

Stargate Atlantis

STANDING ON THE EDGE OF FOREVER

written by

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"STANDING ON THE EDGE OF FOREVER"

*LEGEND: Script note*

*LEGEND: Explanation / reasoning*

*The main story timeline occurs several months after the failed Wraith attack on Earth [Enemy at the Gate]. This is a follow-up to "The Last of the Mohicans", in effect a possible wrap-up of SGA and SG1.*

FADE IN:

EXT. EARTH - SOUTH POLE - APPROX 10000 YEARS EARLIER - DAY

*This scene starts hours before Aldis's departure to Doranda in [Last of the Mohicans].*

SUPERIMPOSE: "ANTARCTICA, CIRCA 10000 YEARS AGO"

It is a bright sunny day. The CAMERA catches up and TRACKS a LANTIAN (dressed appropriately) returning from a long walk back into the outpost. The Lantian removes the winter coat's cap, revealing the long hair of a female Lantian.

INT. LANTIAN OUTPOST - CONTINUOUS

The CAMERA TRACKS the Lantian entering a larger room packed with several crates and other items indicating a large move recently occurred.

Several other Lantians are unpacking, moving equipment and items to other locations in the outpost. The Lantian walks past her comrades into a small room.

INT. LANTIAN OUTPOST - LANTIAN QUARTERS - CONTINUOUS

The CAMERA reveals the Lantian to be ALDIS.

Aldis removes her winter garbs, changes into something more comfortable. Gathers small items, souvenirs, a hologram picture of a friend, JANUS, the Lantian who invented the time travel device in other episodes of SG1 and SGA. Aldis puts the items in a small CASE on top of a larger one with handles.

*Aldis must wear the same dress as she first appeared in [Last of the Mohicans]. The larger case holds the HPZPM.*

A BEEP is heard from the door. Aldis acknowledges, Janus enters.

ALDIS  
 (continues what she  
 is doing)  
 Hi! What brings you here?

JANUS  
 There is no changing your mind, is  
 there?

ALDIS  
 This is something I feel compelled  
 to do. We've talked about this  
 before...  
 (continues packing)

JANUS  
 Just thought I would try one last  
 time...  
 (nods at the larger  
 case)  
 You think that's going to help?

ALDIS  
 It is the only thing that can.  
 (finishes packing,  
 long beat)  
 I am going to miss you.

JANUS  
 I shall always keep a warm place for  
 your soul...

Aldis smiles, gets closer to Janus and touches his neck (for full telepathic connection). Both mute, stare at each other with locked gazes for a few seconds. Aldis releases her touch, shares a tenderly kiss.

Both pick up the cases, leave the room and proceed to the gate room where a shuttle (jumper) is stationed.

INT. LANTIAN OUTPOST - GATE ROOM - MOMENTS LATER

Before entering the shuttle, Aldis has one last look at Janus, then at the others in the room. Enters the shuttle, closes the hatch.

Janus watches the gate dialing and the shuttle exiting.

JANUS  
 (sotto)  
 You are not going to be alone in  
 your quest.

3.

DISSOLVE TO:

INT. LANTIAN OUTPOST - GATE ROOM - LATER

Janus enters the deserted gate room. Has a quick look around, dials the gate, enters the event horizon.

CUT TO:

EXT. SPACE - MERCURY - ORBIT - MOMENTS LATER

View of Mercury awash with sunlight, descending towards the hidden face from the sun.

INT. NANOFACTORY HALL - CONTINUOUS

Janus steps off the gate into a darkened, huge cavern like structure with lighting that auto activates upon his arrival, uncovering a "hall" large enough to house a city ship like Atlantis.

The place is empty save for a few jumpers parked close to the gate located near a wall. Nearby is a door flush with the wall with adjacent large bay windows facing the large hall.

CUT TO:

INT. NANOFACTORY CONTROL ROOM - CONTINUOUS

The CAMERA TRACKS Janus who opens the door and enters a large control room with myriad of consoles, displays and a synaptic link design post.

Janus powers up various systems. Places a crystal into a console slot, brings up data schematics onto a display.

*It is the time displacement device seen in SG1 episodes.*

Janus keys in several parameters and starts the building process.

JANUS

(sotto)

Let us see what you will be up to my dear...

While the time displacement device is being built by materialization, Janus looks up other data in the nanofactory database.

JANUS

(sotto)

I see that you've been quite busy...

(continues to scan  
the data)

...excellent.

We see the design of the Athena warship [Last of the Mohicans]. Janus checks if other new data has been added.

JANUS

(soliloquy)

Mmmm, that wasn't there before...

...fascinating.

There is another design that we do not see, as Janus keys in data.

JANUS

(sotto, examines the  
design)

Only a few things polish up, just in case you come back!

(looks at the hall  
through the window)

I think you will need a little more room though.

#### MONTAGE

Janus accesses several consoles and keys in several parameters. Time passes. We see the time displacement machine being finalized.

Janus punches data in a console and the time displacement device is beamed inside a jumper. The CAMERA points at the windshield of a jumper while we see the time displacement device re-materialize inside it.

More time passes as he connects and tests the device to the jumper systems. The jumper is now ready. Janus returns to the nanofactory consoles.

#### END MONTAGE

JANUS

(sotto)

Ok, one more thing...

Janus punches a few controls, walks quickly towards the jumper. Checks out the huge hall. Something is happening to the outer walls, they appear to be disintegrating progressively, increasing its size. Just before entering the jumper, glances back at the hall being enlarged.

JANUS

(sotto)

Good luck, my love...

Goes inside, closes the hatch, sits in the pilot seat, puts his hands on the pads. The jumper flashes out of the facility.

FADE OUT:

FADE IN:

EXT. SAN FRANCISCO BAY - IN THE AIR - LATE AFTERNOON

SUPERIMPOSE: "PRESENT DAY"

CAMERA TRACKS the SOUND of a jumper flying above the Golden Gate bridge towards the sea. An anchored flotilla of military ships form a loose circle around an area of the sea that seems deserted. The CAMERA FLIES towards the quarantined area.

INT. JUMPER - LATE AFTERNOON - CONTINUOUS

CAMERA BACKSHOT of both SHEPPARD and WOOLSEY. Sheppard is at the controls, with WOOLSEY in the right hand seat. Other Atlantis staff are in the back for the night shift. All personnel are dressed as civilians.

SHEPPARD

(to Woolsey)

You know, I didn't sign up for bus driver duty. I'm starting to miss Pegasus. It's been months. McKay and his team have barely begun the repair work. This is slow going...

WOOLSEY

Apparently the damage is quite extensive. Dr McKay has finished the diagnostics and physical inspection of the critical systems. He is due for a full report.

EXT. JUMPER - ATLANTIS - MOMENTS LATER

CAMERA continues to TRACK the sound of the jumper above Atlantis, we see something punching through the cloak as a light flash, followed by the jumper de-cloaking, San Francisco bay in the background.

DISSOLVE TO:

INT. ATLANTIS CONTROL ROOM - MOMENTS LATER

Woolsey and Sheppard arrive in the control room that is somewhat of a shambles: Many of the consoles have their access panels removed, staff are busy repairing, running tests on various systems, others are poking with test instruments at the consoles innards.

McKay with his eternal laptop in hand, plugs in a crystal adapter (laptop to crystal slot) into a console.

MCKAY

(over headset)

Radek, ready to check sublight drive  
power flow.

INT. ATLANTIS LOWER LEVEL - ENGINE CONTROL ROOM - CONTINUOUS

ZELENKA is located at the lower levels of the city in the drive control room.

ZELENKA

(over headset)

Ok, let me check with the observers.  
(to his staff over  
headset)  
Monitoring teams, please report.

INT. ATLANTIS LOWEST LEVEL - ENGINE CORES - CONTINUOUS

QUICK SHOTS of all the teams of scientists and technicians stationed at each sublight drive "arms" with portable instruments connected to the drive core.

*There is one drive unit for each of the 6 arms, each consisting of a number of cores, seen as the round "engine" lights of Atlantis.*

SUCCESSIVE SHOTS of each team responding.

TEAM1

Team one, ready.

TEAM2

Team two, ready.

TEAM3

Team three, ready.

TEAM4

Team four, ready.

TEAM5  
Team five, ready.

TEAM6  
Team six, ready.

ZELENKA  
(on headset to McKay)  
Rodney, we're a go.

INT. ATLANTIS CONTROL ROOM - CONTINUOUS

MCKAY  
Copy, applying 10 percent.  
(long beat, examines  
data)  
Good, increasing to 25 percent.  
(beat)  
Excellent, going to 50 percent.

INT. ATLANTIS LOWER LEVEL - SUBLIGHT DRIVES - MOMENTS LATER

Some of the monitoring technicians start to have uneasy looks around, as they hear the increased HUMMING coming from the drives. After a several seconds an engine core shield starts to buckle, blows out in the hallway, no one is hurt.

INT. ATLANTIS LOWER LEVEL - ENGINE CONTROL ROOM - CONTINUOUS

ZELENKA  
Containment failure on drive number  
five, core three! Shutting down!

INT. ATLANTIS CONTROL ROOM - MOMENTS LATER

MCKAY  
Great! Well, we got farther this  
time...

McKay notices Sheppard and Woolsey.

MCKAY  
I see you got here just in time to  
see our progress...

SHEPPARD  
Well, that's just a minor setback.  
I mean, the ol' girl will get back  
out there soon, right?

MCKAY

Oh really? Do you know how many systems are... what's the military word... unserviceable? Have you any idea of how lucky we are that Atlantis is still in one piece...

(trails off)

More or less.

WOOLSEY

That is exactly why I am here. The IOA wants a timetable for when Atlantis will be... serviceable... to coin a word. The naval blockade around Atlantis is starting to draw too much attention. The IOA would like Atlantis to be moved... elsewhere...

MCKAY

Timetable? Even if we get the sublight engines repaired, and that's a big if, Atlantis will never leave this galaxy again!

SHEPPARD

That's not the McKay I know,  
(to Woolsey)

I'm sure he's trying to score points for how he can get Atlantis up to snuff ahead of predictions.

MCKAY

(starts to walk quickly  
away, laptop in hand)

Really? No sense arguing -- follow me.

The trio walks up to and enters a transporter.

MCKAY

By the way, these were repaired four days ago. That's how we got see the extent of the damage.

INT. ATLANTIS LOWER LEVEL - SUBLIGHT DRIVES - MOMENTS LATER

The trio exits the destination transporter and proceeds through a very long hallway lined with consoles at regular intervals. The wall has some discolorations and bulges here and there, signs of severe overheating. Zelenka and his team are examining the area that just blew out.

ZELENKA

Oh, since you're here... The sublight core cooling system failed due to alloy fatigue, as you can see. Much of the cooling systems have been stressed beyond limits, too often. This will be a lot of work to repair.

(toward Sheppard and Woolsey, points at wall discolorations)

Those are burn marks.

MCKAY

(to Zelenka)

Some people

(eyes Woolsey and Sheppard)

think that I'm padding my repair estimates. I think they need to see the real problem.

Zelenka and McKay exchange a glance.

MCKAY

(to Sheppard and Woolsey)

Ok, with me.

The trio walks a long distance further down the hallway, reaches an hyperdrive field coil assembly. The assembly has huge cracks, burns, melted areas to it.

*The hyperdrive "field coils" (6) are located at the end of each of the arms of Atlantis, at the very bottom level. The area above the coil assembly is open, making the whole area appear very large. As large as the ends of the arms are wide.*

Woolsey and Sheppard have never seen this area before, soak in the huge site and its obvious physical damage.

MCKAY

This is one of the six hyperdrive assemblies. Four look like this. Only two remain partially functional. This means that a hyperspace window large enough for the city can barely be opened, and only for short hops...

The vortex field used to get Atlantis here burned out the hyperdrive coils because they were not meant to channel that much energy in that short a burst.

SHEPPARD

Well, it just means this is going to take a bit more time...

WOOLSEY

Can we can speed up repairs if we devote more resources?

MCKAY

Ok, let me explain this another way. The hyperdrive coils require a placement position accuracy to the nanometer. To achieve this level of precision on this scale, the coil assemblies, in fact all systems and probably the whole city had to be generated in place.

(beat)

Materialized in place if you will. Much like how ZPMs were made.

(beat)

Except on a gigantic scale...

Sheppard and Woolsey let sink for a moment the realization of such a feat from the Ancients.

MCKAY

There is no way we can repair this kind of damage. We just don't have the means.

WOOLSEY

Mmmm, ok. Were you able to re-activate the HPZPM? It's power level was high enough the enable the repair nanites...

MCKAY

No and No.

(beat)

First, the HPZPM lockout that Aldis devised, activated - as she had said - as soon as coordinates outside Pegasus were entered in the hyperdrive.

The lockout function caused all the internal circuits of the HPZPM to fuse. The thing is now permanently useless.

(beat)

Second, even if the HPZPM could be made active, the nanites built into the city are of a much earlier technology, and could not have repaired this kind of damage.

SHEPPARD

Ok, so what now?

MCKAY

The best I can do is repair the sublight drive. This will allow Atlantis to be moved elsewhere. I'll need a few more weeks.

WOOLSEY

I'm glad that TODD is not here to see this.

SHEPPARD

He's probably already figuring out his next move.

(to Woolsey)

Next time, no more deals, I'll just kill him...

FADE OUT:

EXT. SPACE - PEGASUS - UNKNOWN PLANET ORBIT - WEEKS LATER

Two hive ships are orbiting the planet. An hyperspace window forms. Out comes a Daedalus class ship.

EXT. UNKNOWN PLANET SURFACE - DAY - CONTINUOUS

A Wraith is beamed on the surface. It is Todd. He scans the sky. A dart flies by and beams him in in.

EXT. SPACE - PEGASUS- UNKNOWN PLANET - ORBIT - CONTINUOUS

As soon as the Daedalus class ship beams the Wraith, it quickly exits through an hyperspace window.

INT. HIVE SHIP - CONTINUOUS

Todd is greeted by one of his subordinates.

WRAITH SUB 1

This took longer than expected. Did everything go according to plan?

TODD

In the end, yes.

(beat)

What is the status of the modifications?

WRAITH SUB 1

There are still minor adaptations to do. As expected, all ship functions are greatly augmented. We have been running tests for several months now.

TODD

How long?

WRAITH SUB 1

About the time of the attack on your dart.

*Enemy at the Gate.*

TODD

Have all ships that were monitoring subspace communications analyze the data from that period and report any anomaly. Tell them to look for a weak wraith signal.

This is top priority!

WRAITH SUB 1

There is another matter...

TODD

What?

WRAITH SUB 1

There continues to be reports from survivors of a Lantian warship attacking the hives.

(beat)

So far all the destroyed hives were not part of the alliance. There are few rogue hives left.

TODD

This soon won't matter.

Send a message to the alliance and to the rogue hives, I require a

(beat)

meeting. This is of utmost importance, it is about our survival.

FADE OUT:

FADE IN:

EXT. SPACE - PEGASUS - UNKNOWN PLANET ORBIT - ESTABLISHING

A modified Aurora class warship orbits the planet, the Athena.

*[Last of the Mohicans]*.

DISSOLVE TO:

INT. ANCIENT WARSHIP - LABORATORY ROOM - CONTINUOUS

We see hands touching keys, bringing into view on the displays images of DNA structures and other molecular biological data. All text is in ancient.

More data is keyed, with displays changing accordingly.

MONTAGE

Keys are touched. A simulation shows a DNA chain morphing, changing shape, with markers moving around. After a few minutes a warning is displayed in ancient.

SUPERIMPOSE:

"Tumor formation in progress"

FRAME the keyboardist's face to reveal that of Aldis, disgruntled. Thinks, keys in other variables and repeats the process many times, over several days.

END MONTAGE

Finally, a display shows a different message (in ancient).

SUPERIMPOSE: "DNA structure stable"

Aldis smiles with satisfaction. Rises from her seat.

ALDIS

(sotto)

I need a break.

Aldis touches a control on her wrist device [Last of the Mohicans] and beams to the planet surface.

EXT. UNKNOWN PLANET - DAY - CONTINUOUS

Incognito, Aldis, relaxed, walks among the inhabitants of the village and sits at a pub's table on a terrace. A cheerful host greets her.

PUB HOST  
What shall it be today my dear?  
Aren't we in a chipper mood!

ALDIS  
Things just got a whole lot better!

PUB HOST  
Happy customers always bring in more  
of the same, I say!

ALDIS  
Surprise me, I'm in an adventurous  
mood!

Aldis leans back, in a pensive mood.

FADE OUT:

FADE IN:

INT. ATLANTIS LUNCH ROOM - ANYTIME

SUPERIMPOSE: "PEGASUS GALAXY, THREE YEARS EARLIER"

Aldis and Zelenka are having a pleasantly animated discussion that eventually settles down to a serious subject matter that we do not hear.

After a while we see Aldis obviously posing a question.

Surprised, Zelenka ponders awhile. Aldis adds a few comments that seem to relieve him. CAMERA CLOSES IN.

ALDIS  
And?

ZELENKA  
Yes! Definitely!

Aldis nods, satisfied.

DISSOLVE TO:

INT. ATLANTIS - STARGATE - WEEKS LATER

*Scene of departing Aldis [Last of the Mohicans], different ANGLE.*

CAMERA behind Aldis gazing at the assembled staff. ANGLE shift towards both Aldis and staff. Aldis scans the crowd, spots Zelenka, glances at him furtively, turns around and steps through the gate.

Zelenka nods discreetly, notices the surprised looks of Sheppard and McKay.

DISSOLVE TO:

INT. NANOFACORY CONTROL ROOM - MONTHS LATER

SUPERIMPOSE: "MILKY WAY NANOFACORY, MONTHS LATER"

Aldis is in the control room, dressed in North American clothes. Punches several controls, the large hall illuminates. Inside it an Aurora class warship, the ATHENA, before its maiden flight. Although huge, the warship is still dwarfed by the size of the hall, enlarged by Janus 10000 years ago.

Aldis touches more controls, a display shows a text message (in Ancient).

ALDIS

(sotto)

Janus you devil, I see you've been busy. Ok, let's hear it.

Aldis touches a a control. We hear Janus's audio log.

JANUS (V.O.)

Hello my dear, I thought you would like a voice from the past bring you some good news.

You know about my research and experiments. So I will not bore you with tales of my travels and my spying on you!

(short beat)

Guess who put your dimensional phase displacement theories to practical use.

(beat)

Haha, no, you're wrong! It was your father! But he wasn't quite himself by then.

(short beat)

You do know what I mean!

(chuckles)

If you don't feel like reinventing the wheel, I have a bit of information you might find valuable.

*May have to change the word "wheel".*

DISSOLVE TO:

INT. NANOFACTORY HALL - LATER

Aldis steps out of the control room, stares at the warship. Sighs, touches a control on her wrist device. Aldis beams out of the control room into the control bridge of the ATHENA.

CUT TO:

EXT. SPACE - NANOFACTORY PLANET (MERCURY) - LOW ALTITUDE - MOMENTS LATER

CAMERA shows a deep crater on the shaded side of Mercury. A shield activates, pushes away the dust and debris that have accumulated over several millennia inside the crater.

CUT TO:

INT. NANOFACTORY HALL - CONTINUOUS

CAMERA in the large hall close to the Athena, looking up at the ceiling. A large hexagon (or more faces) opens up (as in Atlantis), revealing the starry sky. The Athena slowly rises up through the opening, with the aperture closing as the ship rises past it.

CUT TO:

EXT. SPACE - MERCURY - LOW ALTITUDE - CONTINUOUS

The Athena continues to rise and flies past the CAMERA, changing to REVERSE ANGLE showing the ship accelerating, then cloaking itself (does not go in hyperspace).

FADE OUT:

EXT. CHEYENNE MOUNTAIN COMPLEX - ESTABLISHING - NIGHT - LATER

Exterior SHOT of the complex.

CUT TO:

INT. SGC CONTROL LEVEL - CONTINUOUS

The hallways are nearly deserted. A few staff go about their duties. The CAMERA moves towards a door with electronic locks.

CUT TO:

INT. LOCKED ROOM - CONTINUOUS

The CAMERA is now inside the room filled with items collected by the SGC teams over the years on shelves, on the floor. Several boxes have a label:

INSERT: "TO AREA 51 Stargate Command Unit: room 3-324"

Some of the boxes are empty, others are partially filled with packed items, others ready for shipping.

A BRIGHT FLASH in an empty corner. Coming out of the corner, Aldis with scanner in hand searches the room. After a moment, finds what she is looking for inside a box ready for shipping.

Opens the box and retrieves a packed item. Removes the packing material disclosing the time displacement device built by Myrdin [SG1]. Aldis, satisfied, presses a control on her wrist device and beams out with the device.

DISSOLVE TO:

INT. NANOFACORY CONTROL ROOM - ANYTIME - LATER

MONTAGE

Aldis has brought the device to the nanofactory to study it.

Calls up its log display and reads.

Some passages bewilder her.

Others amuse, fascinate her.

Highly concentrated, reads and learns.

Opens up the device showing its internal components.

Connects the device to diagnostic equipment and examines the data on the displays.

Performs small tests on herself with the device.

Satisfied, uses a synaptic design link [Last of the Mohicans].

END MONTAGE

Aldis shuts down most of the displays. All go blank save for one. Aldis considers for a moment what she is about to do, touches a control.

Written in Ancient, a countdown on a display appears:  
 SUPERIMPOSE: "TIME TO COMPLETION: 1112 DAYS"  
 Pleased, Aldis presses a control on her wrist device, beams out.

*Above last paragraphs, same scene as in Last of the Mohicans.*

FADE OUT:

FADE IN:

EXT. EARTH - ATLANTIS - ESTABLISHING - DAY

SUPERIMPOSE: "PRESENT DAY"

Over view of Atlantis, CAMERA ANGLE towards the San Francisco Bay.

INT. ATLANTIS LUNCH ROOM - MOMENTS LATER

Zelenka and Teyla are sitting down having lunch near a window overlooking the city, with a view of the bay.

TEYLA

(glances out at San  
 Francisco, starts on  
 her lunch)

Strangely enough, your planet is  
 more alien to me than any in Pegasus.  
 The lifestyles are so different from  
 what I know.

ZELENKA

You miss home? -- I mean that's  
 quite understandable. Your family  
 and all, being so far away.

TEYLA

(nods)

I do miss them -- a lot. Do you  
 think Atlantis will return to Pegasus?

ZELENKA

The damage to the hyperdrive is beyond  
 our capability to repair it... I'm  
 afraid that...

TEYLA

I heard the Apollo just came back.

ZELENKA

Give yourself some time. You will  
always be able to go back.

TEYLA

Going back would likely mean saying  
goodbye forever...

Zelenka looks around, makes sure nobody is within hearing  
range.

ZELENKA

(discreetly)

Maybe there is another choice. This  
is between us.

Zelenka fires a questioning look at Teyla, who nods, curious.

ZELENKA

(sotto)

Last week I finally had some free  
time to see my mother.

TEYLA

How is she? I heard that she is --  
not well.

ZELENKA

Well, that's just it. She is in  
perfect health!

TEYLA

Really? But I thought that --

ZELENKA

Yes, well, she has -- had serious  
heart problems. And now they are  
gone! She has kept the truth from  
me for the last three years!

TEYLA

Three years?! Why did she hide her  
condition?

ZELENKA

You remember what happened three  
years ago?

TEYLA

(thinks awhile)

Wait! That's about when she left?  
Right?

(beat)

You think that she...?

ZELENKA

Exactly. And that's not all. She  
left a message.

CAMERA PULLS BACK out of hearing range. Zelenka relays the message to Teyla's piqued interest, followed by her total surprise, bewilderment. Teyla leans back in her chair, lets the news sink in.

CAMERA RESUMES previous angle.

ZELENKA

(resumes eating)  
My decision's made.

TEYLA

I'll think about it...

Zelenka cautiously looks around, pulls something out from his pocket.

ZELENKA

In any case, I have one for you.

Zelenka discreetly hands over a RING, Ancient in design, made of a solid dark blue crystal.

Teyla takes the ring, discreetly examines it, puts it on her finger. Looks out the window, feels as if someone took the wind out of her lungs.

FADE OUT:

FADE IN:

EXT. EARTH - NEW YORK CITY - MANHATTAN - DAY

SUPERIMPOSE: "A FEW YEARS EARLIER"

It is the usual busy, noisy day, the sun brightly illuminates the streets. Sidewalks are crowded with throngs of people going about their business, many addicted to their electronic devices. Street vendors trying to overcome the din of traffic noise, clamor their goods. Here and there, vagrants are tucked in building crevices with glazed, subdued stares, eye the dirty sidewalk, having long given up the meager returns of panhandling.

CAMERA CLOSE UP of a VAGRANT. We see the feet of a person stopping. A large bill drops into the vagrant's beat up cup. The person crouches to the vagrant's level. COMING INTO FRAME, we recognize Aldis dressed in nondescript clothes.

Aldis stares at the grateful vagrant who starts to explode in expletive thanks. Aldis rises her right hand, touches his lower neck area. This stops the vagrant dead in its oratory. After a few seconds Aldis lifts off her hand, takes a ring (same as Zelenka's) and gives it to the vagrant. Both rise up. The vagrant, speechless, on the edge of weeping, bows his head. Aldis returns the courtesy, resumes her walk.

The stunned vagrant gapes at Aldis disappearing into the crowd. Stares at the ring, removes his worn-out glove, puts the ring on his finger, glove back on. Walks away with hope where there was none left.

DISSOLVE TO:

EXT. EARTH - AFRICA - BACK COUNTRY VILLAGE - DAY - LATER

Dressed as traveling journalist, camera hardware around her neck, Aldis walks amongst the villagers, meanders through the streets, pauses. Turns onto a side alley. On the front of a modest house a woman cleans her family's garments. Children play around with the means at their disposal. Aldis walks up to the WOMAN, addresses her.

ALDIS  
(in Swahili)  
Are these your children? Their are  
beautiful.

*SUPERIMPOSE: English translation.*

WOMAN  
(suspicious, in Swahili)  
What do you want?

ALDIS  
Me? Nothing. What do you want?

The woman finds this to be a strange question. Examines her interlocutor. Something about this tourist feels different.

WOMAN  
I want what everybody else wants. I  
want my children to look forward to  
a good future. For them to be able  
to walk without shame.  
(resumes washing)

ALDIS  
What if I could ---

The scene continues with SOUND MUTED, CAMERA PULLS BACK, with Aldis and the woman continuing to exchange. After a few seconds, Aldis repeats the neck touch as she did with the vagrant. The woman abruptly stops what she is doing. After Aldis releases her touch, the woman nods. Aldis reaches for something in her camera bag.

DISSOLVE TO:

MONTAGE

Over several months with a similar modus operandi, Aldis "enlists" thousands of people. Always addresses small groups, mostly families, over all parts of the planet. Generally uses her telepathic link only on a single person per group.

DISSOLVE TO:

EXT. ENGLAND - OXFORD - ESTABLISHING - ANYTIME

Aerial SHOT of the greater Oxford.

INT. UPPER SCALE ENGLISH STUDY - CONTINUOUS

CAMERA on backside, WIDE FRAME of a severely disabled person in a wheelchair fitted with a computer terminal

*Stephen Hawking, face never revealed.*

that is displaying active video. A BRIGHT FLASH occurs behind the wheelchair. Aldis comes INTO FRAME and walks up to the person.

ALDIS  
 (respectfully)  
 Good evening professor. I will not waste your time and before I explain my reasons for my presence,  
 (short beat)  
 I think you should know a few things about myself.

Aldis rises her arm towards the professor's neck.

DISSOLVE TO:

EXT. MIDDLE CLASS SUBURB - SUMMER WEEKEND - LATER

CAMERA MOVES in progressively on a typical middle class suburban bungalow. A couple are sending away their daughter (MADISON) to summer camp, wait for the arriving SCHOOL BUS to stop. The CAMERA closes in on the mother kissing her daughter goodbye. We recognize JEANNIE MILLER, sister of Dr McKay.

JEANNIE

Have fun Maddie! Don't forget to  
call weekends!

MADISON

I will!  
(happy, kisses both  
her parents)  
I love you!

Madison gingerly hops on the bus. She spots a friend inside  
the bus, quickly runs towards her. The doors of the bus  
close and departs.

JEANNIE

She probably has already forgotten  
us!

KALEB

(ironic)  
Kind of like you when you leave for --  
(waves at the sky)  
The grreeaattt unknown!!

JEANNIE

Awww, come on, you know that's not  
true!

KALEB

Does this mean I'll get some one on  
one time with -- what's your name  
again?

JEANNIE

(pokes his ribs,  
giggles, cuddles up)  
You think?

KALEB

Owww! You're a tough cookie!

Both enter the house laughing.

CUT TO:

INT. HOUSE - LIVING ROOM - CONTINUOUS

Kaleb proceeds to a room.

KALEB

I'll finish marking my papers and  
will be with you shortly, I promise.

Jeannie scurries up the stairs.

JEANNIE  
I'll be in Madison's room, cleaning  
up!

Jeannie gets busy cleaning up her daughter's room. The  
DOORBELL RINGS.

KALEB  
Don't bother, I'll get it, probably  
a peddler.

Jeannie continues putting things away.

CUT TO:

INT. HOUSE - LIVING ROOM - CONTINUOUS

CAMERA FRAMING Kaleb shouting upward the stairwell.

KALEB  
Jean! Somebody here to see you!

JEANNIE  
(from upstairs)  
Coming!

After a moment, Jeannie comes down the stair. CAMERA PULLS  
BACK, reveals Aldis as the person who rang the doorbell.  
Jeannie pauses upon seeing Aldis.

JEANNIE  
Do I know you?

ALDIS  
No, but your brother does.

Jeannie does a double take. Both Jeannie and Kaleb exchange  
glances.

*It is assumed that Jeannie's husband knows about Atlantis,  
el al.*

JEANNIE  
And you are?

ALDIS  
My name is Aldis.

JEANNIE  
I'm sorry that name does not mean  
anything to me.

ALDIS

(grins)

I guess Rodney did not have time to give you an update!

(to both)

This is going to take some time.

JEANNIE

(shows Aldis in)

Please.

Jeannie motions Aldis to take a seat on the COUCH, sits with her husband.

ALDIS

(deep breath)

I guess I will have to start from the beginning. About a year ago...

MONTAGE

The conversation SOUND MUTES. Aldis gives a resume of her encounters with the Atlantis team that rescued her and her time there. Jeannie and her husband's emotions go through the whole range as Aldis details her experiences.

END MONTAGE

INT. HOUSE - LIVING ROOM - LATER

ALDIS

My being here has nothing to do with Atlantis per se. But has everything to do with you and your family's future...

Jeannie and her husband exchange an uneasy worried stare.

ALDIS

(grins, to both)

I would like to make you an offer.

More visual exchanges between Kaleb and Jeannie.

ALDIS

Let me explain.

SOUND is MUTED while Aldis details her offer. The couple's attitude changes to bewildered to mouth agape, totally stunned.

SOUND RESUMES.

ALDIS

(prepares to leave)

You do not have to decide now. In fact you should have some time to think it over.

(to Jeannie)

Until then, I would like to do something for your brother with your help.

(to Kaleb, rises to her feet)

You can come, if you wish.

JEANNIE

(double take)

You mean, it's up there?

(to her husband)

You're in for a shock!

Aldis grins, touches a control on her wrist device. All three beam out.

CUT TO:

INT. AURORA CLASS WARSHIP - BRIDGE - CONTINUOUS

All three beam inside the windowed command center of the ship. CAMERA ANGLE towards the back side of the control room. There is a seat with hand pods for mind control of the ship systems.

Jeannie's husband, mouth agape, grapples with the fact of being instantly transported somewhere else.

KALEB

What the?

(looks around slowly, turns towards the windows)

Oh... my... Is that?

JEANNIE

Yeah. Believe me, it never gets old...

Her husband slowly walks around, mostly mouth agape.

JEANNIE

(to Aldis)

He's going to be busy processing for awhile. -- You wanted me for something?

Aldis nods, motions Jeannie towards a door.

JEANNIE

(to Kaleb)

I'll be back shortly, don't touch anything!

KALEB

Don't... worry.

CUT TO:

INT. AURORA CLASS WARSHIP - LABORATORY ROOM - LATER

Jeannie lies down on a gurney like platform. Aldis lowers scanning apparatus near her head.

ALDIS

It is important that you be as relaxed as possible during the scan. This will ensure the best engram readout possible.

Jeannie nods, unsure.

ALDIS

(starts the scanner)

Scanning.

(long beat)

Done!

JEANNIE

That's it?

Jeannie rises, watches Aldis key in information on a console. On the end of the console there is a cylindrical pedestal. Aldis touches a control while watching the object.

A small hologram of Jeannie is projected above the pedestal.

ALDIS

Go ahead! Try it.

JEANNIE

Wow! This is uncanny.

(gets her face close to her representation)

How do you get it to talk?

JEANNIE HOLOGRAM

Hey! I do not appreciate to be spoken of in the third person while I'm the room! -- And I'm not an it!

JEANNIE

This is so cool!

JEANNIE HOLOGRAM  
Yeah! You bet I am!

JEANNIE  
(to Aldis)  
I would never say that!

JEANNIE HOLOGRAM  
No you wouldn't, but you certainly  
think it!

JEANNIE  
(somewhat embarrassed,  
to Aldis)  
How do you turn it off?

JEANNIE HOLOGRAM  
Ok, ok, I hear you.

The hologram turns itself off.

ALDIS  
Thank you. I think he'll appreciate  
it.

DISSOLVE TO:

INT. AURORA CLASS WARSHIP - BRIDGE - LATER

Aldis gives a blue ring to both Jeannie and Kaleb.

ALDIS  
The choice is yours, if you decide  
to pass, you know what to do.

Aldis gets ready to beam the couple back.

JEANNIE  
Do you have a name for it?

ALDIS  
Name?

JEANNIE  
The ship, do you have a name for it?

ALDIS  
No.

JEANNIE  
Athena.

Aldis smiles, nods. Touches a control, beams the couple back in their home.

FADE OUT:

EXT. UNIVERSITY OF COLORADO - COLORADO SPRINGS CAMPUS - DAY - LATER

It is a beautiful summer day. On an isolated part of the campus, in the shade of a tree DANIEL JACKSON is absorbed with his work. Keys in a few words once in a while on his laptop, deciphering ancient writings.

His cell rings. Picks it up, does a caller check, decides its not important, turns the phone off, puts it back in his pocket.

Returns to his translation.

JACKSON

(sotto)

This isn't right! What am I missing?

(goes further back in  
the text)

Without his knowledge, Aldis has quietly strolled to his location, behind him. She crouches and examines the text, without making her presence known.

JACKSON

Damn! It's as if...

ALDIS

You're on the right track. You're missing the irony!

Daniel Jackson, rattled, quickly closes the laptop lid, turns around.

JACKSON

I'd like to work in peace, alone,  
thank you. This is personal. How  
long have you been there?

(short beat)

Who are you?

ALDIS

Uummm, how long? That's a simple question with a complicated answer. From my point of view, a few years. From yours, about ten millennia...  
(grins, points at the laptop)

I wrote that log. -- I think you might be missing the irony that's written in there.

(short beat)

You know, one has to keep oneself entertained -- alleviates the boredom of being stuck on a rock for a long time...

JACKSON

No... You aren't??? -- How???

ALDIS

Yes! Well you know, through those stargate thingies... and stuff.

(presents her hand for a handshake)

Aldis the name. It is a pleasure to meet the person who started it all...

Jackson regains his composure, finds it strange to use a handshake greeting with an Ancient.

JACKSON

I was told about how well you (fingers double quotes) -- absorbed our culture, you're warped sense of humor. I thought they exaggerated, I guess not!

(long beat, checks out Aldis, finds her to his liking)

I assume this is not just a courtesy visit.

ALDIS

Think of it as a business lunch.

JACKSON

(rolls eyes)

I think you're laying it on a bit too thick.

ALDIS

You must have a few questions, I think. This is your chance to get your answers from the ...horses mouth, so to speak. Sorry, couldn't resist.

JACKSON

You might say that. How much time do you have? -- I'm talking years!

ALDIS

Go ahead! I'm not going anywhere just yet. I do have a few questions myself.

JACKSON

Really? Cool!

MONTAGE

Daniel Jackson and Aldis start an animated exchange.

Day becomes night.

Aldis invites Jackson aboard the Athena. Aldis continues to answer Jackson's endless queries.

Time passes, both return to Earth, continue their friendly discussions during walks in different scenic and not so much, vistas.

Talks continue in Jackson's home.

Days turn into weeks as they continue these friendly chats, once in a while Aldis stops by to address a stranger she spotted, gives away a blue ring as with others before.

*Uses her empathic abilities to find the "right" persons.*

Both are back at the university grounds.

END MONTAGE

EXT. UNIVERSITY OF COLORADO - COLORADO SPRINGS CAMPUS - DAY - WEEKS LATER

JACKSON

It has been an enlightening experience. Pardon the pun. I'm going to... miss you.

ALDIS

Same here. When the time comes, I hope you will be there.

(long beat)

You told me that memories of your ascensions are inaccessible. I may be able to change that, if you desire.

JACKSON

Really? I didn't think that was possible. I tried so many times. Each time I attempt to access those memories, I feel I'm hitting a closed door. I know there is something there, but I just don't have the key.

ALDIS

It will be easier if you relax.

Aldis sits down, touches Jackson's neck base.

FLASHBACK

Daniel Jackson's memories at the SGC flash by at a high rate, including memories of his ascensions, his later missions including the later missions [Ark of Truth, Continuum], Atlantis, all interspersed with those of Aldis.

As Aldis scans Jackson's memories, she reaches Daniel's encounter with Myrdin [Quest], his transfer into Daniel's mind, causes her to pause for a short time.

CAMERA FRAME of Aldis's upper face, eyebrows raising, slight whimper.

Aldis resumes scanning Daniel memories, gets to his final encounters with Ganos Lal. CAMERA FRAME of Aldis face, eyes well with tears.

*Ganos Lal is Aldis's mother [Last of the Mohicans] Jackson's ascension memories TBD.*

END FLASHBACK

Aldis releases her touch, overwhelmed with emotion.

JACKSON

(stunned)

You, you didn't warn me that this process is bi-directional.

ALDIS

Sorry. -- I got carried away.

JACKSON

Don't be. -- You ok?

ALDIS

(breaks the awkward moment)

I have to take my leave.

JACKSON  
I understand.

ALDIS  
Good bye, Daniel Jackson.

Jackson nods, Aldis touches a button on her wrist device, beams out. Jackson pensively rolls the blue ring that is on his finger.

FADE OUT:

FADE IN:

EXT. ATLANTIS - ESTABLISHING - DAY - DAYS LATER

SUPERIMPOSE: "PRESENT DAY"

Aerial view of the naval blockade around the cloaked Atlantis. We hear and follow the HUMMING SOUND of several jumpers. As the CAMERA passes through the cloak holding its angle and viewpoint, Atlantis becomes visible. A convoy of jumpers heads for the hangar, met by a jumper flying out towards San Francisco.

INT. ATLANTIS - JUMPER HANGAR - CONTINUOUS

The convoy enters the hangar from the TOWER HATCH. CAMERA ANGLE through the windshield of the leading jumper, we see colonel Sheppard piloting. The lead jumper and others proceed to land on their assigned pads.

The lead jumper hatch opens, reveals Sheppard. Staff come in, start to unload crated DRONES.

CUT TO:

INT. ATLANTIS CONTROL ROOM - LATER

Woolsey is busy giving instructions to a few staff (indistinct). Sheppard arrives, spots Woolsey, meets him.

SHEPPARD  
This was the last load. They should be installed within a few hours.

WOOLSEY  
To what does this bring the count to?

SHEPPARD  
About five hundred and change.  
(beat)  
How did the tour go?

WOOLSEY

You mean with the Presidents and the first Ministers, I gather?

(long beat)

Well, shall we say they were impressed...

SHEPPARD

You mean pick your jaw off the floor kind of impressed.

WOOLSEY

(nods)

Especially when I reminded them that this --

(eyes the room)

piece of technology is much older than the human race... Well, Earth humans to be exact.

For your information, Dr McKay has just informed me the sublight drive has been repaired.

SHEPPARD

Any news about the relocation of Atlantis?

WOOLSEY

Because of the damaged hyperdrive, a return to Pegasus is out of the question. We might be able to --

Dr McKay enters the control room, goes straight to a console, punches several commands, analyzes the displayed data.

WOOLSEY

Oh, there he is.

(moves towards McKay)

Doctor, could you give us a systems update?

MCKAY

Just a sec. -- Yes?

WOOLSEY

Could you update us on your progress?

MCKAY

The sublight drive is functional.  
We are repairing the two serviceable  
hyperdrive cooling systems.

To make the hyperdrive functional we  
have to isolate the damaged coils  
from the functional ones. This is a  
lot of work.

SHEPPARD

How far do you think we'll be able  
to go?

MCKAY

As far as you want, as long as you  
pause every minute for thirty  
minutes...

SHEPPARD

Thirty minutes?

MCKAY

The cooling systems function at a  
fraction of their capacity. Plus  
the fact that we will only be able  
to channel twenty three percent of  
the energy that we used to...

SHEPPARD

Come on, you don't have to do a Scotty  
on me, what's the real number?

*Legendary Scotty repair overestimates from Star Trek.*

Zelenka has entered the room to run some diagnostics.

MCKAY

Scott... -- Oh, ok, I get it.

(beat)

One minute on, thirty minutes off.

SHEPPARD

Really?

MCKAY

(nods)

Yep.

McKay sees the opportunity to needle Zelenka, busy working  
at a console.

MCKAY

(long stare at Zelenka)

It's his fault.

ZELENKA

You're right! I did blow up the hyperdrive coils.

McKay surprised by the admission, has satisfied smile.

ZELENKA

(walks up to McKay)

To save the planet and your butt!

MCKAY

With my project!

ZELENKA

I guess I should be grateful that your project didn't blowup half a solar system, this time...

MCKAY

Hey-hey-hey! Enough of that! That was years ago. Let bygones be bygones.

ZELENKA

Some things just stick, you know.

SHEPPARD

Ok guys, that's enough.

(to all)

Any ideas as to where we can park the ol'lady?

MCKAY

The ol'lady is now more like an ol'granny. Atlantis not going anywhere in a hurry. To minimize energy usage, the city should remain on Earth, on the ocean of course.

I vote for somewhere warm and sunny...

WOOLSEY

You may get your wish. The IOA has decided on a location. -- Just don't eat the fish...

CUT TO:

INT. ATLANTIS CONTROL ROOM - DAYS LATER

The usual engineering staff is in the control room along with McKay and the off world team and Woolsey.

MCKAY

(over headset)

John, the destination coordinates are in the system. A fog bank is rolling in. Now is the time.

(at Woolsey)

The cloak will be switched back on when we leave the fog and then to shields at approximately ten thousand feet.

WOOLSEY

Colonel, you are cleared, proceed.

CUT TO:

INT. ATLANTIS CONTROL CHAIR ROOM - CONTINUOUS

Sheppard is sitting in the energized chair.

SHEPPARD

Ready. Energizing sublight drive.

CUT TO:

INT. ATLANTIS CONTROL ROOM - CONTINUOUS

The staff feels the vibration of the city slowly lifting off the ocean.

CUT TO:

EXT. NAVY FRIGATE BRIDGE - NIGHT - CONTINUOUS

On the bridge are a few officers. The communications officer nods to the captain.

COMMUNICATIONS OFFICER

They're ready sir.

CAPTAIN

(turns towards the first officer)

Are all hands security level three and lower below deck?

FIRST OFFICER

Yes sir!

CAPTAIN

(picks up a microphone)

Attention all hands. Prepare for hard pitch.

FIRST OFFICER

In that sea state? Sir?

CAPTAIN

I think this is something you will not soon forget.

The captain walks outside, as do all other on the bridge, stare in direction of the bow. Glowing eerily through the night fog, lights from various undistinguishable structures not too far away appear from nowhere.

Majestically, the lights rise as a unit. Starting FAINT, getting LOUDER up to a moderate level, a deep rumble is more felt than heard. As the lights rise, the large star shape light emitted from Atlantis's drives gets progressively smaller.

A few seconds later a large circular depression wave rolls towards the ship.

FIRST OFFICER

(to captain)

Twenty meter trough coming in at thirty knots sir!

*Numbers are guesses, should be replaced by something plausible.*

We see the crew hands bracing as the ship pitches up and down through successive waves caused by the suction of Atlantis leaving the sea surface.

CUT TO:

EXT. ATLANTIS - CONTINUOUS

View from above, we see the fog carpet extending towards San Francisco's night lights glowing through it. Slowly revealing itself Atlantis emerges from the fog. As it clears the fog bank, Atlantis's cloak activates.

CUT TO:

INT. ATLANTIS CONTROL CHAIR ROOM - CONTINUOUS

SHEPPARD

She feels sluggish, something's not right.

CUT TO:

INT. ATLANTIS CONTROL ROOM - CONTINUOUS

The staff glance at each other, shrug ignorance, closely examine the data terminals.

MCKAY

Checking... Wait, there's something happening on a couple of sublight co --

A couple of sudden sharp BANGS are heard and felt, the whole city SHUDDERS but keeps on going.

SHEPPARD

Two cores just blew out! No worry, I still have enough power.

MCKAY

(worried, to Woolsey)  
The sublight drive is showing variations in output.

WOOLSEY

Is that a problem?

MCKAY

The sublight drive power flow was always perfect. Those variations may signal something bad is brewing.  
(long beat)  
But for now, yes, we can get to the site.  
(eyes Zelenka)  
Another thing to put on the to do list...

CUT TO:

EXT. ATLANTIS - EARLY MORNING - LATER

Atlantis flies at supersonic speeds towards its new location in the Pacific towards the center of an atoll. Slows down and changes to a "landing" attitude.

CUT TO:

INT. ATLANTIS CONTROL CHAIR ROOM - MOMENTS LATER

SHEPPARD

(over headset)  
Starting landing approach. This time it's going to be a three point.

*Pilot talk: three point == perfect*

CUT TO:

EXT. ATLANTIS - EARLY MORNING - MOMENTS LATER

Ground view from one of the islands forming the atoll, we see Atlantis gracefully descending with two unlighted cores. Does a smooth controlled splash down in the middle of the atoll.

CUT TO:

INT. ATLANTIS CONTROL ROOM - CONTINUOUS

WOOLSEY

(to all)

Welcome to warm and sunny Bikini Atoll.

(long beat)

Home of twenty three nuclear detonation tests. Although it is safe to walk the islands, I would not recommend local sea food and produce...

The staff eye each other thinking "I'm gonna pass on this one".

FADE OUT:

INT. ATLANTIS - LATER

CAMERA follows Dr McKay, beat from a hard day's work, enters his apartment. Starts to speak, apparently to himself, while he changes into something more comfortable.

MCKAY

They found a new home for Atlantis. I don't think there are going to be too many of us enjoying the local beaches.

JEANNIE HOLOGRAM (O.S.)

The western Marshall Islands are pretty nice.

(beat)

And void of any residual radiation.

MCKAY

How do you know about our location?

CUT TO:

INT. ATLANTIS - MCKAY APARTMENT - CONTINUOUS

CAMERA shows a small HOLOGRAM of Jeannie, McKay's sister on top of a cylindrical pedestal.

*Gift item given to McKay in [Last of the Mohicans], for which Jeannie was scanned for, earlier in this script. The pedestal contains an advanced artificial intelligence with an imprint of Jeannie's engrams and personality traits, with the hologram as interface.*

JEANNIE HOLOGRAM

I have limited read access to the navigation systems of Atlantis. --  
Voilà!

MCKAY

You know, -- don't tell this to anybody -- I am sometimes flabbergasted at the Ancients technology.

I mean, don't get me wrong, I get by pretty good with much of it. But I feel I never will get the gist of it all...

JEANNIE HOLOGRAM

Your secret is safe.  
(jokingly)  
To me, you're the absolute greatest genius of all time. Einstein would be envious!

MCKAY

(finishes changing clothes)  
You know, I like you more and more!

JEANNIE HOLOGRAM

(bows head)  
Yes, my master.

McKay chuckles, exits his apartment.

DISSOLVE TO:

EXT. BIKINI ATOLL ISLAND BEACH - WEEKS LATER

It is a welcomed day off for much of the scientific staff. McKay, Zelenka, Sheppard, Teyla, Ronon, Dr Keller and others are enjoying the tropical sun and beach on one of the outer islands of the atoll. People are sitting in lawn chairs, others on pads with the mandatory beach umbrellas, makeshift palm tree shades.

Further out in the background typical beach games are played, others just having a stroll.

Out further at sea, Atlantis.

Partially hidden by the vegetation inland is a jumper. Sitting comfortably, Sheppard picks a beer can from a cooler, opens it. McKay is reading from a laptop, Dr Keller is absorbed with a novel.

Zelenka leans back to soak the rays, pulls a hat over his face.

Teyla and Ronon are returning from a stroll. Both settle down in their chairs. Sheppard offers drinks.

SHEPPARD

Hey! Help yourselves, I've got beer, pop, fruit drinks, even water if your into that kind of stuff.

(beat)

Not too bad, is it?

TEYLA

It's certainly a change of pace. I haven't felt this relaxed in a long time.

RONON

I could get used to this.

SHEPPARD

(glances at McKay)

Some of us could anyway. Dr Destroyer of worlds here doesn't seem to appreciate the time off.

RONON

Destroyer of worlds? It's got a nice ring to it.

Dr Keller smiles upon hearing the banter.

SHEPPARD

Could make a good B movie. -- or C.

MCKAY

(comes out of his  
bubble)

Mmmmm, you said something?

SHEPPARD

Talking about movies... Is that  
work?

MCKAY

Believe it or not, I'm reading the  
Ancients historical database. Some  
parts are quite fascinating you  
know... Nothing to do with work...  
yet...

SHEPPARD

(to Ronon and Teyla)

So, how about you guys. I heard the  
SGC provided you with a global tour.  
What's your opinion?

TEYLA

...About?

SHEPPARD

Earth!

TEYLA

It is a beautiful, gorgeous planet.  
Incredible... The diversity of the  
wildlife is amazing. I especially  
like the birds. There are very few  
planets in Pegasus that have those.

SHEPPARD

...I'm almost afraid to ask. How'bout  
those seven billion creatures roaming  
the planet?

(to Ronon)

And you?

RONON

While the SGC was giving Teyla the  
"that's what we want you to see"  
tour, I decided to go where the real  
people live. ...Not always pretty.

SHEPPARD

We all have our blemishes...

TEYLA

It's strange, the people feel... alien. There are so many. They all seem in a hurry to go somewhere. Much are fixated on those little devices, speaking into them or doing something onto them?

I'm sorry to say, but your people seem very self centered.

The other day I was in one of your  
(hesitates)  
shopping centers. I was dismayed at people's obsession for collecting things, things that I frankly did not see any usefulness for.

I'm used to single societies per planet. Your world has so many. And many are in conflict. This a shock.

It is not the impression that I had of your civilization before I got here.

RONON

I spoke to several people about stargates, how they dealt with people on other worlds.

People looked at me as if I was an ...alien...

Some even called me a freak, that there was no such things.

You guys had two stargates. I understand that Earth was a major Ancient outpost, and you never told your people?

All the worlds I know that have stargates know about the ancients in some way or another. It looks to me that you are purposely hiding that information.

SHEPPARD

It's complicated. It would wreak havoc if people knew.

RONON

It's only complicated if you make it so. This is going to blow up in your faces one day. The more you wait, the worse it'll be.

TEYLA

Since were on the subject, what will happen to the civilizations in Pegasus?

Will Atlantis return to Pegasus?

Sheppard, McKay, Dr Keller, eye each other, concerned.

SHEPPARD

(to McKay)

I think this one's for you.

MCKAY

Atlantis's hyperdrive is too damaged. I would take years to bring Atlantis back to Pegasus.

(to Sheppard)

Your turn.

SHEPPARD

I heard through the grapevine the IOA wants it to remain in this galaxy on an uninhabited planet with a stargate. Location TBD.

As soon as major systems are repaired.

Zelenka who has been quiet without apparently listening, lifts his hat.

ZELENKA

Maybe Atlantis should remain here.

(Teyla and he exchange quick glances)

SHEPPARD

It's for security reasons. The IOA is afraid somebody will soon find out.

(glances at Atlantis on the horizon)

Not my decision.

FADE OUT:

EXT. SPACE - PEGASUS- UNKNOWN PLANET ORBIT - A FEW DAYS EARLIER

SUPERIMPOSE: "A FEW DAYS EARLIER"

Eleven hives are gathered orbiting the planet. The hives are somewhat familiar in size and shape save one. All have hardened hulls [*much like the one in Enemy at the Gate*] but are not oversized. The one exception is the flagship hive, headed by Todd, that is larger than the others.

CUT TO:

INT. FLAGSHIP HIVE - CONTROL ROOM - CONTINUOUS

Todd stands in front of a display showing all other hive queens, commanders when no queen is present.

TODD

(to all)

A few years ago we came into contact with a race of humans from another galaxy. We were told that these feeding grounds were rich, unlike anything we ever encountered.

I recently was on the home world of these humans. I can substantiate those reports and more. The human home world by itself is more populous than the whole of this galaxy at its peak! We are speaking of a population in the billions!

(clamors of disbelief  
from the queens)

WRAITH QUEEN

How did you get this information?  
You were held prisoner!

TODD

The humans forgot that I can read their minds.

(beat)

Furthermore, their home galaxy has many worlds populated by humans.

Thanks to our brothers from an alternate universe who sent us a message, we were able to decode the coordinates of the humans home world.

(long beat)

These humans are technologically primitive.

WRAITH QUEEN

Primitive! They have advanced weapons and shield technology!

TODD

Their technology is stolen from other advanced races. They have few ships that can oppose us. Atlantis is now on their world.

They have hidden the technology and knowledge from their population. Except for those few ships, their technological level is primitive.

WRAITH QUEEN

Then it should be easy!

TODD

(Snarls)

I have dealt numerous times with the humans from Atlantis. They are very resourceful, stronger than their technology would indicate. They can be devious and would rather die than give up.

They will not be able to resist a full scale assault on their defenses if we are all united in our purpose.

WRAITH QUEEN

You seem afraid of these humans!

TODD

Afraid? No! Respectful of an enemy that has proven to be worthy, yes!

(long beat)

Any more comments on the plan?

We see the queens concert each other.

WRAITH QUEEN

We are ready.

TODD

(bows respectfully)

The future of our race does not belong in this galaxy.

(beat)

On my mark.

48.

CUT TO:

EXT. SPACE - PEGASUS- UNKNOWN PLANET ORBIT - CONTINUOUS

The hive fleet leaves orbit. All hives jump into hyperspace, lastly followed by Todd's super hardened hive.

DISSOLVE TO:

EXT. SPACE - JUPITER - ESTABLISHING - BACK TO PRESENT

SUPERIMPOSE: "PRESENT DAY"

Distant view of JUPITER. Nearby a hyperspace window opens. Out comes a Daedalus class earth ship, the GENERAL HAMMOND, commanded by Colonel SAMANTHA CARTER.

CUT TO:

INT. GENERAL HAMMOND BRIDGE - CONTINUOUS

CARTER  
(to communications  
officer)  
Open a channel to the SGC.

The officer nods when the communication link is available.

CARTER  
(via radio)  
General, I am pleased to announce  
that the General Hammond has  
successfully passed all commissioning  
tests.

We now have a fifth --

NAVIGATION OFFICER  
Sir! I am detecting multiple  
hyperspace windows in low Jupiter  
orbit.

CARTER  
What? -- How many?

NAVIGATION OFFICER  
More windows are opening...  
(long beat)  
Just a moment sir, ten, no, eleven  
signatures detected.

CARTER  
Can you determine their identity?

NAVIGATION OFFICER

Checking... They are in the upper atmosphere. I cannot determine their identity. Sir, the ships have to be quite large to be detectable at this range.

CARTER

Have they detected us?

NAVIGATION OFFICER

Unknown, sir.

CARTER

Do you have an approximate course?

NAVIGATION OFFICER

It's strange. They seem to have stabilized in a low orbit.

COMMUNICATIONS OFFICER

Sir! I have an urgent communication from the SGC.

CARTER

On speakers.

SGC CONTROL

Colonel, we have detected multiple hyperspace windows in your area. You are ordered to investigate.

CARTER

We have counted eleven ships. We cannot determine their identity from this distance, however their signature indicates hive size ships.

If they are Wraith, we are severely outmatched. I suggest --

COMMUNICATIONS OFFICER

Sir! One of the ships has... disappeared!

CARTER

(sotto)

I have a really, really bad feeling about this.

(beat, to SGC)

General, one of the ships has disappeared from our sensors. This is consistent with usage of a cloaking device.

I strongly suggest that all forces go on highest alert, and all serviceable Daedalus class ships be immediately recalled.

I also recommend that all F302's be flight ready and equipped ASAP with nuclear warheads.

(long beat)

Sir, you may have to think about scrambling the airforce,

(beat)

worldwide...

SGC CONTROL

Already done. Get back here, you can't do us any good out there.

CARTER

Copy.

(nods towards the navigation officer)

The navigation officer enters the Earth's coordinates and the General Hammond jumps out (hyperspace).

DISSOLVE TO:

EXT. BIKINI ATOLL ISLAND BEACH - MOMENTS LATER

The conversation continues.

SHEPPARD

(to Teyla)

I hear the General Hammond is finishing its test runs. I'm sure you will be able to get a ride home soon. Besides --

Sheppard is interrupted by the beeping radio. Picks up the walkie-talkie.

SHEPPARD

Sheppard here.

WOOLSEY

There is an emergency. All personnel  
is immediately recalled.

SHEPPARD

Roger that. On our way.  
(stands up, to all on  
beach)  
Vacation's over! Now!

MCKAY

Here we go again...

DISSOLVE TO:

INT. ATLANTIS BOARD ROOM - LATER

All senior personnel are present, the ones that were on the  
islands are still dressed in beach wear. Woolsey finishes  
his briefing.

WOOLSEY

...All Earth forces are on the highest  
alert. The General Hammond and other  
available ships are standing by in a  
discrete location, hoping to avoid  
detection.

SHEPPARD

How many?

WOOLSEY

Four, with the Daedalus, Apollo and  
Sun Tzu. The Odyssey is out of range  
at the moment.

SHEPPARD

(somber)  
I should've killed him.  
(long beat)  
Ten hives, plus this other one,  
(mock question)  
any bets on who's driving that one?

TEYLA

Why so many?

RONON

It's moving day. I think they decided  
to make their new home... Here...

WOOLSEY

Todd did mention that he had several ZPMs on hand. When I asked how many, he pointed out that I wouldn't believe him...

SHEPPARD

Ok, let's assume the worst. That the hives are probably ZPM hardened, and he got hold of the ancient's cloaking technology.

MCKAY

Great, even the Asgard weapons barely made a scratch last time. I analyzed the data from the drone attacks. It would take a several hundred to destroy a hardened hive. We just don't have enough.

SHEPPARD

We don't need to destroy them, just enough to soften them up so the Daedalus and company can finish the job, right?

CUT TO:

INT. ATLANTIS - MCKAY APARTMENT - MOMENTS LATER

McKay enters his apartment in a hurry. Changes from his beach wear to the standard uniform.

MCKAY

(sotto)

We're in deep, deep shit this time!

(distressed)

Oh man, this is it!

The Jeannie hologram energizes.

JEANNIE HOLOGRAM

What's the problem Meredith? You sound worried.

MCKAY

What? No time for idle chats. We're in real trouble this time, the Wraiths are going to kick our butts, big time!

(finishes dressing up, reaches for his laptop)

JEANNIE HOLOGRAM  
The Wraiths? Here, on Earth?

MCKAY  
(continues about his  
business)  
You heard me the first time. Gotta  
go, now!

JEANNIE HOLOGRAM  
I have a message for you!

MCKAY  
(on his way out)  
Not now!

JEANNIE HOLOGRAM  
Now!

MCKAY  
What?

The SOUNDTRACK MUTES as we see the hologram deliver its message. McKay is suddenly piqued with interest, quickly leaves the room.

DISSOLVE TO:

INT. ATLANTIS CONTROL ROOM - MOMENTS LATER

McKay, Zelenka and other staff are in the control room going about their business at their stations.

ZELENKA  
All non essential personnel have  
been evacuated. One jumper is left  
in the bay.

WOOLSEY  
(nods at McKay)  
Activate the cloak.

MCKAY  
This was not very effective the last  
time.

WOOLSEY  
Is the dummy target active?

MCKAY  
Yes. It will simulate the energy  
signature of the city. I still don't  
like the idea of using a ZPM for  
this.

ZELENKA

It was the only way to provide a credible signal on short notice.

SHEPPARD

(over headset)

We need that to buy us some time before detection.

CUT TO:

INT. ATLANTIS CONTROL CHAIR ROOM - CONTINUOUS

Sheppard is in the control chair. Brings up a hologram display of the Earth and the moon.

SHEPPARD

Nothing yet. Standing by.

CUT TO:

INT. ATLANTIS CONTROL ROOM - CONTINUOUS

WOOLSEY

(to all)

Let's make sure hope are the remains of the day.

Minutes turn to hours as the skeleton staff warily scan the data of their stations.

ATLANTIS COMMUNICATIONS OFFICER

(to Woolsey)

Sir! The SGC is advising us that the planet is being scanned.

MCKAY

Confirming we are being scanned.

Analyzing signature.

(long beat)

It's a Wraith signal...

WOOLSEY

(on headset)

Colonel?

SHEPPARD

(over radio)

I heard. Ready.

MCKAY

This is not their usual brute force strategy...

Apprehension amongst the staff.

ATLANTIS COMMUNICATIONS OFFICER  
The scans have stopped!

Long minutes go by.

ATLANTIS COMMUNICATIONS OFFICER  
Multiple hyperspace windows are  
forming around the planet!

MCKAY  
Ten hives have emerged! They are  
spreading evenly across the continents  
in lower atmosphere.

SHEPPARD  
(over radio)  
Damn! That's gonna make it harder  
for our forces to manoeuvre. If any  
of these hives hit the ground...

MCKAY  
Wait! Something is happening.  
(beat)  
It looks like something is separating  
from the hives.

ATLANTIS COMMUNICATIONS OFFICER  
Sir! The SGC reports that the F302s  
are spotting large triangular shaped  
vessels separating from the hives  
that are moving towards a lower  
altitude.

CUT TO:

EXT. HIGH ALTITUDE - CONTINUOUS

A squadron of F302s is heading up. We see a hive far up,  
with a triangular object heading down. It is a Wraith  
cruiser. Dozens of darts deploy from all cruisers around  
the planet.

CUT TO:

INT. ATLANTIS CONTROL ROOM - CONTINUOUS

MCKAY  
Checking... The vessels are Wraith  
cruisers...  
(long beat)  
Great, just what we need...  
(beat)  
The cruisers are launching darts.

SHEPPARD

Have the SGC target the F302s at the cruisers first.

The communications officer checks visually with Woolsey, who approves.

MCKAY

The hives have launched plasma like charges.

(beat)

Strange.

(beat)

The charges are being deployed towards higher orbits.

(beat)

The cruisers are targeting national capitals!

CUT TO:

EXT. EARTH - SPACE - CONTINUOUS

Above view of hives with cruisers at lower altitudes targeting their plasma charges at capitals.

CUT TO:

EXT. WASHINGTON D.C. - LATE AFTERNOON - CONTINUOUS

Tourists and passersby on Pennsylvania avenue notice bright blues "balls" coming down fast.

Plasma charges fall down on the Pentagon and Capitol hill, with accompanying destruction.

Panic quickly follows with the crowds scrambling to find cover.

EXT. NEW YORK CITY - LATE AFTERNOON - MOMENTS LATER

We are near Wall street. Rush hour is in full swing. A distant WHINING SOUND starts to be heard. The SOUND is now LOUDER. We recognize the characteristic sound of darts BUZZING overhead.

The darts make low altitude passes above the streets, scooping up the busy, unsuspecting rush hour crowd.

Suddenly the SCREAMING of F302s and fighter aircraft engaging the darts join the cacophony.

*Add view of other recognizable worldwide cities with similar scenes.*

CUT TO:

EXT. EARTH - SPACE - CONTINUOUS

Above view of the orbiting hives with the plasma like charges traveling towards the viewer, then spreading quickly and evenly around the planet. Once coverage is even the charges explode with bright flashes, no debris.

CUT TO:

INT. ATLANTIS CONTROL ROOM - CONTINUOUS

MCKAY

The hive charges have detonated!  
Analyzing.

(beat, consternation)

They are EMP charges.

(long beat)

All satellites have been knocked out! Much of the ground communications have also been hit...

ZELENKA

We're deaf and blind...

MCKAY

Our sensors remain active. We can reach the Daedalus and company via subspace channels.

Woolsey nods, as the staff let the gravity of the situation sink in.

WOOLSEY

(to communications officer)

Tell our forces to activate the plan.

(beat, to Sheppard over radio)

Colonel, now's the time.

SHEPPARD

(over radio)

Roger that.

WOOLSEY

(to McKay)

Doctor?

MCKAY  
Switching cloak to maximum shields.  
(eyes Woolsey)

Woolsey sighs, acknowledges.

MCKAY  
Transmitting...

Aerial view of Atlantis switching to shields. We see hundreds of drones emerge from the launch port. The drones separate themselves into five streams, each targeting the closest five hives.

The hives continue to fire at their targets, ignoring the drones hammering them.

MCKAY  
The hives are not targeting cities.  
(beat)  
They, they're aiming at the countryside?  
(beat)  
...and major military facilities.

McKay examines other data on the terminals.

MCKAY  
Confirming the hives are targeting the nuclear missile silos of... nuclear capable countries!

CUT TO:

INT. GENERAL HAMMOND BRIDGE - CONTINUOUS

CARTER  
All forces to assigned targets, maximum sublight!

EXT. SPACE - MOON - CONTINUOUS

We see the four Daedalus class ships powering up and lifting off from a shaded crater from the opposite (to Earth) side of the moon into the sunlight glare towards earth.

CUT TO:

EXT. SPACE - EARTH - MOMENTS LATER

As we see the drones pummel the hives, a larger hive (MASTER HIVE)

*Similar to the one in Enemy at the Gate.*

de-cloaks and starts firing relentlessly at Atlantis.

CUT TO:

INT. ATLANTIS CONTROL ROOM - CONTINUOUS

We see the control room being damaged by the powerful plasma bursts.

MCKAY

Shields at seventy percent!

(beat)

A few more minutes of this and were done!

CUT TO:

EXT. SPACE - EARTH - CONTINUOUS

The Daedalus class force arrives and fire their Asgard weapons at the master hive while passing by it at close range, do little damage, continue towards the drone targeted hives.

We see each of the earth ships make attack passes at the softened hives, with little damage.

CUT TO:

INT. GENERAL HAMMOND BRIDGE - CONTINUOUS

CARTER

Daedalus, we are not doing enough damage. We need to combine to augment our fire power.

Apollo, Sun Tzu, you will need to do the same.

DAEDALUS COMMANDER

(over radio)

Copy, moving towards your target.

CUT TO:

EXT. SPACE - EARTH - CONTINUOUS

We see the Daedalus and General Hammond circling around a hive, firing simultaneously on it. After several shots the hive explodes.

The Apollo and Sun Tzu proceed the same way and are successful.

Both pairs proceed to their next targets.

The master hive stops firing at Atlantis and redirects its fire toward the Apollo and Sun Tzu that are attacking a hive.

CUT TO:

INT. SUN TZU BRIDGE - MOMENTS LATER

The ship is getting heavy damage from the master hive.

SUN TZU COMMANDER  
(on radio to Apollo)  
Apollo, our shields are down to forty percent. Hyperdrive is down!

CUT TO:

INT. APOLLO BRIDGE - CONTINUOUS

APOLLO COMMANDER  
(responding)  
Copy, our shields down to sixty percent, sublight engines damaged but functional.

CUT TO:

EXT. SPACE - EARTH - MOMENTS LATER

Even as the Apollo and Sun Tzu are being targeted by the master hive, both keep firing on their target and destroy it.

CUT TO:

INT. GENERAL HAMMOND BRIDGE - CONTINUOUS

CARTER  
Apollo, Sun Tzu, we have destroyed our second target, proceeding towards the third.

What's your status?

APOLLO COMMANDER  
(radio crackling)  
Arrived at our second target. We have lost our Asgard weapons. Launching nuclear warheads.  
(beat)  
The Sun Tzu has lost its shields, we have lost sublight engines.  
(beat)  
Good luck Colonel! Out!

61.

CUT TO:

EXT. SPACE - EARTH - MOMENTS LATER

We see the Sun Tzu smoking heavily, gets hit by a plasma charge causing the ship to break up and explode. We see some of the Apollo missiles hit the hive, heavily damaging it.

It is apparent the Apollo has lost power as it drifts and crashes into the hive, destroying both.

CUT TO:

INT. GENERAL HAMMOND BRIDGE - MOMENTS LATER

NAVIGATION OFFICER

(to Carter)

The third target has been destroyed sir.

(beat)

The Apollo and Sun Tzu are gone.

(long beat)

The master hive is changing course and heading towards us.

CARTER

Daedalus, we must move quickly to the other target, we've been made.

Launch missiles when in range.

CUT TO:

EXT. SPACE - EARTH - CONTINUOUS

The hive targeted by the Apollo and General Hammond launches its complement of darts to repel the Earth forces, as does the master hive.

CUT TO:

INT. ATLANTIS CONTROL ROOM - MOMENTS LATER

Smoke and debris fill the control room.

WOOLSEY

(to all, via headset)

I'm giving the order to evacuate Atlantis immediately!

SHEPPARD  
 (still in the control  
 chair, over headset)  
 Tell me when you have left with the  
jumper.  
 (beat)  
 I have one thing left to do.

WOOLSEY  
 Colonel, this is an order! There is  
 nothing more we can do!

SHEPPARD  
 Yes there is...

WOOLSEY  
 Colonel, I know what you're thinking.

SHEPPARD  
 This is my decision. Tag along if  
 you want. Tell McKay to give me  
 maximum power to shields.

Woolsey, resigned nods at McKay, who acquiesces.

WOOLSEY  
 It was an honor, Colonel...

Remaining staff hurry to the jumper bay, leave the city.

CUT TO:

EXT. BIKINI ATOLL - ATLANTIS - MOMENTS LATER

We see the jumper clear the shields. Atlantis lifts off and  
 proceeds towards the master hive at its maximum sublight  
 speed, for the ultimate kamikaze run.

CUT TO:

INT. GENERAL HAMMOND BRIDGE - MOMENTS LATER

The ship is pummeled by the master hive, sustaining major  
 damage, keeps firing at its target hive.

CARTER  
 Status?

NAVIGATION OFFICER  
 Shields down to twenty percent. The  
Daedalus is down to ten percent!  
 Another hit and they're sitting ducks  
 ...sir.

CARTER  
The Wraiths?

NAVIGATION OFFICER  
I show six hives, some with minor damage. The darts have been able to repel most F302 warheads.

CARTER  
(despaired)  
That's it then...  
(beat)  
Lay in a collision course with the master hive.

NAVIGATION OFFICER  
...Yes sir.  
(beat)  
Sir, Atlantis is heading this way.

CARTER  
What? They've fired all their drones...  
(beat)  
Belay that order! Move us away to a safe distance.  
(to Daedalus)  
Daedalus, clear the area immediately!  
(beat, sotto)  
Good luck Colonel.

CUT TO:

EXT. SPACE - EARTH - MOMENTS LATER

Atlantis nears the master hive. The hive shifts its focus on Atlantis and targets it.

CUT TO:

INT. MASTER HIVE - BRIDGE - CONTINUOUS

TODD  
Here we are again, John Sheppard.  
(beat)  
You would've made a good Wraith...  
(to Wraith sub 1)  
Keep firing on Atlantis until destroyed.

CUT TO:

EXT. SPACE - EARTH - CONTINUOUS

Atlantis closes in on the hive, relentlessly hammered. We see the shields starting to fail, then failing. Successive plasma shots commence destroying large portions of the city, followed by the breakup of the massive "arms" holding the city's sublight drive and hyperdrive.

CUT TO:

INT. GENERAL HAMMOND BRIDGE - CONTINUOUS

CARTER

(sotto)

So, this is how the story ends...

NAVIGATION OFFICER

Sir! I'm detecting a massive hyperspace window!

CARTER

What now?

CUT TO:

EXT. SPACE - EARTH - CONTINUOUS

View of the master hive, Atlantis breaking up and the tiny General Hammond, Daedalus and other hives, further out, with Earth as background.

We see the hyperspace window form atop the above view. An Ancient warship emerges from the hyperspace window at high speed.

CUT TO:

EXT. SPACE - EARTH - CONTINUOUS

Tight FRAME of the master hive, Atlantis breaking up and the Ancient warship (Athena) passing by fast.

The Athena fires powerful beams towards the hive, disables it's hyperdrive. Meanwhile, Atlantis finishes breaking up, explodes as the Athena flies past it downward to an altitude between the Wraith cruisers and hives.

The Athena proceeds at hypersonic speeds, glowing with the hot plasma forming around the shields of the ship due to its speed.

The Athena does not waste time and fires at the cruisers and hives with ultra high energy beams, cutting the ships in

*Similar to the one generated by the defense satellite in an early episode of the series.*

half. The Athena continues its course around the globe, destroying hives, cruisers. Destroys darts with multiple high rate short pulse laser like pencil beams.

Hundreds of drones are fired from the warship, targeting darts out of range and direct line of fire.

CUT TO:

EXT. EARTH - CITY LEVEL - MISC LOCATION - CONTINUOUS

The general population unaware of the threat, watch the darts do low level passes, scoop up bystanders, triggering panic responses.

Still, many are curious, watch from windows, alcoves, observe strange balls of fire (drones) coming down from nowhere targeting the darts.

CUT TO:

INT. ATHENA - HANGAR - MOMENTS LATER

We are inside the Athena, in a large hangar. With a BRIGHT FLASH, a jumper materializes. Beamed in with its forward momentum intact hits a force absorbing shield slowing it rapidly to a stop.

*Similar to a jet fighter landing on a carrier deck.*

CUT TO:

INT. JUMPER - CONTINUOUS

It is the jumper carrying the last of the crew that exited Atlantis. McKay is at the controls. Everybody is physically stunned from the sudden stop, to say nothing of the abrupt change of locale. Ronon is the first to recover.

RONON

What just happened?

McKay gets about his spirits, squints in pain.

MCKAY

I, I was over the Pacific and then this bright fl--

We were beamed here!

McKay, warily looks back at his teammates and back through the windshield.

MCKAY  
 This doesn't look like a Wraith  
 hangar.  
 (long beat)  
 It worked! It worked!

The others eye each other, wonder what McKay means.

CUT TO:

INT. ATHENA HANGAR - JUMPER REAR HATCH - CONTINUOUS

A hand activates the external hatch control, opens it.

SHEPPARD  
 Well, you camping there or what?

TEYLA  
 John?

MCKAY  
 How? We all thought...

SHEPPARD  
 Nice to see you too.

After a few moments of joyful reunion, reality catches up.

WOOLSEY  
 (to Sheppard, McKay)  
 Do you think that...?

SHEPPARD  
 The layout looks familiar. How about  
 a trip to the bridge?

In agreement, the group proceeds along the hallways on to  
 their destination, each taking in whatever they can observe.

CUT TO:

EXT. SPACE - EARTH - CONTINUOUS

Upon nearing the last hive (not the master hive), the Athena  
 slows down massively and after a moment, destroys it.

CUT TO:

INT. ATHENA - BRIDGE - MOMENTS LATER

The jumper crew and Sheppard enter the bridge. Rear view of Aldis sitting in the command chair, hands in thought control pads, with a hologram display of the Athena, Earth, its immediate vicinity with the remaining hive displayed.

CUT TO:

EXT. SPACE - ATHENA - CONTINUOUS

The Athena approaches the master hive, stops at point blank range, nose to nose with the hive.

CUT TO:

INT. ATHENA - BRIDGE - CONTINUOUS

Aldis senses her former companions come in. Without looking, signals them with her hand to hold off.

The Atlantis crew warily notices a WRAITH QUEEN held inside a shield on the bridge with them.

DISSOLVE TO:

INT. GENERAL HAMMOND BRIDGE - MOMENTS LATER

The bridge of the ship is damaged. Crew members get busy with repairs.

CARTER

(to navigation officer)

Status?

NAVIGATION OFFICER

The hyperdrive is offline. Repairs are under way. We have partial sublight capability. Asgard weapons are offline.

CARTER

What about the hive?

NAVIGATION OFFICER

It's hyperdrive is destroyed. That's all I can determine.

(beat)

The Lantian ship is on a massive buildup of energy...

(beat, awed)

It's offscale, sir.

CARTER

Really? Wow!

(beat)

I wonder what she's up to...

COMMUNICATIONS OFFICER

Sir, the Lantian ship has opened an unsecured comm channel to the hive and us.

CARTER

Let's hear it...

CUT TO:

INT. ATHENA - BRIDGE - CONTINUOUS

Aldis opens a video channel to the hive. The hive responds. We see Todd.

ALDIS

It's over, this is not going any further.

Sheppard upon seeing his old enemy cannot resist, moves into viewer range.

SHEPPARD

Hey, what do you think of the ace up our sleeve?

TODD

So we meet again, John Sheppard.

(to Aldis)

You must be the Lantian we heard of.

(beat)

If you haven't destroyed us yet, it is because you have something to propose.

ALDIS

Do you have a queen onboard?

TODD

(long beat)

No.

ALDIS

(deadpan)

You must be in need of company.

(beat)

I'm sure you'll make it work!

Aldis beams the Wraith queen onto the hive bridge with Todd, to his surprise.

ALDIS  
Now, about that proposition...

The SOUND MUTES as Aldis lays out her plan. The Atlantis crew initially reacts warily, as Todd and the queen for different reasons. But eventually...

ALDIS  
(to the General Hammond, via video)  
Colonel Carter, I need more witnesses, can you spare a couple of weeks?

CUT TO:

INT. GENERAL HAMMOND BRIDGE - CONTINUOUS

CARTER  
Uhhh, I don't th---

Carter is beamed off the bridge of the General Hammond.

CUT TO:

INT. ATHENA - BRIDGE - CONTINUOUS

CARTER  
Think that...

SHEPPARD  
Hi there! I think we've been drafted.

DISSOLVE TO:

EXT. SPACE - EARTH - MOMENTS LATER

The Athena veers around and positions itself close to the top of the hive. A hyperspace window opens and both ships simultaneously enter it.

FADE OUT:

FADE IN:

EXT. SPACE - UNKNOWN GALAXY, PLANET - APPROX. ONE WEEK LATER

Far away, near a planet, the CAMERA moves in closer. A hyperspace window forms. The Athena and the master hive emerge in the same formation as when they left Earth.

The Athena moves away from the hive into a parallel orbit.

CUT TO:

INT. ATHENA - BRIDGE - MOMENTS LATER

The Atlantis crew and Samantha Carter are present. Aldis is in the control chair.

ALDIS

(to all)

The genetic transformations will be complete in a few days.

WOOLSEY

That's when they will awake from hibernation?

ALDIS

Correct. I beamed over several months of foodstuffs to give them time to adapt to their new life

(beat)

style.

TEYLA

That will be a difficult transition.

RONON

They're gonna have to find a new purpose in life,

(long beat)

Good luck!

SHEPPARD

I don't think I want to be around when that happens.

ALDIS

Me neither.

(looks out the front bay)

One more thing...

CAMERA rotates its view through the Athena front bay. Far away, a bright flash.

MCKAY

What was that?

ALDIS

The ZPMs the hive had on hand. This leaves the hive with just enough power to make a controlled landing.

ZELENKA

They're really gonna start from scratch...

ALDIS

So you all know, this galaxy is void of humanoid life.

(to Carter)

It would take one of your ships approximately one year to get here.

(beat)

I think you're safe.

SHEPPARD

How'bout we beat it? There's nothing for us here.

ALDIS

Ditto.

Aldis engages the hyperdrive back to Earth.

FADE OUT:

FADE IN:

EXT. SPACE - EARTH - ESTABLISHING - APPROX. ONE WEEK LATER

CAMERA swings around the dark side of the planet towards a Daedalus class warship.

CUT TO:

INT. GENERAL HAMMOND - CONTINUOUS

View of the hallways of the General Hammond being repaired by the crew. CAMERA travels to the bridge viewport. Out the window a hyperspace window forms, the Athena arrives.

CAMERA rotates towards the captain's chair area where the first officer is sitting. In beams the Atlantis crew with Carter.

The first officer steps out of the chair.

FIRST OFFICER

Good to see you Colonel!

CARTER

Sit rep?

FIRST OFFICER

We are doing the final checks on the sublight engines and thrusters so we can land the ship for major repairs.

The Daedalus is already in the base. We lent a hand to expedite its repairs. We should be done shortly.

CARTER

Excellent!

(long beat)

I'm almost afraid to ask, how is it going back home?

FIRST OFFICER

Where do you wa-----

Unexpected, in beams Aldis, taking the crew by surprise.

CARTER

Uhhh, what brings you here?

(beat)

ummm, I mean welcome?

ALDIS

Time to bring some things to an end.

(looks out the bridge window)

All on the bridge do the same. The Athena slowly leaves orbit. As the warship goes past the vanishing point a huge flash fills the bridge. Then nothing.

SHEPPARD

Tell me you didn't?

McKay and others silently mouth their astonishment.

ALDIS

(to all)

That ship has no reason to exist anymore. It was in the truest sense, a weapon of mass destruction.

(beat)

I did not want to leave around a weapon that could easily obliterate life on a planetary scale.

Silence.

CARTER

What now?

ALDIS

(long beat)

The start of a new beginning.

Aldis touches several symbols on her wrist device. Moments later, through a bright continuous glow a huge darkened mass slowly emerges from a phased dimension. From the viewport the mass is so large that it blots out the starry sky and the continents lit by the cities night lights.

Only a few lights are observable from what appears to be a tall tower in the center of the mass.

McKay runs towards a console. Examines scanner data.

MCKAY

(to all)

This... this ship is roughly twice as large as Atlantis.

SHEPPARD

(to Aldis)

Planning a long voyage?

ALDIS

Where no one has gone before!

CARTER

Wait a minute!

(beat)

The phase shifting device that disappeared?

ALDIS

Me!

CARTER

You figured it out?

ALDIS

I only did the theoretical work.  
Father did the hard work.

CARTER

Isn't it kind of big for one person?

ALDIS

The SGC will receive shortly a request. I would be grateful if you could acquiesce.

(to Zelenka)

It is time.

(bows head)

Aldis touches a control on her wrist device, beams out. Everyone eyes interrogatively Zelenka who exchanges a glance with Teyla.

*Suggestion: background soundtrack "October". Piano/orchestra version of the COLOR album (Stephan Moccio)*

CUT TO:

EXT. SPACE - EARTH ORBIT - MOMENTS LATER

As the Earth inches through its rotation towards a rising sun, the huge structure slowly gives away its shape.

Slowly at first, lights come on, revealing the shape of a center tower, seemingly hanging in mid-air. After a moment, spreading like wildfire tall towers illuminate themselves all the way to the edges of the structure.

After a short moment, the sublight drive of the cityship that dwarfs even the former Atlantis, energizes. Puny in comparison, the General Hammond sits underneath.

CUT TO:

INT. GENERAL HAMMOND BRIDGE - CONTINUOUS

The energizing of the sublight drive from the cityship causes the crew to duck from its apparent extreme closeness.

SHEPPARD

Whoa! Isn't this a bit close?

MCKAY

(checks data on the  
consoles)

Actually... It's not.

(beat)

It's just because it's so --

SHEPPARD

Big.

McKay along with Carter check out sensor data.

MCKAY

Ok. Now that it's energized I have a better picture.

(beat)

The ship has a roughly similar layout to Atlantis, but has six main towers surrounding, mmmm, no, supporting a seventh central tower that seems to have top and bottom hatches, probably jumper ports.

McKay continues for a moment to scan the data, visibly impressed.

MCKAY

(sotto)

Nice.

SHEPPARD

AAAAAnnd?

MCKAY

You know how early Ancient societies had that medieval look to them?

Well, that center tower is supported in much the same way as medieval constructions supported the walls of large buildings.

(beat)

Buttressed by the surrounding towers, top and bottom.

Kind of cool if you ask me.

CARTER

(to McKay)

Have you checked the energy readings?

MCKAY

Mmmmm?

McKay turns around and verifies Colonel Carter's data.

CARTER

(to McKay)

How many do you think?  
I'd say well over three.

MCKAY

Judging by how over scale the reading is... About six.

CARTER

Wow, that would mean the power systems are a full re-design.

SHEPPARD

And that means...?

MCKAY

That this... cityship is probably the most powerful starship in the universe.

SHEPPARD

Because?

MCKAY

It's powered by six HPZPMs.

The crew stands mouth agape, mute in their astonishment. A few moments go by. An alarm sounds. McKay quickly checks the data consoles.

MCKAY

It's moving!

CUT TO:

EXT. SPACE - EARTH - MOMENTS LATER

We see the cityship depart its orbit leaving the tiny General Hammond, starting a descent towards the planet.

CUT TO:

INT. GENERAL HAMMOND BRIDGE - CONTINUOUS

McKay again at a bridge console, follows the trajectory of the cityship.

MCKAY

She's going straight toward the South Pole.

(sotto)

Strange...

CARTER

(approaches McKay)

What is it?

MCKAY

The configuration... Am I reading this right? This says parts of the city has natural habitats on it.

CARTER

(checks the data)

It's the intergalactic configuration!

(to all)

Aldis once told me of the intergalactic configuration of Atlantis.

(beat)

This is it!

MCKAY

She's changing course!

(beat)

Hold on.

(beat)

She's maintaining a low altitude,  
but not so low as to allow undesirable  
ground effects.

(beat)

Computing projected trajectory.

(long beat)

Ok, got it.

(turns around, to all)

As far as I can tell she has set  
herself on a spiral vector,  
accelerating to hypersonic over water  
and going subsonic over land.

SHEPPARD

Meaning?

CARTER

Every living being will get to see  
it. At this rate, she will take  
several days to cover the planet.

RONON

No denial this time...

Further back, Teyla and Zelenka have their attention brought  
to their hands. The blue rings are flashing rapidly.

TEYLA

(discreetly to Zelenka)

When?

ZELENKA

One flash per second is one hour.  
For example if one flash every five  
seconds, it means five hours.

FADE OUT:

FADE IN:

EXT. AUSTRALIA - CANBERRA - LATER

People are gathering by the thousands in open spaces  
everywhere a vantage point can be found. News has traveled  
around the world about the flying city that overflowed Tasmania  
and New Zealand. The gathered multitude some with radios in  
hand, anxiously wait.

LOCAL RADIO COMMENTATOR (V.O.)

The world population is still in shock over what governments labeled as an attempted invasion a couple of weeks ago, successfully repelled by the Earth forces -- Ha! You believe that, and I'm the tooth fairy!

Folks, communication links are still mostly via airwaves and cable. Satellites are being launch as fast as possible to replace the junk pile in orbit.

All the active GPS satellites were knocked out. Fortunately a few satellites parked out there as back ups are taking over, but coverage is sketchy. Air travel has almost ground to a halt because of this.

Many of us have seen those small triangular fighters literally scooping people I don't know where, being bombarded by balls of fire from those giant triangular shape spaceships.

Folks, I have it from a good source working at an observatory -- even got a good picture of it, that even larger spaceships were bombarding us from higher up.

From the info I have, the bad guys were all over us, everywhere!

There have been leaked reports that a large ship came in -- a bit late I'd say -- and kicked the bad guys butts.

If that wasn't enough, there's this big, -- well I don't know what to call it other than by what it looks like -- a flying city -- yeah, you heard right! A flying city is circling the globe, and we're next! Reports say that it should overfly us in a few minutes. -- Maybe its the owners checking how the kids are doing!

I'm setup on the rooftop of our station. You don't want to miss this.

LOCAL RADIO COMMENTATOR (V.O.)

I hear it just passed over Melbourne!

CAMERA veers towards the horizon. At first there is just the usual dot in the sky. The dot keeps getting bigger. One can now see the shapes of the cityship towers. The elegant cityship glides in with its inherent understated beauty, radiates the immense power of its creators.

The crowds are mute. Fear, apprehension make way to awe and admiration.

In the crowd, an expectant family. Oddly, all members are holding on to or wear backpacks. The mother is holding her youngest by the hand. On her hand a blue ring is flashing rapidly, changes to a steady blue glow.

A few seconds later the family disappears, beamed up.

*Sync climax of soundtrack on first beam up.*

The CAMERA PANS other gatherings, individuals or small groups are beamed away, some unnoticed, as the cityship overflies.

We see the cityship leave the landmass, quickly accelerates to hypersonic speeds over sea.

DISSOLVE TO:

EXT. OTHER COUNTRIES - CITIES - LATER

News spreads that the cityship is apparently peaceful, and for some reason wants to be known. With its trajectory now well plotted, the planet's population masses in huge numbers to witness the planetary event.

Here, there, people are beamed up as the cityship overflies the population.

DISSOLVE TO:

EXT. WASHINGTON D.C. - WHITE HOUSE - DAYS LATER

An F302 leads other airforce aircrafts that have scrambled and are escorting the cityship. The F302 is piloted by Sheppard.

SHEPPARD

(to SGC)

Eagle one is matching speeds with our visitor.

Sheppard circles around the cityship for a visual check.

SHEPPARD

Man, nice place. Must be the luxury model.

(beat)

Confirming previous findings and included at no extra cost, city parks with the mandatory green furnishings...

(short beat)

complete with a good size swimming hole!

Sheppard's attention is drawn to the city's edge. Flies down for a closer look.

*The city has its shields activated.*

SHEPPARD

There's something on the edges. Going in for a closer look. It looks as if...

(long beat)

Yep! There are people on the deck! I would say a maybe few thousand.

(beat)

They appear to be regular folks. Dressed like any joe. There are children too!

(beat)

Hey! They're waving at me!

(beat)

I'd say some folks are going for a long field trip...

CARTER (V.O.)

(on radio)

I have a feeling that this has been planned for a long time. I bet the disappearances that have been reported since her arrival are not a coincidence.

I would hazard a guess and say these people have been pre-selected.

(beat)

Aldis never leaves anything to chance...

SHEPPARD

I think you've hit the bulls eye. Eagle one out.

DISSOLVE TO:

INT. SGC GATE ROOM - DAYS LATER

Carter, the Atlantis off-world team, Ronon's girl friend, Teal'c, Daniel Jackson and Woolsey are present in the gate room.

CARTER

(to all)

I've been informed the cityship has left the North pole and has stationed itself right above the base.

(beat)

Should be anytime no ---

Aldis beams in with a crate (approx. 8 cu. ft).

CARTER

-- Now!

(beat)

Welcome.

ALDIS

(bows)

Thank you colonel.

Looks around at the gathering.

ALDIS

My time with you is coming to an end. Your future is now yours.

(beat)

Before I depart, I would like to present a gift to one of you in appreciation of actions past.

(beat)

Teal'c! Would you please come forward!

Teal'c, pleasantly surprised, obliges.

TEAL'C

(respectfully)

It is an honor.

ALDIS

Teal'c, leader of the Jaffa liberation, who's invaluable contribution was instrumental in the defeat of the ORI, I would like to offer you and your people this.

(bends down towards the crate)

Aldis touches a control on the crate that opens it. She takes a small instrument from it that looks like a small syringe size device.

ALDIS  
Do you trust me?

TEAL'C  
Implicitly.

ALDIS  
(holding the device)  
May I?

TEAL'C  
(bows head)  
You may.

Aldis leans the device on Teal'c's neck. The tip of the device glows shortly.

*Suggestion: "OW" from Stephan Moccio.*

ALDIS  
In approximately one week, you will stop needing your daily tretonin dose, ever.  
(beat)  
There is enough here for all Jaffa.  
(beat)  
The genetic modifications are inheritable. From now on, the Jaffa will flourish with their lives free of their Goa'uld inheritance.  
(to Teal'c and Carter)  
This genotherapy causes the body to secrete a compound similar to tretonin.

Teal'c usually his stoic self, with a rare display of emotion, thanks Aldis.

ALDIS  
(to the Atlantis personnel)  
Thank you all for being here. It seems I have yet again to say my farewells.

SHEPPARD  
This time I have the feeling we really are going our separate ways.

ALDIS  
 (nods slowly, to Teyla)  
 Ready?

TEYLA  
 (to her friends)  
 I'm sorry I could not tell you before,  
 I am going home to join my family.  
 (beat)  
 Aldis has offered me a  
 (short beat)  
 ride home.  
 (beat)  
 I will miss you all so much.

Keeping her emotions in check as best she can, Teyla kisses her friends goodbye. She joins Aldis's side.

MCKAY  
 Errrr, Zelenka couldn't be reached...  
 Sorry.

Aldis smiles, points her finger up.

MCKAY  
 (repeats the gesture)  
 You mean? -- Really?

ALDIS  
 (nods)  
 Radek and his family.  
 (to McKay)  
 Someone wants to see you.

Aldis touches a control on her wrist device. In beams McKay's sister, Jeannie with her daughter Madison.

JEANNIE  
 Meredith, I couldn't leave without  
 saying goodbye.

MCKAY  
 You? And your husband? Your kid?

JEANNIE  
 Of course their with me!

MCKAY  
 Why?

JEANNIE  
 For Madison, for us, this an  
 opportunity to start anew with a  
 clean slate. We couldn't pass it  
 up.

JEANNIE  
 (short beat)  
 Please understand?

After a moment McKay breaks down, hugs his sister.

MCKAY  
 Have a good life.

JEANNIE  
 We will.  
 (to her daughter)  
 Say goodbye to uncle Meredith.

MADISON  
 (timidly)  
 Goodbye!

McKay returns to Dr Keller's side.

JEANNIE  
 (to McKay and Dr Keller)  
 You two are good together.  
 (long beat)  
 Meredith,  
 (beat)  
 remember to smell the flowers once  
 in a while...

Woolsey steps up toward Aldis.

WOOLSEY  
 Ummmm, this thing around the world,  
 why?

ALDIS  
 Hope.  
 (long beat)  
 Not today, nor tomorrow, or even the  
 day after,  
 (beat)  
 the time will come when will you  
 thank me for it.  
 (switches her gaze  
 towards Daniel Jackson)

Jackson picks up a backpack from behind him, smirks back at Aldis who beams radiantly. Everyone is taken by surprise. Daniel moves towards Samantha Carter, passes by Sheppard.

SHEPPARD  
 (sotto to Jackson)  
 Show-off.

CARTER

(to Jackson)

We were a great team. We'll miss you, I'll miss you.

(beat)

You sure about this?

JACKSON

(glances at Aldis)

Of all the things I have done in my life, it's as if everything has been building up to this moment.

(short beat)

It's nice to finally be at peace with oneself.

(beat)

Yep! I'm sure.

(beat)

It'll be a change.

(short beat)

Writing history instead of reading it.

(long beat)

Give my best to Jack. My only regret is leaving my three best friends.

Jackson hugs Carter, kisses her on the cheek.

JACKSON

(hugs Teal'c)

So long my friend.

After a moment, joins Aldis's side.

Aldis, Jackson, followed by Teyla, Jeannie and Madison separate from the others, stand together.

ALDIS

Live long and prosper!

Touches a control on her wrist device. The five beam out.

FADE OUT:

FADE IN:

INT. CITYSHIP - CONTROL ROOM - LATER

Zelenka as the new head scientist gives instructions to former Atlantis and SGC staff, reports to Aldis.

ZELENKA

All arrivals have gone through the neural interfaces. Everyone now has an inherent memory of the city layout and how to use its basic facilities.

Apartments have been assigned to all, the families have been kept together.

For now, until additional staff can be trained, former Atlantis and SGC personnel have been assigned to essential duties.

(beat)

We are ready to depart.

ALDIS

Thank you Radek.

(beat)

I would think a grand tour of the solar system would be a must for the uninitiated.

ZELENKA

That's a great idea. It would provide closure.

(beat)

After all, it's not everyday one leaves the home world,

(beat)

For good.

ALDIS

Then it shall be. Send the message that we are doing the grand tour.

DISSOLVE TO:

EXT. SPACE - EARTH - CITY SHIP - LATER

People amass on the cityship open areas and perimeter. Majestically, the cityship rises, accelerates smoothly. SGC base personnel have gathered outside for a last glimpse.

MONTAGE

The cityship does one revolution around the moon and leaves at high sublight speed.

A few minutes later we reach Venus with same modus operandi.

Later, Mercury comes in sight. The Sun fills up the sky. As the cityship leaves the planet, we see numerous small implosions all over the sun exposed side of the planet followed by a large flash and a cave-in at a terminator point (transition from light to dark side), destroying the nanofactory site of the Milky Way, unbeknownst to all but Aldis.

Same M.O. for Mars, Jupiter, Uranus.

We get to Saturn, where the cityship slows down and settles into a geostationary orbit near and just above the outer rings.

END MONTAGE

CUT TO:

EXT. SPACE - SATURN - ESTABLISHING - LATER

Saturn fills the sky. CAMERA ZOOMS IN onto the relatively tiny cityship sitting above the rings that ROTATE very SLOWLY underneath.

EXT. CITYSHIP - SURFACE OUTER DECKS - MOMENTS LATER

People huddle along the outer perimeter of the cityship soaking in the amazing, grand view.

The CAMERA gets CLOSER to a group of individuals. Among the group are Aldis, Jeannie and her family, Zelenka with his family, Daniel Jackson.

ALDIS

(admires the sight,  
to Jackson)

When I was young, I read about an early explorer who coerced some of his colleagues to do something unusual whenever they got too conceited.

(beat)

I would like to try it.

JACKSON

Ummmm, you don't want me to do this too? Right? Especially when I don't know what this special thing is...

ALDIS

Watch!

Aldis removes a delicate headband from a pocket, puts it on. Concentrates. We see the cityship shield expand several meters outward, followed by the extension of a floor shield meeting the outer shield.

*The headband is a remote thought control device akin to the pads of the control chair.*

Aldis walks slowly over the edge of the cityship onto the invisible floor shield all the way near the outer perimeter shield. The floor shield scintillates when footsteps are applied, giving her the appearance of walking in the void, floating above the rings. She is soon joined by Jackson.

Aldis is mute, in peaceful contemplation.

JACKSON

(looks down at his feet)

Whoa! Not recommended for people with fear of heights!

(slowly more at ease, takes in the vistas)

This is like,

(beat)

like...

BYSTANDER

Standing on the edge of forever.

Both Aldis and Jackson turn around, appreciate the opportune remark. CAMERA on deck BEHIND an empty electric wheelchair outfitted with breathing apparatus and a laptop bolted to it near face level.

BACK VIEW of a thin man standing up on crutches on the floor shield helped by a former vagrant.

*Stephen Hawking, healing, with New York city vagrant.*

FADE OUT:

FADE IN:

INT. EARTH OFFICE - DECADES LATER

We see a computer screen, a file is opened. A manuscript title appears: "Atlantis, an insiders view". Keys are punched, the text cursor moves to the last page of the manuscript.

Characters appear on the screen as words are dictated. The voice reveals the identity of the user to be that of Richard Woolsey.

WOOLSEY (V.O.)

The last days of the fabled Atlantis forced us to confront our fears, ways of life, the things we took for granted.

It took many years for me to accept, but I have come to the conclusion that she was right.

The hope she instilled curbed our emergent paranoia, redefined our wants, desires. We needed it.

Erases the last phrase, re-enters it.

WOOLSEY (V.O.)

We need it.

Today we stand on the edge, forever leaving behind who we were, forging ahead on a difficult course.

Why is it the best path always the difficult one?

An older Woolsey pauses, saves the file and closes his notebook. CAMERA ZOOM OUT through the office window of a nondescript building.

CUT TO:

EXT. DESERT - BUNGALOW - ESTABLISHING - SUNDOWN

We see a fairly dry countryside, dirt county road, a small bungalow, somewhat rundown, an old sports car parked outside. A few vehicles are arriving.

CUT TO:

EXT. DESERT - BUNGALOW YARD - MOMENTS LATER

In the background, a radio plays.

RADIO ANNOUNCER

Tomorrow is the anniversary of when it happened. We were down on the floor for the count.

(long beat)

That's when we were given another chance.

(beat)

Here's for the lucky dudes out there living it.

RADIO ANNOUNCER

(beat)

An classic that never gets old.

The announcer plays Israel Kamakawiwo'ole version of "Somewhere over the Rainbow".

An older Sheppard stokes a fire he just started. Foam coolers with drinks are near lawn chairs setup around the fire pit. McKay and Jennifer Keller arrive.

MCKAY (O.S.)

Hey! You know this road is not in the GPS database? It took a while to find.

SHEPPARD

(glances over, turns down the radio)

That's the way I like it.

(beat)

Keeps the riff-raff away.

(to Jennifer Keller)

Hi Jen! Still together?

(beat)

That's going way above the call of duty!

Ronon and his wife arrive.

*Girlfriend in [Enemy at the Gate].*

SHEPPARD

Hey guys! Come on in! Have a seat, lots to drink and munch!

Sheppard stokes the fire, takes a seat.

SHEPPARD

(to all)

How long has it been?

MCKAY

Thirty years tomorrow.

(beat)

Going to the commemoration?

SHEPPARD

Nawww, I've done my share.

RONON

(eyes skyward)

Still think about them?

SHEPPARD

Try not to.

MCKAY

Too depressing.

DR KELLER

You think they'll come back one day?

Sheppard takes a sip of his beer, stares at the fire, soon imitated by the rest of the group, mute, feeling blue.

FADE OUT:

FADE IN:

*Suggestion: "Couture" by Stephan Moccio.*

EXT. SPACE - ESTABLISHING - PASSAGE OF TIME

CAMERA ZOOMS OUT slowly at first, until we see the whole planet (Earth), continue ZOOMING OUT faster until Earth disappears from view.

CAMERA PANS to ANOTHER ANGLE, we start to move forward faster and faster. As the CAMERA MOVES through and around galaxies, centuries go by. CAMERA movement SLOWS down until we see a planet, its sun in the background. As we get closer we see the cityship in orbit.

EXT. SPACE - CITYSHIP - APPROX. 600 YEARS LATER

CAMERA moves into the cityship from above, enters an apartment high in a tower through its terrace.

CAMERA moves about in the rooms of the apartment. We see items of everyday life here and about. In the bedroom arranged neatly on a chair are worn-out early Earth clothes of a man. We enter a larger room, on a wall an old painting of Daniel Jackson, without glasses.

CAMERA sweeps slowly over a well worn piano keyboard, PULLS AWAY, shows music sheets neatly stacked.

CAMERA returns its sweep out the terrace and down towards one of the cityship's parks. The population that has grown in numbers and is gathered on an esplanade facing a dais.

*No eyeglasses, watches or anything with a direct link to our time period.*

Aldis, now quite old, addresses the gathering. MUTED sound of her address. There are no recognizable faces.

*The following (V.O.) is Aldis's personal observation, not part of her (inaudible) speech.*

ALDIS (V.O.)

It has been a such long journey. A voyage of discovery. A voyage of despair. Of renewed hope. Of rehabilitated mistakes. Of rekindled spirit. Of closure.

These people, whose parents long ago made the toughest decisions of their lives, have progressed far beyond my expectations.

(beat)

One cannot ask for more. Their time has come to shine.

(beat)

To let live is knowing when to leave.

Aldis concludes her address. Bows her head, hand across upper chest, returns her peaceful gaze onto the gathering.

With muted wonder, the population watches Aldis ascend.

*Suggestions: "Adore" by Stephan Moccio.*

After a long moment, an older person steps onto the dais. A narrow column RISES from the floor. On top is a hand pad thought control device. The crowd looks up. The person puts his/her hand on the device.

We see the planet that is filling part of the horizon veer off.

DISSOLVE TO:

EXT. SPACE - CITYSHIP - CONTINUOUS

As the cityship finishes changing attitude, accelerates away from the planet and disappears through a hyperspace window.

FADE TO BLACK:

END