

Stargate Universe 3x08

"The End of the World"

by

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EXT - COLLEGE CAMPUS - DAY

It's a bright sunny and cheerful day. Camera PANS down to show the beginnings of a graduation ceremony. People are taking their places in seats to watch. Excited students are dressed in capes and hats, ready to receive their diploma.

Legend reads:

NEW GEORGE WASHINGTON UNIVERSITY

After a moment, the legend fades, and is replaced by

OLYMPIA, WASHINGTON

After a moment, the legend fades, and is replaced by

July 4, 2034

The legend holds a little longer so that we can get the impact of the date. It's in our future.

Camera pans in on two excited female students (REBECCA and TRACY, both 21)

TRACY

What a day to graduate!

REBECCA

(laughs)

Yes! We'll remember this day for the rest of our lives!

TRACY

(teasing a little)

I hear you got a preview of Alan's speech last night!

REBECCA

(blushing)

Yes, and it's amazing! They didn't just make him valedictorian because of his mother!

They laugh as the camera pans up and away from them, hovering over the scene. It looks idyllic until-

[QUICK CUT TO:]

FX - DESTINY - SPACE

As it gets hit by the shockwave. It's a very brief flash, almost subliminal

CUT TO:

EXT - COLLEGE CAMPUS - DAY

We're back at the scene of the graduation. We FOLLOW a man walking through the crowd. We can't see his face, but he's a larger man, maybe in his 40s, with salt and pepper hair. As the crowd parts for him, we hear some of the students whisper and recognize him. Some even point.

We follow him as he takes his seat. He's just in time for the valedictorian we heard mentioned earlier to take the stage to make his speech. Everyone sits to watch. (We still don't see the man's face)

Alan takes the stage. He's a tall, slim, well-groomed, good looking young man with a winning smile.

ALAN

Ladies and gentlemen. Professors and staff. Honored guests.

(A beat)

And graduates.

A cheer goes up from the crowd.

ALAN (CT'D)

It is my great honor to address you today as valedictorian.

(He pauses for applause)

I want to tell you a story today, of people that all of us know about and have read about. Many books have been written about them. Some true.

(A beat)

Some not so true.

(A beat for laughter)

But all of them tell the story of a brave group of people and the adventure they went through. Today I want to tell you the story of one of those people.

(A beat while he chokes a little on the last word)

You all know my famous mother, but, today, I want to tell you about my father.

Camera pans back to reveal the face of the man that was walking through the crowd earlier. He's older now, and he's seen pain, suffering, joy, love and death. His childish innocence isn't quite gone, as shown in the twinkle in his eyes, and his chubby grin.

It's ELI.

[CUT TO:]

FX - SPACE - DESTINY

As the shockwave continues rolling over her. It's very unusual in that it isn't a PHYSICAL impact -- there seems to be no damage resulting from it.

We PULL IN to Destiny to see ELI. He's frozen, completely. Almost like he's in a still frame.

We PULL BACK to see the rest of the crew. They're in the same state as we-

[FADE TO:]

FX - SPACE -

It's deep space, dotted with stars. It's empty, but it's also teeming with life.

Legend Fades in:

SG:U

Underneath another legend fades in

The End of the World

Legends hold and then fade out as we-

[CUT TO:]

We see a CNN (or something like it) news report. Somebody is watching it on TV.

A reporter is reporting on an earthquake that hit Anchorage, Alaska.

REPORTER

The Earthquake came without warning, baffling scientists whose early warning systems, over the years, have helped folks evacuate.

Camera pans around downtown Anchorage, showing broken windows, downed poles and the like.

REPORTER

Luckily the damage could have been a lot worse. The defining factor behind this earthquake was that it was a surprise, not it's magnitude.

Camera pans back and shows a man standing beside the reporter.

REPORTER

I have with me, David Tully, a geologist at the local University. David, what happened?

TULLY

We got hit by an earthquake. It's bizarre because quakes are usually preceded by tremors that warn us one is coming. But there were no tremors with this quake, and no aftershocks. It's the strangest thing I've ever seen and-

REPORTER

Sorry Mister Tully, I need to cut you off to get back to the studio, we have breaking news coming out of Japan-

View cuts to the inside of the studio. Two anchors are sitting at a news desk. A map of the world is behind them, with big red circles over Anchorage, Japan, South Eastern China and northern Australia. First anchor is male, 50's, grey haired and respectable. Second anchor is female, 20's, asian and gorgeous.

FIRST ANCHOR

Breaking news coming in out of Tokyo. Apparently downtown has been hit with a quake out of the blue the same way as Anchorage was.

SECOND ANCHOR

While the magnitude of the quake was small, the nature of it was the same as the Anchorage quake. We have on the phone noted seismologist and author of 'The Big One', Miles Starbuck.

(A beat)

Mister Starbuck.

View changes to a split screen with the second anchor on one side and a book cover with a portrait of Miles Starbuck on the other side. We hear his voice, he's a soft spoken, intelligent sounding man.

STARBUCK

There is an easy answer to this conundrum.

(A beat)

These were not earthquakes. At least not in the sense of the-

SECOND ANCHOR

(Interrupting)

Pardon me, Mister Starbuck, but let's be clear on this. Did you just say that what struck Anchorage, Tokyo and other cities are not Earthquakes?

(A beat)

What could they be?

STARBUCK

The only time I've ever seen anything like this was-

(A beat)

Back when we did underground nuclear testing.

Pull back to show the TV, and it's in a conference room aboard the USS GEORGE HAMMOND. O'Neill is watching, along with some other high ranking brass.

O'NEILL

And so it begins

[CUT TO:]

It's dark, the middle of the night. In the moonlight we see that it's a bedroom and two people are sleeping.

Suddenly one of them jumps up, gasping. We see now that it's Camille Wray. She's panting, sweating and confused.

She looks around. We see a clock at the bedstand. It reads 3:23AM.

The other person in the bed stirs a little. She turns around and we see that it's -- SHARON!

A Legend fades in. It reads: Denver, Colorado.

The Legend fades out.

Legend fades back in. It reads: January 12, 2028.

SHARON

(Sleepy)

Camille? What is it?

Wray jumps a little, reaches over and turns on the light. There's some grey amongst the black of her hair. Sharon blinks in the light, her curls also showing some grey.

WRAY

Sharon?

(A beat)

Sharon? Where am I?

SHARON

You're at home. With me.

(A beat)

Where else would you be?

WRAY

(Confused)

But-

Before she can continue, realization dawns on Sharon's face.

SHARON

You told me this day would come.

(A beat)

Camille, I didn't die the day the bombs
fell. I survived.

Wray gasps and covers her mouth. She begins to cry. She notices
that she's wearing a wedding band. She grabs Sharon's hand.
Sharon has a matching band.

WRAY

But how?

SHARON

No time to explain, but you must listen
to me, and remember this-

(A beat)

Even though you agree with him, you
must go against him. And you must pro-
tect her at all costs. Even if you know
it's wrong, you must do it!

WRAY

Who?

SHARON

Doctor Rush and-

[CUT TO:]

INT - DESTINY - CONFERENCE ROOM

As we see Wray frozen in place. Pan out from the conference room, and towards the mess hall. We see Lieutenant James there, holding a tray, getting ready to sit beside Park, who is frozen in place while eating her meal.

[CUT TO:]

INT - DESTINY - UNIDENTIFIED ROOM

ANGLE on JAMES. She's confused. But then she sees Colonel Young looking at her. He looks fatherly, but sad. His eyes are welling up. He smiles, and says.

YOUNG

Give it to me.

And then we quickly CUT BACK TO

INT - DESTINY - MESS HALL

We reutrn to the frozen scene and see Park there, frozen in place when eating a meal

[CUT TO:]

Lisa Park is walking in the rain, holding an umbrella over her head. Use a low camera angle so we only see the grey sky behind her. She's not on Destiny.

Legend fades in: Flint, Michigan

Legend fades out, and then fades back in again:

Legend Reads: December 22, 2015.

Legend fades.

She takes a few more steps and stops. She smiles, but just a little. As the rain pounds down we hear her say-

PARK

Hello Ronald.

And we quickly

[CUT TO:]

INT - DESTINY - MESS HALL

As we see her frozen like the others were earlier. She's sitting at a table, with a spoon in hand, raising it to her mouth to eat. We PULL BACK through the corridors of Destiny, showing everyone frozen until we get outside of Destiny. The shockwave is still passing through her, but now it finishes passing so we

[CUT TO:]

INT - DESTINY - MESS HALL

We focus on Park as she comes out of freeze frame. She continues pulling the spoon towards her mouth, and stops-

She looks confused.

PARK

Ronald?

She gets up, leaving the meal unfinished and runs out of the mess hall. She bumps into Eli (literally) in the doorway.

ELI

What just happened?

Her eyes widen and she rushes away.

[CUT TO:]

EXT - BLACK LODGE - DAY

As the commando teams are still cleaning up from the operation. Samantha Carter and Rodney McKay are with them. Welsh/Varro comes out of the lodge.

WELSH

(Almost accusing)

You didn't get them all.

CARTER

No. We didn't. We can only hope we got enough.

WELSH

You didn't get them all.

He turns and goes back into the lodge.

MCKAY

Pleasant fellow.

Carter raises her eyebrows, doesn't answer and follows Welsh into the lodge.

INT - BLACK LODGE - DAY

CARTER

You're still Varro?

WELSH/VARRO

Yes. The stones aren't working, so I'm stuck here.

CARTER

You called us here, you said it was urgent.

WELSH/VARRO

It is. Come with me.

He moves a moose head and taps the wall behind it. Doors open and a staircase unfurls.

CARTER

We've been over this place a half a dozen times and didn't see that-

WELSH/VARRO

Never underestimate the alliance.

They walk up the staircase and duck into the doorway.

INT - SECRET OFFICE - DAY

It's small and cramped, with nothing in the way of decoration. A small computer terminal is on a folding table near the center of the room.

WELSH/VARRO

Luck is on the Tau'ri's side once more.

CARTER

This wasn't just a cell. It was the command center?

WELSH/VARRO

Yes. And I can get us into this computer. But the data will be encrypted. They said that you are good at such things.

MCKAY

I'm the best.

WELSH/VARRO

[Speaks in Lucian Alliance tongue]

There's a beat as the computer processes his voice. Then it opens up, revealing a lot of files. McKay sits at it and starts to work. After a beat he looks back over his shoulder.

MCKAY

You don't expect it that quickly do you, even from me?

There's a knowing look from Carter, and she leads Varro out of the office to let McKay work.

[CUT TO:]

FX - SPACE - DESTINY

As she hangs in space, her repairs nearly complete.

[Cut To:]

INT - DESTINY - RUSH'S THINKING CORRIDOR

Rush is here, chalking away and talking to himself.

RUSH

Taking time, and normalizing it to be relative against the curve of-

(A beat)

No, that's not it. Damn it!

He throws the chalk against the wall, sighs and moves to pick it up, but Eli picks it up first.

ELI

Did you experience it too?

RUSH
Yes, Eli, we all did.

ELI
Well what was it?

RUSH
A shockwave in time and space, result-
ing from-

(A beat, and he sighs)

Resulting from what's to come.

As he's talking, Young enters behind Eli.

YOUNG
And I think it's about time we all
knew, don't you Doctor Rush?

[CUT TO:]

INT - DESTINY - GATEROOM

The entire surviving crew has gathered in the gateroom. Rush comes in and ascends the stairs to stand on the balcony overlooking them.

In his way, he gets right down to it.

RUSH
As you all might know by now, this Gal-
axy is at the center of the known uni-
verse. At its center is the location of
the original 'big bang'

(A beat)

And that's where Destiny is going to take us once her repairs are complete.

We're now going to show a montage of images as Rush speaks. The images will roughly match what he's talking about. It should be in voice over, or with a dissolve between the images and Rush speaking, or the reaction of the crew as they listen to him.

Image shows Earth millions of years ago, and the vast construction yards for the seed ships and Destiny.

RUSH

Destiny was launched from Earth millions of years ago, with its mission to follow up on the seed ships that spread Stargates throughout the galaxies.

But why? What would be the purpose of doing that?

Image shows the ancients working on genetic engineering to try and unlock the secret of ascension. Images should follow what he says (for example he'll talk a little about the Wraith)

RUSH

The ancients had great and vast knowledge, but had nearly been wiped out a number of times. They knew that the only way their species could survive would be to ascend - to transcend physical bodies, and live as pure energy, immortal and free from the dangers of the Wraith and other threats.

(A beat)

But they couldn't do it. Playing genetics is like doing the lottery. There are so many combinations, that you can have thousands, millions of them in your hand - but you still have the wrong ones.

Back to showing the seed ships spreading throughout the stars. Show planets with ancients forming colonies, and show the passage of time as civilizations rose and fell.

RUSH

But by spreading to the stars, and having a network of instantaneous travel between the planets, they could widen their genetic diversity, and hopefully someday unlock the combination that would allow them to ascend.

Show an image of scientists working on genetics using their terminals. Show them injecting themselves with a substance and immediately ascending.

RUSH

It worked.

(A beat)

It only took a few thousand years, but they figured out the secret of ascension, and it was just in the nick of time. A plague was ravaging the galaxy and they took it as a sign, and they ascended, and we haven't heard from most of them since.

Quit the montage cut back to Rush's face with the gravitas of what he's about to say.

RUSH

But they forgot something. One of the most basic laws of the Universe. Entropy.

(A beat)

When a Universe is created by a big bang, all energy and matter are condensed into a small space. That space collapses on itself, resulting in an explosion that spreads itself far and wide. The Universe is born, and expands continuously.

(A beat)

But there is only limited energy. The laws of thermodynamics tell us that one day, all energy will be spread evenly throughout the Universe. There will be

no stars, no planets, no nebula, no matter. Nothing. Only empty space with its temperature slightly above absolute zero.

(A beat)

Not a fun place to live if you're an immortal, ascended being.

He puts his hands on the bars, gripping them tightly, almost afraid of his next words.

RUSH

And as we know Destiny's supposed mission was to follow up on the seed ships, gathering information that could be used to spur ascension.

(A beat)

But she had a secret agenda. Cosmic Microwave background radiation.

(A beat)

It's very existence troubled the man who designed both Destiny and the Star-gates themselves.

(A beat)

There's a pattern hidden in the CMBR. Some might think it's a message from God, or evidence of intelligence at the beginning, the very first moments of the Universe.

(A beat)

In many ways it's both. But the most important thing about it is this. CMBR is evidence that there was a Universe before this one. And one before that, and one before that, a chain of Universes stretching backwards into Eternity.

(A beat)

And each one of those Universes came to a violent end, not the end of Entropy.

Each one of those Universes had the opposite of a big bang -- a big crunch where all matter and energy were sucked into the center of the Universe, destroying it utterly and-

(A beat)

And creating the next one. The CMBR is the remnants of the shockwave from that destruction. Somebody destroyed that Universe.

(A beat)

Why, you might ask. The answer is that by destroying one, you can create another. The big bang was the result of matter and energy from the previous Universe punching through reality into a new Universe, and causing a big bang to create it.

Better to do that if you're an ascended being, than to live on in the Universe predicted by Entropy.

Around the room people are silent, they're taking it all in, but realization glints in Eli's eyes.

ELI

The Eloi.

RUSH

Yes, Eli. The Eloi did that in the last Universe, and maybe the one before that and the one before that.

YOUNG

And the power they have in this Universe.

RUSH

Creatures that can create stars and planets and who knows what else.

(A beat)

They were there in the beginning. Before anything. They are woven into the very fabric of this Universe.

And they've been watching us. They know Destiny has the seeds of being the end of this Universe, and the beginning of the next.

SCOTT

When we were on that first world, looking for lime to power the air filters, they were the ones that came to me.

TJ

And when Cain and the others that settled on Eden were dying in winter -- The Eloi came to them.

(A beat)

And my daughter...

ELI

When I was out of options during our three year journey, they came to me.

RUSH

It's clear that they want us on their side. They're being nice to us for a reason.

YOUNG

So they can ride us, and ride Destiny into the next Universe.

(A beat)

And the rest of life in this Universe can burn.

[CUT TO:]

INT - BLACK LODGE - NIGHT

Rodney is still working in the secret office. He's bashing away at the keyboard, and then he stops, stares at the screen for a moment, and-

RODNEY

Oh my god.

He pulls a memory stick from his pocket and inserts it into the side of the computer. It takes a few moments to download the data to the stick while he nervously watches the door. With a beep the download is done-he takes the memory stick and carefully double wraps it in a protective bag.

He reaches into his backpack and takes out what looks like a flashlight, but is actually a portable Electro magnetic pulse (EMP) generator.

He picks up the laptop and puts the device on its underside. He pushes a button and there's a flash.

The lights blink.

He flips the laptop over and see it rebooting. The message appears on the screen HD Corrupt, RAM Corrupt etc. He just fried the laptop...

RODNEY

(Thoughtfully)

Carter...

He packs up the laptop and makes to leave the room. As he reaches for the door handle, we can see that his hands are shaking. PULL IN on his face as he gulps. We can see that he's sweating.

[CUT TO:]

FX - SPACE - DESTINY

[FADE TO:]

INT - GATEROOM

We go back to the scene as it was before. The crowd are stunned.

GREER

But how? How can Destiny do that? How can she destroy the Universe?

RUSH

She doesn't have to. If she can carry a consciousness through the 'hole' into the next Universe, this one will collapse into itself.

YOUNG

Like popping a balloon from the inside.

ELI

The stones!

(A beat)

Oh my god. It's all connected isn't it. All the technology. The gates, the stones, Destiny. It was all for this purpose.

RUSH

Yes, Eli. The stones were an experiment to show that consciousness is not bound to physical form. We can take our consciousness, everything that we are, out of our body and-

ELI

Not be bound by space and time. We jump ourselves with the stones back to Earth, or to other places.

RUSH

Yes. And they work by projecting ourselves into a higher dimension where

space and time don't matter, distance doesn't matter.

YOUNG

But with the stones you need a person on the other side to connect with.

ELI

That's not the point. The point is that they pull consciousness out of the body into a higher plane - and theoretically at least, once we're there

RUSH

We can travel outside our Universe. And punch a hole through this reality into the next one.

CHLOE

The chair?

RUSH

The chair.

YOUNG

You mean Dr Franklin, when he vanished, was - you know - ?

ELI

Uploaded?

RUSH

His consciousness was separated from his body, and his body disintegrated.

(A beat)

It was how the chair was supposed to work. We just did it at the wrong time.

YOUNG

And when is the right time?

RUSH

When Destiny is at the center of the Universe. When she is at the very point of the big bang, at the heart of this

galaxy. There's a black hole at the core of each galaxy - this one is special. This one is where we can punch through to the other side.

YOUNG

We? You're assuming a lot.

RUSH

It must be done.

YOUNG

Why?

RUSH

Isn't it obvious. If we don't-

ELI

Someone else will.

(A beat)

That explains the drones. Some civilizations out there wouldn't want races to grow out to the stars and potentially do this...so they bash them down as soon as they show some signs of technology.

(A beat)

SCOTT

Man's inhumanity to man...

[CUT TO:]

EXT - FOREST - DAY

A nice panning shot as we look over the beautiful Cascade mountains. Remind us that there's something worth fighting for. Pull down further to show Rodney pacing through the trees.

Carter approaches.

CARTER

Rodney?

A beat while she looks around. We can see that the lodge is in the distance, and they're alone.

CARTER (CT'D)

What's going on? Why all the secrecy.

MCKAY

Do you trust him? O'Neill. Do you trust him?

CARTER

General O'Neill I would trust with my life. Why-

He cuts her off.

MCKAY

I know you'd trust the general. I'm asking do you trust the *man*. Do you trust him?

Carter looks distant for a moment, and then back to Rodney.

CARTER

(Slowly)

Yes, I trust him. With everything I am and everything I have.

(A beat)

What is this Rodney?

MCKAY

(Sigh of relief)

Never underestimate the alliance, he said. He was right. Plans within plans within plans!

CARTER

Rodney?

He hands her the memory stick.

MCKAY

It's all here. Everything. You got to get it straight to him, and you got to pray that he will trust you as much as you trust him.

(A beat)

It's all here.

(He shakes his head)

You have to stop them Carter. They're going to kill the President.

[CUT TO:]

FX - SPACE - DESTINY

As she hangs in space. Her repairs complete, she now accelerates and jumps to FTL.

[CUT TO:]

INT - CHLOE'S QUARTERS

As Chloe is in the bathroom, hanging over her sink. She's coughing. She throws some water on her face. She doesn't look good. We hear a chime.

She leaves the bathroom and answers the door. It's Scott.

SCOTT

Good morning!

CHLOE

Is it?

SCOTT

Of course. I have some time before I go on shift

(A beat)

I was hoping we could take a little walk?

CHLOE

(Weakly)

Sure.

FADE TO:

INT - DESTINY - CORRIDOR

As Chloe and Scott are walking along it.

CHLOE

What did you see? You know, back then.

SCOTT

I'm not sure. It was just for a moment, but I'm sure I saw you. You were, I don't know how to say it -- you were happy, but you were sad too. And then it was gone.

(A beat)

How about you?

CHLOE

I have no idea. I was sitting in a large garden or park. It was kind of like a graduation ceremony.

(She shrugs)

I have no idea. Maybe we get home, and I go back to school?

They laugh together for a moment.

SCOTT

There's something I need to ask you.

CHLOE

There's something I need to **tell** you.

SCOTT

You first.

CHLOE

No, it's ok, you can go first.

They laugh at their 'you first' banter. They sound like a couple of teenagers.

SCOTT

With everything that's going on out here, and with what we've heard is coming.

(A beat)

End of the Universe and all that.

He shrugs and she laughs a little.

SCOTT

Well, it got me thinking about what's important.

(A beat)

We're going to get through this, and when we do, I want you to know that I don't just love you now.

(A beat)

I love you forever.

A beat as he gets down on one knee.

SCOTT (CT'D)

Chloe, I know you are the daughter of a senator, and someone who would be way out of my league back home. I'm thankful that I met you, and I'm thankful that I get to spend these days with you, learning to know you and love you.

He takes a small ring out of his pocket.

SCOTT

I've been gathering pieces to make this. It's not much, but it carries all my love and best intentions.

(A beat)

Chloe Armstrong, will you marry me?

A beat, as she puts her hand to her face. She's smiling, laughing, crying, overcome. Her face hardens and grows more serious as he puts the ring on her finger and looks to her for an answer.

CHLOE

(Quietly)

Yes

(Louder)

Yes! Yes! Yes!

He stands and they embrace, but before they kiss, his walkie talkie chimes.

YOUNG (V.O.)

Lieutenant Scott. You're needed on the bridge.

Scott reaches towards Chloe to kiss but -

YOUNG (V.O.)

Right away Lieutenant.

He rolls his eyes and reaches for his walkie.

SCOTT

On my way sir.

Chloe looks him in the eye and they laugh a little. She gives him a little kiss and pushes him on his way.

[CUT TO:]

INT - DESTINY - BRIDGE

As Scott walks in. Greer gives him a questioning look, with a wink. Scott nods, and Greer responds with a big grin.

SCOTT
Reporting for duty sir, what is it-?

He trails off as we look out the window with him. There are three of the 'white' ships out there.

SCOTT
Oh my.

YOUNG
There's more

Scott takes his seat and looks at his console. FX - Console showing lots of ships around Destiny.

GREER
I guess we got an escort.

[CUT TO:]

FX - SPACE - FTL

As we see Destiny. PULL BACK to show one of the gigantic white ships beside her. Then another and another and another... as we

[FADE TO:]

EXT - LOS ANGELES DOWNTOWN - DAY

A man, Eric Kershaw (20s) walks out of a coffee shop, holding a latte. He's whistling cheerfully as he walks to his car. He gets in.

There's a 'IDIC' sticker on the back of the car. (Infinite Diversity, Infinite Combinations, a hard core Star Trek Fan sticker)

INT - ERIC'S CAR - DAY

He takes the drivers seat and puts down the latte. We see that his car is decorated with lots of Trekkie stuff, including a model Starship Enterprise hanging from the rear view mirror.

A PRETTY GIRL (20s) walks past wearing a one piece short dress.

ERIC

Set phasers to stunning.

He laughs to himself a little, and starts the car. Suddenly there's a loud, heavy bass, almost subsonic boom. Think of the famous Jurassic Park T-Rex footsteps in the distance, but deeper and louder. You feel it in your gut.

ERIC

What the?

CUT TO:

EXT - LOS ANGELES DOWNTOWN - DAY - HELICOPTER SHOT

As we look over the downtown of L.A. we hear another deep boom like the first. This time we see it's effects, like a shockwave reaching out from an epicenter, breaking glass, starting off car alarms, shaking buildings.

And then another, much BIGGER boom, and we see the ground shaking, buildings falling. We cut back to-

INT - ERIC'S CAR - DAY

As he looks out his window at the horror surrounding him. Buildings start to crumble and fall. A cloud of DUST is thrown up when a tall apartment block falls at the end of the street. We see the girl engulfed in the dust. Eric is shocked into silence. The shockwave of debris approaches his car, he throws up his hands as it hits-

And we:

CUT TO:

INT. DESTINY - CONTROL INTERFACE ROOM

Eli is here working through something on the control interface. He doesn't look happy, and thumps the console as YOUNG enters

ELI
Damn it!

YOUNG
What is it?

ELI
Destiny is on rails. There's no way I can override it. Not from the bridge, not from here. Nothing.

YOUNG
Then stop. We need help getting all the Sangrals online.

ELI
Don't you want to stop this?

YOUNG
Of course I do, but if I can't I want to be ready. How long before we arrive at - wherever it is we're going.

ELI
A couple of hours at most.

YOUNG
Then you'd better get ready.

CUT TO:

FX. USS GEORGE HAMMOND IN ORBIT OF EARTH

Hold on her for a moment before we-

CUT TO:

INT. USS GEORGE HAMMOND CORRIDOR

As Carter walks through it. In a hurry, and meeting nobody's eyes. She reaches a door, but before he can press a chime it

opens, and inside is General O'Neill. He gives her a little smile, but stops when he sees her serious expression.

O'NEILL

Come in.

CUT TO:

INT. O'NEILL'S QUARTERS

The quarters are like the man. A little rough on the outside, but once you scratch beneath the surface, they're close to perfect. Though a little eccentric. We see a PICTURE of his ex-wife and his dead son. He's not ashamed to show them, even though he's now romantically linked to Carter. She's also ok with it, as it's the complete package when dealing with Jack.

He's reading the brief that Carter gave him.

O'NEILL

You're sure about this?

CARTER

It came from Rodney.

O'NEILL

Then we'd better get moving

CUT TO:

TV Footage showing the devastation of Los Angeles. We're viewing it from above through a helicopter camera. Buildings are down, fires are burning, people are walking dazed on the streets.

REPORTER

The epicenter of the quake was just east of downtown near the little Tokyo district.

(A beat as the view pans around showing the destruction)

Nobody knows yet how many are dead, and how many are missing, but the national guard has been mobilized and emergency services are at full stretch.

(A beat)

A mandatory evacuation order of the downtown Los Angeles area is in effect.

(The view changes to a map)

If you live in these areas, call the number at the bottom of the screen to find your local evacuation centre-

(A beat as the reporter stops and listens to something)

We have major breaking news. Hold on, we're going to Lisa Cheung at Vanderbilt.

CUT TO.

EXT. VANDERBILT AIRFORCE BASE - DAY

The reporter, Lisa Cheung, is mid-30s and, while attractive, is wearing too much makeup. She's reporting from a hillside overlooking Vanderbilt airforce base. We see burning and smoke in the background.

CHEUNG

We're getting unconfirmed reports that at the same time as the LA quake, an electro magnetic pulse affected some air traffic.

(A beat)

There are a number of downed planes including, but it's not confirmed, but one of the downed planes is allegedly Air Force One.

(A beat)

The wreckage behind me is allegedly Air Force One, who crashed, with no report of survivors.

ANCHOR

Can you confirm. Did you say that it was Air Force One?

CHEUNG

Nothing is confirmed yet, but I saw some of the wreckage before the smoke overcame the scene...it looked like the tail of Air Force One with the presidential scene and-

(A beat)

There's no way anyone could have survived this crash.

ANCHOR

Do you know if the President was aboard.

CHEUNG

Not confirmed, but his schedule had him arriving in California today. That's what I was here to report on.

We move back to the anchor in the studio. He's emotional, and doesn't know what to say. Following is an 'unscripted' moment.

ANCHOR

Continuing coverage of the Los Angeles earthquake, and we have reports that Air Force One may have crashed and that the President may be one of the victims of the crash. Stay tuned as we try to gather more information...

CUT TO.

EXT. Somewhere above California - DAY

A heavy helicopter flying as hard and as fast as it can.

CUT TO.

INT - Helicopter

As we see Rodney, Mitchell and several other Marines aboard. Behind them we see a stone cutter roughly strapped down.

CAMERON

Are you sure this is going to work?

RODNEY

Send a rat to catch a rat

We ANGLE back to show the stone cutter again. Linger on it a moment before we-

CUT TO.

FX - DESTINY - FTL

As she tears through space, en route to her destiny.

CUT TO.

INT - DESTINY - KINO ROOM

Eli is here, working on the Kino console. A Kino is floating in front of Greer who looks like he had just finished recording something.

ELI
You sure about this?

GREER
Yeah..I remember looking at my watch in
the vision and it was..

There's a chime at the door.

GREER
(Ct'd)

Now.

ELI
Come!

The door opens and Park is there.

PARK
Ronald!

She instantly runs to and embraces Greer. They're passion has grown since her blindness cure, and their embrace and kiss makes Eli feel a little awkward, but he stands, silently waiting for them to be done. We can see that Park is crying.

Greer breaks the embrace and holds her at arms length.

GREER
Lisa

PARK

Ronald, what did you see?

GREER

Lisa, I need to give you something. I want to make sure that you're safe.

He pulls a holstered pistol from his belt, and hands it to her, butt first.

GREER

(Ct'd)

I'll show you how to use it, but -- I need you to take it, ok?

Park looks down and takes the offered gun. She smiles a little through her tears.

PARK

I never told you this, but - I know how to use one of these. I'm not a total geek, you know!

There's a beat, and it's broken unexpectedly by Eli-

ELI

Oh, crap!

PARK

What?

GREER

What does it mean?

ELI

I have no idea, but, now we know it's real.

PARK

What's going on?

GREER

When we were caught in that - thing - we all saw something from the future.

(A beat)

I saw **this** moment.

Eli activates the Kino display..on it we see Greer's face.

GREER (O.S.)

Look, this is all going to sound crazy,
but, while some folks saw stuff from
far in the future, I saw myself here,
in this room, just a few minutes from
now.

ELI (O.S.)

What was happening.

GREER (O.S.)

Park came in, looking for me. She was
sad. But I had wanted to meet her to
give her a gun to protect her from
what's ahead. I offered to teach her,
but she already knew how to use one.
She'll tell me that she's not a total
geek.

(A beat)

ELI

(Rhetorical)

No fate but what we make ourselves?

He shakes his head as we FADE TO:

EXT - CALIFORNIA WOODS - DAY

As the helicopter lands and the marines disembark with the Stone
cutter on a wheeled cart. They rush to get it up the hill.

FOLLOW them as they rise over the crest of the hill to find a
pit like the one Cameron had seen in Alaska. It's where a stone
cutter already entered the Earth.

CAMERON

Is it ready?

RODNEY

Almost.

CAMERON

I don't need to remind you..

RODNEY

Look, they built these things to be completely autonomous. It was a work of genius just to get hacked into it so I can control it. You don't want me to let it loose if I can't control it, right?

(A beat as he hits a key, and a program runs. A beep, and it's successful.)

Ok, now, it's ready.

CAMERON

Ok boys, let her go!

RODNEY

Now we're going to need to upload this program to the other sites with stone cutter pits.

There's a ROAR as the stone cutter enters the pit and starts pursuing it's prey.

CUT TO:

TV NEWS STUDIO - DAY

Note that the second anchor is a new anchor, a blonde, super-attractive, highly polished, propaganda type. Body language of the primary anchor should suggest that he's not happy with her being there.

ANCHOR

With continuing coverage of the devastation in downtown Los Angeles. We're now going to switch to Burbank where-

(A beat)

Hold a moment. We're now getting confirmation that Air Force One is down, and all hands are lost. The President was aboard.

(A beat)

Ladies and Gentlemen, we've just had confirmation. The President is dead, killed in the crash of Air Force One.

Due to the nature of the ongoing crisis, the Vice President has *already* been sworn in.

ANCHOR TWO

And the Vice President, with his first executive order has ordered an escalation of the emergency relief efforts. The air force, marines, and naval forces are all being mobilized to help with the effort.

She keeps talking as we FADE TO:

FX - USS GEORGE HAMMOND - IN ORBIT

As a fighter launches from it and heads earthward.

CUT TO:

INT - FIGHTER COCKPIT

As we see Samantha Carter piloting. She turns and looks back at the ship.

CARTER

Good luck, Jack. God speed.

Linger on her a moment, she's holding back the emotion as we-

CUT TO:

FX. CARTER'S FIGHTER -

As it dives into the atmosphere away from the ship. ANGLE BACK to show the HAMMOND as she pulls away from it.

CUT TO:

INT. BRIDGE OF THE GEORGE HAMMOND

Jack is sitting in the Captain's chair, watching as Carter's fighter dives into the atmosphere.

ANGLE BACK to show the bridge doors opening behind him. Several MP's come in via the back door.

They line up either side of the command chair.

O'Neill stays eyes-front, ignoring them.

MP ONE

Sir.

O'Neill continues ignoring him.

MP TWO

Sir. We have orders to place you under arrest and take you to the brig.

The helmsman (KEVIN MARKS) turns around to argue.

MARKS

On what charge?

MP ONE

(Nervous)

High Treason, sir. Generall O'Neill, if you would-

MARKS

(Angry)

That's ridiculous!

He stands to challenge the MP's, but stop's when O'Neill raises his hand. He stands and puts his hand on Marks' shoulder to calm him.

O'NEILL

Where did this order come from?

MP TWO

From the very top sir. The commander in chief.

Jack nods.

O'NEILL

He's being doing a lot in the -uh- five minutes since he was sworn in, hasn't he?

He turns and locks eyes with Marks. He nods, and Marks returns the nod. He understands what's happening here.

O'Neill turns to the MP's.

O'NEILL

Shall we? I think I know where the brig is.

MONTAGE - MILITARY BASES

We have a montage of various military bases -- the SGC, Atlantis Command Center, Antarctica etc., as their commanding officers are arrested, put in the brig, and replaced by others.

CUT TO:

EXT - CALIFORNIA HILLSIDE - DAY

As Mitchell and Rodney board the helicopter again. The helicopter takes off and heads eastward.

RODNEY

Aren't we supposed to be heading to LA?
The relief effort and all that?

MITCHELL

Not yet. Bigger fish to fry.

CUT TO:

EXT - DOWNTOWN LOS ANGELES - DAY

As we continue to see the devastation wrought by the earthquake. PULL IN on the U.S. Bank Tower, tallest building in L.A.

We see office workers evacuating, coming down the long flights of steps from the top floor, and FDLA workers helping them to safety.

FIREMAN ONE

Quickly, Quickly. There's no telling
when the building is going to collapse.
Double time.

Another fireman approaches.

FIREMAN TWO

There's a collapse on the thirtieth
floor. A number of folks are trapped
inside the office area. They have no
access to the fire escape.

FIREMAN ONE

Then we go and cut them out-

There's another tremor and we hear the building groaning.

FIREMAN ONE
We'd better move fast!

CUT TO:

EXT - LOS ANGELES DOWNTOWN - DAY

As we pull back from the US Bank Tower to see the effect of the tremor. The top of the building wobbles a little, and we see some of the facade fall off.

Then, the whole building begins to sway. It starts leaning, almost like the leaning tower of Pisa. It's going to collapse when-

Out of nowhere a Lucian Alliance ship decloaks over Los Angeles!

We PULL BACK and see the Firemen 'beamed' onto the street, safely out of the building. They're joined by others, including the missing office workers!

FIREMAN ONE
What the-

ANGLE IN on him to see the awe on his face when he sees the spaceship hovering over downtown LA, and the building that he was just in a moment ago.

The building leans over and topples in a cloud of dust.

PULL BACK to show that the Lucian Alliance ship isn't alone -- there are several others hovering over Los Angeles.

HOLD on the scene for a moment, and

FADE TO:

FX - DESTINY

As she drops out of Hyperspace into the center of the Galaxy. Here the stars are densely packed and close to each other. Space looks more like daylight. The place is BRIGHT.

ANGLE BACK to show her destination. At the center of the galaxy is a black hole. It's the size of a pinhead, and it is black within black. But all around it light is reflected, and as it spins we see the light flickering.

Surrounding the hole are thousands of ships. They've taken a defensive posture, creating a sphere so that Destiny cannot reach the black hole.

As Destiny drops out of FTL, they start to move to intercept her. The white ships move forward to intercept them.

CUT TO:

INT - DESTINY - BRIDGE

As the crew survey the scene.

YOUNG

Oh my God.

ELI

And I always thought there'd be a restaurant at the end of the Universe.

He gets an odd look from Young.

ELI

Sorry.

GREER

All decks reporting in. All Sangraals are powered up and working.

YOUNG

Acknowledged.

(A beat)

Well here goes nothing-

CUT TO:

FX - CENTER OF THE UNIVERSE

As we PULL BACK from Destiny as she get's ready to ride the gauntlet into the black hole. The fleet opens fire, and the white ships return fire, and provide a defensive shield about Destiny. A huge battle begins, with fighters launching from both sides -- the fleet trying to destroy Destiny -- the white ships defending her, and trying to punch a hole through the fleet to let Destiny get to the Black Hole...

[FADE OUT:]

[If this is being shown as 2 episodes, this would be the break.
If showing as a movie, we continue from here]

[FADE IN:]

INT. TV STUDIO - DAY

As the same two anchors are on screen, with scenes of Los Angeles behind them.

ANCHOR ONE

It's not clear what or where these ships came from. But there are reports coming in from all over that they have some kind of technology that 'beamed' people out of collapsing buildings, tunnels and the like. We don't know who they are but-

ANCHOR TWO

But we thank them. Without their intervention who knows how many thousands more might have died. We also have reports of similar ships appearing all over the Pacific rim. Tokyo, Beijing, other cities affected by the earthquakes have been saved by these mysterious benefactors-

(A beat)

We have a transmission coming in. It's from one of the ships, and we've been asked to relay it.

Ladies and Gentlemen, the next face you see will be one from beyond the stars-

The screen switches to static for a moment, and then tunes in to the view from the bridge of a Lucian Alliance ship. A handsome, smiling, man, Brelic, addresses the camera.

BRELIC

People of Earth. Of every nation, tongue and creed. I bring greetings and help from your brothers of many worlds. It's time you knew the truth. It's time we met. Welcome to the stars.

PULL BACK to show the ship over the center of LA as death gliders pour out of it.

Then we FADE TO:

FX. SPACE. GALACTIC CENTER

As the battle rages on. For now it looks like Destiny and her allies are getting the upper hand. Ships are attacking, but being repelled, or being destroyed by the white ships.

CUT TO:

INT. DESTINY. BRIDGE

As we watch the battle unfold through the display.

ELI

A lot of people are going to die today.

RUSH

They're fighting for what they believe in.

ELI

And I'm not sure we aren't even on the right side.

CUT TO:

EXT. FX - Space Battle

A group of ships move in on one of the white ships, trying to concentrate their fire on it. It unleashes more of the black-hole weapons, destroying two of them, while the rest withdraw.

However, a wave of fighters breaks through and moves in on Destiny-

CUT TO:

INT. DESTINY. BRIDGE.

SCOTT

We got incoming!

GREER

I see them.

CUT TO:

FX. DESTINY

As we PULL IN on her guns. They activate and start shooting. ANGLE OUT to see them hitting some of the alien 'fighters' and destroying them. They don't hit them all though. FOLLOW one fighter as it turns through the fray and heads straight at the bridge in a Kamikaze run.

CUT TO:

INT. DESTINY BRIDGE

As we see the battle unfold. Then we see the fighter flying down the length of Destiny heading right at us.

YOUNG

Greer!

GREER

I'm trying but...

Too late!

CUT TO:

FX. DESTINY

As the fighter flies towards the bridge, only to be shot, at the last second by one of the white ships. She's destroyed, but her debris crashes into the bridge tower.

CUT TO:

INT. DESTINY - BRIDGE

As the debris crashes into the bridge. Shielding protects them, mostly, but some systems overload and explode, and debris flies around the room. The lights go OUT and it is dark for a beat before emergency lights come back on. They're not all working, so the bridge isn't fully lit.

YOUNG

Everybody ok?

ELI

Yes.

RUSH

Aye.

SCOTT

Ok, sir.

We see Greer pull himself up, his head is bleeding from the impact.

GREER

Ouch, but Roger that.

VOLKER

Shaken, but ok.

(A beat)

Brody?

He stumbles through the darkness, to find Brody's white shirt and mane of curly hair.

VOLKER

Oh no.

(A beat)

Brody?

He puts his hand on Brody's back, and tries to move him. He can't. The light's flicker, and we see why -- a spear of debris has penetrated Brody's body, impaling him.

VOLKER

Brody's dead.

YOUNG

Are you sure?

Volker nods sadly.

VOLKER

I'm sure.

Power comes back on, and we see Brody's body, and the blood pouring out of the wound. Volker takes off his jacket to cover his friend's body. The bridge is in bad shape - consoles burned out, fires everywhere.

A klaxon goes off.

YOUNG

We've been boarded.

GREER

And we have an incoming wormhole!

(A beat)

It's using the code from the white ships!

YOUNG

Thank God!

CUT TO:

INT. DESTINY - GATEROOM

As the gate sequence finishes, and white aliens, with their war masks on, pour through the stargate.

Lt James and some other soldiers are here. The aliens form ranks in the gate room, and the leader looks to James.

JAMES

Do it!

The aliens split into squads and exit via various doors. James goes with the lead squad, with a marine from her team joining each of the other teams.

CUT TO:

INT. DESTINY - BRIDGE

SCOTT

Sir, all systems are offline. They hit us good.

GREER

There's nothing more we can do from here.

YOUNG

OK, abandoning bridge. Greer and Scott, you're with me. We'll rendezvous with James and the aliens to repel the boarding parties.

(A beat)

Rush, you, Eli and Volker should get to the chair room. We'll get a contingent to make sure you're safe.

VOLKER

What about Brody?

YOUNG

We'll be back for him. Before this is over, we'll be back for him.

They leave the bridge, but before the doors close, Eli looks in on it one more time. He sees the body of Brody, lifeless at his station...

The doors close, hiding his face just before tears roll down.

INT. DESTINY. CORRIDOR

As Rush, Volker and Eli are running down it, headed for the chair room. They bump into Wray and Chloe coming down a side corridor.

We hear sounds of gunfire from the direction that they came from.

ELI

No point going to the bridge.

WRAY

Where are you going?

ELI

The chair room. They're setting up a defense barrier around it.

(A beat)

Brody's dead.

ANGLE ON Reaction from Chloe and Wray, before-

VOLKER

He wouldn't tell me his vision. Maybe he didn't have one.

RUSH

No time for that now. We've got to get ready.

They head down the corridor, in the direction of the chair room.

CUT TO:

FX. SPACE BATTLE

As the battle continues. Suddenly several BRIGHT points of light -- they're tiny, the size of the head of a pin, but their intensity is like a thousand suns. It's the ELOI. They emerge in front of the white ships and begin to shoot 'warps' of space at the ships. One of them hits the lead ship and tears it to pieces. In 3x02 we saw these ships being able to shift in and out of our dimension -- another space 'warp' shoots at one of them, and it phases, causing the warp to pass right through it. It then opens fire on the lead Eloi, with no effect.

CUT TO:

EXT. NEVADA - DAY

As the heavy copter lands at a remote air base. Cameron and Rodney get off, escorted by Marines. They're greeted by Carter! This is where she escaped to off the George Hammond.

CARTER

Welcome to Area 51 gents!

She leads them off the tarmac towards a hangar. As the doors open-

RODNEY

What is going on, why are we here-

Inside are a number of people, secret service types.

ANGLE ON Rodney, as he looks to see a man in a suit, but we can't see his face.

RODNEY

(Surprised)

Oh!

CUT TO:

EXT. LOS ANGELES STREETS - DAY

As a HUMVEE pulls up and Marines get out. An LAPD cop approaches them to greet them. Above them we see death gliders flying above and 'patrolling' the city.

COP

Hey boys, what's the problem, we don't need any assist.

LEAD SOLDIER

We're just following orders, sir. We've been asked to secure this area. Local law enforcement have been relieved of duty.

COP

Relieved?

LEAD SOLDIER

Yes, sir. Please report to your precinct and hand in your gun and weapon.

COP

What's going on?

LEAD SOLDIER

Not at liberty to discuss, sir, but, it's probably got something to do with the aliens.

COP

Yeah. Crazy. But this isn't right.

LEAD SOLDIER

Please return to your precinct.

COP

Good idea.

He gets into his car and leaves. As he pulls off, we see soldiers on every street corner. It feels like Martial Law.

CUT TO:

INT - NEWS STUDIO - DAY

ANCHOR 1

We have reports of some three dozen alien ships, mostly around the pacific rim, but others in capital cities

around the world. London, Moscow and over the new Capitol in Boston, from where the President will address the nation later tonight.

ANCHOR 2

Before we can go to ongoing coverage of the Los Angeles rescue operation, representatives from the spaceships will be addressing the United Nations from the new UN building in Vancouver. Let's take you live there, to the general assembly...

CUT TO:

INT - UN BUILDING - DAY

As Brelic takes his place in front of the assembly to standing applause. He raises his hands in thanks, and smiles, waving his hands for humble quiet.

BRELIC

Thank you, thank you for the warm reception. Well, that is those of you who gave me a warm reception!

(A beat as a surprised murmur goes around the assembled group)

BRELIC

(Ct'd)

Sorry to be blunt, but to many of the representatives here, our presence isn't a surprise. And to the rest of you, well, they've been keeping secrets from you.

(A beat as shock passes over the congregation. The representatives from the US and Russia stand up and begin to protest.)

BRELIC

You will have your say, but for now, the mic is mine.

(A beat)

Representatives of the United Nations of Earth. Ladies and Gentlemen and citizens of Earth, the truth about your place in the stars has been hidden from you. Today is the day the secrets end, and today is the day you take your place with your human brothers among the stars.

(A beat)

The details of the truth will be revealed in the coming days, but the one key truth you know now. You are not alone, and the stars are open to you via the Stargate, and via Faster than light travel. We've stood by too long to see your governments hide the truth from you, and with today's disasters, we felt we could stand by no longer. Please forgive us for waiting so long.

CUT TO:

FX: DESTINY - SPACE BATTLE

As the battle continues. The Eloi are destroying the white ships one by one -- we're down to less than half of them now, and more ships are breaking through to attack Destiny. Then, out of the emptiness of space the Ancients come. Beings of energy, they take the form of wisps of vapor that jump and dance around the ships. They take on the Eloi, shooting lightning and fire..

CUT TO:

INT. DESTINY - CHAIR ROOM

As Rush, Eli, Volker, Chloe and Wray enter. The lights blink and the ship is rocked by a distant explosion.

ELI
Chair's offline.

RUSH
We'd better get to work.

CUT TO:

INT. DESTINY - CORRIDOR

As Scott, Greer and Young are running down it, trying to make rendezvous with the rest of the teams.

Suddenly a WALL crashes in, knocking them off their feet and a large, bug-like creature smashes through. It turns and sees Greer, and grabs his head in its mandible. He's struggling, trying to get free, but he's like a child in its grasp. Young begins to stir, but he's groggy and out of it. It looks like it could crush him, but it's gentle, almost exploring what he looks like but then-

BANG

As a gunshot echoes around the corridor. The alien's head bursts open and it falls, dropping Greer in the process. Another bang and the alien is dead.

ANGLE ON Greer's POC as the alien falls and we see Dr PARK holding the gun Greer gave her earlier.

GREER

What are you doing here? You need to get back to-

PARK

You're welcome. And no, I'm not sitting back there doing nothing while you're out here risking your life to save me.

She goes to Scott and puts her fingers on his neck.

PARK

He'll be fine. Colonel Young?

YOUNG

I'm ok. Doctor Park? This isn't how I expected to see you.

PARK

Desperate times...

They pick Scott up, holding him on their shoulders as they move out.

CUT TO:

INT. NEWS ROOM

Show footage of people protesting in cities around the world. Many of the protests are beginning to turn violent, with the army throwing tear gas grenades and the like.

ANCHOR 1

Protests around the world in the wake of Brellic's speech to the UN have intensified. People, unhappy with being lied to are-

(A beat while he stops, and the camera flips back to the studio.)

I can't do this anymore. Can't you people see the truth? The army were being put on the streets before his speech. The president dies, and a new president is sworn in, and enacts Martial law right away? They knew this was coming, and the media are propagating the lie-

Static as he is cut off the air. Hold for a moment before we return to the studio. The anchor is gone, and the 'new' one is there by herself.

ANCHOR 2

We apologize for the previous outburst. It's been a long and stressful day, and we wish Shawn the best.

In other news, Brellic announced that he will join the US President tonight for his address to the nation. There they plan to announce a new treaty between the United States, and the group that Brellic represents: The Lucian Alliance.

CUT TO:

INT - DESTINY - CARGO HOLD

As Young, Scott, Greer and Park enter. There's a firefight going on, with marines+white aliens shooting and being shot at by a diverse group of aliens. James is here, and she beckons them over.

JAMES

They seem to be search and destroy squads. They're hacking Destiny's systems to get access to her data, but laying charges in case they fail.

YOUNG

Or in case they succeed.

A 'ripple' weapon shoots over her head and explodes into the wall behind her. We see a 'female' white alien jump up and shoot it's heavy weapon in the direction of the shooter. The weapon shoots tennis-ball sized bullets that rip through everything in sight, killing several of the aliens. The recoil from the weapon is enough to kill a human!

GREER

Well we can't let them do all the fighting for us, can we?

He jumps up and takes aim at one of the bug-like aliens, and his automatic rifle blows its head off.

Several other aliens spot his position, and turn and shoot laser-like weapons at him. He ducks down in time behind a cargo pod, to see it get singed by the lasers.

CUT TO:

FX: SPACE BATTLE

As the battle rages on. Destiny is getting closer to the black hole now -- she's almost there, and seems to be unstoppable. The Eloi and the Ancients are locked in combat, looking like 'Giants in the Playground', while the white ships and the fleet are also duking it out. Lots of boarding ships have gotten through now, and are getting onto Destiny...

CUT TO:

INT: NEW WHITE HOUSE OVAL OFFICE

As President Wright is behind his desk preparing for his address of the nation. Cameras are dotted around, make up artists are putting the final touches on the President, and the director is rushing around, looking harassed. Brellic beams in beside him, but surprisingly nobody reacts, it's like they were expecting him...

DIRECTOR

Mister president, we'll be on in Five,
Four...

With his fingers, he does 'Three, Two, One' and the light comes on on the camera.

PRESIDENT

My fellow Americans. Today has been a
monumental day.

(A beat)

But before we go any further, I would
ask that everybody remain calm, and
take a deep breath. We will get through
this. We can get through this crisis,
but we must not do it by protesting on
the streets and causing even more dis-
ruption to our society.

(A beat)

Tonight, we have a lot to talk about.
The Earthquakes in Alaska, California
and around the world. The death of my
predecessor, whom we have not had time
to deal with and mourn, and the impend-
ing need of a treaty with our brothers
among the Lucian Alliance, so that we
can take our place among the stars-

As he's talking CHANGE ANGLE to pull back as if we are watching
it on a TV instead of being there.

Then...a beat...and the signal gets CUT OFF for a moment.

We see static, before it's replaced by the face of -- JACK
O'NEILL.

O'NEILL

Is this thing on? It is? Oh good.

(A beat)

Hello. My name is Jack.

(A beat)

And you need to see this video.

The video changes to show President (then Vice President) Wright meeting with Brellic in Washington DC (before it was destroyed)

BRELLIC

You can become President, not just of this country, but of this planet. If you work with us.

WRIGHT

What do you want?

BRELLIC

The first part of the plan will be the destruction of this city, and New York, to break down the government process, and the United Nations, and to put your planet on edge. Then, when the time is right, and your people are at their most desperate, we will reveal ourselves.

WRIGHT

And the status quo will be broken.

BRELLIC

Yes. And out of the ashes, a new United States of Earth will rise, with you sanctioned by us to be its president.

(A beat)

Do we have a deal?

WRIGHT

(A beat)

We have a deal.

They shake hands.

Video cuts to: Brellic and other L.A. brass discussing the video.

BRELLIC

He's ours. Special forces under his command are placing the bombs. All we have to do is sit back, and watch the show.

Video cuts to Orbital view of the explosions in NYC and DC as we hear applause in the background.

BRELLIC

Gentlemen, today is the beginning of the end of the Tau'ri.

Video cuts back to Jack.

O'NEILL

There's a lot more where that came from, but you get the gist. Our 'President' is a fraud.

(A beat)

Citizens of the United States. People of the world. It's time to fight back.

Video cuts back to the Oval office as Wright and Brellic are fuming. To emphasize the point, the real President Hawke beams in!

Wright stands to push him back but Hawke punches him to the ground. In the meantime, Brellic beams out.

PRESIDENT HAWKE

Rumors of my death are greatly exaggerated. Fight back, people, fight back!

CUT TO:

EXT - LOS ANGELES - DAY

As a wave of F-16's roars over the city and opens fire on the Lucian Alliance ship. Death gliders engage, and the dogfight begins.

CUT TO:

FX: ORBIT

We see several dozen Lucian Alliance ships in orbit, cloaks no longer needed. They begin an orbital bombardment of the surface, taking out military bases....attacking cities

CUT TO:

INT - GEORGE HAMMOND - BRIDGE

As O'Neill takes his place on the command seat again.

MARKS

Good to have you back sir.

O'NEILL

Good to be back. I guess they've figured out our little regime change?

He nods towards the view screen and the L.A. ships outside.

MARKS

Yes sir. Three ships incoming. Weapons hot, shields up.

(A beat)

We're badly outnumbered sir.

O'Neill does a silent 'ah' with his mouth and raises his finger.

O'NEILL

Not for long.

He pushes a button and-

CUT TO:

FX: SPACE - ORBIT OF EARTH

As several dozen Jaffa ships decloak and engage the Lucian Alliance ones.

CUT TO:

INT - DESTINY BRIDGE

O'NEILL

It's good to have friends!

MARKS

Yes it is, sir. Yes it is.

CUT TO:

FX: SPACE - ORBIT OF EARTH

As the Hammond joins the Jaffa in engaging the Lucian Alliance ships.

FADE TO:

INT. DESTINY - CHAIR ROOM

As Eli and Rush are working over the chair.

ELI
Here, here!

He's indicating a relay that needs to be jumped.

RUSH
No, Eli...it's not that, it's

ELI
Damn it Rush, for once in your life
shut up and listen!

(A beat)

Close that relay and then activate
this. The power isn't flowing through
the right circuit, and the capacitors
aren't discharging. That's why it won't
start.

Rush stops what he's doing. Looks mad. And then he really lis-
tens to what Eli is saying.

RUSH
You mean, it's not a constant power,
it's more a rhythm.

ELI
(Frustrated, but relieved, almost
teary)

Yes.

Rush reaches in to the area of the seat that Eli indicated,
while Eli climbs over and around to the console.

RUSH
One moment....ready.

Eli punches a button and...after a moment the chair lights up.
It shuts down for a moment, and then fires up again, stronger
than ever.

ELI

Yes!

CHLOE

Nice job Eli.

ELI

Uh oh.

VOLKER

What is it?

ELI

Something's happening. Power is being drawn into the chair from...wait.

(A beat)

Wait.

RUSH

Eli?

ELI

It's not quite power...it's more like. Like..the very fabric of space and time. They're all tied together anyway -- E=MC squared and all that but --

VOLKER

This is impossible...

CUT TO:

FX. DESTINY. We see she has reached the event horizon of the 'black hole'. It's obviously not a traditional black hole per se -- that would have torn Destiny apart long ago. Instead, it's a hole in the substance of reality, and now, Destiny is orbiting it, and the substance of reality is being warped, with some of its energy being sucked directly into Destiny. We should see the FX of space being bent as Destiny moves around it, like ripples in a pond...and through the ripples we see -- elsewhere -- other planets -- other suns -- it's like we can see through a broken mirror every other part of the cosmos at the same time.

We even see Earth, and the battle being fought above her as we

CUT TO:

INT. DESTINY - CHAIR ROOM

As power is being sucked into the chair. It's humming and vibrating now.

VOLKER

This is off the charts.

Amellius appears!

ELI

Who the hell is that!

RUSH

It's the man who created Destiny. Who created the stones, the Stargates -- everything!

AMELLIUS

It's time.

And Rush climbs over the console, making his way towards the chair as if he is going to sit in it. But before he does-

ELI

No!

Eli grabs him and roughly tackles him to the ground. He punches Rush in the face, again and again.

ELI

No! We can't do this. We can't destroy the Universe. We came here to stop this.

RUSH

There's no stopping this Eli, don't you get it?

AMELLIUS

It's all here Eli, on Destiny. Everything mankind accomplished. The consciousness of every person who used the stones.

ELI

Like Ginn.

RUSH

And your mother, Eli.

AMELLIUS

And my friend, Anton. They are all here. They will be with all of us as we start again.

RUSH

No more ascended beings. No more gods or devils. No more enemies that can threaten us.

ELI

(Weakly)

My mother...

(He pauses a moment, and then his eyes grow dark.)

No!

He swings and punches on Rush again, breaking his nose, as he stands, in wrath.

ELI

No! This is ours. You can't have it!

His voice is distorted, like there are others speaking with him.

Chloe stands forward, puts her hand on his arm.

CHLOE

Eli. What is it?

But Eli backhands her, knocking her to the ground. Wray catches her from falling hard.

QUICK INTERCUT SCENES

Of Eloi and Ancients battling outside. Two ancients 'envelop' an Eloi, effectively smothering it.

Of Eli, as he walks towards the chair, in slow mo

Of the Eloi breaking through the 'mist' of the ancients, and bending space, releasing crackling energy as it does so, dissipating the ancients into nothingness

Of Eli, standing in front of the chair, smiling, and beginning to lower himself into place

Of more ancients, charging in to attack the Eloï...they have the numbers, but the Eloï are just too powerful, and we-

CUT TO:

INT. CHAIR-ROOM - DESTINY

As Eli is ready to sit, but then CRACKLE -

We pull back and see that WRAY has Tasered him! Eli shakes, the shock of the taser running through his body as Wray holds the charge down. It takes too long -- perhaps he's buoyed by the Eloï possessing him, but, eventually, he groans, and falls to his knees.

WRAY

I always figured I'd need to use this.
Just didn't think it would be like
this.

Rush pulls himself to his feet. He's battered and bloody.

RUSH

Quick, let's get this set and going. If
any of those aliens get in here, or if
the Eloï have possessed anybody else-

We hear the prediction the Sharon gave Wray in V.O. as we

CUT TO FLASHBACK

SHARON

(V.O. and distant, as in a memory)

Even though you agree with him, you
must go against him. And you must pro-
tect her at all costs. Even if you know
it's wrong, you must do it!

WRAY

(V.O. and distant, as in a memory)

Who?

SHARON
(V.O. and distant, as in a memory)

Doctor Rush and-

CUT TO:

INT - DESTINY - CHAIR ROOM

Quick cut here so Wray can finish Sharon's sentence.

WRAY
Chloe. It was Chloe. It was always
Chloe.

(A beat)

Not today, Doctor Rush.

She uses the butt of the taser to hit him, hard, in the face. He screams.

AMELLIUS
No! You can't do this! I won't let you
do this!

The doors to the Chair room open. Barricades and closed doors
all over Destiny open.

AMELLIUS
If you aren't going to do this -- no-
body will!

Rush falls to his knees, blood dripping...

WRAY
Chloe! Get in the chair!

CHLOE
I can't!

VOLKER
I'll do it.

WRAY
No! You're the only one who can keep
her alive while she's in it!

CHLOE
(Screaming)

I can't do it!

(A beat while she calms down)

That's why they took me, wasn't it.

QUICK CUT MONTAGE OF THE NAKAI TAKING CHLOE AND THE PROCESS OF CHANGING HER.

AMELLIUS
They knew. They knew that if you took the chair and carried them...then they might have a chance.

CHLOE
But I'm not carrying them any more, I'm-

We hear Rushes walkie talkie chime. And from it we hear Scott's voice.

SCOTT
(O.S.)

We're pinned down here, and falling back to the chair room. Most of my marines are dead, as are most of the aliens. There's just too many of them. If you can hear this, get to the chair room, we'll make our final stand the-

And he gets cut off in the sound of gunfire and explosions.

CHLOE
(Ct'd)

I'm carrying his son.

She sits in the chair and we-

CUT TO:

It's completely white. And Chloe is floating in it peacefully, almost serenely. We hear SOUNDS of the battle, but they're far away, almost like a TV next door. She hasn't been this relaxed in-

ALAN

Mother

She turns to the voice. It's Alan (from the graduation ceremony at the beginning of this movie), and he's looking at her and smiling. When he smiles, he looks so much like his father. Like Scott.

CHLOE

I named you after my father, didn't I?

ALAN

Yes. And think about what he did for you, what he did for everyone aboard Destiny.

CHLOE

He died for us. To save us.

ALAN

Yes. Yet through his death, my life was made possible.

(A beat)

It's a miracle when you think about it.

CHLOE

Where are we?

ALAN

We are outside of eternity. Outside of space and time. Outside of possibility, probability and certainty. We are at the in-between.

CHLOE

Where we can make a new Universe?

ALAN

When you drop a rock off a cliff, do you make the dust? Do you make the noise? Do you make the other rocks fall to follow it?

(A beat)

No, you just set things in motion, and the laws of gravity, inertia and everything else do their thing.

CHLOE

I don't understand.

ALAN

Yes you do. Because I do, and because we are one, then you do too.

CHLOE

All I have to do is set things in motion?

ALAN

Yes. All it needs is a will. A will in the void, and the universe is created. With our thoughts we create the world. With your thought you will create this one. Thought, consciousness, and will are the only things that aren't subject to the laws, and are the only things that can create for themselves.

CHLOE

Like my love for Scott created you.

ALAN

Your love for him created my body. Still tiny, but growing within you. Your love for him, and your seeing me in him will create and shape my person, will create and shape who I was, who I am, and who I will be.

(A beat)

It's there, mother. You only have to reach out and grab it.

We see the 'black hole' appear in this reality. It's small and harmless looking.

CHLOE

Or maybe there's another way.

She reaches out to the representation of the black hole, grabs it tenderly in her hands and-

Begins to rip it apart!

CUT TO:

FX - SPACE BATTLE

The battle is winding down. It's been an unusual battle, and one which was hard for us to understand. Two sides fighting to either control the creation of the next Universe, or to prevent it. They say the first casualty in any war is the truth, and that's what we want to purvey here.

Show shots of ships burning, people dying. Diverse aliens who have left their homes to be a part of this -- to fight for the Universe they believe in.

And show the dwindling numbers of ancients and Elooi, still locked in mortal combat.

And then...the black hole begins to destabilize. It begins to break down, and spin more and more rapidly. It throws off great waves of disturbance in space and time, and within each wave we can 'see' other parts of the Universe. It has come from not just a higher order dimension, but every higher order dimension -- much of what it's showing us is abstract and unintelligible to our four dimensional minds, but occasionally we see something we understand...and occasionally we see Earth!

These waves are having a devastating effect on anything that cannot outrun them. We see ships, like the big, black, angular one from 3x01 and 3x02 get caught in them, and obliterated. Others are able to run, or jump, to safety.

In the middle of it all, in the center of the black hole, lies Destiny...untouched by the disturbances, but ravaged by the battles going on inside...

CUT TO:

INT - DESTINY - CORRIDOR

As Scott, James, Greer, TJ, Young, Park and several marines are fighting a rearguard action, trying to retreat, and trying not to get killed in the process. They round a corner, and find a door that they can shut. The locking mechanism closes, and Young shoots it to jam it in place. He reaches for his walkie..

YOUNG

Rush? Come in?

No answer.

YOUNG

(Ct'd)

What are they doing up there?

SCOTT

I take it we're still in our Universe.

TJ

Maybe not. Maybe they did it and destroyed the Universe.

GREER

Wouldn't we know if they had?

TJ

Did you understand what they were talking about?

SCOTT

No. But understanding isn't my strong point.

TJ

(Smiles)

Or mine.

There's the sound of scratching on the other side of the door.

GREER

Breach!

They duck and cover as the alien equivalent of C4 explodes on the door, blowing a hole in it, and the bug-like aliens come out shooting. Greer tosses a grenade through the door and they run like hell as it explodes. We hear the sound of aliens screaming in the dark

YOUNG

2 decks up and about 100 feet that way.

They run like hell as we

CUT TO:

INT - DESTINY - CHAIR ROOM

As Chloe sits, an aura of bright white light enveloping her. She looks serene and peaceful. Amellius is gone. Rush, Wray and Volker are staring...unsure what to do or say.

Chloe's eyes open.

CHLOE
Brace yourselves!

CUT TO:

FX: Space Battle -- as the black hole explodes! It creates a huge shockwave across space and time, and is, in fact the shockwave that hit Destiny earlier in the episode. It rushes outside the laws of space and time, so we shouldn't think of it as moving linear forward (or backward) in our own frame of reference.

The explosion ignites the very essence of space itself...effectively the 'fabric' of space-time in this area is being destroyed. And with it, Destiny catches fire as we

CUT TO:

EXT - ETERNITY - WHITE

As Chloe holds onto the last remaining shards of the black hole as represented here...

CHLOE
With our thoughts, we create the world.

And within the hole we see Earth, and we see it as it is today. It's possible to use the matter of the stones to move consciousness across the Universe, and it's possible here, in the realm of consciousness to move matter across the Universe...

So Chloe stretches the hole and-

INT - DESTINY - CHAIR ROOM

As Destiny is ROCKED by more explosions. She's falling apart around them. Young and the others enter, shooting behind them. THEY close the doors.

Scott sees Chloe in the chair and rushes for her.

SCOTT
Chloe!

But Young and TJ hold him back.

WRAY

Don't...wait...Scott, she's going to be ok. She's doing it!

YOUNG

And that's it, just like that we're-

SCOTT

No, she wouldn't. She would do what her father did. She would save us, even if it meant-

WRAY

There's a baby. She's pregnant, Scott.

A beat as Scott looks to Chloe and she looks back. She focuses on him, and sees him now.

CHLOE

I'm sorry Matt...I meant to tell you.

SCOTT

No! How could you let her? No!

But now Rush has gotten up, and he's working at a console.

RUSH

We're....we're home!

CUT TO:

FX - EARTH ORBIT - SPACE BATTLE

As the battle ensues between the Jaffa/Tau'ri and the Lucian alliance. In the middle of the fight, destiny appears, trailing flame, looking for all the world like a phoenix in flight.

CUT TO:

EXT - LOS ANGELES - EVENING

As the battle is turning in favor of the Earth forces. The Lucian Ships are on the ground, and their soldiers are outnumbered. In the sky we see Destiny's fiery flight...it looks like a sign of old. All look up in awe

CUT TO:

INT. DESTINY - CHAIR ROOM

RUSH

We're out of it! Chloe. If you can hear me. Disengage. Come out now! Come home!

But she can't hear him. She's locked in her trance...so we-

CUT TO:

FX - ETERNITY - WHITE

As Chloe is holding onto the hole, and we can see Destiny within, she's stretching it outwards, so that Destiny can be safe.

CHLOE

If it collapses...they will die.

In the distance, almost as if in a dream we hear Rush shouting. 'Come out now! Come home!', but she can't do it, she can't leave them to die.

CHLOE

Alan! Alan! Where are you?

She's lonely here now. It's not so serene. Darkness is spreading at the corners, and everything is collapsing inward.

CHLOE

Alan!

She's hysterical, screaming, turning this way and that...but nothing, just approaching darkness.

CHLOE

You can't destroy the way to the next Universe without paying the price...

She cries a little, accepting her fate, but...

CUT TO:

INT - DESTINY - GATEROOM

As Scott throws Rush aside and rushes up to her. And kisses her.

It's a long kiss, and she is lifeless, not returning it. But Scott pushes forward, kissing her harder, passionate -- love's true kiss.

Her eyes focus. She breathes. But, the 'screw' stays in her neck.

CHLOE
Scott. You need to go.

SCOTT
I'm not leaving you.

CHLOE
If I leave this chair, Destiny will leave Earth. I'm the only thing holding her here. I folded space to bring us here...but I need to keep it folded.

SCOTT
The ship's falling apart. This is the end of the line..

Almost in response, the ship is rocked by another explosion.

RUSH
The gate. We're in range of Earth now -- we can dial the gate.

YOUNG
Greer, TJ, take the civilians and the rest of the Marines to the gate room. I'm staying with Lieutenant Scott.

JAMES
I'm staying too. You can't hold them off alone. Sir.

Young, James and Scott salute Greer.

YOUNG
You're in charge now, Sergeant. Get these people home.

GREER
Yes, Sir!

Volker and Greer drag Eli to his feet. They exit the Chair room, and start making their way, as fast as they can towards the Gateroom.

CUT TO:

INT - DESTINY - CONTROL INTERFACE ROOM

As several of the bug-like creatures enter and survey the surroundings. In their language, the soldiers give the 'all clear', and some other start to work with the interface consoles.

CUT TO:

INT - DESTINY - CORRIDOR

As our party makes their way as fast as they can. They run into a firefight between the white aliens and more of the bugs. The white aliens are outnumbered and losing. They gesture for the party to take a different route, but in the distraction, a bug breaks cover and lobs a grenade...it's too close to our group, and it's beeping fast like it's about to explode so

Greer jumps on it. Covers it with his body, while the others hit the ground.

The grenade explodes, his body taking all the shrapnel. His torso is torn to pieces within his uniform...

PARK

NO!

She screams, and takes aim at the aliens. They duck, and she empties the clip of her pistol as she keeps screaming Ronald's name.

CUT TO:

EXT - MICHIGAN - EARTH

It's the scene from her 'flash forward'. We see her standing in the rain, holding an umbrella.

PARK

Hello Ronald

And the camera angles back to show what she's looking at. A headstone, reading

Ronald Greer

1985-2013

Died saving the ones he loved.

Semper Fidelis.

She smiles a little, sadly, a tear running down her cheek as we
CUT TO:

INT - DESTINY - CORIDOOR

As Park finishes emptying her clip into the opposite end. TJ
grabs her shoulder and pulls her back in the direction of the
gateroom.

TJ

Lisa.

(A beat)

Lisa. He died so that you can get out
of here alive. We got to go, or it will
have been in vain!

Park looks down at his broken body one more time. SLOW MO as she
sees his lifeless eyes, and then the fire begins to rain down
towards them again.

PARK

Ronald!

Continue slow-mo as TJ pulls her away from the scene and through
a door, which locks behind them.

CUT TO:

INT - DESTINY - Control Interface Room

As the aliens continue working on the control interfaces. They
are trying to interface some of their equipment to it, but have
been failing, then...something beeps, and we see Destiny's con-
soles light up...success!

CUT TO:

INT - DESTINY - Corridor

RUSH

Almost there, just around this-

He takes the remote controller out of his pocket.

RUSH

Oh no!

TJ

What is it?

RUSH

They've accessed Destiny's databases.
The unlocked ones. They're downloading
them.

TJ

So what, let them have it.

RUSH

No. That knowledge. It can't get into
the wrong hands. It can't. It would be
the end of everything.

VOLKER

Haven't we had enough of them for one
day? Let's go.

RUSH

No! You go ahead. I'll follow you
through the gate. I can stop this. Go!

He shoves the remote into TJ's hands and runs off in another di-
rection.

CUT TO:

INT - DESTINY - CHAIR ROOM

CHLOE

I don't want you to do this.

SCOTT

I'm not leaving here without you.

Young and James are sealing the doors as best they can. They
leave one unsealed -- the exit in the direction of the gateroom,
just in case they need to get out.

There's a POUNDING of bullets hitting one of the closed doors.

JAMES

We got company!

YOUNG

What do you have?

JAMES

Three clips. Couple of flashbangs and a frag. You?

YOUNG

One clip and a lot of bad language.

She laughs. It's an odd moment, but this is how they face adversity. We realize just how beautiful she is when she smiles. Young looks at her sadly, in a fatherly way. She's too young to go out like this.

His reverie is disturbed by another POUNDING on the door.

YOUNG

Scott. Get ready.

SCOTT

Roger that.

He does the only thing he can for Chloe -- turns the chair so that it's back is towards the door the aliens are trying to breach. It offers little protection, but better than nothing. He crouches behind it, aiming towards the door.

YOUNG

(To James)

A grenade.

(A beat)

Give it to me.

JAMES

(A beat while she recoils in shock. This was the scene she saw in flash forward)

Sir?

YOUNG

Do it.

We hear the scraping of the aliens placing charges on the other side of the door.

YOUNG

(Ct'd)

Fall back Lieutenant James.

(A beat)

That's an order.

He hands her his pistol.

She falls back into the center of the room, behind the 'chair' with Scott. Chloe has returned to her trance.

Young pulls the pin on the grenade, and counts to 5. He holds the lever to prevent the grenade from exploding. He opens the door, surprising the aliens who are placing breaching charges.

The door slides shut.

CUT TO:

INT - DESTINY - CORRIDOR

He charges into them, but before they can react, he releases the lever on the grenade. It explodes, and in the process activates their charges too, in a huge explosion! Young is killed instantly, but he takes the entire alien squad with him...

CUT TO:

INT - DESTINY - CHAIR ROOM

As we see the effects of the explosion from the other side of the door.

We see the tears streaming down James' face.

JAMES

I knew. I saw that look on his face,
before he died. It was my vision. Oh my
God, if only I had known...

CUT TO:

INT - DESTINY - GATE ROOM

As our party arrives. TJ and Volker are practically carrying the distraught Park.

The room is a mess...and the scene of a battle. Dead aliens are everywhere and-

ELI
The consoles...

We turn to see that the consoles are a mess.

ELI
(Ct'd)

I'll see if I can fix them..

But TJ has the remote!

TJ
Wait!

She uses it to activate the gate, and dial the SGC. The gate activates, and she activates her IDC.

Destiny continues to shake and rumble as she tears herself apart.

TJ
How do we know it worked?

VOLKER
We don't have any Kino's. There's no way to know.

ELI
There's one way.

We walks up the ramp and thrusts his arm through, just like he had done in the pilot to hold the wormhole open.

A beat while we wait. Tension is rising. He pulls his hand back and-

In it is a small US Flag.

TJ
Well what are we waiting for! Go!

TJ and the last remaining Marines flank the ramp, as Park, Volker, Eli, and the last few civilians run up the ramp and through the gate to home. Then, with a last look at Destiny, they go through the gate too.

As TJ steps through, last, the wormhole closes, and another explosion rocks the ship, this time it's close to the gateroom. Sparks fly as systems overload..

CUT TO:

INT - DESTINY - CHAIR ROOM

As another explosion ROCKS the ship.

SCOTT

We can't let them take her alive.

James realizes the implication of what he's saying.

JAMES

You can't be the one to do it. I'll make sure it gets done, and then...

He nods.

SCOTT

Thanks.

Then Chloe stirs for a moment.

CHLOE

I got it! It will hold. But just for a short time.

The screw retracts from her neck.

SCOTT

Forget what I just said!

JAMES

Already done.

They take Chloe over their shoulders and start making their way out and towards the gate room.

CUT TO:

INT - DESTINY - CONTROL INTERFACE ROOM

As several of the bug-like aliens continue to interface with Destiny and download her data. There are 2 soldier types 'guarding' them.

A door opens, and wearing an ancient space suit, Rush comes in, holding a blowtorch in one hand and a pistol in the other. He shoots one 'guard' and torches the other.

The others rear up to attack him, but Rush, instead, torches the consoles. They explode in a shower of sparks, knocking the aliens back, but more importantly, destroying their equipment. He runs out of the room.

CUT TO:

INT - DESTINY - CORRIDOR

As James, Chloe and Scott reach the entrance to the gate room. They open the door and-

SCOTT

Oh no.

CUT TO:

INT - DESTINY - GATE ROOM

The gate has been destroyed. Huge chunks are missing off of it, and the room is burning. It's obvious that there's no way out here.

JAMES

No!

Chloe is incoherent, slipping in and out of consciousness.

CHLOE

Father...

SCOTT

She's delirious.

JAMES

Wait. Father. Her father -- the shuttle!

SCOTT

Flying a shuttle through all this?

He stretches his hand to indicate the ongoing battle.

SCOTT

(Ct'd)

I guess it's all we have.

They leave the gateroom and head in the direction of the shuttle bays.

CUT TO:

INT - DESTINY - CORRIDOR

As Rush takes off the last parts of the suit. Without it he can run much faster. He takes off running as another explosion rocks the ship.

CUT TO:

INT - DESTINY - SHUTTLE

As James, Chloe and Scott open the door and enter the shuttle. It's quiet. Eerily quiet. Almost too good to be true. James straps Chloe into the passenger seats, and Scott takes the pilot seat.

SCOTT

No. NO!

James runs up and stands beside him.

JAMES

What is it?

SCOTT

Clamps are fused. There's only one way to override.

JAMES

You can't override fused clamps.

SCOTT

Yes you can.

He opens his jacket. Two pieces of C4.

JAMES

I'll do it.

SCOTT

No, you won't. You don't know where they are and-

He unstraps from the pilot seat and makes his way to the back of the shuttle.

SCOTT
-and no time to explain.

She tries to stop him, but can't. He pushes her back. But she's strong and holding on to him, reaching for the C4.

SCOTT
Vanessa, I'm sorry. I'm sorry for everything. You deserved more than what I gave you. But all I can give you is this..

He breaks her grip and pushes her back. He steps through the door, closing, and sealing it from the other side. In the struggle he has slipped his dog tags into her grasp.

ANGLE ON Scott as he looks through the glass.

SCOTT
Look after Chloe.

ANGLE ON his view of James as she nods and says.

JAMES
I will.

Scott turns and runs down towards the hangar bay, so he can suit up.

CUT TO:

FX - SPACE - BATTLE

The pause in the battle from Destiny's flight was enough to turn the tide. The remaining Lucian alliance ships are standing down.

CUT TO:

INT - GEORGE HAMMOND

As O'Neill sits in the captain's chair.

HELMSMAN
Incoming transmission. It's from the Lucian ships sir.

(A beat)

It's an unconditional surrender.

Jack nods, slowly.

O'NEILL
Tell them we accept.

CUT TO:

INT - DESTINY - CHAIR ROOM

As Rush enters. He gets into the chair and activates it. Miraculously it still works. Amellius appears again.

AMELLIUS
It failed. It was all for nothing.
Thank you Doctor Rush for trying. Anton
would have liked you.

RUSH
It's not over yet!

He activates the chair, and the screw drives into his neck. He SCREAMS as we ANGLE ON Amellius.

AMELLIUS
See you on the other side.

PULL OUT of the chair room, and angle back towards the chair...

It's EMPTY!

As we

CUT TO:

INT - SHUTTLE -

As James is finished the flight prep. Chloe wakes up and looks around.

CHLOE
Scott? Matthew?

(A beat)

Vanessa...where is he?

There's a muffled explosion as the clamps are destroyed. The shuttle lifts off and away from Destiny.

ANGLE ON Chloe as she looks out the windows of the shuttle.

CUT TO:

FX: DESTINY SHUTTLE EXT

As it pulls up and away from Destiny we see a single, suited figure raising his hand. Saying goodbye.

CUT TO:

INT - DESTINY SHUTTLE

REVERSE ANGLE, looking through the glass, with Chloe's back to us. But we can see her face as a reflection in the glass. She sees the figure. It's Scott, raising his hand in goodbye.

Destiny recedes into the distance, and then....one final explosion as she is torn to pieces. Chloe watches it all, crying.

She raises her hand.

CUT TO:

EXT. NEW GEORGE WASHINGTON UNIVERSITY - DAY

We return to the graduation ceremony. Alan's speech is continuing.

ALAN

And he said goodbye. Like this.

He raises his hand. One by one, everyone else in the crowd stands and raises their hand in the same way.

ALAN

We all know the rest of the story. The end of the veil of secrecy about the Stargate, and about the Universe. The beginning of the new United Nations of Earth, and our peaceful friendship with the Jaffa and the planets of the Lucian Alliance. Where we can go out into the stars without fear of false gods, or ascended beings.

(A beat)

And about my mother, President Chloe Armstrong, the first president of those United Nations, who followed in her father's footsteps.

ANGLE ON Chloe as she sits in the crowd, proudly watching her son's speech. She fingers the dog tags, and we can see, on her hand, the rough machined ring that Scott had given her.

[As Alan is speaking now, we should show a montage of the dead soldiers who served on Destiny. Riley. Barnes. Young. Greer, and finally Scott]

ALAN

But above all, about my father, and about all the brave soldiers who throughout history have given their lives for the ones they love. Sometimes in a blaze of glory, but more often just alone, in the dark and in the quiet. It's their sacrifice that gives us the world we live in today, and for that, I thank them, and I salute them.

He moves his hand from a gesture of waving to a salute, and the crowd does likewise.

We pull BACK from this to show the rest of the people sitting around Chloe. Doctor Park is here, with Doctor Volker and their children. TJ, too has three daughters. Wray and Sharon are holding hands, recently married. Eli is there with Barnes' lookalike sister, and a gaggle of children.

MUSICAL MONTAGE

"Imagine" by John Lennon

"Imagine there's no heaven"

As we see the Eloi and the ascended ancients being destroyed by the shockwave. It feels like it is cleansing the Universe.

"It's easy if you try"

As we see the surviving Novans looking to the sky, from earlier in the season, as the drones are destroyed.

"No hell below us"

Lingering images of the destruction of the battle. But the survivors, from both sides come together to lick their wounds.

"Above us, only sky"

As the people of Los Angeles rebuild their city. The Lucian alliance ships no longer float in their sky.

"Imagine all the people, living for today"

Show ships from the Lucian Alliance, Earth, and the Jaffa converging on Boston, MA.

"Imagine there's no countries, it isn't hard to do"

Show the signing of a treaty between the Tau'ri, the Jaffa and the planets of the Lucian alliance. A new era of peace.

"Nothing to kill or die for"

As we see the funerals of the Marines that died.

We see Colonel Young's funeral. His ex-wife is there, placing a rose on the grave and saying goodbye.

"And no religion too"

As we see Corporal Barnes funeral. Eli sees her family, and her sister, who looks just like her. Their eyes meet.

"Imagine all the people, living life in peace"

"You may say I'm a dreamer, but I'm not the only one"

"I hope some day you'll join us"

As we see images of the new Earth. Spaceships coming and going. A new golden era. Come back to the graduation ceremony, lingering on our surviving members.

"And the world, will be as one"

Pull back further to show Earth floating in space in all her glory. The heavens aren't hostile or secret now. They are ours to explore.

In peace.

[THE END]

