

**[Stargate Universe 3x04
"Stations of the Cross"]**

by

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[TEASER]

EXT. WOODED HILLS - NIGHT

As the camera pans down over peaceful wooded hills. We could be on any habitable world in the Universe. We continue to pan down to see a tall structure with two figures in black climbing on it. It's a large flat structure, which looks like it could be a road sign, but from the back.

One of the characters gets a GADGET from their backpack. We can see from her slender, manicured, hands that she's female. In the darkness, all else is obscured.

She places it against the flat surface, and it begins to drill. From the other side we see it drill through and emerge. It then extends to look like a pair of eyes, or binoculars.

The other character takes a small screen out of his backpack. He activates it, and the gadget also activates. On it he sees an infrared display of what's beyond.

He adjusts the display. It shows what the gadget can see. He starts moving a small virtual joystick and the display pans and zooms. He sees a number of trucks, with people around them, and zooms in on the people.

FEMALE CHARACTER

There. That's them.

MALE CHARACTER

Yes.

FEMALE CHARACTER

How come they're always the strong silent type.

MALE CHARACTER

What?

FEMALE CHARACTER

Oh nothing. It's just they always seem to pick the same, strong silent type when you come to visit.

MALE CHARACTER

We're here to do a job.

FEMALE CHARACTER

Yes, yes. But we don't have to be boring when we do it, do we?

MALE CHARACTER

There isn't much time.

(looking at screen)

They're Lucian alliance all right.

FEMALE CHARACTER

Are you sure?

The male doesn't answer.

FEMALE CHARACTER

(Ct'd)

Let me see that.

She takes the screen and steps a little into the light. We see that it is VALA.

VALA

How can you tell?

We also see the male. It's VARRO, but he's not in his body, having used the stones.

VARRO

The hand signals.

(A beat)

They had an innocent conversation that would fool anybody overhearing. But their hand signals were how they tell each other that they're Lucian.

VALA

But why would they be doing a weapons drop here?

VARRO

This place is hidden, but close to a major city. It's a great spot.

VALA

You think they're going to attack the city?

VARRO

I don't know, but I don't want to wait until it's too late to find out...

CAMERA PULLS AWAY as we see that they have climbed up and were hidden behind what looks like a large road sign. We pull around front, and see that it's an exit off the I-95, with Seattle in one direction and Chicago in the other.

(Note, that the exit is to the town of North Bend, near Seattle, where the show 'Twin Peaks' was filmed. This episode will have a few little nods to that masterpiece...)

[FADE IN:]

FX: DESTINY in Space. She's in FTL.

CUT TO:

INT: DESTINY Mess Hall

Eli is sitting at one of the tables, looking out the observation view at the starfield beyond. He is holding a mug.

ELI

Now, that's *great* coffee.

(He takes a sip)

Chloe sits beside him.

CHLOE

What?

She looks into his cup. It's water.

CHLOE

(Ct'd)

Eli? Are you ok?

ELI

Yeah. I just miss coffee. You know.

WRAY enters.

WRAY

Did somebody say coffee?

Chloe and Eli smile a little, sharing the joke.

ELI

No. No, not at all. Just wishing and dreaming.

WRAY

I just came from the hold where we put all the alien artifacts. Some of their art is really beautiful.

Rush comes in, in his usual hurried way, and sits, eating, focussed more on his bowl than on the people around him. Despite this, he strikes up a conversation.

RUSH

Well beauty is in the eye of the beholder and-

A Beat

RUSH

(Ct'd)

And there's not a whole lot of beholders left, are there?

ELI

There's us.

RUSH

Like we'll ever understand the art and literature of an alien race we know nothing about, and have nothing in common with. Do you know how different that will make them?

WRAY

There's always a common ground.

RUSH

Oh that's fresh, coming from you of all people.

Wray looks incensed and is ready to blow her top, but Eli puts his hand on her arm as he looks at Dr Rush, trying to meet his eye.

Finally Rush stops eating and looks back at Eli. He doesn't say 'What?' but his gaze is enough.

ELI

Doctor Rush, what's going on?

RUSH

What's going on? What's going on? Did everybody around here just get stupid or something?

A beat as Eli cocks his head to the side and raises his eyebrows. He's no longer intimidated by Rush, and his body language shows it.

RUSH

What's going on is that wasn't a bloody supernova. Somebody destroyed that star. But we seem to want to be in denial of that fact, don't we?

ELI

And if that's true, what can we do about it?

RUSH

We can get as bloody far away from there as we can, and we can forget about keeping anything from that system, no matter how 'beautiful' it might be.

He throws a glance at Wray for the last sentence, and then stands up and leaves the mess hall. Eli raises his eyebrows and looks back at his cup.

ELI

We probably need coffee more than I thought.

CUT TO:

SGC BRIEFING ROOM - DAY

Vala and Varro are here (we see Varro, not the body he's occupying). GENERAL O'NEILL enters.

O'NEILL

So, they're going to bomb Seattle.

(A beat)

Odd place to target. I mean Vista wasn't **that** bad.

Varro looks lost in thought.

O'NEILL

(Ct'd)

Well? Spit it out.

Varro waits a beat then speaks up.

VARRO

I don't think they're bombing it. It doesn't feel that way.

O'NEILL

Well, how does bombing a civilian population feel? I have no idea.

Varro glares at him a moment and then softens.

VARRO

If they were going to bomb the city, they would take the bomb downtown and set it off. No staging post like the one we found, and no hanging around.

(A beat)

There's something else going on here.
I'm afraid it might be worse.

O'NEILL

Worse than nuking a major city?

VARRO

Yes. They've already done that, and it
didn't get them what they wanted, so
they have to up the ante.

VALA

How?

VARRO

I don't know.

O'NEILL

Great. So we send the marines in and
shoot them up, stop whatever they're
doing and capture a few of them for in-
terrogation. Easy.

VARRO

No.

O'NEILL

No?

VARRO

No. It won't be that easy. There has to
be more than one cell - we were just
lucky to discover this one. And if you

go in, the others will find out and either accelerate their plans, or go further underground.

VALA

So what are you suggesting?

VARRO

Infiltration. I'll join them.

As we pull in on O'Neill's face. He's pondering the idea. And we-

CUT TO:

FX - DESTINY IN SPACE

As she drops out of FTL and into normal space.

CUT TO:

INT - DESTINY - BRIDGE

Young is in the Captain's seat. Volker and Brody at the consoles along with Greer. RUSH enters from the back with Eli. Their body language suggests that it wasn't a pleasant walk up to the bridge. They are continuing their conversation-

ELI

There's nothing lucky about it. It makes all the sense in the world.

RUSH

Come on!

ELI

It's a V1 product. Destiny. It makes perfect sense for them to have different sized stargates for on the surface and in orbit. This ship was designed with bigger shuttles, so if they put stargates into orbit, they would put bigger ones to fit those shuttles. It's

not like people will be spacewalking through the orbital ones now, is it?

RUSH

But why would they do that? Atlantis built the same sized gates for orbital and planetary usage.

ELI

Because Atlantis is V2 or V3 or whatever. They realized that it would make more sense to build shuttles that fit through gates, so then you only need one size gate. Destiny came before that decision.

(A beat as Rush shrugs, more like a rude brushing off of what Eli just said)

ELI

(Ct'd)

And you would have seen that for yourself if you weren't freaking out about how impossible it was for a yellow sun to go nova, when one was doing it right in front of our eyes.

RUSH

How many times do I have to tell you that it wasn't a supernova?

ELI

Ok, an exploding star. Same difference.

YOUNG

Enough you two. We're approaching the system. Dr Rush, can you see if there's any sign of the shuttle.

Dr Rush has moved to a console and is working feverishly. He doesn't answer.

YOUNG

Dr Rush?

(A beat)

(Irritated)

Dr Rush!

Rush slams his hands on the console impatiently, and turns to Young.

RUSH

(Annoyed)

I am working on something important here, can you have someone else do the simple, routine scan?

YOUNG

(Getting Angry)

Dr Rush-

Eli interrupts.

ELI

I'll do it.

He sits at a console while Young glowers at Rush. He runs a few routines to beef up the forward sensors.

ELI

Brody. Can you see that?

FX: As we look at the console. Eli has punched in a new program, and it's downloading to Brody's console.

BRODY

Nice. Focussing on the geostationary orbital slots. Should narrow it down.

ELI

It's just an estimate because we don't know the mass of the planet but-

BRODY

Got him. Shuttle's in a dead orbit, close to the Stargate.

CUT TO:

FX: The Stargate in orbit of the planet below. The shuttle is drifting nearby.

CUT TO:

INT - DESTINY BRIDGE

YOUNG

Young to Scott. Lieutenant Scott, can you hear us? Come in.

Only static comes over the speakers.

BRODY

Looks like they are running on reserve power. Barely.

YOUNG

No comms, or is everybody alive over there?

VOLKER

He said that there's a lot of the aliens on board. And if he has no power for life support-

YOUNG

How long has his power been out?

ELI

No way to tell.

YOUNG

Get us alongside as soon as possible.
Greer, Volker, get one of the other
shuttles and get over there to get them
online. And Greer?

GREER

Yes sir?

YOUNG

Take all possible precautions. We know
nothing about those aliens.

GREER

Yes sir.

CUT TO:

EXT - FX - SPACE

As Destiny pulls up alongside the Shuttle. We don't see a lot of
lights or activity from within.

CUT TO:

INT - DESTINY - SHUTTLE BAY

The makeshift shuttle bay that had been built by the Blueberry
aliens. We see some shuttles and two crewmembers, in full suits
approaching one of them.

We pull in and see that it's Greer and Volker. Greer is checking
his rifle.

VOLKER

Be careful with that thing. It's close quarters in there.

GREER

You do your job, and I'll do mine. If things get hairy, you'll want me shooting this.

Volker looks uneasy as we cut to:

FX - SPACE

As the shuttle leaves Destiny and flies towards the drifting shuttle outside.

VOLKER (V.O.)

Approaching them now.

(A beat)

Still no sign of life.

INT - DESTINY - BRIDGE

YOUNG

Go carefully.

GREER

Yes, sir.

FX - SPACE

As the blueberry shuttle gets closer.

INT - BLUEBERRY SHUTTLE

As we look through the viewscreen. We're approaching the docking doors on the main shuttle. All is QUIET but for the sound of breathing.

A beat as the tension rises.

VOLKER

Starting docking procedure.

Greer checks his rifle for the umpteenth time. He cocks it and turns off the safety. It's the only sound we hear.

Two more beats to build the tension and then-

CLUNK. A loud bang and the whole shuttle shakes.

GREER

What the?

VOLKER

Sorry. Not used to piloting these.

(A beat)

We're docked.

GREER

You think?

VOLKER

Vacuum sealed.

CUT TO:

FX - SPACE - As we see the two shuttles docked butt-to-butt. We hold on them a moment as we see them spinning over the planet below. We want to show the peril of space, and how far they are away from safety, and how vulnerable they are.

CUT TO:

INT - BLUEBERRY SHUTTLE

As Greer turns open the hatch. It opens and he points his gun with flashlight into the darkness.

There's nothing but the outside door of the other shuttle. He's now weightless, so he floats into the connecting tube.

GREER

Heading towards shuttle now. It's too quiet. I don't like this.

YOUNG (V.O.)
Acknowledged.

Greer reaches the rear door of the main shuttle and activates the override. There's a hiss, and the door yawns open.

PULL IN ON VOLKER showing the fear in his eyes as Greer shines his light into the darkness of the main shuttle.

It's DARK inside, we can't even see up to the cockpit, as the shuttle is so full. As it SPINS we get the occasional glimpse of light reflected in from outside.

SUDDENLY there's movement, and Greer spins his gun in its direction. Above him and to his right we see the alien 'mother' from 'Racing the Dawn'. She has several of the smaller aliens with her. One of them leans towards Greer a little, but she puts her hand over where it's 'mouth' would be and pushes it back behind her. She holds her hands palm-forward in front of her. The universal gesture of 'Don't shoot me!'

Greer nods and floats towards the front of the shuttle, angling himself so that he's always facing her. Just in case.

He reaches the front of the shuttle and looks at the pilot's seat.

Scott is there, but he's slumped down in the seat. He looks like he is dead!

And we FADE TO COMMERCIAL.

FADE IN:

FX - SPACE -

As Destiny reels in the two shuttles. The blueberry one detaches as the main shuttle docks.

CUT TO:

INT - DESTINY - SHUTTLE CORRIDOR

As Young and several MARINES are lined up waiting for the shuttle to finish docking, and the door to open.

We hear the HISS of the decompression, and the shuttle is docked. The doors yawn open.

They take shape, pointing their guns inward, along the walls. Greer is still inside, at the center of the doorway, also pointing his gun inward towards the shuttle. It's a well orchestrated move.

YOUNG

Report.

GREER

He's alive. Barely. Can't tell what happened.

YOUNG

Was it them?

He cocks his head in the direction of the aliens.

GREER

I don't know, but they give me the creeps.

YOUNG

Get them out of there. Make room for the medics.

INT - SHUTTLE

Greer and the other soldiers usher the aliens out. At first the mother alien seems reluctant, but he nudges her with his rifle, towards the exit. When she shuffles in the direction of the

door, the children follow. They are very small, and some walk on all fours, others upright, but they are swarming after the adult.

GREER

Damn, there's a lot of them!

YOUNG

Take them to an empty hold. Get them out of here.

The other marines are emptying out the shuttle of 'stuff' as best they can. Then, the medics rush into the shuttle, led by TJ. They have a makeshift gurney on which they load Scott.

As they pull him out they pause beside Young for a beat. Scott's face is very pale, and if he's breathing they can't see it.

YOUNG

Is he going to be ok?

TJ

I don't know. I have to run a few tests.

YOUNG

Go.

He turns his attention back to the aliens. The Marines are trying to usher them down the corridor, but the adult isn't moving. She's watching Young closely.

Wray enters.

YOUNG

Don't you understand? Go!

WRAY

She doesn't understand. That's the problem. She's confused, has no idea

where she is, just saw her planet blow up, and then took that ride through the shuttle, only to be waiting, powerless, in space for a couple of hours before we showed up.

(A beat)

So, yes, she doesn't understand.

YOUNG

I have a downed crewman, and she was present. I don't want her, or any of her kind, roaming around this ship until I know what happened.

(A beat)

So I will make her understand.

He walks towards the alien and draws his sidearm, pointing it at her head. He uses his other hand to point down the corridor.

YOUNG

That way. Go.

The alien doesn't respond, her large eyes looking at Young carefully.

From the pile of 'stuff' that was loaded on the shuttle, Young picks up a round object, about the size of an Orange. It looks like it's alien fruit.

He places it on a box nearby, and stands back. He shows the alien the gun. He aims at the fruit and fires. The fruit explodes.

YOUNG

Understand that?

The aliens eyes have widened as she looks at him. Greer and the other marines brandish their weapons and push her gently. She takes one last look at Young and walks down the corridor in the direction he had gestured. The children swarm around her, some climbing on her, some going ahead. They walk like bugs along the walls and ceiling.

GREER

It's going to be hard to keep track of
all of these.

YOUNG

Do your best.

CUT TO:

EXT - FOREST - NIGHT

We are back on Earth. Varro (in a soldier's body, dressed in civvies) is skulking through the underbrush.

He comes out onto a dirt track. It reads 'The Black Lodge' in the dim moonlight. He makes his way up the track towards the lodge itself.

A VOICE calls out in the darkness.

VOICE

You there. Visitors are not welcome
here.

We hear the sound of a gun being cocked. It draws Varro's eye to the right. Someone is in the woods there, guarding the track.

VARRO

I am not a visitor.

(A beat)

Kirell Nachnor Vilana

A beat as the guard takes in what he said.

VOICE

I don't understand you.

VARRO

Yes you do.

(A beat)

Vilana darni.

A beat, and then the guard tromps out of the underbrush, gun still pointed firmly at Varro. Varro closes his right fist, opens it, extends his pinky, and uses his right hand to then touch his left elbow.

We see the guard's eyes take in the action. It's clearly a hand signal.

His eyes go back up to Varro.

GUARD

Darni?

VARRO

Vilana darni, kilarra.

The guard gestures for Varro to continue along the path. He follows, with his gun aimed at Varro's back.

CUT TO:

INT - DESTINY - SICK BAY

TJ is working on Scott who is hooked up to an array of scopes and sensors. It's not optimal, but it's the best they have...

Young stands in the doorway, watching. She doesn't notice him.

She's doing an exercise for her arm, lifting a weight and squeezing. She puts it down and her hand shakes.

TJ

One one thousand, two one thousand,
three one thousand, four one thousand.

Her hand stops shaking. She starts noting the results in a notebook.

TJ
(Ct'd, softly, to herself)

Four seconds. It's getting worse.

YOUNG
How is he doing?

She jumps a little. Puts her hand to her chest.

TJ
Don't sneak up on me like that!

YOUNG
Sorry.

TJ
(Softer)
His systems are all functioning. Heart-beat is way down, respiratory and digestive are fine, but slow. No sign of any trauma, and his blood work is clean.

(A beat)
It's like he's in a deep sleep.

YOUNG
Coma?

TJ

No. Not quite. More like he just shut down.

YOUNG

Any idea when he'll wake up.

TJ

No, but I could do with a sleep like that.

YOUNG

So could we all. Keep me informed.

He leaves.

CUT TO:

INT - DESTINY - HOLD

This is the hold where the alien artwork is being kept.

Wray and Chloe are here, sorting through it all.

WRAY

Shouldn't we be letting them do this?

CHLOE

Colonel Young has a point. He wants to make sure that there's nothing here they could use as a weapon.

WRAY

So far, we're the only ones around here using weapons. These people just lost their whole planet and-

(a beat)

WRAY

(Ct'd)

and I thought we were rescuing them,
not imprisoning and pointing guns at
them.

(A beat)

I don't like this.

CHLOE

There's only a few of us on this ship.
What if they decided to attack us, af-
ter all they have nothing else to lose?

WRAY

They've shown no indication of that.

CHLOE

(angry)

Scott was on a shuttle with them, risk-
ing his life to save theirs. He's in a
coma, they're walking around. That's
definitely an indication.

WRAY

Sorry. I know you're worried about him.
I just wish there was a way we could
communicate with them, so we could find
out what happened.

CHLOE

(Sighs)

Yeah. That's the problem out here isn't
it? If we can't talk to each other, how
can we know that they aren't out to
kill us.

WRAY

So we take precautions, they take precautions. And before you know it-

CHLOE

We're pointing guns at each other.

CUT TO:

INT - DESTINY - GATEROOM

Greer is prepping a squad for an expedition down to the planet below. Brody is at the console, dialling the gate. It opens with a WHOOSH.

GREER

Another grocery run boys and girls.

BRODY

Can you pick up a Pizza on your way back?

GREER

Sure. Meaty meat with extra meat and triple cheese?

BRODY

And anchovies. I love anchovies.

GREER

Ugh. Anchovies?

As he turns and steps into the gate.

FX - Travelling through the wormhole

CUT TO:

EXT - PLANET - DAWN

As Greer and the rest of the squad step through the gate. It's on a raised dais, which is ancient, crumbling and semi overgrown with plants. It has the feel that a civilization was here once, but no more.

As the marines take up defensive positions, we see the sun half risen above the horizon. This planet has a moon, in a strange orbit that seems to be along the same plane as the sun rising, giving a partial eclipse effect (the planet is about 1/4 the size of the sun as seen from this distance)

MARINE

It's pretty, sir.

GREER

Yeah

(A beat)

He shudders a little.

GREER

You ever feel Deja vu?

PULL BACK to show him watching the sun rise with the moon in front of it. [[It should look like the alien artifact that Greer recovered in the church, a larger disc with a smaller one at its center]]

CUT TO:

INT - DESTINY - CORRIDOR

TJ is jogging, and pumping light weights as she runs. She stops, and checks her pulse. Her hands shake again. She tries to relax and stop them, but they shake more violently.

TJ

No!

Then we start to hear singing. It's deep, beautiful and sad.

TJ cocks her head to hear it. She's mesmerized by it. She has forgotten about her shaking hands.

She finds her way towards the hold where the aliens are being held. It is unguarded, but it is locked. She unlocks it and steps through.

The aliens are singing. The adult is at the center of the room, hands outstretched, head towards the sky. She is silent, but the children are circled around her, singing and swaying. It's beautiful.

The turn and look at TJ.

PULL IN ON HER FACE. She's mesmerized, tearful. The beauty has overcome her. Then her face changes.

She's now in fear. She stumbles backwards and, putting her hands to her face and-

CUT TO COMMERCIAL

FADE IN:

EXT - FOREST - DAY

Establishing shot showing that we are on Earth, in Washington State. A full moon shines over the town of North Bend as we pull down to-

INT - BLACK LODGE - DAY

Varro is waiting, sitting on a wooden bench. It's a typical hunting lodge, made of cedar plank. A roaring fireplace keeps the cold night at bay.

Three MEN dressed in BLACK, led by DARRUS, a typical Lucian Alliance type, enter.

Varro stands.

DARRUS

Who are you?

VARRO

My name is Dorsain, of the Olning clan.

DARRUS

I don't know what you are talking about.

VARRO

I think you do.

A beat while Darrus sizes up Varro. Varro observes him and sees some subtle hand signals. He performs similar ones of his own. Darrus notices.

DARRUS

(his body language indicates that he still doesn't trust Varrus)

You're a long way from home.

VARRO

We all are.

DARRUS

I hear Kivara is lovely this time of year.

VARRO

I'm sure it is, but as you know Olning clan is centered in Alnur, not Kivara.

Darrus relaxes a little and takes a seat. Varro stands until Darrus gestures for him to sit too. Then he sits.

DARRUS

What is a member of Olning doing here with the Tau'ri?

VARRO

I was on a recon mission, but was discovered and shot down by some type of ancient drone.

DARRUS

And with a whole planet to choose from, you crashed within walking distance of here?

VARRO

Hardly walking distance. It's been nearly thirty days. But you are using a lucian emitter. My death glider had spotted it, so I crashed as close to you as possible.

DARRUS

And the Tau'ri? Surely they followed you down.

VARRO

Yes, so I killed a local, and burned him with my glider. That way they would find a body and not follow me.

Darrus sits back in his chair, contemplating.

DARRUS

You must be hungry.

He claps his hands and a girl comes in, carrying some food and water.

VARRO

Yes. Thank you.

They break bread together, Darrus still watching Varro suspiciously.

CUT TO:

INT - DESTINY - HOLD

Chloe and Wray enter, this time with Dr Park in tow, linking Wray's arm. They go back to working through the alien artifacts.

Park picks up the golden disc that Greer had salvaged in 3x03. She moves her hands across it, feeling its surface.

PARK
It's beautiful.

WRAY
I wish you could see the paintings.
They're amazing.

CHLOE
They must mean something. But I have no
idea.

WRAY
Yeah. They look like they would tell a
story, but without any kind of order,
and no frame of reference about their
culture...I have no idea.

Chloe points at one of the paintings. It's one we saw previously, with the same shape (a disc with a circle in the center) as the artifact Park is holding.

CHLOE
This shape turns up a lot. Dr Park. The
artifact you're holding is in this
painting. It's in the sky, and it shows
aliens kneeling before it, like they
are worshipping it.

WRAY
Or being afraid of it? There's no way
to tell.

PARK

You say there are a few paintings. Are there any carvings on their frames, or any markings that might denote numbers?

CHLOE

Yeah, but we have no idea what is a number, or what is the name of the artist.

PARK

We might.

(A beat)

Ronald said he was in a building that reminded him of a church, right?

WRAY

Yeah

PARK

My parents were Catholic, and in their church, they had a series of pictures that they called 'Stations of the Cross'. I think there were 14 of them.

CHLOE

Yeah, I remember hearing about that kind of stuff from my Mom.

PARK

Together, they told the story of the most important story to Catholics, the suffering and death of Jesus.

(A beat)

You can understand a lot about Catholics by understanding that story.

WRAY

So these paintings might be something similar?

PARK

Why not? It's a place to start.

(A beat)

And I think I know how you can find out the order.

CHLOE

How?

PARK

The books. Books always have page numbers, don't they? I am sure the alien books are the same.

WRAY

We can compare the pages of the books with the markings on the paintings to find numbers, and use those numbers to-

(A beat)

Park, you're brilliant.

PARK

And beautiful, pleasant, sweet. I know.

(A beat)

But I'm still blind.

A beat as Chloe puts her hand on Park's arm. She lingers a moment before-

PARK

Get to it! I want to know what this story is!

CUT TO:

FX - DESTINY - SPACE

As she hangs in orbit over the planet below. We see one of it's moons in the foreground

CUT TO:

INT - DESTINY - BRIDGE

As Young looks out the main windows at the same scene that we have just seen. Varro's body, with the Marine occupying it enters.

VARRO/MARINE

Sir, reporting to duty.

(A beat)

Hoping to make myself useful, sir.

YOUNG

It's not easy being in someone else's body, eh?

VARRO/MARINE

No sir. Hope he makes it back sir.

YOUNG

You should take it easy. Welsh, right?

VARRO/MARINE

Yes, sir. Lieutenant James Welsh. With all due respect, sir, this is the longest 48 hours of my life. And I'm only 4 hours in. I don't think I'll sleep until I'm back in my own shoes, as it were.

(A beat)

I noticed you're pretty short handed around here, and I'd like to help.

YOUNG

Thanks. I appreciate that. It's all quiet at the-

He is interrupted by his walkie-talkie.

RUSH (V.O.)

Colonel Young.

YOUNG

(annoyance still lingering from their earlier conversation)

What is it Doctor Rush?

RUSH

I'm down in sick bay. TJ isn't here. Have you seen her?

YOUNG

She's supposed to be on duty now. She wouldn't leave her station. I'll get back to you.

He fiddles with his walkie talkie for a moment.

YOUNG

TJ? Come in. This is Colonel Young.

Nothing but static.

YOUNG (CT'D)

TJ? Lieutenant Johansen. Report.

Again, just static. Young turns back to Varro/Welsh.

YOUNG

Mister Welsh?

VARRO/WELSH

Yes, sir?

YOUNG

I believe we have something for you to do. See if you can find TJ. She probably just broke her walkie talkie.

VARRO/WELSH

Yes, sir.

He turns and leaves. As he's walking out, Brody follows him. Brody stops him and whispers.

BRODY

(whispering)

TJ is the blonde medic.

Welsh smiles and nods before continuing.

CUT TO:

INT - DESTINY - HOLD

We're in the hold where the aliens are being kept. They are still standing in a circle with the 'adult' at the center, and the 'children' surrounding her. They are chanting.

We PULL IN to see the center of the circle. TJ is lying there, eyes open, facing the ceiling. She doesn't seem to be aware of her surroundings, until-

She SCREAMS as we-

CUT TO COMMERCIAL:

FADE IN:

FX - DESTINY - SPACE

As she is still in orbit over the planet below.

CUT TO:

EXT - SURFACE - DAY

As the team are scouting the area for supplies. There's no sign of civilization despite the rock dais on which the gate was placed.

PULL IN on Greer with a partner. They're working their way slowly through some long grass.

GREER

Looks like nobody's been here for a long time.

There's a rustling in the undergrowth near him. They stop, and ready their weapons.

MARINE

(Whispering)

Another one?

GREER

Hope so.

There's movement and a large deer-like creature walks out of the underbrush in front of them. It freezes, but before Greer can aim and shoot, it's gone in a flash.

GREER

Damn, those things are fast.

And I would love me some meat tonight.

MARINE

Yes, sir.

CUT TO:

INT - DESTINY - CORRIDOR

As Welsh approaches the hold where the aliens are 'kept'. He stops at the storage room where Wray, Chloe and Park are working on the alien artifacts. They have the paintings arranged in a row and are discussing the story that they tell.

WRAY

So then they left the black world and went to the blue one. From there they went to the yellow, and then the white. The last world, and the last painting is the one with the carving.

CHLOE

Well they have that much in common with us. Paradise is always in the future, never in the here and now.

She notices Welsh/Varro in the doorway.

CHLOE

(Ct'd)

Mister Varro. What can we do for you?

WELSH/VARRO

Actually I'm Lieutenant Welsh, using the stones.

(A beat)

I'm looking for Lieutenant Johansen. Have you seen her?

PARK

She was on her run, a little earlier.
She always has one before she goes on
duty. She passed right by here.

(A beat)

I could hear her.

Welsh/Varro nods and leaves.

CUT TO

INT - DESTINY - SICK BAY

As we PULL IN on Scott. We hear the soft 'beep' of the heart
monitor. His heart beat is VERY slow. It starts to speed up and
reach a normal pulse.

His eyes flicker a little and OPEN.

CUT TO-

INT - DESTINY - HOLD

As Welsh approaches the hold where the aliens are kept. He no-
tices that it is unlocked.

He steps through to see the scene with the aliens in the room.
He notices TJ and reaches for his walkie talkie. The aliens
don't even seem to notice his presence.

WELSH/VARRO

I found her. She's with the aliens. She
is down, repeat Lieutenant Johansen is
down!

CUT TO-

INT - DESTINY - STARGATE ROOM

As the gate opens, and Greer and his team come through. Young is
waiting for them. He's armed.

GREER

What's up sir?

YOUNG

We got a situation with the aliens.

(A beat)

TJ's down. They have her.

GREER

Yes, sir.

CUT TO:

INT - DESTINY - HOLD

As Wray, Park and Chloe continue to work on the alien artifacts.

There's a commotion as the Marines work their way past, headed for where the aliens are kept.

WRAY

What's going on?

GREER

There's been another attack.

(A beat)

They got TJ.

Wray looks confused.

WRAY

Are you sure? We've learned a lot about them and it doesn't look like they would be-

YOUNG

(interrupting)

Hostile?

(A beat)

Well ask Scott and TJ if they look hostile or not.

They arrive at the hold, and flank the door while Greer and Young open it and enter.

The aliens are still in their circle, as before, with TJ lying down, arms stretched out, still and lifeless. The 'adult' alien is crouched over her.

She looks at the door and sees Young. She howls, and the children all back away towards the far wall.

GREER

You made an impression on her all right.

Young aims his weapon at her. Her eyes register recognition.

YOUNG

Back off. Get away from her.

The alien stands her ground.

YOUNG

Back off. I will use deadly force.

He cocks his weapon, the other marines do likewise. The alien stares at them impassively. Some of the children step forward to stand in front of her and beside her.

Young takes another step forward, towards TJ. More children step forward to join the adult.

Wray and Chloe enter, running. They're carrying the paintings.

WRAY

Wait!

They start to put the paintings on the ground, in order. The aliens see this and their eyes widen and they chatter.

WRAY

Wait. I don't think they harmed her.

YOUNG

She's in the same state that Scott was.

GREER

It doesn't look too healthy.

WRAY

I know. Just wait. Look.

(A beat)

These people have always been oppressed. Their civilization has been destroyed before. Always, just a few survived to give birth to a new civilization.

She shows one of the paintings.

WRAY

We may not be able to communicate with them, but we can understand a little about them from this. About what they want. About what makes them tick.

(A beat)

Look at this one. People from the sky. Bringing them to a new world!

YOUNG

That's exactly what we're going to do.
They've worn out their welcome. They're
leaving now.

Chloe puts down the last painting.

Greer sees it and-

GREER

Well I'll be damned.

We see the painting. It's the one we've seen already with the Sun and a circle in its center. As we look closely, there's also a Stargate in the image, along with the aliens bowing in supplication.

YOUNG

What is it?

GREER

Sir, that's the planet we just came
back from.

CUT TO -

EXT - PLANET SURFACE - DAY

The Stargate whooshes, and Greer emerges, followed by the aliens. They are walking as before, with the adult moving forward, and the younger ones swarming all over her. She stops and sees the sun in the sky, with the moon in front of it.

She pauses and howls as Young, Wray, the others come out. [Chloe went to the medbay with TJ]

YOUNG

Is that a good thing?

WRAY

I have no idea.

YOUNG

Does that mean she wants to stay?

WRAY

Do you really care? You were going to maroon them anyway.

YOUNG

I'd rather not maroon, but I won't have them back on the ship as long as they are attacking my crew.

WRAY

We don't know if they attacked TJ or not.

Before he can answer, two of the deer-like creatures we saw earlier enter the clearing. The children notice them, and three of them leap off their mothers body. As they are leaping through the air, they shoot needle-like darts from an area where the mouth would be on a human. They are FAST. Greer wasn't able to hit ones of these creatures, but the darts strike the creatures and render them unconscious.

[It's apparent that TJ and Scott must have been shot with darts like these]

The marines huddle in defensive posture, but the children ignore them and swarm off the parent towards the two immobile deer. They swarm over them, extending proboscis-like appendages that puncture the creatures.

WRAY

They're drinking the blood.

YOUNG
(with awe)

They were starving.

Within a moment, the children have drained the two creatures completely. They then extend claws from their arms and start to slice the creatures apart for fresh (though dried) meat.

Wray walks over to the 'adult'. She touches its arm, and it looks at her. Wray points to the sky, and then back at the Star-gate.

WRAY
Do you want to come with us?

The creature shudders a little, and then makes to walk off towards the children. It stops, and turns back towards her. It takes her hand and peers at it closely. It then touches her ring finger, above the second knuckle, before dropping her hand and walking back towards the children.

YOUNG
I take it that's a no.

They nod, and make their way back to the Stargate. As she walks through, Wray looks back, and sees the mother join her children...

CUT TO-

INT - DESTINY - MESS HALL

It's later. The crew are sitting and eating, as Scott walks in gingerly. Wray is fiddling with her finger that the alien had touched.

ELI
Hey, look who's back in the land of the living!

SCOTT
Hey. Good to be back.

WRAY

Do you remember anything?

SCOTT

It was a rough ride. After we got through the gate, I was jarred forward. I remember hitting my head on the console and then-

(A beat)

waking up in sick bay.

ELI

You've no bruising or anything on your head.

SCOTT

Yeah. Guess I got lucky. Oh, and TJ is awake too.

He starts to eat, and then stops and looks surprised. He puts his finger into his mouth and starts feeling around.

SCOTT

Huh? We didn't have any more parallel universe or timeline adventures again, did we?

ELI

No more than usual. Why?

SCOTT

I broke this tooth a couple of weeks ago. It's been killing me whenever I chew, but now...

(A beat)

It's fine.

CHLOE

It's a pity the aliens took their art.
It was really pretty. There's a lot we
could learn from it.

WRAY

Yeah, like why they painted galaxies as
red, and stars as white.

ELI

Red Galaxies?

A beat as we pull out, from their laughter and pleasant conversation.

CUT TO:

INT - DESTINY - CORRIDOR

TJ is jogging down the corridor as before. She stops and does the weights again. She then holds out her hand to measure how long it shakes.

Nothing.

She does the exercise one more time, and holds the hand out again.

No shakes.

She opens her notebook and writes a big fat '0' in the latest column of figures. We notice that until now, the number had been increasing...

CUT TO:

INT - DESTINY - PARK'S QUARTERS

As she is changing and preparing to sleep. She is singing to herself.

We PULL OUT to show the vents near her room. A BABY ALIEN is there watching her. We see it prepare one of it's needles, but she walks into the other room, out of it's line of sight.

As we

FADE OUT.

