOLKER
A black hole.

ELI
Oh no. Oh God no!

BRODY
5 seconds.

We see the pulsing get faster and faster. From half a second interval to .4 to .3. It's almost like a strobe light now and then-

FX - DESTINY - Running as hard as she can with the pulsing star behind and FLASH, a huge burst of radiation from the star. We PULL in towards the star to see the boom, and a huge SHOCKWAVE of molten gases, plasma, and other eject heads out from the star in all directions.

INT - DESTINY - BRIDGE

YOUNG
Can you get me more speed?

SCOTT
Negative. We're burning out the engines as it is.

ELI
The first flash of radiation almost fried our shields.

YOUNG
What happened?

BRODY
Supernova?

RUSH
That's not possible.

ELI
It sure looks like a Supernova. At least the first stages.

RUSH
A yellow star does not go Supernova. It just doesn't happen.

ELI
Well look out the window!

YOUNG
Enough, you two. We can debate all we like later, but for now you need to focus.

Rush glares at Young a little, and gets back to work at his terminal.

BRODY
Uh oh.

YOUNG
What is it?

BRODY
That flash, was just the initial sparking of the explosion. It's set off a wave of matter, fanning outwards from the star. It'll be here in just a few minutes.

SCOTT

The shields are almost gone from the initial blast. We don't have enough to cover the whole ship.

YOUNG

I need options people.

Rush is working hard at his console. He throws his arms in frustration.

ELI

This is crazy but-

YOUNG

I'll take crazy right now.

ELI

Surfing. Instead of using our power to outrun the wave, we surf on it.

RUSH

This isn't a beach, Eli!

ELI

(Impatient)

I know

(A beat, and then he continues, a little frustrated by Rush)

But the principle is the same. We use the energy of the wave to push us instead of submerging us.

(A beat)

If we put all our power to the rear shields, we can ride it out.

RUSH

But where? Once that wave passes, our shields will be shot, and god knows what radiation that star is putting out right now.

ELI

The planet. Brody, the Stargate is orbiting it, right? So it's within range.

BRODY

Yes. But Destiny will never fit through the gate.

ELI

It doesn't have to.

YOUNG

Explain.

ELI

A planet is a big ball of rock a few thousand miles thick. That makes a great shield. We can hide in its shadow long enough to recharge the FTL and the shields.

GREER

It gives us a chance.

YOUNG

Do it.

RUSH

This is madness.

ELI
Do you have a better idea?

RUSH
Several.

YOUNG
There's no time. Eli, do it.

CUT TO:

FX - As Destiny turns around and heads TOWARDS the shockwave

INT - DESTINY - BRIDGE

YOUNG
All hands, this is Colonel Young. Brace
for impact.

CUT TO:

FX - As Destiny approaches the shockwave

CUT TO:

INT - DESTINY - BRIDGE

As we pull in on Eli as he's flying the ship. The whole ship is beginning to vibrate.

CUT TO:

FX - As Destiny HITS the Shockwave with a jarring THUMP. It turns as it hits and begins to ride the energy of the wave. We see the wave HIT the planet, bathing the day side in energy, burning away the atmosphere in a local Armageddon. Destiny drops onto the night side of the planet as the wave passes.

CUT TO:

INT - DESTINY - BRIDGE

SCOTT
Are we still alive?

GREER

Looks that way.

Young nods towards Eli. 'Nice one'.

YOUNG
Report.

BRODY
We've dropped into the night side of the planet. We're safe from the radiation of the star, for now. I'm keeping us on a low orbit that keeps us on the night side.

YOUNG
Good. How long until FTL is back?

SCOTT
About an hour and a half.

BRODY
We'll be safe that long. Shields will be back up in that time frame too, so we can accelerate away from the star and jump.

(A beat)

I think we made it.

Eli looks shocked and upset.

YOUNG
What is it?

ELI
I'm picking up radio signals. AM and FM bands.

YOUNG
From where?

ELI

From the surface. There's people alive
down there.

CUT TO:

FX as Destiny is orbiting in the shadow of the planet. We see a burning halo from the day side, but a stretch in the center of the night side has land, and we see the lights of cities down there. The planet is turning, and as the land turns towards the day side, the land, cities, and people within them are being incinerated. DROP DOWN towards the surface to show this, with the sounds of alerts and distress calls dominating our ears and-

FADE OUT:

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FADE IN:

ACT TWO:

FX - DESTINY in orbit above the planet. We see the halo of the burning day-side.

CUT TO:

INT - DESTINY - BRIDGE

We show our crew as they look outside the view screen in stunned silence.

BRODY

It looks like they're a pre-space civilization. All I have right now is some basic communications satellites.

VOLKER

It's like Earth in the 70s

ELI

The communications I'm picking up are distress calls. Aircraft that crashed when the ionosphere got hit and the like.

YOUNG

Shut it off.

ELI

There's a civilization dying down there.

YOUNG

And there's nothing we can do about it. Shut it off.

Eli is incredulous, but, reluctantly, he agrees. The View Screens get shut off.

CUT TO:

INT - DESTINY - OBSERVATION ROOM

TJ is here. She's standing, hands on rail, overlooking the planet below. A tear is rolling down her cheek. Doctor Park joins her, in her blindness she's using the rails to sidle along towards TJ.

TJ
Hey.

PARK
Hey.

(A long beat)
I heard.

TJ
Yeah

PARK
I think this is the first time I'm glad
I can't see.

TJ
Yeah. It's hard not to watch. But it's
awful. They're dying down there. By the
billions.

(A beat)
And all we can do is watch.

Park says nothing, but puts her arm in TJ's linking her for comfort.

TJ
And the worst part.

(A beat)
From here it looks just like Earth. I
can see cities shining in the night.

PARK
Just like Earth.

(A beat)

Just like Earth.

(Firmly)

TJ, take me to the bridge.

TJ looks at her curiously and then leads her out.

CUT TO:

FX - DESTINY in Orbit of the planet, as before.

CUT TO:

INT - DESTINY - BRIDGE

YOUNG
How much longer before the FTL is ready.

SCOTT
A little under an hour.

YOUNG
Status on the star. Any more issues?

RUSH
No. But the damage is done. It'll never function as a star again. This system is dead.

TJ and Park enter.

PARK
We have to help.

YOUNG

Doctor Park, there's nothing we can do here. Not even Eli can stop a planet from spinning.

Rush raises an eyebrow. A little barb from Young.

PARK
It's just like Earth.

They stop and look at her.

PARK
(Ct'd)

What if this happened to Earth? And what if aliens were in a space ship above? Wouldn't we want them to help?

She looks around the bridge eyelessly. She's trying to look at them, they get that, but she can't see them.

PARK
Look I know we can't stop the destruction, and I know we can't save the people.

(A beat)

But we can help!

Young stands up and walks towards her. He gently puts his hand on her arm.

YOUNG
Doctor-

PARK
Don't you understand? It's not just the people down there that are dying now. It's the entire civilization. It's their entire history. If that was Earth, wouldn't you want someone to save Shakespeare? Or the Bible? Or Chess? If Earth burned it would have all been for nothing.

Their Stargate is in orbit. They've probably never been off world.

ELI

We have time. We can fly the shuttles down. It's the middle of the night, museums and libraries will be empty.

RUSH

It would be like grave robbing.

PARK

No it wouldn't. It would be like saving the family photographs from a house fire.

YOUNG

Eli

(A beat, and all look to Colonel Young)

You mentioned that the distress calls were from aircraft that crashed when the atmosphere was hit.

ELI

Yes...

YOUNG

What about our shuttles? Can they handle it?

ELI

Yes. Both our one and the ones we got from the-

YOUNG

Are you sure?

ELI

Yes, our systems are more advanced than basic aircraft. It shouldn't be a problem. Maybe navigation will have a few glitches but-

YOUNG

Brody. Can you identify good landing spots? Spread them out. Find suburbs, not city centers, places that are more remote, but likely to have information centers.

RUSH

We're doing this?

YOUNG

We're doing this.

CUT TO:

FX - DESTINY in orbit around the planet

CUT TO:

INT - DESTINY - Shuttle Bay

This is the makeshift bay we saw in earlier episodes from when the blueberry aliens were on Destiny. Each of the shuttles are being prepped by a member of the crew.

Young is inspecting. Rush is with him.

RUSH

This is all very noble, Colonel, but I don't think we should be doing it. Civilizations die all the time. It's a big Universe.

YOUNG

True, but Park is right. Most of them don't get a chance. We can give these

people a small chance at being remembered.

RUSH

Aye.

(A beat)

I'm going to get back to my work. Call me if you need me.

YOUNG

(Nodding)

Ok.

He approaches a shuttle being prepped by Saunders (a Marine we met in 3x01).

YOUNG

Ready, Saunders?

SAUNDERS

Yes, sir. Ready. Doctor Brody is downloading the co-ordinates now.

YOUNG

Good. Do what you can, but don't take any unnecessary risks.

SAUNDERS

Sir.

Young's walkie talkie pings him.

SCOTT

Sir, main shuttle is ready to go. Co-ordinates downloaded. Just awaiting your word, sir.

YOUNG

God speed. Go.

He leaves the bay, nodding to Saunders as he goes.

CUT TO:

FX - SHUTTLE BAY -

As the blueberry shuttles take off to depart destiny.

FX - DESTINY IN ORBIT

As the main shuttle undocks and launches, with the 10 blueberry shuttles behind her

FX - LOW ORBIT

As the shuttles hit the atmosphere

CUT TO:

INT - SHUTTLE

Scott is piloting the main shuttle. He's alone. The shuttle is juddering heavily under the turbulence.

YOUNG

Report

SCOTT

Hitting some heavy chop, but under the circumstances it's not too bad. Smaller shuttles following my beacon.

YOUNG

The clock's counting, you've got a little under an hour.

SCOTT

Roger.

He looks at his stopwatch, there's a countdown of 58 minutes and change.

FX - SHUTTLES BREAKING THROUGH UPPER ATMOSPHERE

As the shuttles break through the layer of turbulence and high clouds. They reach an altitude of about 10,000 feet and then level out.

CUT TO:

INT - DESTINY - Bridge

A display is lit up with a map of the world. Most of it is in red - the day side, which has been destroyed. A number of red dots are plotted. We see a red line moving slowly across the screen towards them. The approaching dawn, and the death which follows it.

BRODY

We chose these landing sites because they are the furthest from the dawn, where the team will have the most time in case anything goes wrong.

ELI

We have plenty of warning. They'll be ok.

YOUNG

Keep an eye on it.

CUT TO:

FX - SHUTTLES IN FLIGHT

(VOICE OVER) -

SCOTT

Ok, time to split up everyone. Do what you have to, but regardless of what you see, get back at zero hour.

We see the shuttles split up and fly in different directions.

INT - SHUTTLE

As Scott is flying. He's looking at his nav plot.

SCOTT

Hmm. Navigation isn't working properly.

Scott to Destiny.

YOUNG

(V.O.)

Young here.

SCOTT
I'm having some trouble with Navigation. There's a lot of noise here. Can you see me?

YOUNG
Negative.

SCOTT
Ok. It's not too bad, I can go visual. It's a beautiful night. Scott out.

He turns off the radio.

SCOTT
(Ct'd)
The last night of the world.

CUT TO:

FX - DESTINY in Orbit

CUT TO:

INT - DESTINY - Bridge

ELI
It's only Scott that's having trouble with nav. The other ships are doing ok.

YOUNG
Good.

CUT TO:

FX - Blueberry shuttle flying over a night landscape. We see it flies over a large, ring-shaped building. A small circular building stands at the center of the ring, making it look like a bullseye.

CUT TO:

INT - Blueberry Shuttle - NIGHT

Greer is piloting. He looks through the window to see the building.

GREER
Nice and quiet.

CUT TO:

FX - Blueberry shuttle landing in the courtyard of the building between the outer ring and the central building.

CUT TO:

FX - MAIN SHUTTLE LANDING - NIGHT

As the Main shuttle lands in a field. It seems lost.

EXT - MAIN SHUTTLE - NIGHT

As the REAR DOORS open. Scott gets out, he walks down the ramp, and looks around. There's not much to see, except an eerie red glow on the horizon and lots of aurorae.

He climbs a small rise near the ramp and takes out his binoculars.

SCOTT
Darn it. I'm off course.

He goes back into the shuttle, and presses the button to close the back doors. Nothing.

SCOTT
Great. Power's out.

He fiddles with some more controls. Nothing. He raises the radio. Nothing. He tries his walkie talkie.

SCOTT
Scott to Destiny. Can anyone hear me?
Over.

Nothing but static.

SCOTT
Great.

He gets up and walks towards the back doors again.

SCOTT
Maybe with a clear view of the-

But he doesn't get to finish his sentence as someone hits him over the head, knocking him out. He collapses to the ground and we pan up to see the burning glow over the horizon, and the lethal dawn, not far away, and we-

Fade Out.

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Fade In:

Act 3.

FX - DESTINY in Orbit around the planet

We see the day side of the planet burning, and as the planet turns towards dusk, we see the night side burning too. The 'dark' part still has some lights, but it's getting smaller..the planet is dying before our eyes.

CUT TO:

EXT - PLANET SURFACE - NIGHT

As Greer gets out of his shuttle. He's a soldier, and everything is met with the point of his gun. He makes his way towards the entrance of the building.

It's locked. He looks around a little, and then kicks the door in.

He clicks his flashlight on. This building is quiet. His light dances around the room to show a circular amphitheater. The seats are in circular rows around a center dais, which has curtains around it.

GREER

It's a church!

He makes his way carefully towards the center. The place is quiet, but he wants to be sure not to get caught. Logically, anything culturally significant will be in the central area.

He creeps forward, reaching the curtain. He can't see what's beyond. The curtain is made of very thick and heavy material.

He pulls it as hard as he can, and it barely moves. He pulls again, and the curtain opens down the middle.

A RUSH OF AIR staggers him for a moment.

GREER

What the?

The air past, he shines his light around what was beyond the curtain. At the center is an altar, and on top of the altar is a large artifact. It looks like it is made of gold. Like the rest of the church, it's circular. It has a rich red center, looking like it could be a ruby.

Greer picks it up and puts it in his bag. It's heavy. He gathers some books.

GREER

In my mother's church they had prayer books, song books, and Bibles. That's what she'd want me to save too. But what else?

He shines his light around, and then sees PAINTINGS on the walls. We LINGER on one for a moment to see it depicts dark-skinned figures reaching to the sky where a recreation of the circular artifact Greer has in his bag is hanging.

He takes the painting from the wall and starts carrying it back to the shuttle. On the way he passes more paintings.

GREER

I hope I can get them all in.

CUT TO:

INT - DESTINY - BRIDGE

ELI

All shuttles are back except Saunders and Scott. Saunders has reported in. He looted a library. He's coming in heavy and slow. Greer is launching now.

BRODY

They're all ahead of schedule, expect Scott. But he's not due to report in for another couple of minutes.

YOUNG

Raise him.

BRODY

This is Destiny to Shuttle 1. Come in Lieutenant Scott.

Static.

BRODY

(ct'd)

Lieutenant Scott, come in. Can you hear me?

Still Static.

Young takes the walkie talkie from his belt.

YOUNG
Lieutenant Scott. Report.

Nothing.

ELI
Scanning for the shuttle. Can't see
through the soup in the upper atmos-
phere.

YOUNG
How much time does he have?

BRODY
If he landed where he was supposed to,
he's got about an hour before dawn.

YOUNG
That's not a lot of time.

He touches his walkie talkie.

YOUNG
(ct'd)
Saunders, can you go to Lieutenant
Scott's last known co-ordinates and see
if you can see him.

SAUNDERS
Yes, Sir.

CUT TO:

FX - BLUEBERRY SHUTTLE

As it flies over the landscape below, flying low to hug the land-
scape.

CUT TO:

INT - Farmhouse - Night

As Scott is slumped against a wall. A trickle of blood pours down his head. We see a dark, leathery hand touch the blood and then we hear exclamations in an unrecognizable language.

Scott stirs, and wakes up. He looks around and then snaps alert. He reaches for his gun, but it's gone.

We then see from his POV as a large, dark skinned, almost lizard like creature, with huge eyes that dominate its face looks down on him. It's brandishing a shovel and yelling.

Scott scoots back against a wall, holding up his hands.

SCOTT

No! Wait, wait! We come in peace.

The creature grumbles hostility towards him.

Another creature enters. It's a little shorter than the first, and its eyes a little softer. It speaks in the alien language to the first, gesturing towards the blood on Scott's forehead.

It reaches towards him. It's gentle, and we see that it's holding a cloth of sorts. It dabs at the blood and backs off, scared of Scott.

He looks at it and smiles a little, unsure if a smile is the right thing. It could be a hostile act here.

SCOTT

(Quietly)

Thank you.

The larger creature growls at Scott again. It speaks a phrase.

SCOTT

I don't understand you.

It speaks again. The same phrase. And again, but louder.

SCOTT

If you're asking my name. It's Scott.
Matthew Scott.

The creature goes quiet, and eyes him carefully.

Scott touches his chest. Emphasizing that he's pointing to himself.

SCOTT

Scott. Scott.

The smaller creature mumbles something to the larger. The larger looks back and replies.

SCOTT

Yes. It's my name. Me. I'm Scott.

The larger creature looks back at him and grumbles the same phrase as before. It lunges towards him, but is stopped by the smaller one. It says something to the larger, and the larger one growls a little.

The smaller one reaches its hand out to Scott. He takes it and stands. He's not very steady on his feet.

They lead him to another room in their dwelling. It's a pretty typical farm house, rustic and not entirely unfamiliar. The only odd thing is that we see the floor is covered in a thick layer of a sand-like substance.

The larger creature waves a hand and projection shows on the wall. It's like a giant screen TV. On it are pictures of confusion, as well as what are clearly reporters (of the same species) talking. There's an air of confusion and fear - they've lost touch with the rest of the world.

The creature repeats what he said earlier.

SCOTT

You know what happened?

He looks down. Sadly.

SCOTT.

I'm so sorry. I'm afraid I have terrible news.

He looks down, sees the sandy substance on the floor.

He reaches out with his finger and draws a large circle, and smaller ones orbiting it.

SCOTT

This is your star. The sun. And planets orbiting it. Do you understand.

He looks to them, and they look back at him, confused. The smaller one murmurs something and the larger one points at the sky.

SCOTT

Yes. Exactly. The sun.

He draws a small triangle in the sand, away from the planets. He mimics flying using his hands, and then points to himself.

SCOTT

This is Destiny. My ship. We come from the stars.

He points upwards, towards the sky. They both nod. They get it.

He sighs, and points towards the TV before drawing again.

SCOTT

This is the difficult part.

He points towards the TV one more time, and then spreads his fingers within the 'sun' that he drew on the sand, making it explode.

SCOTT

Your sun exploded.

(A beat)

Boom.

A beat as the creatures try to take it in. The larger one says something to the smaller one. It doesn't believe it - some body language is universal - and it looks to Scott, and then back to the larger one.

It says a word. Kocheela.

SCOTT

Kocheela. Supernova.

The creature makes its hands in the shape of a ball, and then explodes them outwards.

SCOTT

Yes. Kocheela.

He does the same act.

The smaller creature slumps to the ground and starts a long, low howl of distress.

The larger creature puts its arm around the smaller, and the smaller rests its head on its shoulder.

SCOTT

The Farmer and his wife.

He looks to his watch. 35 minutes remaining.

SCOTT

We have to go. Go. You can come with me.

He points at his chest, points and them, and then points at the sky.

The farmer looks to his wife, and she starts to howl louder now. They both stand, and beckon for Scott to follow them in another direction.

SCOTT

We have to go.

He points back in the direction they came.

The farmer yells out something. You don't have to understand the language to know it's negative.

He then softens a little. And beckons Scott.

SCOTT

You want me to see something? Ok, but we have to make it quick.

Scott opens his arms, and gestures in the direction they wanted him to go.

SCOTT

Ok, let's go.

CUT TO:

EXT - FARM - NIGHT

As Scott and the two creatures leave one building. The sky is a little lighter now, and reddening. They gesture him towards another building nearby.

The farmer has Scott's gun. Scott takes it gently from him, and clicks on the flashlight. The wife nods and opens the door gently, ushering Scott to look inside.

His flashlight lights up what's inside.

Row after row of cots. Inside each one is a miniature creature. A baby.

PULL IN on Scott's face as what he is looking at registers with him.

SCOTT

Children.

INT - NURSERY - NIGHT

As we see dozens of children, sleeping peacefully, and we

FADE OUT

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FADE IN:

ACT 4.

INT - NURSERY - NIGHT

As Scott looks over the dozens of cots with sleeping children in them.

We hear a WHOOSH from overhead. Something is flying nearby. He runs out of the building to see a Blueberry Shuttle circling overhead.

He takes out his flashlight and starts signaling S.O.S. in morse code. Three short, Three long, Three short.

Cut To:

INT - BLUEBERRY SHUTTLE - NIGHT

Saunders is piloting and looking out the windows. Note that a Blueberry shuttle is MUCH smaller than the Destiny Shuttle. It's more a 2-man pod than anything.

SAUNDERS

Saunders to Destiny. I've found the Shuttle, I'm going in to check where Lieutenant Scott might be. Over.

YOUNG (V.O.)

Acknowledged.

As he circles, he notices a light in the distance blinking at him. He reads the Morse code. It's unlikely that the aliens would have the same pattern for the same message so...

SAUNDERS

I've found him sir. He's at some farm houses about a quarter of a click from the landing zone.

YOUNG

Good. Get him and the shuttle out of there.

SAUNDERS

Roger that.

CUT TO:

FX - As the Shuttle turns and heads towards the farm houses.

CUT TO:

FX - As the Shuttle lands near Scott's position.

CUT TO:

EXT - FARM - NIGHT

As the door of the shuttle opens, and Saunders gets out. Scott and the two aliens approach. Saunders notices the aliens, and the blood on Scott's head, so he brandishes his weapon.

SAUNDERS

Sir? Everything all right.

SCOTT

Yes. But the shuttle power is dead.

SAUNDERS

We don't have a lot of time. I can get you out of here in this shuttle.

SCOTT

No. We need to take these people. Can you charge my shuttle from yours? The power is compatible.

SAUNDERS

Yes sir, but I've filled my shuttle with as much of their literature as I could find. It's a real treasure, and I'd hate to lose it.

SCOTT

There's a bigger treasure here. Trust me.

SAUNDERS

Yes Sir.

Saunders and Scott head towards Saunders' shuttle. Scott turns back to the aliens.

SCOTT

Wait here. I hope you understand me. I will be back. I'm not going to let you die.

They get into the shuttle.

FX - As Saunders shuttle takes off and flies the short distance to Scott's one.

EXT - FIELD - NIGHT

As Saunders and Scott work frantically to 'jump start' the main shuttle using the power from the blueberry one.

INT - SHUTTLE - NIGHT

As Scott is trying to get the Shuttle to power up.

SCOTT

Come on!

On his third attempt it works.

SCOTT

Yes!

EXT - FIELD - NIGHT

FX: As the Shuttle takes off and flies towards the farmhouse.

EXT - FARMHOUSES - NIGHT

FX: As the Shuttle lands near the farmer and his wife.

The rear door opens and Scott and Saunders get out.

SCOTT

Your children. We can load them in here.

The aliens look at him, confused.

Scott points to the building containing the children, and points to the shuttle and the sky. After a beat, they understand, and they start ferrying the children from the building to the shuttle. There's a lot of them - space is going to be tight.

YOUNG (V.O.)

Report.

SCOTT

This is Lieutenant Scott, sir. We're in the middle of a humanitarian rescue. Against the clock here sir, but we're going to make it.

He looks at his watch. Less than 5 minutes.

The farmer shouts something in his language towards Scott.

SAUNDERS

I think they're all in.

INT - SHUTTLE - NIGHT

As Saunders and Scott enter. There isn't a free inch in the shuttle. It's packed to the rafters with crate-like cots holding the alien children.

SCOTT

This looks heavy. I hope we have enough power to get us out of here.

The aliens squeeze in, and Scott closes the door. He powers up the shuttle and tries to take off.

FX: As the shuttle struggles to leave the ground.

INT - SHUTTLE - NIGHT

As Scott is struggling with the controls.

CLOSE UP On Scott's watch. Only 2 minutes now.

SCOTT

We're too heavy.

SAUNDERS

Everything's bolted down. There's no time to get rid of any of-

The aliens know what's happening. They gesture to Saunders and step towards the door.

SAUNDERS

The aliens want to leave. They want us to save their children.

SCOTT

No. The children will need adults to look after them. I'll go.

SAUNDERS

No sir. You need to pilot the shuttle.

Scott powers down the shuttle and opens the door. The two aliens look back at the children once more. Sadly, they turn to leave.

But Saunders stops them!

He points at them, and holds up 1 finger. 1 should stay, and 1 should leave. He steps out of the shuttle, points at his chest, and then at the ground.

SAUNDERS

I'm staying!

The aliens understand him, and they embrace. The larger alien steps off the shuttle and waves to the smaller, sadly saying 'I love you' in their language as the shuttle doors close.

INT - SHUTTLE - NIGHT

As Scott powers up the Shuttle and tries to take off. He has more success this time. The smaller alien sits beside him, and in a very human-like gesture buries her head in her hands and weeps.

EXT - FARMYARD - NIGHT

As Saunders and the male alien watch the shuttle take off. They look to the Horizon, and the maddening red glow of the dawn is close.

The alien murmurs something in its language and reaches out a hand.

Saunders takes its hand in his, and together they turn to look towards the dawn.

FX - SHUTTLE - NIGHT

As the shuttle lifts away from the farm houses and a fiery line cuts across the farm. We see the houses begin to smoulder, and then, as daylight reaches them, we see them incinerate.

FX - SHUTTLE - DAWN

As the shuttle races away from the oncoming dawn as quickly as it can.

CUT TO:

INT - DESTINY - BRIDGE

We see the display from earlier, and the red icon indicating Scott's location is now on the day side of the planet.

ELI
It's time.

YOUNG
I hope he made it.

BRODY
Too much interference there now.
There's no way of telling until-

VOLKER
I got the shuttle. It's climbing in the atmosphere and running like a bat out of hell.

RUSH
Literally

YOUNG
Is he going to make it?

BRODY
He's entering the upper atmosphere now.

CUT TO:

INT - SHUTTLE - NIGHT

As Scott is trying hard to pilot the shuttle through the upper atmosphere.

SCOTT
Scott to Destiny. I'm almost out of power. I'm having trouble getting into Orbit! Can anybody hear me?

CUT TO:

INT - DESTINY - BRIDGE

BRODY
Uh Oh.

YOUNG
What is it?

BRODY
He's having trouble breaking into Orbit.

(A beat)

I don't think he's going to make it.

YOUNG
Can we send a shuttle after him?

ELI
Too small.

YOUNG
Can we put Destiny down there and have him dock directly?

RUSH
The atmosphere will tear us apart.

(A beat)

I've got an idea

Cut To:

FX - SHUTTLE

As the shuttle flies over the surface of the planet, desperately trying to beat the oncoming dawn, and desperately trying to gain altitude.

INT - SHUTTLE

Scott is fighting furiously to keep the shuttle from dropping.

SCOTT
Come on!

An alarm goes off.

SCOTT
What? Somethings dropping from orbit,
right in front of us.

He peers out through the front windows. He looks at the scanners again.

SCOTT
No way!

CUT TO:

FX: Shuttle

Still flying over the surface of the planet, trying to escape the dawn.

PULL UP to show the Stargate! It's falling through the atmosphere, right into Scott's path. The gate dials and we see an event horizon.

INT - SHUTTLE

As Scott is wrestling with the controls.

SCOTT
WOAHHH!

CUT TO:

FX - Shuttle Over Planet Surface

The dawn is catching up with the shuttle now. The atmosphere is igniting all around it as it gets closer to the Stargate

CUT TO:

FX: View from the Stargate as the shuttle approaches, flanked by flames.

CUT TO:

FX: View from above as the Shuttle flies towards the gate, and enters it just as the gate falls into the lower atmosphere and is engulfed by flame.

CUT TO:

INT - DESTINY - BRIDGE

 YOUNG
Did he make it?

 ELI
I think so.

 RUSH
What co-ordinates?

 ELI
Destiny's next stop in the Ancient database. He should be waiting for us there.

 YOUNG
Get us out of here.

FX - As Destiny turns and accelerates away from the planet. She jumps to FTL as soon as she can. But we stay in the system, and the camera zooms in over the planet. There's nothing left now, even on the night side. All the cities are burned. Everyone that was on the planet is dead.

Camera now pans up and away from the planet towards the star at the center of the system.

We can see that the star is spinning and ejecting matter. It's collapsing and dying.

We pull in close towards the sun and see -

A mysterious ship hovering over the sun, inspecting its handiwork. We haven't seen this design before. But the implication is clear - Rush was right, this wasn't a supernova.

Somebody destroyed this star.

And we

Fade Out.

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