

SGU 3x07 "Shockwave"

by

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FADE IN:

FX - SPACE - DESTINY

As Destiny hangs in space, motionless. We PULL IN to see maintenance bots hard at work fixing various damaged systems. FLY IN towards the tower and THROUGH it to the bridge, where COLONEL YOUNG sits alone, gazing out at the stars.

COLONEL YOUNG

Eli will get a kick out of this, but I guess he's right, I should have done it from the beginning.

(A Beat)

Commanding Officers log. Day 15 since we came out of the 3 year stasis.

Following will be a MONTAGE of various scenes of life around Destiny as Young speaks in voice-over.

In this section, show a floating kino-like view of work going on around Destiny. Techs repairing circuits. Repair drones outside doing their thing, etc.

COLONEL YOUNG

(Ct'd)

Everything has changed. This Galaxy is at the center of the known Universe, and whatever Destiny's mission is, it lies at the galactic core. We've sustained extreme damage over the last couple of weeks, so we've stopped in interstellar space to lick our wounds and repair not just the ship,

Now we move to the infirmary, with TJ looking after the last few stragglers as they are cured from the infection. Basic first aid stuff like bandaging cuts left over from the boils that ravaged their bodies.

COLONEL YOUNG

(Ct'd)

But also our bodies, ravaged by the virus-like creatures that inhabited us.

(A beat)

It's hard to believe that a sentient lifeform could live in our bloodstream, and that its attempts at communication could be seen by our bodies as an infection.

We move into Eli's lab now, where he's hard at work over a console.

COLONEL YOUNG

(Ct'd)

But it's to learn things like that, we came out from the protection of our home world to explore the depths of space.

We move now to Dr Rush's 'thinking' corridor, where he's chalking on the walls.

COLONEL YOUNG

(Ct'd)

And while most of us would never believe that we could have come so far in so short a time, the fact remains that we are here.

We move now to the mess hall, where Greer and Park are eating lunch together, enjoying each other's company, and continuing the celebration for her blindness being cured.

COLONEL YOUNG

(Ct'd)

And we have come a long way, not just in distance or in metaphor. With each passing day we are growing and learning.

In a similar scene, we see Scott and Chloe, they get up from a table and walk down a corridor. PULL IN to see them hand-in-hand.

COLONEL YOUNG

(Ct'd)

But through it all there's a feeling that something is coming. Something great and terrible. We can't hope to understand what it is.

We now move outside Destiny and into space. We pull back from her...FAR BACK...to see something like a wave moving through space, approaching her. Still far away, but moving quickly.

COLONEL YOUNG (V.O.)

(Ct'd)

We can only hope to be ready when the time comes.

[FADE TO COMMERCIAL:]

ACT ONE:

[FADE IN:]

EXT - FOREST - NIGHT

We are back on Earth, in Washington state. MOVE camera around the forest, showing the tranquility as we PULL IN to the Black Lodge. Inside a meeting is taking place.

This is a Lucian Alliance cell, operating on Earth, present day.

Two MALE CHARACTERS (OLNEY and SHAN) are speaking characters, the rest are extras. DARRUS from earlier episodes is here too, as is Varro (who is in Lt Welsh's body via the stones, and the LA folks think his name is Dorsain).

DARRUS

How goes the naqahdah collection?

OLNEY

Almost done. Another couple of nights and we'll have enough.

DARRUS

And no sign of detection by the Tau'ri?

OLNEY

None.

DARRUS

Good. Good.

(A beat)

As you know, our brother Dorsain has been with us for a few days now. While he awaits rescue from his mothership, I've learned to trust him and his judgement.

(A beat)

He's a good man. He can help us.

A few of the LA folks look suspiciously at Varro as he nods acceptance, but on the whole they trust Darrus' judgement. Varro is a LA member after all, he has proven that, and it's hard to believe anyone in the LA could be a double agent.

SHAN

Should we be moving the stone cutters into place?

At the word 'stone cutter', Varro expresses surprise momentarily, but then covers it up.

DARRUS

We don't want them to be discovered.

SHAN

But if we're only a couple of days away from having enough naquadah, we should be ready to move straight away.

(A beat)

The other cells are looking to us for guidance.

DARRUS

How close are they to having enough naquadah?

SHAN

California and Oregon are ahead of us. The others are pretty close, except for Japan, who are about a week behind.

DARRUS

We all need to be able to move at the same time.

VARRO

Can we share some of our naquadah with them?

DARRUS

No need. There's another way.

CUT TO:

INT - DESTINY - CORRIDOR

Eli is walking alone, lost in thought. He rounds a corner and almost bumps into Corporal Barnes. She's diminutive, and he gets a little embarrassed.

She smiles shyly and walks around him to continue on her way.

He stops and looks after her.

ELI

Corporal Barnes?

She stops and turns back to him. He reverses his course to catch up with her.

A beat as she looks at him, waiting for him to say something.

ELI

Uhh. Hi.

(A beat)

How are you?

She starts to walk again. Eli falls in step beside her. She might be short, but she walks fast.

BARNES

Good.

She doesn't say much, and they continue walking.

ELI

Uh.

(A beat)

I've been wanting to talk with you.

I wanted to say...

(A beat)

Thanks.

She stops. She's confused now as she looks at him.

BARNES

Thanks? For what?

ELI

Novus.

(A beat)

For the other you marrying the other me on Novus.

(A beat)

I mean. I'm very flattered. A girl like you would normally never look at a guy like me, much less...

BARNES

What?

ELI

Awkward. Sorry. I should let you go.

He turns to leave, she puts her hand on his arm.

BARNES

Wait. I want to know what you mean.

ELI

I'm flattered. I mean just a few months ago I would have been lucky to be flipping burgers.

(A beat)

But now I'm out here, and even though we were stranded on Novus

(A beat)

I figured I would die alone. But I didn't and I had a son.

(A beat)

A son. With you as the mother.

(A beat)

Do you know what that means to me?

BARNES

Do **you** know what that means to me?

(A beat)

I don't exactly have guys lining up,
you know.

(A beat)

And to have the smartest and best per-
son aboard want to be with me-

(A beat)

Well, that's flattering.

Thank you.

They continue walking. Their body language is a little less re-
served. There's an air of 'what now', but it goes unspoken.

[CUT TO:]

EXT - FOREST - MORNING

Varro is out on his morning run. As before he passes Vala.

VARRO

It's time.

She nods, and runs ahead of him a little. He follows her down a
side trail, and she stops to open a log. Inside is -- the stones
device!

VALA

You've got fifteen minutes.

Varro nods and touches the stone. His body flinches a little.

VALA

Lieutenant?

VARRO/WELSH

Welsh, mam. Code word 'Asparagus'.

VALA

Great.

She closes the log, hiding the stones.

VALA

Follow the trail, and run around and
back here. You've got fifteen minutes.
Talk to no-one.

VARRO/WELSH

Yes, ma'am.

He starts to run.

[CUT TO:]

INT - DESTINY - STONES ROOM

As Varro flinches a little, having come back aboard Destiny. A
Marine is here guarding.

VARRO

It's Varro. I'm back.

(A beat)

I need to speak urgently with Colonel
Young.

The marine nods and heads out.

[CUT TO:]

INT - DESTINY - CORRIDOR

Barnes and Eli are walking together. The atmosphere is even
warmer than before. They're smiling and laughing.

We see a LIGHT flicker behind them. They don't notice.

ELI

Well I hope he got your looks and my
personality.

(A beat)

Because if he got my looks and your personality we'd need a bigger basement!

She laughs and punches him on the arm.

BARNES

What's wrong with my personality?

ELI

Oh, nothing, nothing. Just don't hit me again.

Ouch. I think that last one left a bruise.

BARNES

But seriously. Do you think, you know, that things might be the same as they were on Novus? Like the same people will get married, and the same children will be born?

ELI

Maybe some. But we've changed it already a bit, haven't we? I mean TJ's disease is gone, but she died of it on Novus.

BARNES

(Sadly)

Yeah.

Eli realizes that he said the wrong thing.

ELI

I mean, I don't know. For now, I just want to get the next few weeks out of the way.

BARNES

Yeah. And maybe, if this is the end of Destiny's mission.

(A beat)

Maybe she'll find a way home.

We see the light blink past them again.

ELI

Did you see that?

BARNES

Yes.

She pulls out her walkie-talkie.

BARNES

Colonel Young.

No response. She pushes the button again.

BARNES (CT'D)

Colonel Young. Sergeant Greer. Anyone else? Please come in.

Just static.

ELI

Maybe we're out of range?

BARNES

Or maybe we're being jammed. Come on,
we'd better check it out.

She hefts her rifle and checks its action.

A beat while she looks at the unarmed Eli.

BARNES
Stay behind me, ok?

We see the light again. It's almost like it is being viewed
through the cracks in the walls.

ELI
Over there.

BARNES
Let's go.

They round a few corners, heading for the light. BUILD TENSION
with music and shots of empty, dark corridors.

They round a corner, and see an open doorway. It's leading to
the GATE ROOM.

Barnes hits the door opener, and the door yawns open. There are
3 PEOPLE within. We don't recognize them, but they have a light
aura about them.

BARNES
Identify yourselves!

The figures ignore her. They are huddled around one of the con-
trol consoles. We see a marine lying unconscious beside it.

They are speaking an unknown language, but...

ELI
Oh my god.

(A beat)

They're ancients!

[FADE TO COMMERCIAL]

ACT TWO

[FADE IN:]

EXT - SPACE - EARTH

We get to see home for a moment, as the GEORGE HAMMOND, orbiting, comes into view.

CUT TO:

INT - CONFERENCE ROOM

As General O'Neill is waiting. Colonel Telford enters.

O'NEILL

Which one are you?

YOUNG/TELFORD

Colonel Young, sir.

O'NEILL

What is it?

YOUNG/TELFORD

We have gotten credible intelligence from the agent we sent into the Lucian Alliance cell outside Seattle.

O'NEILL

Excellent. Can we take them out now?

YOUNG/TELFORD

I think we can take them all out now.

O'NEILL

I'm listening.

YOUNG/TELFORD

The Lucian alliance have a technology called 'Stone Cutters' that they use to bore deep into a planets surface to harness geothermal energy.

(A beat)

They can be weaponized to dig into faults in the surface of the planets, causing earthquakes, tsunami and volcanic activity.

O'NEILL

Go on.

YOUNG/TELFORD

Apparently they have smuggled a number of them onto Earth, and they have placed them around the Pacific rim.

O'NEILL

Oh. That's not good.

YOUNG/TELFORD

The good news is that they are naquadah-powered.

O'NEILL

That's good?

YOUNG/TELFORD

Yes, because while they can smuggle simple machinery down onto Earth, our orbital defense grid can detect naquadah.

O'NEILL

So how are they going to power them, if they can't smuggle naquadah in.

YOUNG/TELFORD

That's the thing. They *are* smuggling naquadah in, and now we know how.

(A beat)

And it might also help us find where the cells are, and where the stone cutters are.

O'NEILL

(Raising his hand)

Stop. That's all I need to know. There's someone else you should be talking to now.

He touches a button on his desk.

O'NEILL

Send him in.

A door opens, and we turn to see the person that enters. It's RODNEY MCKAY!

[CUT TO:]

INT - DESTINY - GATEROOM

The three ancients are still huddled over the console. They are paying no attention to Eli and Barnes.

BARNES

I'm used to being ignored, but not like this!

ELI

They must be ascended ancients.

(A beat)

We are probably like bugs to them.

BARNES

Yeah, well bugs can sting.

She pulls out her pistol and fires a warning shot high and to the right of the ancients.

A beat while they stop what they were working on, and look up at Eli and Barnes. One of them raises its hand and Barnes is lifted into the air, flies back, and gets pinned to the wall. She's hurt. Bad. She's trying to talk, but is choking.

Eli approaches the ancients.

ELI

Dammit. Put her down.

They ignore him. He lunges toward them, but stops cold as one of them looks up at him. It's eyes are black in black, and it's aloof and emotionless. It's almost assessing if he's a threat or not.

Eli gasps. He's scared. He stops in his tracks and stumbles back.

And runs out of the room.

[INT - GEORGE HAMMOND - SCIENCE STATION]

McKay as hard at work. He's punching some code into the terminal. He looks at the response.

MCKAY

Damn! That's not it. Where are you you little-

Before he can say more, a hand rests on his shoulder. PULL UP to show that it's the hand of the ship's commander -- COLONEL SAMANTHA CARTER

CARTER

Rodney...

McKay is flustered by her presence. Apologizes and stops his sentence before he gets unprofessional.

CARTER

How are we doing?

MCKAY

I thought I had it. I thought I was almost there, but-

(A beat)

Tracking them is more difficult than I thought.

CARTER

If it was easy, we would have spotted them already. What do you have?

MCKAY

Our intelligence said that there's a cloaked ship up here, dropping tiny

little pieces of naquadah towards the hidden cells, right?

CARTER

Right

MCKAY

And they're so small, they'd be indistinguishable from meteorites, so our defence grid would let them pass -- thinking that they're meteorites

CARTER

Yes, that's right.

MCKAY

Well that's the thing. They are so small they are indistinguishable from meteorites.

Indistinguishable means indistinguishable, right?

(A beat)

So I can't distinguish them from meteorites.

CARTER

But you said you almost had something?

At this point, O'Neill enters, standing behind Rodney, unseen, quiet and just listening. The conversation is way above his head, and getting higher.

MCKAY

Yes.

(A beat)

And that's the clever part.

He gives himself his patented pat-himself-on-the-back smile.

MCKAY

We'll never find them by trying to distinguish them from meteorites 'up here', so what I did was write a tracking program, to track the paths of all meteorites entering the atmosphere.

CARTER

Of course. Brilliant Rodney!

O'Neill raises his hand like a schoolkid.

O'NEILL

I'm just a general and all

He points at his insignia in his usual ornery way. Carter smiles, Rodney scowls.

O'NEILL (CT'D)

But even I know that there's no point in doing that. Meteorites could drop anywhere, if they don't, you know, burn up.

(A beat)

So we'll be chasing a million different places, right?

(A beat)

Right?

Rodney's eyes widen, he looks ready to do an intellectual beat-down in his way, but Carter stops him.

CARTER

Yes, sir. You're right.

MCKAY

What? Wait-

Carter interrupts him.

CARTER

But what happens if we start seeing a lot of meteorites dropping in the same place. Where the meteorites cluster will be an indication of where the Lucian Alliance are dropping the naquadah.

MCKAY

Because one tiny little piece of naquadah isn't enough. They've been collecting them for weeks.

He pauses a beat, waiting for praise.

O'NEILL

So, where are they?

MCKAY

Don't know. Still working on it.

O'NEILL

(Under his breath, a little sarcastic, but witty)

Don't know. Still working on it.

(A beat)

Ok, well call me when you have something to report.

(A beat)

Carter!

He looks at her, she looks at him. The nonverbal communication between them is really good. It's clear he's telling her to keep Rodney focussed.

CARTER

Yes sir.

POV Moves down towards Rodney's screen, and the current tracked meteor impacts. It's not working very well, we don't see a lot, and they are random as we cut to-

FX - SPACE - DESTINY

As she hangs in space, repairs still being done

CUT TO:

INT - DESTINY - CORRIDOR

As Eli comes charging down it. He rounds a corner and bumps into Greer.

GREER

Woah. Slow down.

ELI

(Breathless)

Gate room. Intruders. Barnes. Ancients.

(A beat)

They got Barnes.

GREER

What? Intruders on Destiny?

He pulls out his walkie talkie.

ELI

They're jamming the walkies.

(A beat)

They're ancients. Ascended ancients.
They were looking for something-

GREER

You can tell me on the way.

He heads down the corridor.

ELI

Wait - the gateroom is that way!

Eli points in the direction that he came from, opposite of the direction Greer is heading.

GREER

You wanna take them on alone?

[CUT TO:]

INT - DESTINY - GATEROOM

It's a little later, the ancients are still poking around at the console looking for something. Greer, Scott, Young/Telford and other Marines come in and take up defensive stances. Eli is with them and behind them. TJ rushes over to where Barnes is pinned to the wall, and with Eli's help tries to wrest her down. No luck.

(Telford is currently occupying Young's body).

YOUNG/TELFORD

Let my soldier down!

The ancients ignore him.

YOUNG/TELFORD

I won't warn you again. Let my soldier down!

They continue to ignore him, so he reaches for his sidearm.

ELI

I wouldn't do that if I were you-

But before he can do anything, Rush enters and strides up beside him. He steps in front of him, and talks to the ancients, in ancient. We'll show subtitles for what he says as a legend.

RUSH

[In Ancient]

I know what you are looking for.

(A beat)

It's not there.

The ancients stop what they're doing, and look towards Rush.

ANCIENT 1
You know nothing.

RUSH
I know everything.

ANCIENT 2
Where is it? Where is Amellius' Legacy.

Rush smiles a little, and pauses a beat. He then points to his head.

RUSH
[In English]
It's right here.

As we FADE TO COMMERCIAL:

[Act 3]

[Fade IN:]

FX - SPACE - DESTINY

As she continues her repairs.

CUT TO:

INT - DESTINY - GATEROOM

As we return to the scene from earlier. Rush is facing down the ancients. They move towards him. Eli has climbed up on some of the wall, holding on as hard as he can while helping Barnes.

Chloe enters.

CHLOE

Eli!

Eli is working with TJ to keep Barnes alive. She's choking now with the force that's pinning her to the wall. It's strangling her using the strap of her weapon. Eli is trying to take some of the pressure off her, while he's poking around in her pockets for a knife.

ELI

A little busy here.

Barnes eyes are wide, pleading voicelessly with Eli to help. She's unable to breathe and turning blue. He finds a dagger in her pocket, and fumbles it, trying to get a grip so he can bring it up to her neck area without dropping it, and without falling.

Fail. He drops it.

TJ picks it up and stretches up to where he has climbed. He manages to finger tip it back into his grip. She continues to choke as he finally gets the knife up to her neck.

ELI
Sorry about this

As he pushes the knife under the strap, between it and her neck. He turns the knife and begins cutting the strap.

By now the three ascended ancients have surrounded Rush. He stands calmly, taking them in. The soldiers have taken up firing positions, but Telford is holding them back, waiting to see what Rush does.

Eli finishes cutting the strap and the rifle falls to the floor. He falls too, hurting his arm as it breaks his fall. Chloe rushes to him.

CHLOE
You need to read this!

Eli gives her a 'what on earth!' look, but then sees the note.

CHLOE
He said you'd know what it means.

ELI
Help me up.

She drags him to his feet, while TJ starts to climb up to be close to Barnes. He's hurt, so he's slow.

ELI
The consoles.

She nods and starts helping him around the wall in the direction of the consoles.

Rush continues to smile abstractly at the three ancients.

FIRST ANCIENT

[In Ancient, with subtitle]

Where is it?

RUSH

[In Ancient, with subtitle]

That's the wrong question, isn't it?

(A beat)

The right question would be: "What is it?"

The first ancient scowls, and the second looks like it is ready to attack Rush, but it holds off. His calm smile makes it wary.

RUSH

[In English]

I mean he built this ship for a reason, right? And that reason has everything to do with you and your kind.

(A beat)

And about your destiny and your fate.

FIRST ANCIENT

[In Ancient]

And what do you know about destiny? You are a mere mortal.

RUSH

Mortal maybe, but not mere. Otherwise you wouldn't be here, would you?

(A beat)

And maybe we have more in common than
you might think.

The ancients don't answer, so Rush presses the point.

RUSH
[In Ancient]

You don't want to die either. So re-
lease her.

Barnes suddenly drops to the ground. She's unconscious. TJ
checks her pulse.

TJ
No time to get her to the infirmary.
Get me the defibrillator, now!

She starts massaging Barnes' chest, and applying CPR.

POV shifts over to Eli and Chloe. Eli is working at a console.

CHLOE
What is it?

ELI
It's a database index. He wanted me to
see something that's in here-

He types in the code. The display changes, and he begins to
read.

ELI
(Awed)

No...way...

CUT TO:

FX - SPACE - IN ORBIT OF EARTH

As the George Hammond floats over Western Europe. We can still see smoke over London and Paris.

CUT TO:

INT - BRIEFING ROOM - GEORGE HAMMOND

O'Neill is here with Carter, and some important-looking military types. McKay enters, in his usual hurried way, with a bunch of papers.

MCKAY

We have a solution. It turned out to be easier than we thought and

(A beat)

Ingenious, if I say so myself.

ONEILL

Cut to the chase Doctor.

MCKAY

We've been able to adjust the sensors of the Hammond to track every tiny item entering the Earth's atmosphere, and plot it's trajectory all the way to the ground.

(A beat)

If it doesn't burn up, that is.

The others nod, encouraging him to go on. McKay smiles a little. This is what he enjoys.

MCKAY

The thing was, that we realized that the Lucian Alliance cells wouldn't just be firing meteors at random, and then their agents would need to go and find them.

(A beat)

They'd need accurate targeting, but with all the variable in temperature, pressure, windspeed, etc, that would be impossible.

He pauses and looks around the room. They're still interested. Good.

MCKAY (CT'D)

So, they would need something on the planet side that would guide the fake meteors, containing the naquadah to a specific location where they would collect it.

A little bit like a trapper.

O'Neill has a 'huh' motion.

O'NEILL

A what?

MCKAY

(Annoyed)

A trapper. You know like a goalie uses to catch the puck.

O'NEILL

The what?

MCKAY

The puck. You know. Hockey. Goalkeeper catches the puck in the trapper, just like the device catches the meteorites.

O'NEILL

Hockey?

MCKAY

Hockey. Yes. Can we get on with it.

O'NEILL

You mean like a catchers mitt.

MCKAY

That's baseball.

O'NEILL

Right. But the Lucian Alliance device, the catcher's mitt-

MCKAY

(Interrupting)

The trapper!

He points to the Canadian flag on his sleeve. He wants to use a Canadian image, but he's losing the battle.

O'NEILL

So when the mitt catches the meteors, we can track them.

MCKAY

(A little pissed)

We've been able to pinpoint the-

(A beat)

-the "device" at a number of locations
around the world.

McKay calls up the map, and we see several areas of concentrated meteor hits around the Pacific rim. Then he overlays bright red dots on them, and zooms in. We see satellite imagery, and then live video of obviously extraterrestrial devices hidden in various areas around the world. He zooms into the Seattle area, and we recognize the town of 'North Bend' where Varro is embedded, and the Black Lodge. The Trapper is on a nearby hill.

O'NEILL

Gentlemen, we have our targets.

[CUT TO:]

INT - DESTINY - GATEROOM

The standoff continues. Rush is surrounded by the 3 ancients.

TJ is working on Barnes. Eli runs over and uses his strength and his weight to try CPR.

TJ

Her heart's stopped.

ELI

No!

(A beat)

Where's the damn defibrillator.

TJ

It's too late.

ELI

No.

NO!

On Novus she was the mother to my son.
She can't die like this.

(A beat)

And she was a good mother.

(Sad realization)

But here, I don't even know her name.

TJ

(Softly)

It's Alyssa.

ELI

(takes her hand)

Alyssa. Come on, wake up.

(he pushes her chest hard, trying to
stimulate her heart)

Your child is waiting for you. Waiting
in the future. Maybe he's mine, maybe
not, I don't know, but-

(A beat)

You can't die, Alyssa.

TJ puts her hand on his arm.

TJ

Eli, she's gone.

ELI

No. Not like this. It's too senseless.
It has no meaning. She can't just die
like this.

TJ

She was a soldier, Eli. She was doing
her duty.

ELI

No!

He stands, and pulls the remote from his jacket.

ELI

Eat this you bastards!

RUSH

Eli, no! Not yet!

But Eli isn't listening. The 'coffee maker' devices in the Gate-
room start to pulsate.

[These are the devices either side of the Stargate which are
sometimes also called 'The Hub'. If you explore the Destiny Pho-
tosynths <http://stargate.mgm.com/photosynth/index.html#>, go to
the gate room and check the hub shortcut. There's a hidden
easter egg link on the left that allows you to do a close up
view of the coffee maker / hub itself.]

The three ancients back off from Rush, and start to convert
themselves back into energy form, but it's too late -- a Zap
comes out from the 2 coffee makers, and creates a field that
they are caught in, and then destroyed.

ELI
And burn in hell!

Stunned silence as we realizes what Eli has done -- killed three ascended beings with a Sangraal-like device on Destiny. We hold on the shock for a minute as we

FADE TO COMMERCIAL

[FADE IN:]

[ACT 4]

INT - DESTINY - GATEROOM

Chloe and TJ put their hands on Eli, who now that the rage has left him, is ready to break down. Rush isn't so compassionate.

RUSH

You moved too soon, Eli!

ELI

Too soon? Too late you mean.

(A beat)

They killed her.

RUSH

I know. And I'm sorry.

(A beat)

But we needed them alive a bit longer.

Eli is incredulous.

ELI

Why?

RUSH

So we can learn how to fight the Eloi.

ELI

What?

RUSH

(Sighing)

You don't understand.

(A beat)

You're too close to them. We'll need to change that, before the end.

He turns to Telford, who like the soldiers is stunned at the power of what he's just seen. And how powerless he was to do anything about it.

RUSH

Telford?

YOUNG/TELFORD

Yeah.

RUSH

We're going to need to get all of these devices working. We have no idea how many there are, and what condition they're in, but-

(A beat)

We're going to need them, and soon.

He turns and leaves. Telford nods, and starts getting his soldiers to investigate the device and start searching Destiny for more.

Eli walks over and sits beside Barnes, taking her hand.

ELI

I was wrong. I hope he got your looks and your personality. All I have is brains, but you had the courage, the decency, the honor...the humor.

(A beat)

I'm sorry. All I can say is that I'll make sure this wasn't for nothing.

CUT TO:

FX - SPACE - GEORGE HAMMOND

As a number of fliers and shuttles depart from her, carrying the SpecOps teams Earthside.

Montage of showing shuttles landing and black-clad troops get out, synchronized all over the world. We follow them as they destroy the trapper/mitt devices, and follow the LA agents into their cells, and kill them.

CUT TO:

Snowy mountain area. Legend reads:

Fairbanks Alaska

We zoom down on a battle taking place below, around a warehouse complex. SpecOps soldiers are pinned down by the Lucian Alliance agents. Amongst them, leading them, is Cameron Mitchell.

MITCHELL

(Into walkie talkie)

Flank them, around the ridge!

MARINE

(V.O.)

In position in two minutes, sir.

MITCHELL

Hurry, up, we're being eaten alive down here.

He leaps up from cover and sprays some bullets in the direction of the L.A. Another Marine comes up, under cover, and joins him.

MARINE
Sir.

MITCHELL
Report.

MARINE
They've withdrawn into the buildings,
but are applying heavy cover. Whatever
it is, they don't want us getting in
there.

A grenade explodes nearby, and they both duck, getting covered
with Debris.

MITCHELL
That must be where the stone cutter is.

(A beat)

We'd better hurry up before they can
activate it.

(A beat)

Any word from the other squads?

MARINE
No sir. Still on communications black-
out.

MITCHELL
Damn! There's no time. We have to go
over the top.

MARINE
Over the top, sir?

MITCHELL

My great grandpa served in World War 1,
and that's how they fought. Squad, on
me!

He climbs out of cover, and runs, screaming and shooting at the
L.A. defensive positions. His men begin to get cut down, but
they make it through, and overwhelm the defenders.

Before they can gather themselves, they come under fire again.
The Marine that Mitchell was just speaking to is killed before
he can get under cover.

MITCHELL

No!

But the snipers on the flanking ridge are in position now. With-
out waiting for orders, they shoot up the remaining L.A. sol-
diers.

MITCHELL

Timing is everything. Everyone, on me.
Let's go!

They burst into the warehouse to find-

An enormous pit in the ground. They look down into it, to see
something tunneling and moving away from them - FAST. Mitchell
aims his gun at it and shoots, but it's no use.

MITCHELL

Too late!

FADE TO:

INT - DESTINY - YOUNG'S QUARTERS

Colonel Young is lying on his bed, resting, but unable to sleep.
He's dead tired, and still recovering from the aftermath of the
infection.

We hear a CHIME.

YOUNG

Come In.

We hear the sound of the door opening, but nobody steps in.

YOUNG

What is it?

He swings his feet down, so he's in a sitting position, and we see his POV. It's RUSH at the door and he's looking troubled.

YOUNG

Doctor Rush?

Rush comes in, finally. Walking slowly. He sits at the coffee table, even though there's no coffee. He looks like he needs one.

YOUNG

Doctor Rush?

Rush finally looks up at him.

YOUNG

Time to tell me what the hell is going on?

Rush, for once, looks lost for words. He struggles to find what to say. Then, finally, he speaks.

RUSH

Have you ever had the feeling that your life was building up to something.

(A beat)

But you dismissed that feeling, knowing that life is long and random, and that there are always crises.

He stops. Not really making much sense according to the expression on Young's face. But then Young remembers his diary entry, and says nothing, but raises his eyebrows, encouraging Rush to 'go on'.

RUSH

It sounds stupid, but I always knew I had an important destiny. It's what drove me to be much more than I could have been.

(A beat)

I worked in the shipyards in Newcastle.

A beat, while he laughs a little.

RUSH

But that wasn't enough, so I drove myself, seeking this destiny, until I became one of the world's foremost physicists.

(A beat)

That was quite a journey.

He's waffling a little now, so Young interrupts.

YOUNG

What's this about?

RUSH

Sorry.

In the back of my mind I thought all that business about a great destiny was just a fantasy to keep me going.

(A beat)

I was wrong.

YOUNG

Wrong how?

RUSH

This ship was called Destiny for a reason. Her mission is coming to an end, and her mission is to bring about all our destinies, and to change the Universe forever.

YOUNG

Change the Universe how?

RUSH

By destroying it.

CUT TO:

FX - SPACE - DESTINY.

PULL BACK FAR to show the Shockwave from the teaser as it approaches. It is much closer to Destiny now...

A beat as we FADE OUT.