

This document is only available at <http://www.philotic.com/stargate>. If you got it from anywhere else, please email lmoroney@philotic.com with details. If you purchased this document...you got ripped off. This is a work of fan fiction, not officially licensed or sanctioned in any way. If you like it, buy the Stargate DVDs and BlueRays and the official books. Thank you! Laurence.

Stargate Universe 3x01: Journey's End

by

Laurence Moroney

(c) Laurence Moroney 2011

Laurence Moroney
lmoroney@philotic.com

TEASER

FADE IN:

EXT. DESTINY - CROSSING THROUGH INTERGALACTIC SPACE

Destiny is hanging in space, with nothing but blackness behind her. She is between galaxies, and it's a lonely place. We pan around behind her to see what's ahead, and are treated to a view of a river of stars in front of her. She's approaching a new galaxy, and it is dead ahead. She jumps to FTL.

INT. DESTINY - STASIS PODS

We track through the corridors of suspension pods, seeing the faces of our cast frozen in the positions they were left in at the end of season 2. We come to rest on CHLOE'S pod. Still and lifeless she stares into infinity.

We hear a BEEP and a whoosh as the routines for waking her kick in. We PULL BACK to see a KINO floating in the air in front of her pod.

INT. DESTINY - CHLOE'S POD

We see her awaken, confused, but just momentarily. Once she glimpses the kino, it floats off down the corridor. Bewildered, she follows it. We HOLD for a moment to see that she's the only one who has awoken.

INT. DESTINY - CORRIDOR

As the Kino deliberately floats down it, Chloe following. It's VERY DARK as most of the power is still off.

INT. 'STONES' ROOM

As the Kino enters and floats above the ancient stones device. One stone is sitting invitingly on the console. The Kino turns it's lens back towards Chloe as she enters. It's clearly inviting her to use the stone.

She looks at the Kino, and it hovers in front of her unblinkingly.

CHLOE

Eli? Eli? Are you around here?

She waits a beat and then looks down at the stone. With trepidation she sits and gingerly touches it.

FX. A DISORIENTING FLASH AS CHLOE CONNECTS WITH THE STONE

INT. CONFERENCE ROOM ON THE 'USS GEORGE HAMMOND' (AN SGC 304-CLASS SPACECRAFT)

Chloe occupies the body of a female marine. She wakes to see another marine.

MARINE

Is that you Chloe?

She's confused. Not just disorientation from the stone, but how did the marine know it was going to be Chloe?

CHLOE

Yes-

Before she can say any more, the marine opens the intercom.

MARINE

General. She's here.

Cut To:

INT. DESTINY STONES ROOM

As the marine wakes up in Chloe's body. She shivers and hugs herself against the cold. The Kino is watching her closely.

INT. CONFERENCE ROOM

As Chloe is looking around, confused. The Marine doesn't speak. She stands, and walks towards the exit, but he shifts his weight a little to block her way. She's not a prisoner, but he's not letting her go anywhere.

The door opens and GENERAL JACK O'NEILL walks in, looking at his watch.

JACK

That's pretty accurate. Another egg-head. Oh well.

CHLOE

General O'Neill? What's going on?

JACK

You're Chloe Armstrong?

He looks at her a little, furrowing his eyebrows before shrugging.

JACK

I'll never get used to this, you know. Stones thing.

CHLOE

General?

JACK

Yes? Oh yes. I suppose you want to know what's going on. You've just woken up from your three year sleep. Welcome to the future.

CHLOE

Why was I called here?

JACK

I was hoping you were going to tell me that. I was hoping that you and the other eggheads on Destiny had an answer by now.

CHLOE

An answer? For what?

Jack's demeanor changes to a more serious one.

JACK

You don't know? Then we really are screwed.

He gestures for her to follow him as he leaves the room.

INT. CORRIDOR OF THE GEORGE HAMMOND

As ONeill enters, walking towards the camera, Chloe following.

JACK

A lot has changed in the three years you've been away from us.

INT. BRIDGE OF THE GEORGE HAMMOND

As they enter. In the view screen ahead of them they can see the Earth. The eastern seaboard comes into view, and we can see that it's in flames.

JACK (TOWARDS A BRIDGE TECH)

Show her.

The view screen changes to show scenes of destruction. We see cities like WASHINGTON D.C. laid waste, with smoke pouring out of the Capitol building. London is burning and the Eiffel tower in Paris is a barely recognizable piece of molten slag. In a small homage to 'Planet of the Apes' we see the head of the Statue of Liberty on the Jersey shore, waves lapping up against it as New York City burns in the background.

FADE OUT AND:

CUT TO CREDITS.

ACT 1.

FADE IN:

INT. DESTINY STONES ROOM

As Chloe jumps in shock. She's back. The stones device has deactivated suddenly. The Kino is gone. The looks around, alone, shuddering at the vision she just saw.

RUSH enters.

RUSH
Chloe?

He takes out his walkie-talkie.

RUSH (INTO WALKIE TALKIE)
Colonel Young. I found her.

YOUNG (THROUGH WALKIE TALKIE)
Acknowledged. Any sign of Eli.

RUSH
None. But it's been three years he could be-

YOUNG (INTERRUPTING)
Keep looking. Young out.

Rush walks over to Chloe and tenderly puts his hand on her arm. He's only just noticed that she looks a little shaken.

RUSH
Chloe. Are you ok?

Doe-like eyes look up to him.

CHLOE
Yes. I think so.

RUSH
Were you trying to get the stones working? The device is powered down. One of the systems we need to get working again.

She looks down to the device again. It's dark and lifeless. She is slightly shocked as we

FADE TO-

FX: SPACE as DESTINY drops out of FTL.

INT: BRIDGE

Young is sitting in the command seat. Volker and Brody at the control consoles.

VOLKER
That's odd.

YOUNG
What is it?

VOLKER
We've dropped out of FTL in a star system that isn't quite in the new galaxy.

YOUNG
What does that mean?

VOLKER
Typically, in a galaxy, stars are packed pretty tight in the core, about a 1/4 of a light year apart. When you get to the outer edges, they're spread out more, like 10-15 light years apart.

BRODY
Like Earth's sun is 4 light years from its nearest neighbor.

YOUNG
Right. So what?

VOLKER
This system is several hundred light years from the nearest star. It's like a rogue solar system, just outside what you'd typically consider to be the galaxy.

BRODY
And Destiny overrode Eli's program. We were supposed to go into the Galaxy and find the closest suitable star for refuelling.

YOUNG
Is this star suitable?

VOLKER
Yes. It's perfect.

YOUNG
So maybe Destiny stopped here because it's closer?

VOLKER

No, that's not it. This star is a lot further than others Destiny could have stopped at.

FX: He shows a display. On it are drawn the two galaxies, side by side, projected above, so they look like circles.

VOLKER

As we left the last galaxy, we left at this point, following the shortest trajectory.

FX: A line is drawn leaving the leftmost galaxy at the three o'clock position.

VOLKER (V.O.)

We should have entered this Galaxy here, and quite quickly found a suitable star.

FX: The line intersects the rightmost galaxy at nine o'clock

YOUNG

So where are we?

VOLKER

That's the thing. We ended up here.

FX: He re-draws the line, but now it intersects the right hand galaxy at approximately 11 o'clock.

YOUNG

We're way off course.

RUSH

Or back on course, depending on how you look at it.

(A beat)

Brody, scan the system, tell me if you see what I see.

Brody turns to the controls and starts working. After a moment.

BRODY

Wow.

YOUNG

What is it?

BRODY

This can't be right.

YOUNG

Brody!

BRODY

Sorry, Colonel. There's the star, and just one planet, approximately 1 AU from the star. It's perfectly suitable for human life.

YOUNG

Just one planet?

RUSH

And it's perfect. Sounds artificial to me.

FADE TO:

INT: CHLOE'S QUARTERS. She's trying to sleep but can't. The door chimes.

CHLOE

Come in!

Nothing happens.

CHLOE (LOUDER)

Come in!

Again, nothing happens. Frustrated, she gets up from the bed and heads to the door. She pushes the chime to open the door and-

There's only an empty corridor with a floating Kino outside. The Kino floats away, clearly beckoning her to follow. She walks after it as we

FADE TO:

INT BRIDGE - TJ ENTERS

TJ

Still no sign of Eli. No messages. Nothing.

YOUNG

TJ. You should see this. It's another artificial system like the one-

TJ

Where Caine is? Where my daughter is?

YOUNG

We don't know that for sure. But we'll be in Shuttle range in a few minutes.

TJ
I want to be on it.

YOUNG
Of course. I'll need you to gather medical supplies.

BRODY
Scanning the surface. There's no Stargate. Just like the other one.

RUSH
Is there an Obelisk?

BRODY
Don't know yet. Checking for its EM signature.

TJ
Any people down there?

BRODY
Can't tell.

YOUNG (TO INTERCOM)
Scott. Put together a team and meet at the shuttle. We're going down to the surface. Greer will keep up the search for Eli on board.

SCOTT (OVER INTERCOM)
Yes sir.

FX: As Destiny approaches the planet. We see it's a beautiful green and blue world.

INT: DESTINY - OUTSIDE SHUTTLE

Scott is there with Lt James and some other marines, some civilians including Dr. Boone and Dr. Leung

TJ arrives.

SCOTT
Ok, let's go.

(Aside to TJ)

You doing ok?

She looks at him, and smiles a little.

TJ

Better than I've been for a long time.
I think it's fate that we've discovered
this world at this time.

SCOTT

It can't be the same world. It's a different galaxy, and if they could make one, well...I'm sure they could make more.

TJ

I know. But it means they are out there. And it means they are looking out for us.

SCOTT

You still think your daughter is with them.

TJ

I KNOW she is. And I know that I'll see her someday.

She smiles warmly and enters the shuttle. He returns the smile and follows her in.

CUT TO:

EXT: FX as the Shuttle launches from DESTINY

CUT TO:

INT: DESTINY CORRIDOR

As the Kino floats across the Frame, Chloe in tow. It stops at a door. She pushes the chime beside the door, and it swings open.

We see ELI'S ROOM on the other side.

INT: ELI'S ROOM

As the Kino floats in and Chloe follows. To her left is the Kino control station. At the back is the Kino dispenser. Eli's bed is left, unmade, with papers and food packages strewn on the floor. She smiles a little in memory of him.

A BUTTON on the Kino Control station glows and begins to blink. She pushes it.

FX: As lights project onto Chloe's face. We can see that it's mathematical equations. They start slowly at first, but get faster and faster. Her eyes dilate, and then, trancelike, she begins to absorb them.

EXT FX: As the shuttle hits the atmosphere.

INT: SHUTTLE - SCOTT Is at the controls, flying it. Through the windows there's nothing to see, but the shuttle is being buffeted by turbulence.

TJ Walks up beside him to look out the viewport.

SCOTT

Last time we chose a spot in the temperate zone, close to a large body of fresh water, and away from any areas you'd expect to have severe weather.

TJ

It was beautiful too.

SCOTT (SMILING)

Hopefully we'll be lucky this time.

TJ

I don't think luck has anything to do with it. Remember last time we landed within a few miles of the obelisk, even though we hadn't seen it from orbit.

SCOTT

Yeah. Scanning for the EM signature, but I don't see anything. Maybe once we're out of the ionosphere.

As if to answer, the buffeting stops, and the clouds begin to clear.

CLOSE UP on Scott and TJ's face to see their stunned reaction as we CUT TO:

FX: The shuttle emerges from the clouds and flies over a deep valley, containing an obelisk. (Just like the one from 1x13 'Faith')

CUT TO:

INT: DESTINY BRIDGE

SCOTT (V.O.)

Scott to Colonel Young.

YOUNG

This is Young. Report.

SCOTT

There's no doubt sir, it's another artificial planet. We emerged from the

upper atmosphere right at one of the obelisks.

RUSH

Is there any activity at the obelisk.

SCOTT

Negative. But there's a clearing about a half a click from its base. We're going to land there and check it out.

YOUNG

Acknowledged. See what you can find. Destiny out.

Rush is rubbing his chin, deep in thought.

YOUNG

Something to say?

RUSH

Aye. It's the second time we've come across a planet like this, and the last time was when we were in dire need.

YOUNG

Your point? We've escaped the drones, and left them behind in the other galaxy. We could go to any star from here.

RUSH

We could. But maybe that's the problem. What if they are waiting in this Galaxy, or what if something WORSE is waiting here?

YOUNG

So they gave us a supply stop so that we can have a fighting chance.

RUSH

Maybe. But we should keep our eyes and ears open.

YOUNG

Don't we always?

(a beat)

Shouldn't you be working on the stones? We need to get in touch with Earth to see what's been happening over the last three years.

BRODY

Yeah. I want to know what's going on in the stock market. My portfolio's had been taking a beating.

VOLKER

You're worried about your portfolio?

BRODY

Yeah. I think I bought too much of one stock when I was last home via the stones.

VOLKER

Oh yeah? Which one?

BRODY (SHEEPISHLY)

Apple.

VOLKER

Oh.

CUT TO:

INT DESTINY: ELI'S QUARTERS. We see Chloe in the same position as earlier. Time has passed but she hasn't moved. She looks like she hasn't even blinked.

The STREAM OF DATA suddenly stops. She pauses a moment. Blinks. Memory of where she is suddenly comes over her. She turns and walks through the door, with purpose.

INT DESTINY CORRIDOR

As Chloe walks purposefully down it. She turns a corner and GREER is there.

GREER

Ah Chloe. Good to see you. Can you help us in the search for-

But she blows past like she hasn't seen him.

EXT: PLANET SURFACE

The rear of the shuttle opens and SCOTT and JAMES walk down the ramp onto the lush grass of a new world.

JAMES

Do you smell that?

SCOTT (SNIFFING)

What? I can't smell anything.

JAMES

Fresh air. Fresh, pure air. For once I don't smell Sargent Greer.

SCOTT

Put a lid on that soldier. We've a job to do.

JAMES (A LITTLE TAKEN ABACK)

Yes, sir!

INT: DESTINY - STONES ROOM

RUSH is here, working on the stones device. He's getting frustrated. It's supposed to turn on, but it won't. He's lifting it, turning it, but nothing happens.

GREER (V.O. ON WALKIE TALKIE)

Doctor Rush?

RUSH

Sergeant, I'm very busy, and don't want to be disturbed.

GREER

I think you'll want to be disturbed by this.

RUSH (IMPATIENTLY)

What is it?

GREER

It's Chloe. She's doing that thing with the blackboard again.

Rush puts down the stones device and hustles from the room.

INT: DESTINY - BLACKBOARD CORRIDOR

As Chloe is working on equations on the walls. She's moving fast, writing, scribbling, drawing. She's erasing some of Rush's work.

Greer is there too, watching her protectively.

He enters to see her, and gets momentarily angry. Then he looks at what she's doing.

RUSH (QUIETLY)

Oh my god.

And we FADE OUT:

ACT TWO:

FADE IN:

EXT - PLANET - DAY

The away team is hiking away from the shuttle in the direction of the tower. They're in lush, thick, jungle that makes it hard to see clearly where they're going.

Scott's holding a scanner.

SCOTT
Looks like it's that way.

(A Beat)

Sort of.

They start hacking their way through the undergrowth, two marines in front with makeshift machete's, Lieutenant James behind. The civilians follow them, with Scott and TJ taking up the rear.

TJ
Wait a second.

Scott raises his hand in the 'hold up' signal, and the party stops. TJ investigates a plant near them. It has green leaves and a purple flower. The leaves have spines on them.

SCOTT
Looks like a thistle.

TJ puts on a glove and breaks a stem. She lifts it and smells it.

TJ
Smells a little like a thistle too.

SCOTT
Ok. So?

TJ
In the middle ages thistle was used in a lot of cures as a natural antibiotic. It was even called 'blessed thistle' because people believed it would cure the plague.

SCOTT
Believed.

TJ

Yes. Believed. Just because they didn't have proof, doesn't mean they weren't right.

SCOTT

We need to keep moving. It'll be dark soon.

TJ

Ok, go ahead. I'm going to gather some up and I'll follow your path.

Scott nods and the party moves out. As they leave, he looks back once more, almost protectively, towards TJ. She sees him and nods. He looks down again to see the pistol on her hip and he moves on.

SCOTT (TO HIMSELF)

We need to choose what we believe in.

EXT: FOREST CLEARING - DAY

TJ is by herself at the clearing. She is putting on gloves and collecting some of the thistle-like plants. She's methodical, picking them up one by one, stripping off dirt and packing them in sample bags.

GIRLS VOICE (VOICE OVER)

Thank you.

She stops. Jumps in her skin. She starts to look around, and puts her hand on her holster.

GIRLS VOICE (VOICE OVER)

You sacrificed for me.

(A beat)

Thank you.

TJ Draws her gun, and holds it outwards and downwards in the classic ready pose. She clicks off the safety. Her eyes are darting around the clearing.

We wait a beat and then--

GIRLS VOICE (VOICE OVER)

Mother

CUT TO:

EXT - SPACE - DESTINY

As she orbits the planet below.

INT - BLACKBOARD CORRIDOR - DESTINY

Chloe is still working frantically. Rush is trying to keep up, correlating the notes on his notepad with what she's writing.

RUSH

It's a pattern. Repeated. Pairs, Couples. What is it?

She doesn't answer, but keeps working. He sees her scribbling values. One of them he recognizes.

He starts to scribble out an equation based on her work, and the work in his notes. He gets to the '=' at the end and writes the answer. Pi.

RUSH

Pi. Pi?

Young enters. He looks at Rush's work.

YOUNG

Pi. That's one that even I know. But what does it mean?

Rush looks at him, back at the equation, and then at Chloe and his notes.

RUSH

I don't know. But. I'm close. I know I am.

Young looks back to him, and then at Chloe.

YOUNG

Don't you mean she is?

Rush is a little taken aback.

RUSH

This is not an ego thing. Chloe is providing me with the key. I have to turn it and open the door.

YOUNG

What door?

RUSH

The answer. The background radiation.
The pattern. It means something.

Chloe stops writing. Turns to Young and Rush.

CHLOE

That's what they gave me.

YOUNG

They? Who?

CHLOE (CONFUSED)

What?

She looks around a moment, and then looks back to Young and Rush.

CHLOE (CT'D)

How did I get here? I thought I was
done with that.

RUSH

This was different. Colonel, can you
take Chloe to the infirmary. I need to
work on this.

(A beat)

Did your people find Eli by any chance?
I could really do with his insight
here.

YOUNG

Not yet. But, I'll be sure to tell him
you said that when I find him.

A long glance passes between the two men. They both almost smile,
almost. Young escorts Chloe out as we-

CUT TO:

EXT - PLANET'S SURFACE - DAY

TJ is jogging to catch up with the rest of the group. They're on a small rise leading upwards.

JAMES

Looks like this is the top of the foundation. I think we're in the right place.

SCOTT

It's a big tower. Looks like we won't get there and back to the shuttle before nightfall.

He sees TJ enter. Her eyes are a little wide.

SCOTT (CT'D)

TJ? Everything ok?

She looks at him, catches her breath. And lies.

TJ

Yeah. Just need more exercise.

(A beat)

Don't worry, it's not the ALS.

She smiles and he nods.

A Marine calls out from up ahead.

MARINE 1

There's something up here.

We see them cut through the undergrowth to reveal a dark grey wall. It's part of the base of the tower. Another marine calls from further ahead.

MARINE 2

Over this side. There's a clearing.

We follow their voice, and emerge from the thick growth to see a small clearing, formed by a stone overhang from the tower. With all the overgrowth it's pretty dark, and Scott snaps a flashlight to the tip of his rifle. The others follow suit and peer into the darkness.

There's a tunnel, clearly heading towards the interior of the tower.

SCOTT

I'll take the good doctors and check it out. James, keep Leung and Loney here

with the civilians. Stay sharp. It's too quiet.

TJ (WITH REALIZATION)
No animal sounds here.

SCOTT
Yeah. We'll take a look in and radio back.

JAMES
Got it.

(A beat)

And sir?

SCOTT
What is it?

JAMES
Be careful.

Scott looks into the darkness. He smiles a little.

SCOTT
Roger that.

INT: TOWER VESTIBULE - NIGHT

We see Scott and TJ enter, flashlights darting around to illuminate the darkness.

TJ
I don't even know what this material is. It looks like stone, but...

SCOTT
Kinda reminds me of the Destiny Star-gate.

TJ
You're right, but, why would they build a tower out of it?

SCOTT
Hopefully that's what we'll find out.

They turn a corner to find the way blocked. As TJ touches her hand to the dead end, out of nowhere a display lights up. It has symbols and shapes on it most of which are clearly alien, but some are familiar, like basic circles and globes. They are a friendly luminous green.

SCOTT
Some kind of terminal?

TJ
Maybe.

She gestures over the shapes and they follow her fingers. She randomly arranges some of them, but their colors change, mostly to red, and the pattern resets.

TJ
Interesting.

SCOTT
I'll leave this to the Volker and Boone.

He takes out his walkie-talkie to signal them. But it's just static.

SCOTT
Too much interference in here. I'm going to head back and communicate with them the old-fashioned way.

TJ is preoccupied with the console, trying different combinations of shapes. They keep turning red and resetting. She doesn't answer him.

SCOTT
You know. Shouting.

TJ
Ok. I'll wait here and keep working. There's no other way in or out, so I'll be fine.

SCOTT
Ok. I'll be right back.

He ventures into the darkness back towards the direction they came from.

FX: DESTINY IN ORBIT

We ZOOM in on the living quarters of the ship.

INT - STONES ROOM

Camille Wray is working on the stones device. She's frustrated, and can't figure out why it doesn't work. Chloe enters.

WRAY

If you're looking to dial home, you're out of luck. We can't get them to work.

CHLOE

Rush thinks that once all the ship systems are online it'll work.

1WRAY

This should be the priority.

CHLOE

Finding Eli should be the priority, but I didn't come here to talk about that. I came because I need your help.

Wray drops what she's doing and looks up. She suddenly sees the anxiety in Chloe's face. Compassion pours over her.

WRAY

What is it?

CHLOE

I think I'm losing my mind.

CUT TO:

INT - DESTINY - CORRIDOR - DARK

Sergeant Greer, Doctor Park and another soldier are making their way slowly, down the dark corridor. We join in their conversation.

PARK

One of the nice things about being blind is that I don't need a flashlight in corridor's like this.

GREER

You're not going to be blind for long. You heard TJ. The damage might be temporary and might heal.

PARK (SADLY)
Might and might.

GREER
Don't give up hope. Never give up on hope. Besides you have to get better before we go home.

PARK
Why?

GREER
Because I want to show all my friends my hot girlfriend. And I don't want them to say that she only chose me because she doesn't know what I look like!

A wave of sadness passes over her face for a moment. She then pauses a little. Smiles. And starts to laugh.

PARK
I don't need my eyesight to know that you have that stupid grin on your face. The one you always get when you think you said something smart.

(A beat)

But I'll do my best.

He rests his hand on her shoulder, tenderly. She feels it and smiles a little. Sometimes you don't need words.

They reach the end of the corridor, and the other marine touches the chime while Greer goes naturally into breach position. The door yawns open.

A beat as we realize that the corridor on the far side is lit up.

GREER
What do we have here.

PARK
Ronald! Watch out!

She clumsily throws him to the wall as a LASER SHOT zips past. He hugs the wall and she takes cover behind him.

He leans out and returns fire.

He ducks back into cover and looks to make sure that she is safe. She's nestled against the wall, in an alcove trying to look as small as possible.

She's smart, and knows that he's looking out for her. While not looking quite in his direction, she smiles and gives him thumbs up.

Another LASER SHOT zaps out, hitting the wall close to them. He ducks back again.

Greer looks across the corridor at the other marine. Gestures with his fingers to his eyes and down the corridor - he's asking the other marine if he can see who or what is shooting. The marine understands and answers in the negative.

He gestures for the other soldier to stay under cover, and reaches for his radio.

GREER

Greer to Young. We're in the fore section, taking fire. I repeat taking fire. We opened an unexplored part of the ship, and it looks like someone got here before us.

Another blast emphasizes the point.

YOUNG

I'm sending a team down. Wait for back-up.

GREER

Roger that.

Another shot. He's pinned down.

FADE OUT:

ACT THREE

FADE IN:

EXT: DESTINY - SPACE -

As she orbits the planet below

Cut to:

INT: DESTINY - CORIDOOOR

As Greer, Park and the Marine are pinned down by enemy fire. Greer puts a mirror on the tip of his rifle and uses it to peer out.

In the darkness we see some shifting shapes. We're peering into the mirror trying to make them out. There's a little movement and then -

ZING

As a laser takes off the mirror. With a muttered curse, Greer pulls the gun back. The tip is smoking from the laser blast, but the barrel is otherwise undamaged and the gun is in working order.

The radio pings.

[Note - Saunders is a new marine that will show up from time to time. He's not a regular character]

SAUNDERS (V.O - ON THE RADIO)
Specialist Saunders here sir. We're just outside the door.

GREER
The door is in the line of fire. Watch yourselves.

SAUNDERS
Yes sir. We've got a little gift for our friends.

The door opens, with Saunders and a couple other marines flanking the side of it. Laser fire erupts from further down the corridor, going through the open door, and missing the marines. Saunders and Greer's eyes meet, and Saunders tosses Greer something. It's a small cylinder about the size of a soda can.

Greer catches it and looks down at it. A big grin grows across his face.

GREER

Nice!

Saunders motions and throws another couple of the devices.

Greer puts two of the devices into his pockets and pulls the fuse on the other, throwing it down the corridor towards their assailants.

GREER

Flash out!

There's a BANG and a FLASH OF LIGHT where the grenade explodes. It's designed to blind and disorient the enemy. Without thinking whether or not it can affect alien physiology (if indeed the enemy are aliens), Greer, Saunders and the marines go to work.

They move down the corridor in pairs shooting everything they see.

SAUNDERS

Clear!

GREER

Corners clear

(a beat)

...well I'll be damned

He walks up to the corpse of one of their enemies and prods it with his rifle. POV turns around and we see it's one of the 'blueberry' aliens.

GREER

Secure this corridor. There may be more of them!

CUT TO:

INT - DESTINY - STONES ROOM

Chloe and Wray are here together. Chloe is looking out the window at the planet below.

CHLOE

It worked.

WRAY

What worked?

CHLOE

The stones. I went home. To Earth.

She chokes back a sob.

WRAY

Are you sure?

CHLOE

Yes. I'm sure. I don't know how, but I went. But it was terrible.

WRAY

What happened?

CHLOE

They were under attack. Earth was under attack. I saw cities in flames. New York, Washington, London, Paris. They were all in flames.

WRAY

Washington?

She puts her hand to her mouth.

WRAY

(Quietly)

Sharon

Her face hardens as she looks back to Chloe

WRAY

(Ct'd)

Are you sure? The device isn't working, and there could be some disorientation from the hibernation modules.

CHLOE

Nobody else has any disorientation.

WRAY

But you were...

(a beat)

Modified. That could have an effect.

CHLOE

It was real. I was there.

WRAY

I know you believe that but-

CHLOE

It's not what I believe! It's what you don't believe. Why don't you trust me?

WRAY

That's not it. Calm down, Chloe. Don't you see it would be better for you if we had some proof. When we get the device working again we can-

CHLOE

(Shaking her head)

Eli would have believed me.

WRAY

It's not a question of that. What if you're right? What if you tell the whole ship that Earth is under attack?

(A beat)

And we can't see for ourselves or do anything about it. What good would that do anyone?

CHLOE

I thought you'd understand.

(A beat)

I guess I was wrong.

She storms out.

INT - DESTINY - LIT CORRIDOR

Chloe has left the Stones room. She walks a few yards and then stops. Slumps against the wall, looking up at the ceiling.

CHLOE

Eli? Where are you?

(A beat)

You were always there for me and I-

(A long beat as she draws a breath, trying not to cry)

I hurt you. I'm sorry.

(Another beat)

You were always there for me.

Fade To:

EXT - DESTINY - SPACE

As she orbits the planet.

CUT TO:

INT - TOWER VESTIBULE - NIGHT

Scott reaches the group at the tower entrance.

SCOTT
It's a dead end. There's some kind of terminal there which might open a doorway.

JAMES
Sir, we've been trying to raise Destiny, but can't. We think the comms are being blocked by the tower but we're not su-

She doesn't get to finish as a ZING of laser fire comes from the trees, hitting one of the marines and killing him instantly.

SCOTT
Fall back into the tower, go, go!

He and James lay down covering fire in the direction that the laser came from as the two civilians run into the cover of the tower vestibule. Scott and James have ducked down behind a large root, and occasionally pop up to shoot in the direction that they think the enemy is in.

Scott looks to James.

SCOTT
On three you fall back into the tower

JAMES
No sir, let me cover for you.

SCOTT
I gave you an order. One.

(a beat)

There's silence but for the occasional distant song of a rain forest bird.

SCOTT
Two

He nods to James and she nods back.

SCOTT

Three!

He leaps up from behind the root, opening fire as he goes. He moves sideways across the entrance to the vestibule, firing all the way, a move designed to draw the enemy's fire while James scrambles into the entranceway.

He is answered by laser fire all around him, but manages to leap to cover behind a moss covered rock. Laser fire is zinging on it, but for now he's safe.

CUT TO:

INT - DESTINY - BRIDGE

YOUNG

Colonel Young to Lieutenant Scott. Come in.

(A beat)

Can you boost the signal?

BRODY

Negative. We're at maximum already.

YOUNG

Damn it.

BRODY

They took the only shuttle, and there's no Stargate on the planet. Without communications we're-

YOUNG

Deaf, dumb and blind. I know. Keep trying them.

He's interrupted by a radio ping.

GREER

(V.O.)

We've cleared the area, sir. But we had hitch hikers.

YOUNG

What?

GREER

(V.O.)

About a half dozen of those blue aliens. You know the ones that took Chloe.

(A beat)

We killed them all.

CUT TO

INT - DESTINY - CORRIDOR

The other side of the conversation as Greer is talking with Young.

YOUNG
(V.O.)

See if you can find out anything. Like how they got aboard.

GREER
We were asleep for three years. It could have happened any time.

YOUNG
We've lost contact with Lieutenant Scott and the away party.

GREER
Wonder if it is something to do with these guys.

YOUNG
See what you can find out.

Greer shrugs and directs the three marines to explore further.

PARK
Do you think they got Eli?

GREER
I don't know. But they could have killed all of us while we slept. Why didn't they?

CUT TO:

INT - DESTINY - CONTROL INTERFACE ROOM

Rush is working with the terminal. He's projecting models into the air above it. As he works the patterns change, but they always come back to simple, concentric circles.

He looks at his notepad again, and twiddles some parameters. The ideograms light up on the screen, and the model runs.

More concentric circles. He doesn't seem to be able to escape them.

He throws his hands up in frustration, and steps back from the terminal.

From his new point of view we can see through the projection of the circles. They float in the air semi-translucent.

He looks curious for a moment, moving his head.

We follow his POV to see what he's looking at. We should see the circle projected in the air, with the out-of-focus background behind.

Move the angle again, and now but the background slowly in focus. We see a line along one of the corridor walls, which is horizontal, and now cutting through the projected circle as a perfect diameter.

RUSH

Pi?

EXT - PLANET SURFACE - NIGHT

Scott is still behind the rock where he had taken cover from the attack. He's trying to use his walkie-talkie.

SCOTT

Scott to Destiny. Come in?

Static.

SCOTT

Scott to Colonel Young. Can you hear me, over?

More Static.

He peers over the edge of the rock slightly. If there's a sniper out there...

No shots ring out. He sizes up the run to the vestibule entrance. He spots TJ and James lying prone, aiming their guns outwards from the shadows. The attackers haven't spotted them yet either.

James nods in Scott's direction and Scott, without hesitation, leaps up and sprints towards the vestibule entrance just as TJ and James start shooting. TJ has a pistol, James has an automatic, but they let it all out to save their friend.

Lasers start to shoot both towards the vestibule entrance and Scott as he runs frantically.

At the last minute he DIVES into the entranceway, followed by lasers. He scrambles for cover as more laser fire rains down.

JAMES
Close call

SCOTT
Yeah. Thanks Vanessa.

He dusts himself off as TJ and JAMES share a wordless look. They both smile a little. He called her 'Vanessa'.

SCOTT
Let's fall back deeper into the tunnel.
Don't want to be taken out by a well-placed grenade.

CUT TO:

INT : DESTINY CORIDOOOR

Greer, Park and the Marines enter a cargo hold and turn on the lights. Signs of the aliens having been there are everywhere. Sleeping pods, what looks like rations and other equipment are strewn around

GREER
Looks like we found their nerve center.

As they fan out to check for more signs of life, Park notices a breeze above her head. She looks up, and there's BRIGHT LIGHT coming from a hole in the ceiling. She winces a little. It's almost like she 'saw' it.

She feels around until she breaks a force field under the light. This ends up forming an 'elevator' that floats her up into the cabin above.

Too late Greer notices!

GREER
Doctor Park!

He runs over, but by the time he reaches her, she's vanished into the hole. He can't see any way up.

FADE OUT:

END OF ACT THREE

FADE IN:

BEGIN ACT FOUR

INT - DESTINY - CORIDOOR

Greer is still peering up into the bright hold in the ceiling. The one that Park had vanished into, moments before.

Oddly enough, Park's head appears in the hole.

PARK
You down there Ronald?

GREER
Yeah. You ok?

PARK
I'm fine. I guess it's their version of a ladder.

(A Beat)

And tell Colonel Young I found something that he's going to love-

She breaks out into a smile. She's beautiful when she smiles, and Ronald is relieved and softened.

INT - BUILDING VESTIBULE - ON PLANET

James, Scott and TJ work their way back to the dead end with the terminal. Doctor Boone is working on the terminal. He's had the same level of success as TJ. None.

SCOTT
Hurry up and get it opened. We're trapped here.

BOONE
Don't you think that's what I'm trying to do?

SCOTT
Whatever you're doing. Do it faster.

Boone looks back at Scott. Annoyed. But he understands the stakes and redoubles his efforts. TJ, James and Scott take up the best defensive positions at the bend in the corridor.

JAMES
I got two clips left.

TJ

I'm down to three shots.

SCOTT
On my last clip, but-

He has a holstered pistol. He takes it out and hands it to TJ.

SCOTT
This one's full.

She nods and takes it.

We hear a SCRATCHING noise from further down the corridor. The direction out.

JAMES
You hear that?

SCOTT
Yeah. They're coming.

He turns back to see if Doctor Boone has made any progress. He's still working with the controls, and we're still seeing a lot of red. We don't even know if that means 'fail', but nothing is happening.

CUT TO:

EXT - DESTINY - SPACE

As she continues to float, beautifully, in orbit.

INT - DESTINY - CHLOE'S ROOM

She's pacing up and down. Restless. Her hands are ending in little fists held firmly at her side.

CHLOE
Eli, Eli, where are you?

She looks up to the ceiling and around the room.

CHLOE
Are you there Eli? In Destiny? Are you with her? With Ginn?

The doorway chimes. It's Rush.

RUSH
Come with me.

CHLOE
Where are we going?

He doesn't answer and jogs off. She has no choice but to follow.

INT - BUILDING VESTIBULE - NIGHT

Scott, James and TJ are hugging their cover. We hear more SCRATCHING sounds as their unseen enemy comes closer.

Scott peers around, and we see from his POV. Several somethings are coming down the corridor. He can't see exactly what they are, but they're getting closer.

He gestures back towards the civilians. He motions for them to 'Get Down' - Boone ignores him, continuing to work on the terminal.

He looks back to TJ and James. He holds up three fingers. They nod.

He does a silent count.

One. They cock their weapons and prepare to aim.

Two. They lift their weapons and aim down the sights.

Three. All three leap out and start shooting down the corridor. There are screams from the aliens as they are hit, but they return fire. Scott is hit on the shoulder and he spins around, falling to the ground. But he still keeps shooting.

TJ drops her pistol and takes out the second one as she stands straight, aiming down the sights, shooting down the corridor. Every shot is a hit, before she gets hit on the leg, and goes down.

And then - BOOM! There's a huge explosion and the entranceway starts to cave in. James drags TJ back, away from the falling debris. Scott crawls back.

Boone is slumped over the terminal, a huge gaping hole in his back. Dead.

More sounds coming from down the corridor. More movement.

SCOTT

Ok guys, this is it, make every shot count.

JAMES

I'm out.

SCOTT

Well you've got a heck of a right hook.

A LIGHT is shining down the passageway. It's bouncing around making the shadows dance. As it gets closer the three soldiers steel themselves for action.

A beat.

And then the light turns to show the smiling face of Sergeant Greer

GREER
Guess who's coming to dinner?

He sees the wounded and dead, and gets more serious.

GREER
Medic! We got wounded here!

CUT TO:

EXT: TOWER - DUSK

As we see the outside of the tower from above. Several of the small ships belonging to the blueberry aliens are landing. We FOLLOW one down as it lands.

The hatchway opens and Rush and Chloe get out.

INT: TOWER - DEAD END

Young is here. Scott is being bandaged up. He's going to be okay, as is TJ.

YOUNG
What is this, and why did they want it so bad.

RUSH
Logical to assume it's some kind of entrance.

YOUNG
With a lock?

RUSH
Or a test. They want to test if we're worthy to enter here.

(A beat)

Or at least smart enough to get in.

CHLOE
I recognize some of these symbols.

RUSH

Aye. And I recognize this one.

He drags a circle to the center of the screen. A symbol appears over it.

YOUNG

What are you doing?

Rush then drags a straight line, intersecting the circle to make a diameter. Another symbol appears.

CHLOE

Could it be that simple?

YOUNG

The circumference and the diameter

RUSH

Mathematics is the one language that crosses cultures. The symbols and sounds may change, but the result is the same. The value that we get when we divide these two was called 'pi' by the greeks.

(A beat)

But the people who built this weren't Greek. But they knew mathematics.

Rush drags the symbols so that the first is above the second.

YOUNG

And they want to see if we do, too.

As he puts them in place, the display glows orange for a moment, and the symbols are replaced by a new set.

YOUNG

Chloe's work gave you Pi. Co-incidence?

Rush is peering at the new set of characters on the display. There are no circles this time, but there are a number of spinning spheres.

RUSH

I don't think so. I think someone was giving us a hint.

Rush is rubbing his chin. We hear the scratching sound of his stubble.

YOUNG

Any hints as to this puzzle?

RUSH

No, but I think it's the same.

He drags two of the spheres into an empty area on the screen. A symbol appears above each, and a line is drawn, connecting them, with a symbol above that.

CHLOE

The mass of each object and the distance between them.

RUSH

Which yields the universal gravitational constant, yes.

CHLOE

Gravity is determined by the product of the masses divided by the square of the distance between them.

RUSH

Right.

He drags out the calculations on the screen. It pauses for a moment, and glows orange.

(A beat)

The screen then dims, and a crack, highlighted by a bright light beyond, appears in the wall at the dead end.

It opens to an entranceway, and our heroes step in.

INT - TOWER - NERVE CENTER

They enter a large, wide, room which is about three stories high, and looks to take the full width of the tower. It's circular in shape, and the center is dark.

As our heroes walk towards the center, the light follows them, gradually illuminating everything.

They finally reach the center.

As this point the music should crescendo as we see what is at the center.

It's a pod, of sorts, about the right size to hold a human being. Connected to it are cables that snake out towards the hidden depths of the building.

Rush approaches it and reaches up his hand to wipe the dusty glass surface.

He smiles a little as the camera turns around to see his POV.

Inside the pod, looking like he is sleeping peacefully is...

ELI

... TO BE CONTINUED ...

Only available from <http://www.philotic.com/stargate> (c) Laurence Mooney 2011