

S T Å R G Å T E

H O R I Z O N

TEMPLE OF SECRETS

Episode: 4.10

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TEASER

FADE IN:

INT. CONTROL ROOM

A regular day. We find various N.D. CREWMEMBERS going about their day to day duties. GRANT and CALLEN are standing at the STAR CHART TABLE behind tactical. The two men are going over some upcoming missions. Grant is holding a pad in his hands, as he's pointing at a planet designation on the star chart for the Triangulum Galaxy.

GRANT

And last but not least -- M33-N05.
Located well outside of Enoly space.

CALLEN

(recognizing)

We sent a U.A.V. to this one last week.

GRANT

(nods)

It's inhabited by a simple group of humans, living nearby the Stargate. Should make for a regular meet and greet -- nothing out of the ordinary.

CALLEN

Sounds like a smooth mission.

GRANT

I was thinking Major Gerhardt's team.

CALLEN

(approving)

Major Gerhardt, it is.

Grant nods, and makes a note on his pad. Then, the VORIAN TECHNICIAN walks up.

VORIAN TECHNICIAN

Commander, Colonel.

GRANT

What's up, Lieutenant?

VORIAN TECHNICIAN

Sorry to interrupt.

(to Grant)

But you're receiving a private subspace transmission from Earth.

Grant is surprised, not having been expecting anyone. He looks to Callen --

CALLEN

Looks like we're about done here anyway.

GRANT

(to the technician)

I'll take it in my office.

The technician acknowledges, and heads back to his station. Grant and Callen exchange a nod, as Grant EXITS.

INT. CHUCK'S

LENORI is sitting at a table with a large STRAWBERRY MILK SHAKE in front of him. He's deeply immersed in telling one of the many stories of his elaborate past.

LENORI

I will never forget the moment...
standing there, looking at this
ancient artifact, and just taking in
the reality of standing before a
relic that had been lost for tens of
thousands of years.

ADJUST TO INCLUDE:

CHRISTINE and DANIEL, sitting at the table with him, listening. Daniel is fascinated, and Christine has heard this story many times, but can't help but have a smile on her face as she listens to her old friend.

LENORI (CONT'D)

Looking back at it -- this must have
been one of the most exciting moments
in my life.

(drifting off)

But not nearly as exciting as my
second marriage.

(smiles)

It was rather exhilarating. The
third one wasn't worth mentioning,
but the second... hmm.

DANIEL

(curious)

What happened?

LENORI

We chose to have a rather invigorating
wedding ceremony, for which we
actually traveled all the way to --

DANIEL

No, no, I mean, uh... what happened
with the artifact?

LENORI

(smiles)

Oh, we were able to procure it.
Today it's being kept in the
Zentaurian museum of Archeology in
the capital city on Zentaur Prime.

DANIEL

(impressed)

An ancient artifact that's been
missing for tens of thousands of
years, and you were the one to find
it.

LENORI

And I was able to combine it with a
rather remarkable sightseeing tour.

Lenori takes a long sip from his milk shake, as Christine shakes her head with a smile.

CHRISTINE

(to Daniel)

You know, I've heard that story a million times, but I still haven't gotten him to tell me his age.

LENORI

(smiles)

I've always found your interest in such minor details to be rather curious, my dear.

CHRISTINE

(playfully)

Oh, no, you just love having people guessing.

Lenori acknowledges, perhaps indeed enjoying the mystery surrounding his age.

DANIEL

(to Lenori)

So what made you decide to quit archeology?

LENORI

After seventy-six years of working as an archeologist, I felt it was time for me to... seek new opportunities. So I became a physicist, beginning a long and successful career as a member of the Zentaurian Science Network, before eventually becoming a physician.

CHRISTINE

(checking)

And that was about sixty years ago?

LENORI

Sixty-four.

CHRISTINE

(smiles)

Close.

DANIEL

(amazed)

You must have a ton of stories to share.

LENORI

I do look back at a rather eventful period of time.

Just then --

GRANT'S RADIO VOICE

Grant to Summers.

Christine taps her little earphone.

CHRISTINE

Yeah, go ahead.

GRANT'S RADIO VOICE

Would you and Daniel mind joining me
in my office? I've got a little
surprise for you.

Christine and Daniel notice the excitement in Grant's voice.

CHRISTINE

(jokingly)

If it's a surprise birthday party,
you're a couple of months off.

GRANT'S RADIO VOICE

Just come on over, and you'll see.

CHRISTINE

We're on our way.

She turns to Lenori.

CHRISTINE (CONT'D)

Looks like the next story is gonna
have to wait.

Lenori nods his acknowledgment, as Christine and Daniel head off. Lenori takes another sip from his milk shake, and empties his glass. And immediately he looks up, nods to a nearby WAITRESS to bring him another milk shake, as we go to...

INT. GRANT'S OFFICE

Grant is holding his ANCIENT JEWEL in his hands (the one he keeps on his desk), looking at it with a thoughtful smile, when Christine and Daniel ENTER. The colonel is very obviously in a good mood.

GRANT

There you are.

CHRISTINE

We rushed over as fast as we could.

DANIEL

Sounded urgent.

Grant smiles.

GRANT

(gesturing)

Have a seat.

As Christine and Daniel sit at the desk...

GRANT (CONT'D)

I just got a call from my father.

A happy smile forms on Christine's face.

CHRISTINE

It's been ages since last I heard
from Henry. How's he been doing?

GRANT

(smiles)

He's as adventurous as ever. He was asking about you.

CHRISTINE

(playfully)

I trust you told him that I'm doing an amazing job.

GRANT

He already knew.

DANIEL

I actually, uh... I heard a lot about him. Doctor Henry Grant -- a renowned archeologist. I had a chance to read his book not too long ago.

GRANT

And now it looks like you'll get a chance to meet him in person.

(off reactions)

He's invited the three of us over to his ranch for the weekend.

Christine is surprised by this out of the blue invitation, but she's very clearly looking forward to it.

CHRISTINE

It'll be good to get a chance to see him again.

Grant nods with a smile, also looking forward to the trip. But Daniel's a little caught off guard.

DANIEL

Sorry, I don't want this to come off wrong, but... you said the three of us are invited?

GRANT

(nodding)

You and my dad may not know each other personally, but he's heard a lot about you too. When he heard you'd been assigned to the station, he saw it as his chance to finally get to meet you.

Daniel considers this for a moment.

DANIEL

Well, in that case... who am I to say no?

GRANT

He says he has something "big" that he wants to share with us.

DANIEL

Something big?

GRANT

It's all I could get out of him.

(MORE)

GRANT (CONT'D)

(explains)

My dad's always caught up in some kind of private adventure of his... always traveling around the world, chasing after some artifact.

CHRISTINE

(to Daniel,
confidentially)

A modern day Indiana Jones.

DANIEL

Oh...

(considers)

Sounds like it'll be an interesting trip, then.

Grant and Christine nod, both agreeing with that assessment. And as the trio look forward to their trip, we...

CUT TO:

EXT. OLD WAREHOUSE FACILITY - DAY

We see an abandoned warehouse facility, clearly somewhere on Earth. It's the kind of place where one would expect someone to be running some kind of illegal, undercover operation.

INT. OLD WAREHOUSE FACILITY - DAY

Here we find a TABLE, where some SURVEILLANCE MONITORS have been set up. We PAN OVER until we see a FIGURE, standing at the table. We cannot make out who this person is, but whoever it is, is looking at a PICTURE on the table. On this picture is Grant, wearing a dress uniform. The picture was taken a couple of years ago, as Grant was receiving some kind of commendation. Even though we do not see the figure, we catch the sense that this person is lost in memories.

NEW ANGLE

as a man in his thirties walks in. His name is RAWLINS, and he has a firm, no-nonsense-mentality to him. He steps before the unknown figure.

RAWLINS

We've intercepted the subspace transmission. Just like we thought, it was sent to Horizon.

(beat)

Grant's on his way here.

And off the ominous moment, we...

FADE OUT.

END OF TEASER

STÅRGÅTE
HORIZON

KIEFER SUTHERLAND

ASHLEY SCOTT

CARLOS BERNARD

RACHAEL LEIGH COOK

DION JOHNSTONE

with

DENNIS HAYSBERT
as De'van Callen

MICHAEL SHANKS
as Daniel Jackson

and

ANDREW J. ROBINSON
as Doctor Lenori

Created by
ALEX RUBIT

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

INT. MAIN DECK

Daniel is walking down the main deck. He's now dressed in civilian clothing, carrying his little TRAVEL BAG. After a few moments --

TOM

Daniel!

Daniel turns to see TOM and DAVID approaching him.

DANIEL

Hey, guys. Sorry, but... don't have time for pool today.

TOM

Oh, no worries. We know you're headed to Earth for the weekend.

(smiling)

Getting a chance to check out the Grant Ranch. And trust me, you'll be in for a ride.

(off Daniel's look)

Let's just say... Henry Grant can be quite a character sometimes.

DANIEL

I take it you know him?

Tom nods.

TOM

Got a chance to meet him years ago. Back in the days when Colonel Grant and my dad were serving in the NASA together.

DAVID

(jokingly)

Back in the days...

Before Tom can reply, Daniel pauses. He considers.

DANIEL

What exactly do you mean by... "quite a character?"

Tom shrugs innocently.

TOM

Oh, nothing.

As Daniel looks at him, not buying it.

TOM (CONT'D)

(smiles)

Wouldn't wanna spoil the surprise.

Daniel isn't sure what to make of this. But he nods, accepting it.

And as he walks down the main deck again, we stay with...

TOM AND DAVID

as Tom smiles to himself.

TOM (CONT'D)
He'll see what I mean.

DAVID
(shaking head)
I have no idea what you mean. But
what else is new?

TOM
(smiles)
Not much. Wanna head off for another
round of pool?

DAVID
No, gotta go home. Sorry, but...
Julia hates it when I'm late for
dinner.

Tom is a little disappointed, but he doesn't show it in front
of David.

TOM
Oh, that's fine. I understand.
(shrugs)
I'll find someone else to play with.

David acknowledges. He gives his buddy a nod, and heads
off. We hold on Tom for a moment, as he looks after David.
Then checks his watch, considers what to do with himself.

And as he heads off into Chuck's...

INT. GATE ROOM

The Stargate is dialing up. We watch as some of the chevrons
lock and flash up in the familiar green, before we PAN OVER
TO --

INT. CONTROL ROOM

where the Vorian Technician is working his controls, dialing
the gate. Grant is standing nearby with SIVEA. The colonel
is wearing civvies. They're in mid-conversation:

GRANT
You sure you don't wanna come?
(smiling)
I promise... no football.

Sivea smiles.

SIVEA
Sounds tempting. But I think I'd
just feel out of place.

GRANT
My dad's always interested in getting
to know new people. I know he
wouldn't mind.

Before Sivea can reply --

INCLUDE THE STARGATE

as it KAWOOSHES open, establishing the familiar, shimmering puddle.

RESUME

as Sivea turns to Grant.

SIVEA

(smiles)

Maybe next time.

GRANT

Fair enough. And... I'll make sure to take you up on that.

Then, Daniel and Christine ENTER. Christine is also wearing civilian clothing now. She's wearing her leather jacket again that we saw her wearing in "The Gateway of the Gods."

CHRISTINE

(looking at the gate)

Well, looks like we got here just on time.

GRANT

You guys ready to go?

CHRISTINE

(smiles)

Can't wait.

Grant acknowledges. Then --

SIVEA

Have fun.

They nod their acknowledgment. And as the three start heading for the gate room, Daniel turns to Christine with curiosity.

DANIEL

So, someone said something about Doctor Grant being a... "unique character" ...

Christine smiles at the indirect question.

CHRISTINE

That's one way of putting it.

(off his look)

You'll like him.

Off Daniel's curiosity, as they EXIT...

WORMHOLE TRANSITION TO:

EXT. GRANT'S RANCH - DAY

An idyllic ranch house, located somewhere out in the countryside. The brick house has a warm feel to it, having been around for quite a while. Trees surround it, and there's an open field surrounded by a fence.

NEW ANGLE

as we see Grant, Christine and Daniel approaching the house, walking up the pathway to a cozy looking FRONT PORCH, carrying their light luggage.

CHRISTINE
(looking around)
Looks like not much's changed here.

GRANT
(smiles)
One of the great things about coming back to the place you grew up at. It's always the way you remember it.

As they arrive at the front porch, Grant exchanges a look with Christine and Daniel. There's a sense of anticipation. Then, the colonel KNOCKS at the door. There's a beat... nothing happens. Grant cocks an eyebrow, KNOCKS again. Another beat... again, nothing happens.

DANIEL
(knowing the answer)
He did know we were coming... ?

Beat. A look of slight worry appears on Grant's features.

GRANT
That's odd.

Grant reaches into his pocket, producing his own KEYS. He places them into the keyhole, OPENING the door himself. Not quite knowing what to expect, the three head into...

INT. GRANT'S RANCH - LIVING ROOM - DAY

The interior has a very HOMELY feel to it. It's very quiet and idyllic, with many windows through which the sunlight is shining in. We can see the DINING AREA in one corner, with a COUNTER nearby, which separates the living room and dining room from the kitchen. Opposite to that there's a COUCH sitting up against a wall, and on another side of the room we can see a hanging banner that says "HOME IS WHERE THE HEART IS." There's also a FIREPLACE MANTEL with SEVERAL FAMILY PICTURES on top of it. The tons of pictures tell us that this has been the home of the Grant family since even before John was born.

Grant, Christine and Daniel ENTER, Grant leading the way, looking around.

GRANT
(calling)
Dad?

A beat. No reply.

CHRISTINE
Maybe he and Geoffrey went downtown to do some shopping?

GRANT
(dubious)
Knowing that we'd be showing up?

There's another beat. Suddenly --

A MALE VOICE

(grim)

Now, look at you. I hope you made sure those shoes of yours are clean -- I wouldn't want you to mess up my carpet.

They turn to find --

NEW ANGLE

DOCTOR HENRY GRANT, John's father. He's standing in the room, playfully serious, clearly having allowed himself to play a joke on them. Grant shakes his head with a smile. Part of him is amused, and part of him is truthfully relieved, as he does worry about his dad a lot.

GRANT

(smiles)

Dad...

HENRY

(breaking out into a joyful smile)

It's about time you finally showed up here, son.

Grant steps forward, and he and Henry embrace in a TIGHT HUG. Henry is a man in his mid seventies, but he's full of energy and life as if he were still in his twenties. He has a natural warmth to him, and we'll soon find that he's an archeologist by heart. In addition to that, he looks remarkably similar to Grant -- literally like an older version of the colonel.

HENRY (CONT'D)

(grinning)

I sure had you going there for a moment, didn't I?

GRANT

I should have known.

HENRY

Yes, you should.

(with some seriousness behind it)

And the fact that you didn't only means that you don't visit your old man half as much as you're supposed to.

Then, Henry's focus falls on Christine. They're both very happy to see each other as well.

HENRY (CONT'D)

Chris! You know what I'm waiting for...

Christine smiles, as she steps forward, and they also give each other a TIGHT HUG.

CHRISTINE

Good to see you, Henry.

HENRY

And I guess I better get used to calling you "Doctor Summers."

CHRISTINE

(smiling)

Chris will be just fine.

HENRY

(proudly)

About time you finally finished your thesis and got yourself the title you always deserved.

There's a strong relationship between Christine and Henry, and we can tell from Henry's mannerism that, as far as he's concerned, Christine is a member of the Grant family. And finally, Henry steps forward and welcomes Daniel to his house with a HEARTY HANDSHAKE.

HENRY (CONT'D)

Doctor Jackson -- it's an honor for me to meet you.

DANIEL

(smiles)

The honor is mine, sir. I heard a lot about you.

HENRY

(to Grant and Chris,
shaking head)

Now, look at him.

(off Daniel's confused
reaction)

You better not give me any of that "sir crap." Makes me feel like I'm some old relic. I'll only say this once -- it's Henry.

Daniel smiles.

DANIEL

Henry.

(gesturing)

And, of course... Daniel.

Henry smiles, satisfied.

HENRY

Nothing like breaking the ice right there from the get-go.

Grant looks around the homely living room.

GRANT

So, dad, where's Geoffrey?

HENRY

Oh, I sent him off to pick up some fresh ingredients for dinner.

(eager)

I told you I had some big things to share with you kids, but it would be foolish to do that on an empty stomach, wouldn't it now?

Grant smiles at that, coming to realize just how much he's been missing spending time with his dad.

GRANT

There's no doubt about that.

HENRY

(warmly)

Now come on, what are you waiting for? Please, please, make yourselves at home.

(to Daniel)

I'm sure you're just dying to see John's old room.

Daniel is a little caught off guard, not having expected such a warm welcome, considering that he is the only stranger here. But he smiles, noticing Henry's sincerity.

DANIEL

Can't wait.

HENRY

Come on, put that luggage down. This way.

He gestures for them to move further into the living room. And as they smile at the warm invitation, we...

PAN OVER TO:

THE FIRE PLACE MANTEL

where we look at some of the family pictures. On one of them we see a family of three (a man, a woman and a young boy). We may recall having seen this picture back in "Mediation," as we...

TIME DISSOLVE TO:

THE FIRE PLACE MANTEL - SAME SHOT

It's now a little later. And we start panning over to see --

INT. GRANT'S RANCH - DINING AREA - EVENING

GEOFFREY, a man in his mid-fifties is still working behind the counter in the kitchen, as we find Henry sitting at the dining table with Grant, Christine and Daniel. They're in the middle of eating a delicious looking dinner, and it's an evening of reminiscing on stories about the past.

HENRY

... Anyway, I think one of the things I enjoyed most about living in Europe was some of the architecture there. Some of the most beautiful places the world's ever seen.

(with a grin)

And some nice historical sites too, needless to say.

DANIEL

Well, you certainly have been getting around.

HENRY

Yes, I suppose that's true.

(considers wryly)

I think there's one or two places I haven't been to yet. But I'd say all of that pales in comparison to the places you guys go to.

GRANT

Well, of all the places I've seen... there's definitely no place like home.

HENRY

I'm certainly glad you feel that way.

GRANT

By the way, have you been talking to Connie lately?

HENRY

(nods)

And your sister and her husband are doing fine. They're just wondering when you'll finally get the time to visit them.

GRANT

I know... I just don't always get half as much off-time as I'd like to.

HENRY

You're what now, a colonel? Shouldn't you be able to just take time off whenever you want to?

GRANT

(a slight smile)

I'm afraid it doesn't always work that way, dad. Things tend to get a little hectic out there sometimes.

HENRY

Well, I think that's wrong. What in gods name are they doing to you out there? Holding you hostage? A man ought to be allowed to visit his family from time to time -- no matter what his responsibilities are.

Grant can't argue with that. And there's a silent beat, as both men know that this is something that's been bothering Henry for a while now.

DANIEL

(to Henry, breaking the silence)

So you and Chris seem to know each other pretty well? I had no idea.

CHRISTINE

Actually... Henry's the one who introduced me to John.

DANIEL

Oh?

Grant looks at Henry with a smile.

GRANT

I know you're itching to tell the story.

Henry can't deny that.

HENRY

Well, let's just say Chris had always been one of my top students -- back in the days when I used to work as a university professor.

CHRISTINE

(a modest smile)

I guess I was okay.

HENRY

Oh, no, you had a special talent, young lady. I noticed that from day one, and I told you so. But eventually, the time came for me to retire.

(re: Christine)

I still wanted to keep an eye on her career, though.

GRANT

(re: Christine and him)

So he introduced us at a retirement gathering that the university put together for him. And he was very adamant about making sure we got to know each other.

HENRY

John may have not decided to pursue a career in archeology, but constant exposure to his old man has made him appreciate the value of archeology ever since he was a child.

(smiling)

So I knew he'd be interested in meeting this exceptional and talented young lady.

GRANT

And you were right. I was impressed from day one.

HENRY

Needless to say, I was happy to see that the two knocked it off well.

CHRISTINE

(re: Grant)

He was the one who got me a part time research position in the Antarctic site...

CHRISTINE (CONT'D)

... despite the fact that I didn't have a doctoral degree at the time. And eventually he talked me into joining him on the mission that led us to Horizon.

(smiles)

And the rest is history.

DANIEL

I realized you two knew each other pretty well, but I had no idea your relationship went back that far.

HENRY

(bottom line)

As far as I'm concerned, Christine is a member of the family, and she knows that.

(can't help but say it)

And she also doesn't visit half as much as she ought to.

Christine smiles warmly, feeling very close to Henry.

CHRISTINE

I'll make up for that.

There's an affectionate beat. Then --

GRANT

Well, while we wait for desert...

(to Henry)

... there's that thing of you having something "big" you wanted to share with us. I have a feeling we're all dying to see what it is.

Henry smiles at that.

HENRY

I guess now that our stomachs have been filled, there's no more need to keep you waiting.

DANIEL

Well, I can only speak for myself, but... I'm definitely curious.

CHRISTINE

Same here.

Henry has been eager to share this, and it's been hard for him to not say anything until now.

HENRY

The truth is, kids, we may be on the brink of one of the greatest archeological discoveries of all times. And considering some of the more recent discoveries, I realize that's saying a lot.

HENRY (CONT'D)

(an eager smile)

But what am I doing? Words just
don't do it justice. I have to show
you.

And as they exchange a curious look...

INT. GRANT'S RANCH - HENRY'S STUDY - EVENING

This is a room consisting mainly of BOOKSHELVES that are part of the walls. Henry is showing Grant, Christine and Daniel into the room, where a large pile of MAPS and PAPERS are on a DESK. There's also several BOOKS on the desk -- one of them is the HOLY BIBLE.

HENRY

Now, I should warn you... this isn't
the most tidy room in the house.
But there's nothing wrong with some
organized chaos.

DANIEL

(agreeing strongly)

No -- of course not.

Henry points to the maps and papers.

HENRY

Check this out.

Grant recognizes the handwritten notes on the maps.

GRANT

Is this what I think it is?

HENRY

Absolutely.

(excitedly)

I've finally found some authentic
clues leading to the Seal of Solomon.

CHRISTINE

I know you've been trying to find
proof that the Seal exists for ages
now.

HENRY

And I'm finally making progress.
Took me only about forty years or
so.

Daniel studies the maps for a beat. And immediately he's excited by it.

DANIEL

That's incredible. I mean, the Seal
of Solomon is something archeologists
have been speculating about for a
long time.

(recalling)

It's said to be a magical signet
ring. It supposedly gave Solomon
special powers.

HENRY

(nods)

And now we'll be the ones to find
it.

Grant, Daniel and Christine react with surprise. And Henry
can no longer hide his excitement.

HENRY (CONT'D)

(enjoying this)

Not exactly what you kids were
expecting, am I right?

(beat)

But make no mistake -- we're about
to embark on what will be the
adventure of a lifetime. The
discovery of nothing less than
Solomon's Temple.

And off Henry's excitement, we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. GRANT'S RANCH - HENRY'S STUDY - EVENING

Moments later... Henry is just finishing taking Grant, Daniel and Christine through the various steps that have led him to believing to know where Solomon's Temple is.

HENRY

(pointing to the map)
It was always assumed that the Temple was located on top of the hill of what makes out today's Temple Mount. And I have reason to believe that's still exactly where it is. Or I should say... the passage leading to the Temple is there.

DANIEL

The passage leading to it?

HENRY

I haven't figured all of that out myself quite yet. But -- the final piece of the puzzle is waiting for us in Tel Aviv.

Grant seems a little reserved regarding this.

GRANT

What does that mean?

HENRY

It means I have a contact person waiting to meet with us in Tel Aviv tomorrow.

(with a grin)

I wouldn't assume that this I.S.G.C. of yours would let us borrow their alien transporters?

GRANT

Asgard transporters are only to be used for I.S.G.C. matters.

HENRY

And I was prepared for that answer -- I have a jet ready to take us to Tel Aviv in the morning.

This is clearly not the kind of weekend trip that Grant, Daniel and Christine had in mind. As Henry notices their hesitation...

HENRY (CONT'D)

That is... if you kids are up for a little adventure.

Daniel can't believe that anyone would ever think otherwise.

DANIEL

(of course, how can you even ask?)
Well, I certainly am...

CHRISTINE
(looking forward to
it)
Count me in.

Grant is the only one who still seems hesitant. But Henry knowingly ignores that.

HENRY
Then that's settled.
(eagerly)
Be sure to get a good night's rest.
Because we have a couple of big days
ahead of us.

Grant is clearly against this, but for everyone else's sake, he doesn't want to say anything.

HENRY (CONT'D)
And now let's head back downstairs...
(jokingly)
... before Geoffrey eats all that
desert by himself. If he keeps it
up, I'll have to put him on a diet
before long.

They start heading off. We hold on Grant's concerned features for a moment, before we...

DISSOLVE TO:

EXT. GRANT'S RANCH - PORCH - LATER THAT EVENING

We're looking through the front window into the house, where we can see Christine and Daniel helping Geoffrey cleaning up the table. We PULL BACK slowly to reveal Henry, standing on the porch, thoughtfully looking out into the twilight, enjoying the calm of living out in the country. After a few moments, Grant ENTERS from inside the house. Grant is trying to hide his concerns. He smiles as he joins his dad out here.

HENRY
This is my favorite time of the day.
The sky looks beautiful.

GRANT
It does.

ANGLE TO INCLUDE THE TWILIGHT SKY

as it's glowing in an idyllic red color with the sun just having set. It truly is a beautiful sight.

RESUME ON GRANT AND HENRY

as Grant walks up to his father. There's a beat.

HENRY
You came out here to tell me what's
wrong?

Grant hesitates.

GRANT
What do you mean?

HENRY

I mean that you've been walking around with that disapproving look ever since I told you kids about our trip to Israel.

Grant can't help but smile. His father knows him well.

HENRY (CONT'D)

Reminds me of the look you were wearing when you broke up with that girl in college.

Grant smiles at the unexpected memory. This is something he hadn't thought of in ages.

GRANT

Melissa Thompson... And for the record -- the look I had back then was worse.

(lost in memory with
a smile)

We dated for over four years. At one point I even thought I'd be spending the rest of my life with her. I thought she'd be the girl I'd marry... and when it all fell apart I was devastated.

HENRY

And do you remember the advice that I gave you?

GRANT

I never forgot.

(beat)

"You have to learn to live with the curve balls that life throws at you sometimes... because no matter how hard, how painful they might seem, they're not only what will help you grow... but they're what'll get you to where you need to go."

(smiles)

Those were wise words.

HENRY

(wry)

Well, I did have my moments every now and then.

GRANT

And you were right. If I hadn't broken up with Melissa, I would have never joined the Air Force.

(considering that
thought)

I would have never ended up on Horizon. I couldn't imagine what my life would be like...

HENRY

You'd probably get a chance to visit your old man a little more often... seeing as you wouldn't be chasing around the galaxies all the time.

Grant looks at his father, knowing how much they both miss each other. There's a beat. Grant considers how to bring up what's on his mind.

GRANT

Dad... I know how much finding this Temple means to you...

HENRY

(a quiet sigh)
Here we go...

GRANT

Last month when I spoke to you, you told me Doctor Cox was saying you should cut back on the trips a little...

HENRY

That was last month. History, as far as I'm concerned.

GRANT

Would Doctor Cox agree with that?

HENRY

The doctor might be a smart man when it comes to medicine... but aside from that he's a baby that's got a lot to learn. His definition of life is to sit back in a rocking chair, swallow pills, and take naps. But if that's all I did with my days, there wouldn't be much point in being alive, would there?

GRANT

He just doesn't want you to strain yourself too much... And I happen to agree with him.

HENRY

Son, the only person who'd know it if I'd be straining myself too much, would be me.

GRANT

I don't doubt that. And I know you well enough to realize you wouldn't be happy with just settling down. But you have to keep in mind that --

Grant stops himself, unsure of how to word what he wants to say.

HENRY

(tight)
... That what?

Grant sighs, as he can see this leading to an argument.

HENRY (CONT'D)

That my health isn't what it once was? Is that what you're getting at?

Grant doesn't want to push his father's buttons, but he does probe forward carefully.

GRANT

You've had some health problems in the past... but fortunately you seem to be doing well now.

HENRY

If you're so concerned with my health, then how come I only see you once or twice a year?

GRANT

(trying to be patient)

Dad, my job is a very difficult one. It's not like I'm always having fun out there -- things tend to get pretty stressful sometimes.

HENRY

What's that supposed to mean?

GRANT

(heated)

It's a long story. And yes -- I take what I do very seriously.

HENRY

(heated)

All the more reason for you to come home a little more often. The one good thing if you hadn't joined the Air Force would be I wouldn't have to worry about you all the time.

(beat, his concerns showing)

I'm back here, never knowing whether or not you're all right out there. You ever thought about that? That maybe just perhaps I'm the one worrying about you?!

There's a beat. Grant looks at his father.

GRANT

(realizing, softly)

You're right. You're absolutely right.

(beat)

Seems like we both need to make some compromises.

But Henry doesn't let him off the hook that easily.

HENRY

No. You need to set more time aside for the things that are really important.

And as if wanting to show that he's no longer interested in discussing this, Henry checks his watch.

HENRY (CONT'D)

It's time for my pills.

Henry heads off back into the house, as we HOLD ON Grant for a moment. He sighs, wishing his father was a little less stubborn. And off Grant's thoughtful features...

DISSOLVE TO:

EXT. HENRY'S PRIVATE JET - THE NEXT DAY

We see the small, private jet as it's flying above the clouds. Hold on that for a few beats, then...

DISSOLVE TO:

EXT. TEL AVIV - AIRPORT - DAY

The jet is landing at the airport. And as it sets down on the runway...

CUT TO:

EXT. TEL AVIV - DAY

to see an establishing shot of the modern city with a view onto the ocean on one side of it.

SUPER:

TEL AVIV, ISRAEL

Hold on that for a beat, and then...

INT. TEL AVIV - LIBRARY - DAY

A large hall, filled with VARIOUS BOOKSHELVES. It's quiet, and there's not too many people in here. We find Henry in a small corner of the library with Grant, Daniel and Christine. They're meeting with Henry's contact, an indigenous man named NAHUM. Nahum is in his late twenties, and he's a man who's been making a living with doing all sorts of odd jobs. They're in mid-conversation:

NAHUM

(to Henry, grinning)

Well, I must say, Doctor Grant...
it's certainly a pleasure to finally
meet your son.

(to Grant)

Colonel John Grant. I've heard a
lot about you.

Grant doesn't completely trust this man, but he knows that Henry would never use him as a contact if he didn't have some credibility.

GRANT

Have you?

NAHUM

But of course. You were in the news.
We tend to follow what's happening
out there quite a bit. It's amazing
to see how far we've come in only
the last few years. A shame that
not everybody sees it.

(MORE)

NAHUM (CONT'D)

(to Christine and
Daniel)

And you two... you're such important figures as well. I have to say, I never understood the demonstrations against I.S.G.C. that seem to be going on lately. You should know there's a lot of people, who -- despite all -- love you guys.

Christine and Daniel aren't sure what to make of this man just yet.

DANIEL

(to the point)

Henry said you had something for us?

NAHUM

Yes, of course. But... the thing is... if I could get the three of you to go into business with me -- on a temporary basis -- it could be very lucrative for all of us.

HENRY

(sighs)

Nahum, please...

CHRISTINE

(to Nahum)

Just what exactly are you talking about?

NAHUM

I'm talking the three of you signing autographs for tourists. And maybe pose for a couple of pictures.

We see some perplexed looks.

GRANT

Excuse me?

NAHUM

You should know I do many, many things. However...

(proudly)

You can think of me mainly as a guide. And I was hoping that you could work with me for maybe a week or two. I realize you guys are busy.

DANIEL

Look, I don't know how to say this, but, uh... I seriously don't think any of us would be interested in this.

(to Grant and Chris)

Guys, am I right?

GRANT

(dry)

You're right.

DANIEL
(to Nahum)
I'm right.

Nahum is a little disappointed. When he looks at Christine --

CHRISTINE
(before he can say
anything)
It's true. He is right.

HENRY
Now could we please get down to
business, Nahum?

NAHUM
All right, all right...
(mumbling)
A man needs to at least try and make
a living.
(getting down to
business)
Like I told you... I have what you
need.

Nahum takes a beat to look around, making sure they're not being watched. Then he reveals an OLD MAP and a small ARTIFACT from his garments. The artifact somewhat resembles a star shaped can, and there's writings on its surface.

NAHUM (CONT'D)
The map will lead you to the right place, and this artifact is what will show you the way to Solomon's Temple once you reach the location marked on the map. Both these items were recently found in a digging site near Jerusalem. Fortunately, I was influential enough to "acquire" them before anyone else could.

HENRY
Whatever that means.

NAHUM
The bottom line is, I have what you need. Now... do you have what I need?

DANIEL
(dubious)
How do we know that this is authentic?

NAHUM
(with a grin)
Oh, how do they say it in your country, Doctor? You're just going to have to... "take my word for it."

GRANT
(wry)
Sounds easy enough.

Henry considers a beat. He does seem to trust Nahum.

HENRY

All right.

Henry produces his wallet, and pays Nahum cash. As Nahum sees the money, his eyes lighten up -- it's all about money.

As this transaction takes place...

NEW ANGLE

to include the man we saw in the Teaser -- Rawlins. He's watching our people from behind a corner while pretending to be reading. After a few beats, he reveals a RADIO from his pocket, and quietly speaks to someone on the other line.

RAWLINS

They have the map.

And off this moment...

EXT. TEL AVIV AIRPORT - HENRY'S PRIVATE JET - DAY

The jet is sitting on the runway.

INT. HENRY'S PRIVATE JET - DAY

The interior has a comfortable design to it. There's not too much space to move around, as there's TABLES in front of the chairs. All around this is a typical small, private air plane. Henry, Grant, Daniel and Christine are seated around one of the tables, studying the map they bought from Nahum. The artifact is sitting on the table as well. Christine is just finishing using a SCANNER on both the map and the artifact.

CHRISTINE

Well, looks like he was telling the truth. The scans would suggest that this map's about three thousand years old.

DANIEL

That matches the time frame.

HENRY

(nods)

Solomon lived about three thousand years ago.

(in awe)

There's a good chance he left behind this map himself.

GRANT

(glancing over it)

The odd thing is, it's leading somewhere deep into the African jungle.

HENRY

(smiling)

Then it looks like that's our next stop.

CHRISTINE

Yeah, but there's nothing to suggest that Solomon's Temple is even anywhere near Africa.

HENRY

(it's simple)

That's where the map leads, so that's where we need to go to find the next piece of the puzzle.

Daniel points at the artifact.

DANIEL

Speaking of pieces of the puzzle -- what about this?

CHRISTINE

(off scanner)

I'm not sure what to make of it... it's not giving off any kinds of energy signatures. Looks like it's just a regular artifact.

GRANT

This Nahum guy said this is what would lead us to the actual Temple.

CHRISTINE

Yes, he did.

(glancing over it)

And judging from its writings... it seems to be some kind of "key," designed to get us inside the Temple.

GRANT

A key?

CHRISTINE

(shrugs)

Loosely translated.

Daniel moves very close to her, looks over her shoulder, glances at it.

DANIEL

Yeah, it's, uh... very loosely actually. More of a paraphrase really.

She gives him a playfully annoyed look, responding to the "criticism."

CHRISTINE

What matters is, I got the point across.

He considers, nods, doesn't argue.

DANIEL

Right.

He moves a bit further off again. Henry shakes his head with an amused smile as he watches the two.

HENRY
(re: Chris and Daniel)
The two of you would make a great couple.

Christine and Daniel react, a little caught off guard. Grant smiles at his father speaking his mind, and before anyone can say anything, Henry hits a nearby INTERCOM PANEL.

HENRY (CONT'D)
(to the pilot)
Jim -- I have the coordinates for our next stop.

There's a beat. No reply.

HENRY (CONT'D)
Jim?

Again, no reply. Grant notices something outside one of the windows.

ANGLE OUT THE WINDOW

to see an APPROACHING VEHICLE, which seems to be ferrying a group of passengers to the plane.

RESUME

as Henry hits the intercom panel again.

HENRY (CONT'D)
Jim, can you hear me?

Grant's focus remains out the window, and the colonel's features once again grow concerned.

HENRY (CONT'D)
(shaking head)
I knew it -- you can always count on technology to fail on you. This didn't happen in the old days when technology was simple.

Henry's about to stand up, and head for the cockpit himself. But Grant's instinct tells him there's more to this.

GRANT
Wait... something's wrong.

HENRY
What do you mean?

A beat. And suddenly... we HEAR the sound of a ZAT BLAST. It's coming from inside the cockpit.

DANIEL
(recognizing)
That's a zat blast...

They exchange a look as they tense up. Then, things happen very quickly:

Grant jumps up and moves over to the second table, where he's about to reach into a BAG to grab a weapon, when suddenly --

NEW ANGLE

as the cockpit door opens, and the PILOT emerges with a trained zat gun. Grant gets a hold of his weapon, but the Pilot FIRES A BLAST first.

Grant takes a HIT, and goes to the ground.

HENRY

John!!

Henry wants to advance towards Grant, but the Pilot now has his weapon aimed at him.

PILOT

(to Henry)

I would recommend you rethink that.

HENRY

What the hell did you do to him!?

PILOT

He's fine! But you better not make me fire a second shot.

Henry is overcome by confusion but also by anger. Grant is on the ground, a little woozy, but moving.

HENRY

What in blazes is going on here?!

CHRISTINE

Yeah, I'd like to second that...

PILOT

(to Henry)

I'm sorry, Doctor Grant. But there's people out there who were willing to pay me better than you.

The Pilot moves forward, and picks up the weapon Grant was about to grab. Then he walks to the HATCH, and OPENS IT.

There's a tense silence, as the ramp extends outside the airplane in order to allow whoever's coming aboard to walk inside. Grant, slowly sitting up, looks at Henry, clearly very concerned about him. Then, the colonel turns to the Pilot.

GRANT

(woozy)

What... what's this about? Who do you work for?

PILOT

I work for myself. But these people were willing to pay me.

DANIEL

(wry)

Where have I heard that one before?

And just then --

A GROUP OF SIX ENTER the jet. One of them is Rawlins, and he's got a 9 mil in his hands, ready to shoot if necessary.

CLOSE ON GRANT

as he looks up, and suddenly his features are overcome by surprise and utter shock. One of the people boarding the plane is someone he knows.

FEMALE VOICE

(a greeting)

Colonel Grant... you look surprised.

GRANT

(under his breath)

I don't believe this...

FEMALE VOICE

I'm sorry it had to come to this...

NEW ANGLE

to reveal that the female voice we hear belongs to no one less than ERIN GARRISON -- the former Air Force Major we last saw in "The Search, Part One."

GARRISON

... but truth is, we need your help.

And off Grant's expression as he takes in this unexpected reunion, we...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. HENRY'S PRIVATE JET - DAY

Moments later... Garrison and her people have secured the jet. Grant is now sitting at the table with Henry, Christine and Daniel, as two of Garrison's people are forcibly escorting the COPILOT out of the plane. The Pilot watches them for a beat, then he walks up to Garrison. He's speaks insistently.

PILOT

Now that I've done my part... it's your turn.

(off Garrison's look)

If you want me to keep quiet, it's time for you to pay me.

Rawlins -- who functions as Garrison's right hand man -- speaks up firmly.

RAWLINS

You'll get paid in due time.

The Pilot doesn't like Rawlins's tone. But before he can reply, Garrison speaks calmly.

GARRISON

(re: another one of her men)

Petersen will take care of it. We've arranged for you to get out of sight.

Garrison gives one of her people (PETERSEN) a nod. Petersen acknowledges, and gestures for the Pilot to head out of the plane with him. The Pilot hesitates briefly, perhaps wondering if he'll really be getting paid. And then, he's just about to head out, as Henry shakes his head with frustration.

HENRY

(to the pilot)

That's the way to go... throw your life away for some cash.

The Pilot hesitates again, looks at Henry. But then, the Pilot finally EXITS, and Petersen and Garrison exchange another nod -- a signal to proceed as planned.

As the Pilot and Petersen have exited, Rawlins CLOSES the jet's hatch. Other than Rawlins and Garrison, one more of Garrison's men is present -- his name is ROBERTSON (30s).

GARRISON

(to Robertson)

Take the map, and make sure we have the exact coordinates before we launch.

Robertson nods his acknowledgment. He then steps forward, takes the map from the table, and EXITS into the cockpit. There's a moment as Grant and Garrison look at each other. These two go back a long way, and that sense is ever present. Grant slightly shakes his head.

GRANT

I would have thought that after getting pardoned by the President... you'd at least be able to stay out of trouble.

DANIEL

(wry)

Well, now -- so I take it you know her?

GRANT

You could say that. She used to be on my old team.

HENRY

Must have been a fine team...

Garrison considers her words a beat. She steps closer, speaks sincerely, but with no regrets.

GARRISON

Colonel, I'm sure you can understand that this is about matters far more important than you or I... or any of us here.

Grant's already put the pieces together.

GRANT

So I take it you're still involved with the Trust.

GARRISON

Not officially. You could say I'm an... independent contractor. After I was pardoned, the N.I.D. kept a close eye on me, which made things difficult. But I wasn't willing to abandon my principles just yet.

GRANT

Even if it means throwing your life away.

A flash of anger sparkles in Garrison's eyes.

GARRISON

Throwing my life away?! My life fell apart when I was disgraced for having worked so hard to protect this planet, Colonel.

(beat)

But that was a small sacrifice... considering that one day Earth may very well depend on people like myself.

Henry chimes in.

HENRY

And just what exactly is that supposed to mean?

(MORE)

HENRY (CONT'D)

(off Garrison's look)

Oh, you'll have to forgive an old man's curiosity. And I'm really not following what's going on here.

Garrison regards Henry for a moment. Then she speaks with conviction.

GARRISON

("don't you get it?")

I'm a patriot -- all of us are. And we're not just fighting to protect this country, but this entire planet.

CHRISTINE

(concluding)

And I take it you think that finding the Seal of Solomon is gonna help you do that.

Before Garrison can reply --

RAWLINS

(eyes on the hostages)

Perhaps we shouldn't reveal too much information.

Garrison considers him for a moment.

GARRISON

It's all right... nothing wrong with them knowing.

(beat)

The Trust has been aware of what the Seal of Solomon really is for some time now. We found writings on it over a year ago, never really knew where to look for it... But it's no secret that Doctor Grant has always been somewhat... obsessive when it came to finding it.

HENRY

I wouldn't exactly call it "obsessive."

DANIEL

(to Garrison)

I hope you're aware that the Seal isn't really some kind of magical device...

GARRISON

Perhaps not magical, but very powerful.

(explains)

It's a device that allows people to shift from one dimension into another.

GRANT

Even if all of this is true, that doesn't explain what you want with it.

Garrison can't believe that Grant isn't getting it yet.

GARRISON

Think about it, Colonel -- if we had a device that would allow us to travel to other dimensions... we could access dimensions in which we could find far more advanced technology than anything that's at our disposal here.

(beat)

I'm thinking one dimension in particular.

GRANT

(realizing)

The Nebulan...

HENRY

(confused)

The what -- ?

GARRISON

We do know that they possess advanced technology. Like the weapon in Malaysia... or the technology they gave you three years ago...

HENRY

(to Grant, lost)

Son, just what is this woman talking about?

GRANT

Please, dad, let me handle it.

There's a beat. Grant takes a few steps forward. Rawlins reacts quickly, trains his gun on the colonel. But Garrison gives him a signal, telling him it's all right. Grant goes on softly, still feeling a connection to Garrison.

GRANT (CONT'D)

Erin, the way I see it we're both looking for the same thing. So why don't we make this a little easier?

(beat)

Let my father and the others go... and I'll help you get what you want.

HENRY

(outraged)

That's completely out of the question!

GRANT

(sighs)

Dad...

HENRY

(hard)

I'm not leaving you here with these people!

Beat. Grant looks at Henry, and he sees the concern in his father's features.

GARRISON

(soft)

I'm afraid it's not quite that simple anyway, Colonel.

GRANT

What the hell is that supposed to mean?

GARRISON

It might require a person with enormous archeological skills to find the Seal... And while the Trust have some capable people...

(re: Christine, Daniel and Henry)

... we've got three of the world's most capable archeologists right here.

CHRISTINE

(to Daniel and Henry)

Did she just compliment us?

DANIEL

Yeah, I think she did.

CHRISTINE

Sounded like it.

GARRISON

So I'm afraid I can't let any of you go right now. We're gonna go get this thing together. So I suggest you get comfortable.

There's a beat. Grant doesn't like where this is going. Garrison catches his disapproving look, and her features darken.

GARRISON (CONT'D)

(threatening)

And make no mistake, Colonel -- if one of you tries to pull off some kind of stunt, I won't hesitate to... do whatever I have to.

There's a tense beat, as Grant just glares at Garrison. His expression is grim, knowing that his old teammate has turned into a threat. He then exchanges a look of concern with Daniel, Christine and Henry.

And off that...

EXT. TEL AVIV AIRPORT - HENRY'S PRIVATE JET - DAY

We see the jet firing up its thrusters. And as the plane launches, we...

DISSOLVE TO:

EXT. HENRY'S PRIVATE JET - DAY

Flying above the clouds again.

INT. HENRY'S PRIVATE JET - DAY

Rawlins is standing near Grant, Henry, Daniel and Christine with his hand on his gun, as all four are seated again.

DANIEL

Well, you can always count on things
to take an unexpected turn.

Henry is clearly upset.

HENRY

I can't believe that my own pilot
would sell me out to these people.

CHRISTINE

They must have been tracking us for
a while, waiting for the right moment.

HENRY

(angry)

Well, I'm not willing to let them
get their hands on the Seal -- that
much I can promise you.

But we can tell that this is starting to take its toll on
Henry. He looks tired, as he takes a breath. Grant has
already caught onto this, and his concern for his dad has
grown once again.

GRANT

Are you sure you're okay?

HENRY

I'm fine.

There's a beat. Grant isn't convinced. Then --

NEW ANGLE

as Garrison emerges from the cockpit, and walks up to Rawlins.

GARRISON

(to Rawlins)

We'll be landing pretty soon.

Rawlins acknowledges. Garrison considers Grant for a beat,
but we realize she's trying to avoid his gaze. It is
difficult for her to do what she's doing here, as she does
still look up to Grant. She still respects him.

ON GRANT

as he watches Garrison walking to a corner, where she
contemplates their situation. Grant's features are filled
with regret, still feeling somewhat responsible for his former
teammate. But he's also determined, not willing to just
accept matters. Finally, he stands.

Rawlins reacts quickly, training his gun on Grant again.

GRANT

(to Rawlins)

I just wanna talk to Garrison.

A tense beat passes, as Rawlins just keeps his weapon trained.
Garrison steps forward, regards Grant. She then decides
that it can't hurt, and gives Rawlins a nod.

GARRISON
(to Rawlins)
It's all right.

Rawlins is a little reluctant, but he does lower his weapon.

HENRY
(cheering)
That's right, son. Try and get this woman to think straight again.

RAWLINS
(to Henry, a warning)
I suggest you keep quiet.

Henry glares at Rawlins, but says nothing more.

ANGLE FAVORING GRANT AND GARRISON

as they move to another corner. They speak quietly, keeping this a private conversation.

GARRISON
If you think you can talk me out of this, sir, you're wasting both of our time.

Beat. Grant looks at her, realizing that she's changed since last time they spoke. There's less traces of regret, and much more determination in her voice.

GRANT
I'd never think of doing that... I'm just trying to understand what the hell happened to you.

GARRISON
Don't make me go over this again.
(beat)
People on Earth are afraid, Colonel. After what happened on Vorian, it's gotten worse. Have you seen the news lately? Do you know what it looks like on the streets? The government's starting to get a little concerned with the demonstrations... the civil unrest.
(with concern)
And the sad part is -- despite of what we think -- we're far from being ready to defend ourselves against an enemy attack. We may have Asgard technology... but everyone seems to agree that's it's still gonna take us a long time until we fully understand all of it.
(beat)
All I'm suggesting is we don't sit on our hands in the meantime.

GRANT
To a certain degree, I even agree with you. But it's your methods that I can't approve.
(MORE)

GRANT (CONT'D)

You've barely escaped prison once --
what do you think is gonna happen
once you get caught?

GARRISON

(confident)

I don't intend to get caught.

There's a beat. Grant's disappointment in her is showing again.

GRANT

There was a time when you used to
follow my orders... without
questioning.

GARRISON

(with an edge)

In case you haven't noticed yet...
that time's over.

Her expression tightens, as she realizes that Grant thinks he might be able to turn her around.

GARRISON (CONT'D)

And I suggest you stop underestimating
me, Colonel.

(with conviction)

If there's one thing I've learned
from Colonel Saunders, it's that
when it comes to protecting the
planet... everything else takes a
back seat.

Beat.

GRANT

(with regret)

I just wish you had learned a little
more from me... and a little less
from Saunders.

For a moment, only silence hangs in the air between them.
Then, the moment is interrupted, as --

ROBERTSON'S RADIO VOICE

Garrison, this is Robertson. We're
about to land.

Garrison just looks at Grant for a beat. Then, she finally hits her radio, replying.

GARRISON

Acknowledged.

She then turns to Christine, Daniel and Henry, speaks up louder, so that they can hear her.

GARRISON (CONT'D)

Doctor Jackson -- I suggest you
prepare to get to work. You'll be
coming with us.

HENRY
("disappointed")
What about the rest of us?

GARRISON
Robertson and Rawlins will keep an
eye on you.
(looking at Grant)
That way we'll know that the colonel
and Doctor Jackson will keep in line.

GRANT
(hard)
Erin, you're making a mistake!

Before Garrison can reply, Rawlins speaks up threateningly,
his hand on his gun.

RAWLINS
That's enough.

Grant is filled with anger. He would love nothing more than
to take on both Rawlins and Garrison. But he knows he's not
in a position to do anything right now. He glares at Garrison
in anger, feeling her betrayal.

GRANT
(furious)
This isn't over yet. I promise I'll
make sure you'll be held accountable
for this.

But Garrison regards him firmly.

GARRISON
Right now the only thing you'll do...
is follow my orders.
(beat, an order)
Now, sit down.

Grant looks at her in anger, not willing to do what she says.
But then, Rawlins points his gun at Henry.

RAWLINS
(to Grant)
You heard her.

There's a long tense beat, as Henry tenses up, looking at
the gun that's pointed at him. Grant slowly moves back over
to the table, where he takes a seat, never taking his eyes
off of Garrison.

ON GARRISON

as she looks at Grant. If she is feeling any regret, she's
hiding it well. All we can spot in her eyes is the feeling
of anger. Anger at having been misunderstood.

ON GRANT

as he keeps his gaze on Garrison for a beat. Then, he looks
at Henry again, aware that his father is starting to feel
unwell; this stress isn't good for him.

HORIZON: "Temple of Secrets" - ACT THREE

42.

And off Grant's look of worry, we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. AFRICAN JUNGLE - DAY

We see an establishing shot of the tropical jungle landscape. There's trees and bushes spread all over the region, with some mountains nearby, which are also filled with forest.

SUPER:

AFRICAN JUNGLE

Hold for a beat, and then...

NEW ANGLE

We see a lonely road just outside of the depths of the jungle. Sitting on this road, we can see Henry's jet.

INT. HENRY'S PRIVATE JET - DAY

Christine and Henry are still seated at the table. Rawlins and Robertson are standing nearby, watching them. Garrison's voice is heard on their radios.

GARRISON'S RADIO VOICE

Rawlins, Robertson. What's your status?

RAWLINS

(hits his radio)
Everything's smooth here. How are things going on your end?

GARRISON'S RADIO VOICE

I'll let you know as soon as we find something.

RAWLINS

Got it.

EXT. AFRICAN JUNGLE - DAY

Grant, Daniel and Garrison are making their way through the tropical jungle. Garrison has got her gun trained, and she's also carrying the artifact.

GARRISON

(to Daniel)
How much further?

Daniel is glancing over the map.

DANIEL

According to this, we're almost there.

And as they move on...

GRANT

(to Garrison)
So how long have you been spying on my father?

GARRISON

The Trust's had him under surveillance
for about a year now.

Grant speaks calmly, fighting back the anger that's really
inside of him.

GRANT

You realize that all of this is a
long-shot...

(off her look)

Even if the Seal is gonna be able to
get you to another dimension, there's
no reason to assume that you could
even find the Nebulan dimension.
Let alone that humans would be able
to survive in it.

GARRISON

(soft)

Nevertheless, we have to try.

(pointedly)

And correct me if I'm wrong, but
it's certainly more than you're doing
to ensure the survival of humanity.

Grant doesn't like her accusing manner, but he's not willing
to get into another argument right now. As they keep
walking...

INT. HENRY'S PRIVATE JET - DAY

Our focus is on Christine and Henry, sitting side by side.
Henry's growing decreasingly uneasy. He speaks quietly to
Christine, making sure Rawlins and Robertson can't hear him.

HENRY

We can't just sit here and watch.
It's about time we did something.

CHRISTINE

I agree. But I'm afraid our options
are limited at best.

Henry's featuring the same determination that we usually see
from Grant.

HENRY

I'm not so sure about that.

(off her look)

They're underestimating me... that's
something we can use to our advantage.

But suddenly, Henry seems to experience a slight pain. He
puts his hand on his chest. Clearly, the stress is starting
to get to him, and he's starting to perspire a little.
Christine catches it, and she's as worried as Grant was.

CHRISTINE

Are you sure you're okay?

HENRY

(trying to sound
convincing)

I've already explained this to John --
I'm fine.

But Christine knows better.

CHRISTINE

When's the last time you took your pills?

Henry says nothing. It's been a while. Christine speaks up louder now as she talks to Robertson and Rawlins.

CHRISTINE (CONT'D)

(re: Henry)

He has a heart condition. He needs to take his medication.

HENRY

(frustrated)

I said I'm fine!

There's a beat. Rawlins studies Henry for a moment, assessing the situation. He does seem a little weakened, but Rawlins doesn't care about that.

RAWLINS

(to Christine)

You heard him... He's fine.

And as Christine realizes that they're not about to be cooperative...

EXT. AFRICAN JUNGLE - MOUNTAINSIDE - DAY

Daniel is leading Grant and Garrison to a rocky wall, the side of a mountain. There's various leafs and grass that's grown over the wall. Daniel stops, glances around. He checks the writings on the map, verifying.

DANIEL

(looking up)

Yup. This is the location.

Garrison isn't sure if she's trusting this situation.

GARRISON

It's just a wall.

DANIEL

Yeah, I know... I can see it.

GARRISON

There's gotta be some kind of mistake.

Daniel knows for sure that there's no mistake.

DANIEL

(looking at the map)

No, no... don't think so.

Grant looks at the artifact that Garrison is still carrying.

GRANT

What about that artifact?

There's a beat. Garrison considers, decides it's worth a try. Grant and Daniel exchange a look, both men are just waiting for their chance to overpower Garrison. Then, Daniel steps closer towards her to take the artifact.

But Garrison picks up what he's thinking... She takes a step back, and simply DROPS the artifact on the ground. Then she points her gun at Daniel, motions for him to pick it up. Daniel reluctantly does so. He studies the artifact for a beat.

GRANT (CONT'D)

(skeptical)

For all we know, this is just a waste of time...

But Daniel isn't willing to give up.

DANIEL

I'm not so sure about that.

(re: the artifact's

writings)

It does say that it's some kind of key...

(adding)

Paraphrase...

He steps closer towards the wall, as suddenly --

CLOSE ON THE ARTIFACT

as it suddenly begins making a BUZZING SOUND.

DANIEL (CONT'D)

(unsure)

Okay... something's about to happen.

Suddenly the artifact starts to GLOW, and a BRIGHT BEAM of ENERGY is fired against the wall.

ON REACTIONS

as they're not sure what to make of this.

WIDER

as the energy beam causes a BRIGHT DOORWAY to appear in the wall. It's leading into a WHITE LIMBO. The artifact is literally projecting the doorway to the wall.

GRANT

(looking into the doorway)

Well, I guess it's a key all right.

Garrison keeps her weapon trained on the two men, as she pulls out a SCANNER, checking out the doorway.

GARRISON

(off scanner)

It reads almost like a Stargate puddle... this must be what will take us to the Temple.

GRANT

(incredulous)

You're not suggesting that we just waltz in there!?

GARRISON

As a matter of fact, that's exactly what I'm suggesting.

GRANT

We have no way of knowing where that's gonna take us, nor if we'll have any way of coming back.

GARRISON

(firm)

No -- we've gotten this far. According to all our information, this is gonna be what'll take us to the Seal.

(not debatable)

We're going in.

As Grant looks at her defiantly, she holds her gun a little higher again.

GARRISON (CONT'D)

I said -- we're going in.

(tense beat)

I don't need to tell you what happens to your father and Doctor Summers if you resist me.

Grant and Daniel exchange a look, both knowing they have no other options but to play along for now. And then, Daniel puts the artifact down, places it on the ground so that it continues projecting the doorway.

He starts heading towards the mysterious passage, considers it for a beat. He can't hide the fact that he is curious to see where this will take them.

DANIEL

Okay... here goes.

And he steps into it, literally disappearing into the unknown. Grant doesn't like this, but he steps forward... and follows Daniel... as does Garrison.

And as they're all in the doorway, a BRIGHT FLASH consumes our view, as we...

WHITE OUT.

WHITE SCREEN

Hold on the whiteness for a long beat. And then...

INT. TEMPLE CORRIDOR

A sense of disorientation... Daniel, Grant and Garrison find themselves inside of a darkly lit corridor. The walls are marvelous, and there's a couple of TORCHES burning, illuminating the area. The three of them are a little disoriented, unsure of how exactly they got from where they were to here.

GRANT

(looking around)

Where are we...?

DANIEL

I don't know, but it doesn't seem
like we're in Kansas anymore.

A beat passes. No one has an answer. Suddenly, Garrison spots something down the corridor.

GARRISON

There...

They look to see --

NEW ANGLE

the corridor is leading straight towards a LARGE STAIRCASE, at which's top an ENTRANCE WAY leads into a brightly lit hall. Somehow everything seems a little eerie.

Off their reactions...

INT. HENRY'S PRIVATE JET - DAY

Rawlins and Robertson are guarding Christine and Henry, as before. But Henry's condition seems to be getting considerably worse. He's trying to conceal it as good as he can. Christine, aware of it, places her hand on his shoulder.

CHRISTINE

Just try to stay calm... it's all
right.

But Henry's starting to experience shortness of breath, and it's getting harder for him to keep pretending that he's fine.

HENRY

I have to tell you... this is not
exactly the kind of adventure I had
in mind.

Christine's concern is growing. She looks to Rawlins and Robertson, pleads with them.

CHRISTINE

You can see that he's suffering --
there's nothing wrong with letting
him have his medicine.

While Rawlins doesn't respond and just stares firmly, Robertson is starting to grow worried. Suddenly, Henry grabs his chest, and winces in pain.

CHRISTINE (CONT'D)

Henry...

Robertson turns to Rawlins.

ROBERTSON

Perhaps we should let him have his
pills...

Henry sinks down in his chair, and it becomes obvious that he's suffering a heart attack.

CHRISTINE

He's dying!!

Rawlins watches Henry for a beat. Then, he decides that Robertson is right.

RAWLINS

Where is his medicine?

CHRISTINE

It's in that front cabinet!

She points to a CABINET near the cockpit entrance. Rawlins moves to the cabinet and opens it, as Henry CRIES OUT again.

HENRY

(in pain)

Someone's going to get into some serious trouble for this...

CHRISTINE

It's all right. They're getting your medicine.

Rawlins searches through the cabinet, finally finding a VILE filled with pills. He gathers that this is it, and moves back to Christine and Henry.

RAWLINS

Is this it?

Christine nods, and quickly takes the vile, placing one of the pills into a GLASS OF WATER that's sitting on the table.

But then --

CLOSE ON CHRISTINE

as she exchanges a subtle look with Henry. They hold a beat. And before we know it ...

... Christine leaps forward, and ATTACKS Rawlins. She gives the man a STRAIGHT PUNCH, knocking him back.

ROBERTSON

aims his gun at Christine, but he can't shoot, as he might hit Rawlins.

CHRISTINE AND RAWLINS

are battling each other, and Rawlins is caught off guard as he realizes that Christine has more fighting skills than he would have expected. She dodges a couple of his hits, and then gives him some PUNCHES instead, finally KNOCKING HIM DOWN, causing him to DROP his weapon.

HENRY

is suddenly feeling perfectly fine, having played the old sick-prisoner-trick. In fact, Henry lends Christine a hand, when --

ROBERTSON

now having a clear shot, points his gun at Christine. But Henry grabs the glass of water that's sitting on the table, and SPLASHES it in Robertson's face.

Before Robertson catches his bearings --

CHRISTINE

tackles him, struggling with him over his weapon.

HENRY

glances down at Rawlins' weapon, lying on the floor. He quickly advances forward, wanting to grab it, when suddenly --

RAWLINS

catches his bearings, sees his weapon lying nearby. He notices Henry.

CHRISTINE

is still wrestling with Robertson. She finally manages to get a hold of his gun.

At the same time --

HENRY AND RAWLINS

both try to grab the weapon on the floor, but Rawlins is faster, as he gets a hold of it again. He quickly points his gun at Henry, and for just a moment it seems he's about to pull the trigger.

RAWLINS (CONT'D)

Hold it right there, old man.

A tense beat, as Henry stops. But then --

CHRISTINE (O.S.)

Drop it!

Rawlins looks to see...

NEW ANGLE

Christine is now pointing Robertson's own gun at him, while Rawlins is pointing his gun at Henry.

RAWLINS

That's funny... I was about to say the same to you.

They hold a long tense beat. And off this predicament...

INT. TEMPLE CORRIDOR

Grant, Garrison and Daniel are carefully walking up the stairs, moving closer towards the entrance into the brightly lit hall. Garrison's still got her weapon trained on Grant and Daniel, staying behind them to keep an eye on them.

DANIEL

(glancing around)

Judging from the architecture, this definitely seems like it could be Solomon's Temple.

And then they reach the doorway, walking into...

INT. SOLOMON'S TEMPLE - MAIN HALL - CONTINUOUS

This is a magnificent, brightly lit hall. At one end of it another MONUMENTAL STAIRCASE is leading up to a platform, where TWO LARGE PILLARS -- cast in bronze -- have been erected. The entire style and look of this location seems very much like how one would picture Solomon's Temple, according to historic images. Garrison looks around, sensing that she's getting closer to her goal.

GARRISON

This is Solomon's Temple...

She keeps her gun trained on Grant and Daniel, never letting them out of her sight, as they slowly step further into the hall.

Suddenly --

UNKNOWN P.O.V.

we look at the three, as they walk towards the staircase, and it's very much like there's someone else with them in this hall. Hiding behind a pillar, watching them.

They're not alone.

RESUME ON GRANT, GARRISON AND DANIEL

as they walk up the stairs, stepping on the platform. And suddenly, their expressions are filled with expectant uncertainty -- could this be it?

GRANT

Is that what I think it is?

NEW ANGLE TO REVEAL:

placed inside of a GLASS DOME is a SMALL DEVICE of alien design, which looks very much like a RING.

DANIEL

(amazed)

The Seal of Solomon... a "magical signet ring."

There's a moment as they take this in, realizing that this small, seemingly insignificant artifact could possess great powers.

GRANT

(more to himself)

A magical ring... I've seen that movie.

Suddenly --

OLD MAN (O.S.)

I've been waiting for someone like you to show up here!

Grant, Garrison and Daniel whip around at the unexpected voice to see...

NEW ANGLE

... an OLD MAN with white, long hair and a white beard. He's dressed in ornate clothing, wearing a long robe, and he's walking with a CANE. He emerges out of the unseen, and approaches the bottom of the staircase.

OLD MAN (CONT'D)

Fortunately, I've been keeping an eye on this place.

Needless to say, Grant, Garrison and Daniel are caught off guard.

GARRISON

(under her breath)

What is this... ?

Daniel takes a few steps forward, regards the old man curiously.

DANIEL

I'm sorry, but... who are you?

The Old Man smiles warmly, almost contradicting what his reply actually is:

OLD MAN

I am the Guard of the Seal... And I cannot allow you to take it.

And as our people try to make sense of that, we...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. SOLOMON'S TEMPLE - MAIN HALL

Continuous from where we left off... Grant, Garrison and Daniel react a little perplexed to the Old Man's statement. Garrison is the most expressive; she doesn't like it.

GARRISON

What the hell is that supposed to mean?

The Old Man isn't surprised.

OLD MAN

Of course. You seek answers. Then you will be pleased to hear that I am here to provide you with such.

DANIEL

Well, now that you mention it, we... do have a couple of questions.

GRANT

You said you're the "Guard of the Seal." How long have you been here?

OLD MAN

Oh, you seem to have misunderstood.
(explains)
I've merely been keeping an eye on this temple...

GRANT

(trying to understand)
Keeping an eye on it... for how long?

OLD MAN

For however long it will be necessary.

The Old Man starts to pace around on his cane slightly, as he goes on.

OLD MAN (CONT'D)

As I have said -- my duties prohibit me from allowing you to take the Seal. But what I can do is provide you with some answers.

Grant and Daniel exchange a look, and then start heading down the staircase, closer to the Old Man. But Garrison stays behind for a moment, looking at the Seal. She decides to try and lift the glass dome. But as she touches it, her hand hits a FORCE FIELD. The Old Man reacts to that, turns around.

OLD MAN (CONT'D)

Perhaps I should have told you... there is a force field protecting the Seal. Without my will, you will not be able to take it.

And off that...

INT. HENRY'S PRIVATE JET - DAY

As before. Rawlins is pointing his gun at Henry, while Christine is pointing her gun at Robertson.

RAWLINS

(to Christine)

If you want the old man to live...
you will lower your weapon.

HENRY

(stubborn)

Don't do it, Chris! I'm not willing
to give these bastards the
satisfaction.

Rawlins glares at Henry.

RAWLINS

You don't seem to care too much about
your life.

HENRY

I do. But if there's one principle
that I have... it's that I don't
give into bullies.

(firm)

I'm sorry, young man. Looks like
you'll have to pull that trigger.

They face off a tense beat.

CHRISTINE

Wait...

Rawlins looks at her expectantly. Christine is torn,
considering what to do.

HENRY

Chris...?

CHRISTINE

(worried about him)

I can't let them kill you.

HENRY

(firm)

You can't give into them either.

Christine tries to come up with another solution. She looks
at Rawlins.

CHRISTINE

(incredulous)

Is this really your idea of protecting
the planet?! I can't believe that
you could be this deluded!

(trying to reason
with Rawlins)

If you pull that trigger, all you'll
do is kill an innocent man. Is that
really what you believe in?

There's a tense beat, as Rawlins seems to consider her words.

RAWLINS

You're right.

(re: Henry)

He would be nothing but an innocent victim.

He now turns his aim away from Henry, and points his gun at Christine instead.

RAWLINS (CONT'D)

You, however... could be considered as simply a... casualty of war.

Christine wasn't expecting him to aim his weapon at her, and Robertson is starting to look a little worried himself, as Chris still has her gun pointed at him.

CHRISTINE

(to Rawlins)

Ah, I think you're totally missing the point here.

CUT TO:

INT. SOLOMON'S TEMPLE - MAIN HALL

Grant, Garrison and Daniel are now in front of the staircase with the Old Man. Garrison is still holding her weapon, but not necessarily aiming it at anyone at this point. The Old Man looks around the hall, and we can spot a shimmer of nostalgia in his voice.

OLD MAN

I remember the days when this hall used to be filled with life... people everywhere.

(a little solemn)

A shame that so much time has gone by.

Grant tries to get some answers from this mysterious man.

GRANT

What is this place? Where are we?

The Old Man looks at the colonel with wisdom in his eyes.

OLD MAN

This is the place to which Solomon's people took his temple... in order to protect it.

DANIEL

(realizing)

We're not on Earth anymore, are we?

OLD MAN

Of course we are. We're merely in a... different dimension, if you will.

As the Old Man talks, Garrison takes a scan of him. She reacts with surprise to her readouts.

OLD MAN (CONT'D)

Solomon discovered one of our devices
that we had left behind ...

The Old Man raises his hand slightly, revealing that he's
wearing a RING identical to the "Seal of Solomon."

OLD MAN (CONT'D)

... and he was able to use it,
establish contact with us. We had
never seen any of your kind being
capable of such a thing. He was a
man with... remarkable abilities,
far beyond his time.

DANIEL

So you're saying that... you're from
another dimension?

OLD MAN

Not exactly.

(explains)

We originally came from the same
dimension as you... A long time ago
we were not much different than you
are. Except perhaps our... true
appearance. Our technology allows
us to alter our appearance. I felt
that this...

(gesturing at himself)

... would seem less unsettling to
you than my true form.

(beat)

We also developed technology that
allowed us to travel to other
dimensions. It was Solomon who
brought your kind to our attention...
We were aware at the time that the
Alterans had seeded the galaxies
with new life, but... we were
surprised to find that your kind had
such enormous potential, and such
great significance.

Garrison turns to Grant and Daniel, speaks quietly.

GARRISON

According to the scanner, he's telling
the truth... I've never seen readings
like these.

Grant looks at the scanner, clearly a little confused by
what he sees. He considers this a beat. Then, he turns to
the Old Man again.

GRANT

What's your name?

OLD MAN

(shrugs)

My name is meaningless.

GRANT

All right... then what does your
species call themselves?

There's a long and silent beat, as we PUSH IN on the Old Man, anticipating his reply. But then:

OLD MAN

Perhaps it is time for you to leave.
Go back to where you came from, and
rest assured... I will inform the
others of what has happened here.
And we shall... convene.

The Old Man turns his back on them, slowly heading away.

DANIEL

Well, wait a minute, you can't just
leave it at that... not without giving
us some more information. If no
one's to find the Seal, then why did
you leave the clues behind that led
us here?

The Old Man stops, turns to face them again.

OLD MAN

Consider it a test.

(beat)

I have given you all the answers I
intend to provide you with. But one
day, perhaps... our paths will cross
again.

No one's too happy about just leaving it at that. But Garrison in particular looks a little frustrated, and she doesn't quite trust this mysterious old man.

GARRISON

(more to herself)

No, I'm not willing to leave it at
that...

GRANT

Garrison?

Garrison suddenly acts on impulse. She steps forward, and aims her gun at the Old Man.

GARRISON

(to the Old Man,
determined)

We didn't come all this way, make
all these sacrifices... just to return
with empty hands and some kind of
damn mystery.

The Old Man regards her, and suddenly his warmth is gone. His expression is now unreadable.

DANIEL

(to Garrison)

Uh... I don't think that's a good
idea.

GARRISON

(hard)

Quiet!

Garrison is overwhelmed by emotions and by the desire to succeed. She's been through too much, faced too many people who misunderstood her, to be willing to leave it at this.

GARRISON (CONT'D)

(soft)

I'm not willing to let this go.

(to the Old Man)

You have to understand... we need that device. We need your knowledge, the knowledge of your people... to protect our planet.

And as the Old Man considers her...

INT. HENRY'S PRIVATE JET - DAY

As before. Christine is considering her options, which aren't looking too good. Rawlins is keeping his gun aimed at her, and it's clear he's not bluffing. She tries one last approach, relying on the fact that she's still pointing her gun at Robertson.

CHRISTINE

(re: Robertson)

You realize that if you shoot, there's a chance he might die too.

RAWLINS

Another casualty of war.

Robertson is feeling a little unsettled, but after a beat, he straightens up, willing to give his life. Christine holds a long and tense beat. And then...

... she starts lowering her weapon, when suddenly --

NEW ANGLE

as Henry ADVANCES on Rawlins, and KNOCKS the weapon out of the younger man's hand. Rawlins is clearly caught off guard, and Robertson uses this distraction to try to take the weapon from Christine.

At the same time Henry is giving Rawlins another PUNCH, enjoying himself.

HENRY

(grinning)

I've been waiting for this one!

Rawlins is still surprised, but this time he dodges one of Henry's punches. At the same time...

Robertson's attempts at grabbing the weapon from Christine are unsuccessful, as Christine KNOCKS DOWN Robertson.

She then turns to Rawlins and Henry, as Rawlins is starting to GRAB Henry, trying to take him out.

BANG!

Rawlins takes a HIT to his shoulder. It was a well aimed shot, and it knocks him to the ground. Christine steps forward, picking up Rawlins' gun as well.

CHRISTINE
(to Rawlins)
Consider that a war injury.

Rawlins is holding his bleeding shoulder, and Robertson is sitting on the ground. Christine secures the confined space, and heads over to Henry.

CHRISTINE (CONT'D)
You okay?

But Henry looks disappointed.

HENRY
(outraged)
Why did you shoot the guy?!
(off her look)
I was about to knock him out.
(wry)
You know, my age might be advanced,
but... my name is still Grant.

Christine acknowledges with a smile, taking this as a sign that he's okay.

CHRISTINE
I know.

And that takes us back to...

INT. SOLOMON'S TEMPLE - MAIN HALL

where the tension has gone up a notch, as Garrison's still aiming her weapon at the Old Man. Grant steps closer to Garrison, trying to talk some sense into her.

GRANT
(gently)
Erin... it's time to let it go.
This isn't the right thing to do,
and you know that.

But Garrison's expression is suddenly one filled with emotion. We start to realize that this woman is facing more demons than it had seemed at first.

GARRISON
(soft)
You don't understand, sir.
(her eyes turning moist)
I have to do something to protect this planet. You were right... I may have been pardoned, but I lost everything. People I thought I could rely on... none of them understood any of it.
(accusingly)
Not even you. The one person I always looked up to.

Grant looks at her, realizing that she's anything but a bad person.

GRANT

Well, perhaps we can change that now.

But then, the Old Man suddenly steps a little closer. He regards Garrison like he's sensing something from her.

OLD MAN

(to Garrison)

I can sense that you have a very strong desire to protect your people.

GARRISON

(with soft determination)

You're damn right about that.

OLD MAN

Then perhaps I can show you a way to do that... given some time.

GARRISON

What's that supposed to mean?

The Old Man studies her a beat. Then he looks at Grant and Daniel.

OLD MAN

Perhaps only the two of you shall return to your dimension.

Grant and Daniel are unsure what to make of this. But Grant can't help but still feel protective of his former teammate.

GRANT

We're not leaving her behind.

OLD MAN

(soft, wisely)

Of course not.

With that, the Old Man presses a small button on his ring, and a BRIGHT FLASH OF LIGHT fills the room. The light gets so bright that it completely blinds Grant, Daniel and Garrison. And then, we...

WHITE OUT.

WHITE SCREEN

A bright glow fills the screen for a long beat, before we...

FADE TO:

EXT. AFRICAN JUNGLE - MOUNTAINSIDE - DAY

Grant and Daniel find themselves lying on the ground at the mountainside where they had been earlier. They're disoriented, feeling a little woozy. But then, they catch their bearings, and start getting on their feet. The passageway is gone -- like it was never there. As is the artifact.

DANIEL

(looking around)

All right. What just happened?

Grant looks around.

GRANT

Garrison...

DANIEL

Looks like she's not coming with us... The artifact's gone.

Grant holds for a long beat, taking in this strange experience. And he can't help but feel concerned about Erin Garrison, despite of what she's done. Finally, the colonel turns to face Daniel.

GRANT

Are you okay?

Daniel nods -- he's fine. But he's just as curious as Grant, wondering just who that old man really was... and what the intentions of his species are.

And off that, we...

DISSOLVE TO:

EXT. GRANT'S RANCH - EVENING

We re-establish the idyllic ranch house.

INT. GRANT'S RANCH - LIVING ROOM - EVENING

A couple of days later... Grant, Christine and Daniel are about to head back to Horizon, and they're assembled at the front door with Henry. They've got their light luggage with them again. Henry looks happy, interestingly having greatly enjoyed their adventure.

HENRY

Well, I have to say... this little trip was even more adventurous than I thought.

(smiling)

I'd be up for doing it again any time.

GRANT

Dad...

Henry raises his hand.

HENRY

I know, I know... I can't be doing this kinda stuff all the time anymore. Which I guess is something I can live with.

Grant is glad to hear those words from his father. But we can tell that something's on the colonel's mind, and Henry knows what it is.

HENRY (CONT'D)

You're still thinking about that woman, aren't you?

A beat. No words are needed.

HENRY (CONT'D)

Stop feeling responsible. It's not your fault. She was old enough to make her own decisions.

Grant nods slightly, appreciating his dad's words.

GRANT

Thanks, dad.

DANIEL

Well, and let's not forget that that guy -- whoever he really was -- probably kept her in the other dimension for a reason.

Christine knows what Daniel's getting at.

CHRISTINE

Which means there's a chance we'll hear from her again...

HENRY

When you do, make sure to let me know.

(wry)

I'd like to be up to date too, after all.

There's a beat, and then:

HENRY (CONT'D)

You sure you kids don't wanna stay a little while longer? It feels like you just got here.

Grant would love to.

GRANT

I'm afraid we're needed back on Horizon. But, you have my word... you'll be seeing me around here a little more often from now on.

HENRY

Is that a promise?

GRANT

(smiles)

That's a promise, dad.

CHRISTINE

Same goes for me.

HENRY

(pleased)

That's what I wanted to hear.

Grant steps forward, and gives his father a tight hug.

GRANT

And you promise that you'll take care of yourself, dad.

HENRY
Of course, I will, son.
(joking)
After all, I got Geoffrey here to
remind me to take my medicine.

Then Henry looks at Christine.

HENRY (CONT'D)
And you promise me that you'll keep
making John and me proud.

CHRISTINE
(smiles)
I'll do my best.

Christine and Henry give each other a tight hug as well.
And then, Henry turns to Daniel, and the two shake hands.

HENRY
Feel free to drop by anytime, Daniel.

Daniel acknowledges, appreciating it.

DANIEL
Take care, Henry.

They all exchange one more nod, a goodbye for now. And then
Grant, Daniel and Christine take their luggage, and EXIT.

CLOSE ON HENRY

as he closes the door, and looks out the window for a beat,
watching the three head off.

EXT. GRANT'S RANCH - EVENING

CLOSE ON the front window, as we look inside. Henry looks
out for a beat, and then he heads off into the kitchen. At
the same time, Geoffrey ENTERS through the back entrance,
joining Henry in the kitchen.

HENRY
Well, Geoffrey, if you ask me...
it's about time for our dinner,
wouldn't you agree?

Henry puts his hand on Geoffrey's shoulder.

HENRY (CONT'D)
And after that, we should enjoy the
evening breeze on the porch.
(beat)
It's my favorite time of the day.

And as we slowly pull back, and hold on the familial setting
for a beat, we...

FADE OUT.

END OF ACT FIVE

THE END

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And now, make sure to head on over to the GateWorld Episode thread to share your thoughts on tonight's episode!