

# STARGATE: UNIVERSE

"Air Pt. 3"

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## TEASER

133 EXT. DESERT PLANET -- DAY

133

Sand as far as the eye can see. A hot sun bakes down on the scant vegetation.

A KINO flies by, faintly humming. We follow it to reveal:

A STARGATE -- among the drifts, already active, shimmering blue.

CLOSER -- as Scott and his off-world team emerge through the puddle.

After they have all stepped through, the stargate shuts down behind them. Scott, Rush, Eli, Greer, Palmer, Marine Corporal Grearson and Franklin.

They are silent for a beat, squinting, then Scott takes a few steps away from the gate, looking around as if to decide which direction to go.

SCOTT -- looks up at the blazing sun, opens a pocket in his BDU's, and puts on sunglasses.

SCOTT

Hot.

ELI -- walks up alongside him, taken by his first real visit to another world.

ELI

Cool.

Scott looks at Franklin.

SCOTT

Make sure we can dial back to the ship.

FRANKLIN

Already on it.

He works through the menus on the Kino remote.

Palmer bends down and grabs a fist full of sand. Lets it run through her fingers.

PALMER

Looks like gypsum.

(CONTINUED)

133 CONTINUED:

133

RUSH

That would be good.

He starts unpacking the testing kit.

SCOTT

Why?

PALMER

We're looking for calcium carbonate.

RUSH

Calcite.

PALMER

Gypsum is calcium sulphate which is 36 percent calcium carbonate.

Palmer takes out a beaker and uses water from a canteen to dissolve some of the sand in it.

PALMER (CONT'D)

It dissolves.

Rush lights a small hand-held torch. Hands it to Palmer who starts cooking the solution.

SCOTT

You saying we can use this sand to fix the scrubbers?

ELI

That would be convenient.

PALMER

No.

SCOTT

So, how is it good?

RUSH

It's a clear indication that the components may exist nearby.

PALMER

For the sake of portability and efficiency I'm hoping to find oolitic or high concentration granular limestone.

(CONTINUED)

133 CONTINUED: (2)

133

RUSH

Hopefully, the closer we get to the source, the greater the concentration of calcium oxide in the sand will be.

PALMER

We are looking for the dried lake bed or salt water body all this sand came from.

ELI

It's a desert.

PALMER

Lime is formed mostly from the remains of marine organisms.

SCOTT

You're saying there was life here?

RUSH

Possibly. At some point. Not likely anything we've seen before.

PALMER

The water may be gone now, but this desert was formed by H2O evaporating slowly on a playa floor causing gypsum to be deposited in a fine crystalline form called selenite which is then...

Scott starts walking.

ELI

Where're you going?

Scott doesn't even look back.

SCOTT

Higher ground.

Greer follows.

134 EXT. SPACE -- VFX

134

Destiny flies in normal space...

135 INT. DESTINY - CORRIDOR

135

Young moves slowly down a corridor, (still like the walking wounded, perhaps with a makeshift crutch) looking a little lost himself.

(CONTINUED)

135 CONTINUED:

135

He passes JAMES sitting with her back against the wall, staring blankly.

YOUNG

James?

JAMES

Yessir...

YOUNG

I'm looking for Chloe Walker?

James gestures to a closed hatch nearby.

JAMES

She's still in there. Hasn't come out.

Young hesitates, unsure of what he's about to walk into.

YOUNG

How is she?

JAMES

How is she?

(with some anger)

How 'bout you ask me how I am?

YOUNG

You're trained for this Airman. Give me a f... She just watched her father die.

JAMES

My father may as well be dead to me too. Cause I'm stuck in some galaxy only God knows about...

YOUNG

Yeah, okay, look --

JAMES

I was s'posed to go cook in Iraq again, but they said this was a better opportunity. How's this a better opportunity? We're all gonna die out here -- !

YOUNG

Hey! I don't want to hear any more of that talk. We're gonna work this out...

(CONTINUED)

135 CONTINUED: (2)

135

JAMES

Just tellin' you how I am, Colonel.

(beat)

Since you asked.

And she stands and walks away... Young lets her go. He'll have to deal with her later.

Young knocks on the hatch, then opens it. He finds:

136 INT. DESTINY - CHLOE'S QUARTERS

136

CHLOE -- sits on the edge of one of the beds. Young walks in. Her voice is flat. Cried out. Beat.

CHLOE

I'm fine.

YOUNG

No, you're not.

(beat)

Neither am I. But we're still alive because of what he did --

CHLOE

For what it's worth --

YOUNG

It's worth a lot. And as long as we're still here I promise you --

CHLOE

Colonel, I've edited enough of my father's speeches to know what you're going to say, and --

YOUNG

You don't have a clue what I was going to say, because I don't.

(beat)

We brought along an Ancient device ... communications stones. They'll allow us to --

CHLOE

I know what they are.

YOUNG

Good, well, I'm about to use one of them to report to my superiors on Earth, tell them our situation.

(CONTINUED)

136 CONTINUED:

136

CHLOE

I want to tell her myself.

He gives her a long look.

137 EXT. DESERT PLANET -- DAY

137

Palmer pours a few drops of red liquid into the beaker of cooked solution. Swirls it around.

ELI

What's supposed to happen?

PALMER

If this sand is high enough in calcite concentration the solution would absorb the acid.

ELI

Right.

RUSH

The liquid would turn clear.

ELI

It's not.

Behind them the gate kawooshes! They turn.

FRANKLIN

We're good.

SCOTT (over radio)

This is Scott. There's nothing useful in the immediate vicinity of the gate. We're moving out.

(then)

Too bad we can't just use this sand.

They all turn and look at Scott and Greer standing some distance away atop the highest nearby dune.

With Scott and Greer.

SCOTT (CONT'D)

There certainly is enough of it.

Reveal their POV: We see that the desert goes off toward the horizon as far as the eye can see.

**END OF TEASER**

## ACT ONE

138 EXT. WASHINGTON - ESTABLISH -- DAY 138

139 INT. HOMEWORLD SECURITY - COMMUNICATIONS LAB -- DAY 139

Collins sits before the communication stone where he's been for hours. His eyes are closed. Two guards stand by.

Park enters and asks a guard, sotto.

PARK

Is he asleep?

COLLINS

I'm meditating.

PARK

You've been sitting here since Rush made contact. Let somebody else take a shift.

COLLINS

I'm not leaving this chair. I spent the last six months on this project and I'll be damned if I...

His eyes close as though he's about to faint, then he opens them again, widely, looking around. He fixes on Park.

PARK

Colonel?

REVEAL that it's now Young staring up at:

YOUNG

Park?

PARK

Yessir, what's wrong?

YOUNG

This is strange...

Young looks at his hands, trying them out, moving his fingers, he sees the image of Collins in the security monitor.

PARK

Dr Rush, is that you?

That assumption galvanizes Young.

(CONTINUED)



139 CONTINUED:

139

YOUNG

No. It's Colonel Young. And I need you to put me in a room with General O'Neill.

(beat)

I'm going to need you too.

140 EXT. SPACE - DESTINY

140

As it flies through normal space...

141 INT. DESTINY - COMMUNICATIONS LAB

141

The base of the Earth made communication device sits on a table with two stones on the main surface panel.

COLLINS -- is on his face on the floor, in apparent agony, with Tamara kneeling over him. We don't see Chloe.

TAMARA

Sir, sir! I told you not to try to get up!

COLLINS

What did he do to himself?

TAMARA

He's got cracked ribs, more bruises than I can count and a concussion that resulted in neuro praxis --

COLLINS

That's just great...

Tamara turns. Park is standing behind her.

TAMARA

Chloe?

PARK

Dr. Park.

TAMARA

Okay, help me.

She comes over...

142 INT. HOMELAND SECURITY - O'NEILL'S OFFICE -- DAY

142

O'Neill leans back against his desk. Both Young and Chloe stand opposite.

(CONTINUED)

142 CONTINUED:

142

O'NEILL

I had some of my favorite arguments  
with your father.

CHLOE

Even the ones you didn't win?

O'NEILL

Especially those ones.

(beat)

I have a car waiting downstairs to  
take you.

Chloe turns to Young, hopefully.

CHLOE

Actually, I was hoping --

O'NEILL

I need to debrief Colonel Young.  
Major Green will be there to help  
explain that you are who you say you  
are. Please give her my condolences.

YOUNG

Take what time you need, but keep in  
mind other people deserve a chance.

Chloe nods and exits.

O'NEILL -- waits for her to leave before he asks:

O'NEILL

A chance to..?

YOUNG

Say goodbye to their loved ones.

O'NEILL

It's got that bad that fast?

YOUNG

I don't know what Rush told you, I'm  
telling you we may be down to hours.

O'Neill doesn't hide his disappointment.

O'NEILL

So you've come all this way to tell  
me you're done.

(CONTINUED)

142 CONTINUED: (2)

142

YOUNG

There is an outside chance my team on the planet will find what we need to restore life support, but...even if we succeed at that, sir --

O'NEILL

You find a way.

YOUNG

The ship is falling apart --

O'NEILL

Repair it.

YOUNG

There's not much food and water --

O'NEILL

Then go find some.

YOUNG

We're not supposed to be there!

(beat)

These are the wrong people in the wrong place and as a group we are just not qualified.

O'NEILL

You know I led the first team through the stargate...

YOUNG

Yessir, I --

O'NEILL

Wasn't qualified.

(beat)

In the past dozen years or so we've sent hundreds of teams through that thing, and let me tell you in the grand scheme of things we are *still* not qualified.

(beat)

You don't give up. That's the one rule that works out there.

YOUNG

We're doing the one thing we can do.

O'NEILL

Why aren't you leading the team?

(CONTINUED)

142 CONTINUED: (3)

142

YOUNG

I'm pretty banged up. The real me.

O'NEILL

Collins'll love you for that.

YOUNG

Look, sir, I hear you. I've been through the gate a few times myself.

(beat)

I'm just saying what it is.

O'Neill nods.

O'NEILL

After we're done here... I can arrange a car for you too, if you like.

YOUNG

I'll take you up on that, sir.

143 EXT. DESERT PLANET -- DAY

143

Scott leads the group across the sand, headed up a ridge. They're already tired and hot. Franklin takes a swig from his canteen.

GREER

Save it.

FRANKLIN

That's not very smart. Temperatures like these... the human body needs at least --

GREER

Walk, don't talk.

Beat.

ELI

Just FYI, he's right about the whole human body and water connection.

SCOTT

Eli.

ELI

Walk, don't...

Eli gives up, breathing hard from the effort of walking up the hill. They crest another ridge.

(CONTINUED)

143 CONTINUED:

143

ELI (CONT'D)

Oh look. More sand.

FRANKLIN

This is pointless. We should go back.

PALMER

We just got here.

FRANKLIN

I still think we should be checking out the other planets in range of the ship.

RUSH

I still think you're wrong. The solution is here.

SCOTT

(to Rush)

Which way?

RUSH

Does one direction really seem better than another to you?

SCOTT

No.

RUSH -- is last on the ridge alone. He takes a swig of water from his canteen, and follows.

DISSOLVE TO:

144 EXT. DESERT PLANET -- DAY

144

WIDE -- as the team crosses a wide swath of sand between ridges, single file, Greer out ahead.

ELI

I know it was a mirage... but when we were walking over that last dune... I thought I saw the Statue of Liberty sticking half out of the sand...

RUSH

That's not a mirage, that's a hallucination.

ELI

Yeah, I know.

(MORE)

(CONTINUED)

144 CONTINUED:

144

ELI (CONT'D)

But just for a second there, I was all ready to yell: *damn you, damn you all to hell, you know?*

RUSH

No.

ELI

What's wrong, man, that was funny.

RUSH

Was it.

ELI

Because it would mean we were really on Earth... But in the future... And that apes had taken over... and buried the Statue of Liberty for some reason.

Rush thinks Eli is delirious and shares a look with Scott.

RUSH

Have a drink, Eli.

SCOTT

Greer, hold up. Hold up!

The slow train comes to a stop. Eli takes a drink from a canteen. Scott looks out over the desert.

SCOTT (CONT'D)

This isn't gonna work.

GREER

Not if we keep stopping.

Scott looks at his watch.

SCOTT

I'm sayin' we need to split up.

GREER

Fine with me.

RUSH

I agree. I'll take Franklin and --

SCOTT

No, no, you're with me and Greer.

(MORE)

(CONTINUED)

144 CONTINUED: (2)

144

SCOTT (CONT'D)  
(getting his bearings)  
Sun's been moving that way so we'll  
call it west... Eli, Franklin, Palmer,  
and Grearson, you head that way.

PALMER  
We'll test every twenty minutes or  
so.

SCOTT  
After two hours, head southeast...  
That should take you back in the  
direction of the gate.

FRANKLIN  
Why not just head straight back --

RUSH  
Because we're here for a reason.  
(beat)  
There's no point in going over the  
same territory we just crossed.

ELI  
Yeah, we got it.

SCOTT  
Radio if you find the lake bed we'll  
double back to help dig up the stuff.

ELI  
Yeah, you too.  
(cavalier)  
If you see the statue of Liberty you  
know what to say, right?

SCOTT  
Right.

Eli, Grearson, Franklin and Palmer start walking in another  
direction, then Eli abruptly turns back, with some emotion  
in his voice.

ELI  
Hey, Jared? Seriously, I just had  
this really really sick feeling that  
you're gonna go that way and we're  
gonna go this way and...

Scott holds up his hand to stop him, reassuringly:

(CONTINUED)

144 CONTINUED: (3)

144

SCOTT

Eli... It's not.

Eli nods, trying and but not succeeding to hold it together.

RUSH

We're wasting time.

Rush walks away, and they let him go. Eli tries to hold it together, but the heat and his emotions are winning:

ELI

Okay, we're gonna go too. So you get some'a that stuff and we'll find some, and we'll meet up at the gate, and we'll go back and we'll fix the thing, and then --

GREER

(to Scott)

He's killin' me.

Greer follows Rush.

ELI

I know, sorry... I'm good. Bye.

And with effort he finally walks away, feigning courage.

ELI (CONT'D)

Let's move out, guys.

Palmer and Franklin shake their heads and follow.

Scott takes one last look at them, and runs to catch up with Rush and Greer.

145 EXT. WASHINGTON -- DAY

145

A high end home in Washington. A US Air Force car pulls up.

The driver, MAJOR GREEN gets out of the car and walks to the door. Chloe waits in the car.

146 INT. WASHINGTON MANSION -- DAY

146

An attractive woman in her fifties: PATRICIA WALKER talks quietly in the foyer with Green. Suddenly, she leaves him runs toward the door of her house.

PATRICIA

She's outside? Right now?

(CONTINUED)



146 CONTINUED:

146

GREEN

Yes, ma'am, but as I've explained --

PATRICIA

Chloe!

GREEN

Mrs. Walker --

She opens the door wide, and runs down the walk.

147 EXT. WASHINGTON MANSION -- DAY

147

Patricia rushes out of her house toward the car, looking more and more confused. Green stands behind her, giving space.

CHLOE -- steps out of the car.

CHLOE

I know I look different, and I sound different...

(beat)

But it's me.

Patricia just stares at her.

**END OF ACT ONE**

## ACT TWO

148 EXT. SPACE 148

The Destiny flies by.

149 INT. DESTINY - CORRIDOR 149

Tamara leads Collins and Park through an empty corridor.

PARK

Where is everyone?

TAMARA

Able-bodies are searching the ship for anything that might have CO2 sequestration properties. The rest are in crew-quarters.

She leads them into:

150 INT. DESTINY - OBSERVATION ROOM 150

Collins walks up and stares out the window.

COLLINS

Which direction is Earth?

PARK

Does it really matter when you're this far away?

COLLINS

I guess not.

(then, to Tamara)

Okay, let's keep moving, I want to see more.

TAMARA

You should rest.

COLLINS

I'm fine.

TAMARA

You're fine. Colonel Young's body isn't.

COLLINS

It doesn't feel as bad as it looks. Just give me something for the pain.

(CONTINUED)

150 CONTINUED:

150

TAMARA

The body feels pain for a reason,  
sir, I'd rather not mask --

COLLINS

Just do it, Lieutenant. If you're  
as bad off as you say, you need my  
help.

And they exit into a corridor.

151 EXT. WASHINGTON - SUBURB -- DAY

151

A much more low rent neighborhood apartment building.

Another car pulls up. An Air Force Major named PETERSON  
gets out of the driver's side, Young gets out of the  
passenger's side.

MAJOR PETERSON

I'll shout down when she's ready to  
see you.

Young nods and waits. He looks to see his reflection in his  
car window, and SEES Collins.

152 EXT. DESERT PLANET -- DAY

152

Rush is stopped, testing the sand. He swirls the beaker of  
red solution. It stays red.

SCOTT

Alright c'mon. Keep going.

Rush takes a long swig from his canteen.

SCOTT (CONT'D)

You better save some of that.

RUSH

We need to change directions.

SCOTT

Okay, we'll veer thirty degrees west.

RUSH

We also need to slow down.

SCOTT

We need to cover more ground.

(CONTINUED)

152 CONTINUED:

152

RUSH

It's going to be impossible to maintain this pace on the way back.

GREER

Maybe for you.

RUSH

Both the Lieutenant and yourself are boys playing soldier. I've no interest in playing that game.

SCOTT

I'm not playing anything, I'm trying to save the lives of everyone aboard that ship.

RUSH

If you continue at this pace we're going to die out here.

Rush pours out the solution from the beaker into the sand.

SCOTT

Maybe we will --

Scott sees a strange swirl of sand blow toward the wet spot and seemingly dance over it.

RUSH

Light years from the admiring eyes of your father, or your drill sergeant or your priest, whoever's approval it is you're trying to --

Greer has had enough. He grabs Rush by the shoulders and picks him up.

GREER

Get up and move. Now.

RUSH

Get your hands off me.

Rush pushes Greer away. Greer levels his gun at Rush.

SCOTT -- who was distracted by the swirl of sand now turns.

SCOTT

Hey, did you see that?

GREER

What?

(CONTINUED)

152 CONTINUED: (2)

152

SCOTT

Sergeant, lower your weapon.

Greer lowers his weapon. Scott looks back and the swirl of blowing sand is gone.

SCOTT (CONT'D)

I don't know... nothing. Let's move.

RUSH

One hour. Then we start circling back.

SCOTT

Fine.

And he begins walking northwest.

153 INT. WASHINGTON MANSION -- DAY

153

Chloe sits opposite her mother on a sofa in an elegant room.

CHLOE

Mom, look at me.

Patricia looks up, then averts her eyes again.

PATRICIA

I'm sorry, it's just so...

(beat)

Knowing you're here, but not here.  
On some ship so far away, I can't  
even imagine.

CHLOE

I have to tell you something...

PATRICIA

Just tell me you're coming home.

CHLOE

I can't. This is the only way I can  
be here right now.

PATRICIA

They'll find a way.

CHLOE

There may not be one.

PATRICIA

Chloe, I know about the Stargate,  
your father told me years ago --

(CONTINUED)

153 CONTINUED:

153

Chloe starts to tear up.

CHLOE

Mom --

PATRICIA

He told the Chief of Staff he hadn't kept secrets from me in twenty six years, and wasn't about to start, so the President allowed --

CHLOE

Mom, please.

(beat)

When we got to the ship there was something wrong. We were losing air through a hatch, and somebody had to --

Patricia knows what she's going to say and says it first with some strength.

PATRICIA

He's dead.

(beat)

He's dead, isn't he?

Chloe nods.

Patricia stands up as if she intends to go somewhere but really, she's just in shock. She takes a few steps and then collapses to the floor, overcome by gut-wrenching emotional pain. Chloe gets down on her knees and holds her mother tightly.

154 EXT. EMILY'S APARTMENT -- DAY

154

Major Peterson walks down the steps as Young walks up. Peterson looks at him as they cross as if to say "good luck". Emily stands at the door not sure what to make of the man approaching. Young tries a smile.

YOUNG

Emily...

He goes to embrace her, but she backs off.

EMILY

Don't.

He backs off. She eyes him warily.

EMILY (CONT'D)

All I said was that you can come in.

(CONTINUED)

154 CONTINUED:

154

She steps aside to let him in. He walks past her.

155 INT. DESTINY - YOUNG'S QUARTERS

155

Collins rolls up his sleeve, as Tamara prepares an injection.

COLLINS

There was soda lime in the --

TAMARA

Got left behind. Ready?

Collins holds out his arm. She quickly injects him, and forces down the syringe.

Collins looks confused and faint... He falls back onto the bed, unconscious. Park turns to Tamara, accusing.

PARK

That was supposed to be for the pain?  
What did you give him?

TAMARA

A strong sedative, so that Colonel Young can return to a body in working condition.

PARK

You're out of line, Lieutenant --

TAMARA

He'll be out an hour or two. Stay here, stay still, and shut up.

She goes out and closes the hatch behind her.

156 INT. WASHINGTON - EMILY'S APARTMENT -- DAY

156

Emily sits opposite Young.

EMILY

No...

YOUNG

What d'you mean, "no."

EMILY

I don't know what else to say.

YOUNG

I thought the Major explained --

(CONTINUED)

156 CONTINUED:

156

EMILY

Everett's body is across the universe  
but his consciousness is here, in  
the body of another man.

(she shakes her head)

No. I'm sorry. It's just... It's  
ridiculous, and stupid, and... and I  
don't know why Everett would do this  
to me even if it was all true.

YOUNG

Because I wanted to...

Young tries to say good-bye but can't quite bring himself  
to.

YOUNG (CONT'D)

I'm sorry. I'll leave.

He gets up to leave. Young turns:

YOUNG (CONT'D)

Let's say, just for kicks, you do  
believe it's me. Isn't there anything  
you'd want to say?

Emily thinks for a moment.

EMILY

Ask him why he chose --

YOUNG

My job over you? I never have. Not  
when I left, not now.

(beat)

I love you, Emily.

And he goes out.

157 EXT. WASHINGTON SUBURB - EMILY'S APARTMENT -- DAY

157

Young gets into the car. The major looks at him.

MAJOR PETERSON

I'm guessing it didn't go well.

Young answers him with a look. No.

The major sees Emily coming out of the building. Young turns.  
Gets out of the car again to talk privately.

EMILY

How does this change anything?

(CONTINUED)



157 CONTINUED:

157

YOUNG

What do you mean?

EMILY

Let's say I believe all this. I don't really, but even if I did: You still chose to go.

YOUNG

I wanted you to know I didn't choose this.

EMILY

You knew there was a chance you wouldn't be coming back.

YOUNG

I am coming back, Em.

EMILY

No, don't give me the party line. I'm not your troops. You wouldn't have come here like this to say good-bye if you really thought there was a chance.

YOUNG

I'm doing everything I can. I'm going to do everything I can. I want nothing more than to get back here to be with you. I want nothing more than for you to be here for me when I do come home. I'm just saying I don't know when that will be.

EMILY

You made your choice, Everett. I made mine. Nothing has changed. I really do hope you're going to be okay.

YOUNG

Em...

EMILY

Please, let me go.

She turns and walks back into the apartment.

END OF ACT TWO

## ACT THREE

158 EXT. DESERT PLANET -- DAY

158

Greer leads. Rush follows. Scott trails. Something is bothering him. He turns and looks behind him.

Sees a swirl of sand blowing.

Walks on. Still can't shake the feeling that he's being followed. Looks again.

RUSH

Something wrong?

SCOTT

No. Fine.

RUSH

Good a place as any to stop and test.

159 EXT. DESERT PLANET -- DAY

159

Palmer swirls a glass beaker full of red liquid. She kneels over the case of testing equipment. Eli watches.

Palmer shakes her head.

ELI

I take it that's not good.

PALMER

No.

Eli turns and looks over at Franklin and Gearson who are sitting and conferring over the kino remote. He heads over.

ELI

Hey guys, another negative over here. I'll radio Scott and tell him we're moving on.

FRANKLIN

Yeah, that's not what's going down.

ELI

It's not?

Franklin and Gearson stand.

GREARSON

No.

(CONTINUED)

159 CONTINUED:

159

FRANKLIN

There are four other viable addresses in this thing. We couldn't dial them from the ship but I think I found an over-ride that will allow us to dial from here.

ELI

Yeah but --

GREARSON

Look around. This planet is a dead zone.

ELI

But --

FRANKLIN

We should've been trying to dial these other planets from the start.

ELI

Rush said --

GREARSON

We don't care what Rush said.

FRANKLIN

We don't trust him.

ELI

I don't really think he's trying to get us killed.

PALMER

That doesn't mean we trust him to make the right decisions.

ELI

You too? What about the lakebed?

PALMER

It could be hundreds of miles from here. We could be blowing our only chance of finding a decent place to evacuate.

FRANKLIN

Maybe the ship did bring us here because there's lime on this planet. Maybe the ancients had a way of locating it that we don't.

(CONTINUED)

159 CONTINUED: (2)

159

GREARSON

For that matter, I'm sure they could have stopped the ship for more than twelve hours to find it and recover it with the proper tools.

FRANKLIN

Fact is, the ancients wouldn't have let the life-support system get that screwed up in the first place. Rush wants to fix the ship. He's deaf to any other logic. We need to find a planet we can survive on. This might be our last chance. That ship jumps to FTL again we could be dead before it drops out again.

ELI

What about Colonel Young? And Scott? Shouldn't we at least let them know?

FRANKLIN

We will. In the meantime, Young is taking his cues from Rush.

GREARSON

Scott is a rookie officer with no field experience. He's just pretending he knows what the hell is going on.

ELI

He fooled me.

FRANKLIN

We're going to the gate.

Eli tries to be as assertive as he can.

ELI

Give me the remote.

Grearson aims his weapon at Eli.

ELI (CONT'D)

Or not. That was optional.

GREARSON

You give me the Kino.

ELI

This is mutiny.

(CONTINUED)

159 CONTINUED: (3)

159

Eli reaches into his pack and takes out the kino. Franklin takes it from him.

GREARSON

Not sure that applies on the other side of the universe.

FRANKLIN

We'll let you know if we find a planet everyone can survive on.

ELI

That remote is our way back to the ship.

GREARSON

You'll have to get another one.

160 EXT. DESERT PLANET -- DAY

160

Rush swirls a glass beaker full of red liquid. Greer and Scott look on. Rush shakes his head.

SCOTT

We've gotta keep going.

RUSH

I'm starting to think that might not be the case.

Scott starts packing up the testing gear. Takes Rush's canteen.

RUSH (CONT'D)

What are you doing? That's mine.

SCOTT

Not anymore. You're quitting.

(to Greer)

Take him back to the gate.

GREER

I'm not leaving you alone.

SCOTT

Make sure he gets back to the ship alive.

GREER

Why?

(CONTINUED)

160 CONTINUED:

160

SCOTT

Because if I don't find what we need,  
he'll work out some other way to  
save his own ass.

GREER

He's right, man. You're losing it.

RUSH

Listen to him. This is insane.

SCOTT

We've still got time. I'm not going  
back yet.

Scott finishes packing up the testing equipment and throws  
on his pack.

GREER

I'll drag him along with us if I  
have to.

ELI (over radio)

Scott, this is Eli. Come in. If  
you can hear me, please respond.

SCOTT (into radio)

This is Scott, what's up?

INTERCUT:

Eli is trudging along, following behind Franklin and the  
others who are now significantly farther ahead.

ELI

We have a problem here. Franklin,  
Greerson and Palmer have given up  
and are headed back to the gate to  
try the other addresses in the remote.  
They want to look for another planet  
that will support life.

GREER

Don't we need that remote to get  
back to the ship?

SCOTT

Well... When we're past due they'll  
dial in to check on us. We can radio  
for another one.

(CONTINUED)

160 CONTINUED: (2)

160

RUSH

That's not the point. A few hours is not enough time to determine if a planet is viable for sustaining life. While there is not enough power to dial Earth at the moment, I promise you, the ship is our only real hope of ever getting home.

SCOTT

Stop them if you can. I'll turn back when I have to. Go.

Scott starts off. Greer and Rush watch him go, walking off into the endless dunes.

None too happy, Greer turns to Rush.

GREER

You lead.

Rush heads out.

161 INT. WASHINGTON MANSION -- DAY

161

Chloe is sitting with her arms around her mother who is still distraught.

PATRICIA

I can't lose you too. I can't.

CHLOE

You won't. I'm going to be okay.

A maid brings a tray of tea.

CHLOE (CONT'D)

Thank-you Martha.

The maid gives her a strange look as she walks out.

CHLOE (CONT'D)

Have some tea, mom.

Major Green knocks on the doorframe to be polite.

GREEN

I'm sorry, excuse me, ma'am. Miss Walker, we're going to have to be going soon.

PATRICIA

You get my daughter home.

(CONTINUED)

161 CONTINUED:

161

GREEN

Everyone is doing their best, I assure you. We're all very sorry...

PATRICIA

Sorry... That's not good enough.

CHLOE

Mom, it's not his fault.

Patricia stands.

PATRICIA

I'm a personal friend of the President and of the First Lady.

GREEN

Yes, Mam...

PATRICIA

You tell your superiors that if anything happens to her, I will go public with what I know. I don't care what happens to me.

CHLOE

Mom...

(to Green)

I'm sorry, she's upset.

PATRICIA

Trust me, threats are all these people understand. My husband gave his life for my daughter. You get her back to me or the whole world is going to know what has really been going on these past years.

162 EXT. DESERT PLANET -- DAY

162

Scott plods on. It's almost unbearably hot. Hard to breath.

He stops for a precious, small drink of water. Pauses to rest.

A small gust of wind. Scott notices what looks like a thin wispy swirl of sand blow towards him. It swirls around his ankle -- something obviously uncharacteristic of blowing sand. It then pauses in front of him, like a small dust devil -- one with a curious life to it -- almost intelligence.

Scott looks at his canteen. Holds it out and slowly lets a few drops of water spill out onto the sand.

(CONTINUED)



162 CONTINUED:

162

The swirl of sparkling sand moves toward it and dances around the water which quickly evaporates. It's as though the dust devil drank the water.

Scott crouches down to get a closer look. He picks up the sand and lets it fall. No breeze catches it yet the dust devil remains.

SCOTT

I need to find where this sand came from. Was there ever more water anywhere near here?

The dust devil swirls away. Scott suddenly frowns.

SCOTT (CONT'D)

I seriously have lost it. I just talked to a mirage.

(beat)

And now I'm talking to myself.

He stands. Looks out at the horizon. Sees the dust devil swirling on the top of a dune in the distance. It disappears.

Scott walks in that direction.

163 EXT. DESERT PLANET -- DAY

163

Rush staggers in the heat. Greer follows as they walk along the crest of a dune.

RUSH

I need water.

GREER

We're almost there.

Rush scowls.

RUSH

I know everything about you and your friend Mr. Scott.

GREER

Yeah, good for you.

RUSH

I helped choose the personnel for Icarus base. I read your files. Neither of you were on my list.

GREER

You think I care?

(CONTINUED)

163 CONTINUED:

163

RUSH

You seem to think that because you were born into impoverished circumstances, it gives you the right to be angry at the world.

GREER

You think that's why I'm angry?

RUSH

Without the military you'd probably be in jail or worse.

GREER

That's what all you rich people think.

RUSH

Rich?

Rush turns and laughs.

RUSH (CONT'D)

My father was a coal miner. I earned a scholarship to Oxford while I was working two jobs. I earned the right to make decisions without having to explain myself to you or anyone else.

GREER

Doesn't look like it to me.

Rush turns angrily and stops.

RUSH

I need water.

GREER

Keep walking.

Pushed to the edge, Rush tries to take the canteen off of Greer.

GREER (CONT'D)

Don't ever touch me!

Greer easily fends him off and shoves him aside. Rush goes sliding down the side of a dune.

Close on Rush. He looks up. The barrel of Greer's gun is pointed at his head.

(CONTINUED)

163 CONTINUED: (2)

163

GREER (CONT'D)

Do that again and I will put a bullet  
in your face and forget about you.

RUSH

I need water!

Greer just starts walking.

GREER

Right now, I'm praying to God above  
that dehydration will shut you the  
hell up. Walk or die here. Take  
your pick Mr. Decision-maker.

164 EXT. DESERT PLANET - STARGATE -- DAY

164

The gate is on. Puddle shimmering. Gearson, Franklin and  
Palmer crowd around the kino remote.

FRANKLIN

Looks like it's worth a shot to me.

GREARSON

Let's do it.

Eli comes over a ridge of sand. He's spent. Pushed way  
beyond his physical limits.

ELI

Wait! Stop!

FRANKLIN

It's not perfect but it's better  
than here. Vegetation, water, air...  
it's not too late to come with us.

ELI

Don't do it.

FRANKLIN

We'll dial back as soon as we know  
it's safe to evacuate everyone.

ELI

You'll never get home.

FRANKLIN

You don't know that. Maybe there's  
a way to use the gate system to  
connect the dots.

(CONTINUED)

164 CONTINUED:

164

ELI

There has to be a reason the ship  
locked out those addresses!

Grearson and Palmer head through the puddle. Franklin waves  
at Eli.

A gunshot rings out. Franklin is shot in the shoulder and  
falls on the ramp. The remote clatters to the ground.

Eli turns and sees Greer standing on another dune, aiming  
his machine gun.

Eli runs to the gate. Franklin is unconscious, bleeding  
from the shoulder.

The gate shuts down.

Greer and Rush meet Eli there.

ELI (CONT'D)

Why'd you do that?

GREER

He was taking the remote through.

RUSH

We told you they could have sent us  
another one.

ELI

You just stranded Grearson and Palmer.

GREER

We can send them another remote. I  
wasn't taking any chances. I was  
given an order to stop them.

ELI

By shooting them?

GREER

He'll live.

ELI

Where's Scott?

RUSH

Still looking for limestone.

Eli checks his watch.

(CONTINUED)

164 CONTINUED: (2)

164

ELI  
It's almost halftime.

GREER (into radio)  
Lieutenant, this is Greer, come in.

ELI  
I hope he's turned back by now.

GREER  
Lieutenant, come in.

Nothing but static comes back.

**END OF ACT THREE**

Media Tribe

## ACT FOUR

165 EXT. DESERT -- DAY

165

Scott walks. He's struggling to stay conscious. Pressing on through sheer will. Some internal force keeping his feet moving past the point where his body should have given out.

In the distance, he sees the swirling dust move over a dune. Scott is following it. Fixated on what could be his mind playing tricks on him. Everything else is a blur.

166 EXT. DESERT PLANET - STARGATE -- DAY

166

Rush is checking on Franklin who is still unconscious, pressing a dressing to his bleeding wound. Eli and Greer look on.

RUSH

He's either out of radio range or is lying face down in the sand -- dead or soon to be.

GREER

I'm going back for him.

RUSH

That's suicide.

GREER

I'm not leaving him out there.

ELI

I'll go with you.

GREER

You're just going to slow me down.

RUSH

Someone needs to get this man back to the ship. He needs medical attention.

GREER

(to Eli)

Dial.

(re: Rush)

He can take Franklin back. You, wait for me.

ELI

You have five hours to find him and get back here.

(CONTINUED)

166 CONTINUED:

166

RUSH

It has not been a pleasure knowing you.

Greer hands Eli his handgun.

ELI

What do I need this for?

GREER

Just in case.

ELI

In case what?

Greer heads out.

ELI (CONT'D)

I don't even know how to fire this thing!

Greer puts a bullet in the chamber for him and takes off the safety so he just has to pull the trigger.

GREER

You better be here.

ELI

I will.

He looks at Rush.

ELI (CONT'D)

I have a gun.

Rush rolls his eyes.

167 EXT. SPACE - DESTINY

167

Establish.

168 INT. DESTINY - YOUNG'S QUARTER'S

168

Young opens his eyes. Looks over at Tamara.

TAMARA

Colonel Collins?

YOUNG

Young. It's me, TJ.

TAMARA

Glad to have you back, sir.

(CONTINUED)

168 CONTINUED:

168

YOUNG

Why do feel like I've been drugged?

The radio beside the bed crackles.

BRODY (over radio)

We have an incoming wormhole.

Young gets up and winces in pain.

YOUNG

Son of a ... what the hell was Collins doing?

Tamara helps him and they head out.

169 INT. DESTINY - GATEROOM

169

The puddle is active. Brody and Riley are there. Rush comes through shouldering most of Franklin's weight.

BRODY

What happened?

RUSH

Greer shot him.

Brody and Riley help Rush ease Franklin down.

RUSH (CONT'D)

Water.

Riley grabs his water bottle and gives it to Rush. Rush downs it.

RILEY

That was my ration for the day.

TJ and Young hurry in.

YOUNG

What's going on?

The gate shuts down.

RUSH

We've had a lovely day at the beach.  
You?

170 EXT. DESERT PLANET -- DAY

170

SCOTT -- still walking, more slowly now. Fading. He slowly crumbles to his knees.

(CONTINUED)



170 CONTINUED:

170

Still trying to move forward, he finally falls. Looks up.  
Toward...

Jesus hanging on a cross.

FLASHBACK:

171 INT. CHURCH -- DAY

171

Scott, younger, 16, is kneeling in the empty pews. His eyes  
are red and teary. A hand touches his shoulder.

SCOTT

I failed.

He looks up at FATHER GEORGE.

FATHER GEORGE

He has his plan for all of us.

SCOTT

I have sinned, father. I failed  
you. I failed myself.

FATHER GEORGE

We have Redemption through his blood,  
even the forgiveness of sins.

BACK TO:

172 EXT. DESERT PLANET -- DAY

172

Scott lowers his head and loses consciousness. For the first  
time, we reveal he has fallen at the edge of a huge flat  
plain of sand. An enormous, dry lake bed.

173 EXT. DESERT PLANET -- DAY

173

The sun burns.

Greer marches. Following his footsteps back. A man on fire.

ELI (over radio)

Grearson, Palmer, this is Eli, if  
you can hear me, come in.

174 EXT. DESERT PLANET - STARGATE -- DAY

174

The gate is active. Eli is using his radio.

ELI (into radio)

Grearson ... Palmer... please respond.

(CONTINUED)

174 CONTINUED:

174

No response. He sighs. Waits.

The puddle shuts down.

175 INT. DESTINY - PRIVATE QUARTERS

175

Franklin is lying in a bunk, feverish, moaning. TJ consults with Young.

TAMARA

I think I have to get that bullet out.

YOUNG

Do it.

TAMARA

I'm going to use up most of the morphine I have left.

YOUNG

Whatever you have to do.

Young turns to Rush who is standing in the doorway with Wray.

RUSH

Your man didn't have to shoot him.

YOUNG

Anything more from the planet?

RUSH

Eli re-dialed the address of the planet Grearson and Palmer went through to. He was unable to raise them on the radio or get any response from the Kino they sent in advance.

WRAY

What's our next step? If we wait for the ship to arrive at another destination the air could be unbreathable by then.

RUSH

Evacuating through the gate is not an option. Not one that will end well.

YOUNG

Then find a way to buy us more time on board this ship.

(MORE)

(CONTINUED)

175 CONTINUED:

175

YOUNG (CONT'D)

I'm sending another team out to look  
for Greer and Scott.

176 EXT. DESERT PLANET -- DAY

176

High above Scott -- looking down at him lying in the white  
sand.

FLASHBACK:

177 INT. CHURCH -- DAY

177

High above Scott and Father George sitting side by side in  
the pews.

FATHER GEORGE

Is there any chance she will change  
her mind?

SCOTT

No.

FATHER GEORGE

What are you going to do?

SCOTT

I don't know. I thought I did. But  
now, I don't know.

Father George pauses.

FATHER GEORGE

Speak ye unto the rock before their  
eyes; and it shall give forth his  
water.

SCOTT

Have faith.

FATHER GEORGE

In yourself. Until it is decided  
your time is done, always carry on.

BACK TO:

178 EXT. DESERT PLANET -- DAY

178

Over Scott.

A swirl of sand twists around him. Swirls up in front of  
him. It seems to build energy and then punches down into  
the sand.

(CONTINUED)

178 CONTINUED:

178

A beat passes. Then the sand around the small area where the swirl disappeared starts to stain. Water starts to soak the spot and bubble up.

It flows around Scott's face. He rouses. Looks at it.

Slowly, he lifts himself to his knees and starts digging in the wet sand. About a foot below the flat lake bed is a different looking granular sedimentary deposit. Soft, easily broken by hand.

SHORT QUICK JUMP CUTS:

Scott pulls out the testing kit.

Hands shaking. He puts some of the sediment in a beaker.

Twists off the cap of his canteen -- spills the last few ounces of water into the beaker.

Heats the beaker with the small hand torch.

Drops the colored acid in.

Swirls the beaker...

It turns clear.

Scott turns to the vast, flat, lake bed.

He keys his radio.

SCOTT (into radio)  
This is Scott, come in.

Static back.

SCOTT (CONT'D)  
I found it. I found the lake bed.  
I've got the lime.

No response. He looks at his watch. Rubs his eyes to make sure he's seeing it right.

SCOTT (CONT'D)  
Oh God.

He's too late.

SCOTT (into radio) (CONT'D)  
If you can hear me... wait. I'm  
coming. Just wait.

(CONTINUED)

178 CONTINUED: (2)

178

Scott quickly pulls out his small military issue shovel and desperately starts digging up the sediment and putting it into the duffel.

END OF ACT FOUR

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## ACT FIVE

## SERIES OF SHOTS:

- 179 EXT. DESERT PLANET - STARGATE -- DAY 179  
KINO POV: The gate is active. Eli waiting. Two marines and Airman James come through. She hands Eli another Kino. He nods thanks as the team of three head off to look for Scott and Greer.
- 180 EXT. DESERT PLANET -- DAY 180  
Greer marching.
- 181 EXT. DESERT PLANET -- DAY 181  
The sun burns in the sky.  
Scott drags a large duffel full of sediment back towards the gate. He struggles mightily.
- 182 INT. DESTINY - GATEROOM 182  
Brody, Riley and some other scientists stand over the Co2 scrubber, discussing options.  
Rush works at the gateroom console in background shaking his head at the hopeless conversation going on around him.
- 183 INT. DESTINY - PRIVATE QUARTERS 183  
Tamara and Chloe who has been co-opted to assist, work on getting the bullet out of Franklin's shoulder.
- 184 INT. DESTINY - CREW QUARTERS 184  
Suffering from lack of oxygen, numerous people lie in bunks and huddle in the hallways awaiting some word on their fate.  
Wray watches.
- 185 INT. DESTINY - GATEROOM 185  
Young stands on the second floor balcony looking down at the Stargate. Considering his options.
- 186 EXT. DESERT PLANET -- DAY 186  
Scott stumbles. He can't go on dragging the heavy duffel.

187 EXT. DESERT PLANET -- DAY

187

Greer waivers slightly in the heat but stays the course and keeps marching. A machine that will walk until he dies.

He crests a dune and stops. Sees something in the distance.

Starts to run.

It's Scott. Lying beside the bag.

Greer runs to him.

Scott is barely conscious. Greer takes out his canteen -- he's saved most of his water -- and pours it into Scott's mouth. Splashes it on his face.

GREER

Come on.

SCOTT

Take the bag.

GREER

Get up.

SCOTT

There's no time. You have to take it. Now. I can't make it.

GREER

Yes, you can. Get the hell up!

Greer lifts Scott up and pushes him forward. Scott falls again. Struggles to his knees but can't get up. Greer lifts the duffel.

GREER (CONT'D)

Holy ... I can't carry this and you.

Greer kicks Scott who just falls forward.

GREER (CONT'D)

Get up you pussy or I'll kick your ass. Come on!

188 EXT. DESERT PLANET - STARGATE -- DAY

188

Eli is using the Kino to keep an eye out. Scanning the horizon from a higher vantage point.

(CONTINUED)

188 CONTINUED:

188

KINO POV: On the remote screen he sees James and the two Marines crest a dune. Returning unsuccessfully.

189 INT. DESTINY - GATEROOM

189

Young comes down the stairs as the gate starts spinning.

RILEY

Incoming.

RUSH

Less than three minutes before the ship jumps again.

190 EXT. DESERT PLANET - STARGATE -- DAY

190

The gate Kawooshes. Eli stands by watching as the puddle settles.

JAMES

I'll stay.

ELI

It's okay. I've got it.

She nods and heads through the puddle with the Marines.

191 INT. DESTINY - GATEROOM

191

The marines and James come through. Young is waiting.

JAMES

Sorry, sir.

YOUNG

You did your best.

Rush, Brody, Riley and a few other scientists stand by waiting anxiously.

YOUNG (into radio) (CONT'D)

Eli, you make sure you get through with enough time to spare.

And alarms starts sounding in the gateroom indicating the ship is preparing to jump to FTL.

RUSH

Less than one minute.

192 EXT. DESERT PLANET - STARGATE -- DAY

192

Eli works the Kino, looking for some sign of Scott and Greer.

(CONTINUED)



192 CONTINUED:

192

KINO POV: Scanning the desert. The shot pans past something. Stops. Pans back. It's them. Scott and Greer running as fast as they can. Carrying the bag between them.

ELI

I see them!

Fumbles with his radio.

ELI (into radio) (CONT'D)

I see them. They're carrying something.

He looks up and judges the distance with his naked eye.

GREER (over radio)

We've got it! Don't go! We've got it!

ELI (into radio)

They've got the lime. And they're not going to make it.

INTERCUT:

193 INT. DESTINY - GATEROOM

193

Looks around. The alarm is sounding.

RILEY

Thirty seconds.

RUSH

Give me a radio.

James hands her radio to Rush.

RUSH (into radio) (CONT'D)

Eli, it's me, Rush. Stick your arm into the event horizon of the puddle.

Eli looks at the gate.

ELI

Seriously?

Young looks at Rush.

YOUNG

Are you sure?

(CONTINUED)

193 CONTINUED:

193

RUSH

No. But I would bet there's a safety protocol that will prevent someone from being cut-off from the ship while enroute.

YOUNG

What if there isn't?

RILEY

Twenty-seconds.

RUSH (into radio)

Eli, do it!

On the planet, with Eli who looks at Scott and Greer still some distance away.

SCOTT AND GREER -- Using what little energy they have left to kick up the pace.

Eli goes to the puddle. He winces and then sticks his arm into it and holds it there.

ELI

Come on!!

On board:

RILEY

Five, four, three, two, one...

Everyone looks around. Nothing yet. The puddle stays open. The alarms are still sounding.

The console in front of Riley is flashing a warning in Ancient.

The ship starts rumbling.

Everyone watches the gate, waiting. It feels like forever.

YOUNG (into radio)

Eli?!

Another painfully long, anxious beat before ...

Greer and Scott come diving through the puddle with the duffel bag between them and splay out onto the floor, totally spent.

Eli comes stumbling through right after them.

The gate shuts down.

(CONTINUED)

- 193 CONTINUED: (2) 193
- Eli checks and double checks his arm to make sure it's still there.
- The whole ship shudders and the engines whine.
- 194 EXT. SPACE - DESTINY 194
- Destiny shoots forward -- a streaking blur as it jumps to FTL speed.
- DISSOLVE TO:
- 195 INT. DESTINY - PRIVATE QUARTERS 195
- Tamara turns from Franklin who lies unconscious on the bed, his shoulder heavily bandaged. She nods to Young. He nods back and moves on.
- 196 INT. DESTINY - GATEROOM 196
- Rush supervises as a team of scientists pours a container of milky liquid into the tank of the scrubber.
- They replace it back into the wall.
- 197 INT. DESTINY - CONTROL ACCESS ROOM 197
- Eli and Brody monitor the consoles as the life support system screen starts showing green in areas where the scrubbers are being replenished. Eli smiles.
- 198 INT. DESTINY - CREW QUARTERS 198
- Wray and the others look up as clean air starts coming from the vents. They breath deeply for the first time in a long time.
- 199 INT. DESTINY - CORRIDOR 199
- Young is walking. He stops, looks up. Takes a deep breath and then continues.
- 200 INT. DESTINY - PRIVATE QUARTERS 200
- Scott, sunburned and exhausted, stares out the window at the stars flying by as he lies in the bunk. Chloe enters.

CHLOE

I brought you some more water.

SCOTT

I still have some.

(CONTINUED)

200 CONTINUED:

200

CHLOE

You really need to drink it.

SCOTT

I'm fine.

CHLOE

Everyone appreciates what you did.

SCOTT

Rush say how long it will last?

CHLOE

He's not sure. A week, maybe more.

SCOTT

How are you?

She just shakes her head and shrugs.

SCOTT (CONT'D)

I'm an orphan.

(beat)

The man who raised me, Father George, died when I was sixteen. I still haven't gotten over it. I think that's just the way it is.

Chloe sits down on the side of the bed and take his hand.

SCOTT (CONT'D)

We're going to be okay. I believe that.

She forces a smile.

We see them framed in the window from outside as the ship flies through hyperspace.

Pull back.

We keep pulling back and moving over the detailed hull of the ship until finally we settle on something that doesn't quite fit.

It's small enough that we didn't notice it before but distinct enough to stand out. It's a small alien-looking spacecraft latched onto Destiny. It's engines fire and it detaches.

We continue to pull back and see the small spacecraft, obviously also capable of faster than light travel, keep pace with the comparatively enormous Destiny.

(CONTINUED)

200 CONTINUED: (2)

200

It travels along side for a beat then the tiny point of light  
veers off into space.

On Destiny heading off into the unknown....

FADE OUT.

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