

S T Å R G Å T E

H O R I Z O N

ROBOTS AND FLYING SAUCERS

Episode: 4.11

Written by
COLIN SANDERSON

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TEASER

FADE IN:

INT. 1950'S - SCIENCE LAB - DAY

Everything is black and white!

The scene has a slightly "aged" appearance as well as sound. It seems as if this was really shot and produced decades ago. The music also reflects that style.

As we PAN OVER the location we see microscopes, test tubes and jars filled with liquid that are smoking, sitting on the counter tops. There are huge computers complete with large screens and rolling magnetic tapes. Finally, we HOLD on the DOOR. A large window is in it.

The door BURSTS OPEN and MRS. BENSON, a woman in her thirties with classic 50's clothing and hairstyle storms into the lab. With her is HANK, a boy aged about eleven, similarly of a classic 1950's appearance. Both are clearly very anxious. Mrs. Benson locks the door and heads for one of the counters, Hank sticks very close to her.

MRS.BENSON

Quickly, here!

She motions behind the counter.

HANK

(scared)

But, Mom, they'll find us in here!

Mrs. Benson drags the boy down under the counter.

HANK (CONT'D)

Mom, I'm scared!

MRS.BENSON

(trying to be
convincing)

It'll be all right, Hank.

We hold on them for a tense beat, as they hide in silence.

HANK

(whispering)

They should have never stopped the
Professor... he would have fixed
this in no time.

But Mrs. Benson suddenly hears something.

MRS.BENSON

(to Hank)

Shhhh!

There's a beat. And then ...

... we HEAR the CLUMP CLUMP CLUMP of heavy footsteps, and the expressions of Mrs. Benson and Hank become more fearful, as the footsteps get louder, coming towards them.

ANGLE ON THE DOOR

We PUSH IN on the window and, suddenly --

A metallic, large ROBOT steps into view. The Robot is bulky, and looks pretty cheesy -- a very poor special effect. It has two lights for eyes. The music however implies it is terribly dangerous. It lumbers up to the door and pauses.

ON MRS.BENSON AND HANK

The mother and son clutch each other in terror.

ANGLE ON DOOR

The Robot lifts his unwieldy arm and punches the door OPEN, thereby simply breaking its lock.

BACK ON MRS.BENSON AND HANK

A tense moment as we HEAR the clumping footsteps. We PUSH IN ON Mrs. Benson, as the clumping footsteps stop, and her eyes suddenly widen in shock. She lets out a very loud scream, as you'd expect any woman to do in the 50's:

MRS.BENSON (CONT'D)

Aaaaaaaaaaaaaaaaaaaaa!

PULL BACK

to see that the Robot is now standing menacingly over them, having found their hiding place. There seems to be no hope, when --

NOBLE MALE VOICE

Mrs. Benson!

Mrs. Benson reacts with new hope.

MRS.BENSON

(hopeful)

Professor...

Hank glances over to where the voice came from, and the boy's eyes lighten up in amazement.

HANK

Professor Galloway!

NEW ANGLE TO REVEAL:

no one less than TOM. He's arrived behind the Robot. We see Tom dressed in fifties style clothing, consisting of a suit and the traditional hat. He fits in perfectly with the scenery. His appearance is underscored by a heroic music piece.

TOM

No need to panic, ma'am. I have the situation under control.

The Robot turns around, "glancing" at Tom with its two lights that are supposed to be its eyes. Hank reacts with excitement -- to the boy Tom is a great hero.

HANK

Professor Galloway, I knew you'd show up -- I knew it!

(MORE)

HANK (CONT'D)

(to Mrs. Benson)

You see, Mom. The Professor's gonna take care of it!

Hank watches excitedly when --

THE ROBOT

now begins to advance on Tom, slowly and threateningly.

TOM

regards the Robot heroically, not showing any fear, as he starts speaking in an odd language:

TOM

(firm)

Tamrof hoc te-vak! Hok tok Tomar!

The Robot doesn't react, continues advancing slowly. Tom isn't worried, as he continues:

TOM (CONT'D)

Mi-hu te-kack, te-lack, me-mack bozar!
En-to-leh moh-leh veko-ko-huzar --
yenrok tu hip-to-plan, gre-nar! Mah-
hek-tek-lek-breck-deck-tohomero-koar!

(beat)

Tshok!

And suddenly the Robot freezes. It stops in the middle of its current step, and the eye-lights slowly go out. It seems that Tom's shut down the Robot.

MRS. BENSON AND HANK

react with great relief, as they begin emerging from their cover. Mrs. Benson is still looking a little shaken, but Hank walks up to Tom with wide eyes.

HANK

You did it, Professor! Gee, you really did it! I knew you'd save us!

(to Mrs. Benson)

Isn't that what I told you, Mom?

Mrs. Benson slowly steps forward, regards the Robot still with some fear.

MRS.BENSON

(re: the Robot)

Is it... is it...?

Tom nods, as he eases her mind.

TOM

Yes, ma'am, it is. It was a very dangerous and powerful piece of technology, but fortunately... now it's shut down.

MRS.BENSON

How...?

Tom shrugs heroically.

TOM

It was really just a matter of understanding the space men's intensions, learning their language and communicating to them that we don't pose a threat.

Mrs. Benson takes this in for a beat. Then she sighs with great relief ...

MRS.BENSON

Oh, Professor, I don't know how to thank you!

... and she falls into his arms.

TOM

(with a grin)

Oh, I'm sure I could think of one or two things.

HANK

Gee, Professor -- now that the space men aren't a threat anymore, do you think I could see the inside of their ship?

TOM

I don't think that will be possible, Hank. The space men will be leaving again soon.

HANK

(disappointed)

Gee -- I guess not.

CLOSE ON TOM AND MRS. BENSON

as Mrs. Benson regards Tom with a look of admiration.

MRS.BENSON

Oh, Professor... you're a genius.

TOM

(modest)

Oh, no, no, ma'am. I'm just a man proud to be serving his people.

And that makes Mrs. Benson admire him even more. She looks up at him... Tom returns the look... there's an affectionate beat between them. And then, they lean in to kiss. Hold on Tom getting the girl, and then ...

The image begins to DISTORT, as if someone were adjusting a television set, creating interference. And as this happens...

INTERFERENCE TRANSITION TO:

INT. VIRTUAL RECREATION CHAMBER - DAY

CLOSE ON Tom, sitting in what looks like an alien dentist's chair. He's wearing his Horizon uniform. There's a couple of electrodes and wires attached to Tom's head, as he slowly opens his eyes, coming back into the real world.

Everything's in color now.

TOM
(bursting with
enthusiasm)
Wow! That was absolutely amazing.

A RECREATIONAL ATTENDANT, a woman in her thirties, helps Tom detach the wires, as we HEAR a familiar voice:

JERET BROACAH (O.S.)
I take it you've enjoyed this little
experience then, Doctor Galloway?

NEW ANGLE

to reveal JERET BROACAH, as he steps forward. He's sporting his traditional, wide grin, which makes him seem a little weird. He regards Tom with satisfaction, and Tom's completely blown away by his experience.

TOM
Enjoyed it? It was one heck of a
ride! I truly don't know what to
say.

Jeret laughs strangely for a beat.

JERET BROACAH
Oh, you must not say anything, my
friend. You've already given me all
the joy that I could have possibly
asked for.

Tom stands, as he gives the Recreational Attendant a thanking nod, not missing an opportunity to check out the attractive woman flirtatiously. Then, Jeret steps forward, places his arm around Tom's shoulder.

JERET BROACAH (CONT'D)
So does that mean you will recommend
that more people from your space
station join us here to experience
this... "one heck of a ride," as you
called it?

TOM
I'll definitely recommend it to
everyone I know.

Jeret laughs strangely again, seeing his business exploding in the near future.

JERET BROACAH
Wonderful. Oh, wonderful.

And as the two begin to walk off...

JERET BROACAH (CONT'D)
As I always like to point out --
Timalia is a vacation paradise for
everyone in this galaxy.

We begin to...

PULL BACK TO REVEAL MORE OF THE ROOM:

NEW ANGLE

The room looks somewhat like a Las Vegas Casino. It's very bright, very inviting, and there's countless flashing lights. And we can see TWO OTHER VIRTUAL RECREATION CHAIRS in the room, where N.D. TOURISTS are sitting back, lost in their own virtual adventures. Each chair has a RECREATIONAL ATTENDANT assigned to it.

JERET BROACAH (CONT'D)

Which is why it always fills my heart
with excitement when people bring us
new visitors to experience the various
joys of the Six Pleasure Gods.

And as Jeret and Tom are walking off, 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.)

EXT. SPACE - HORIZON

We see an establishing shot of the great space station, set against the beautiful background of the twin suns.

INT. CHUCK'S

It's a weeknight, and there's a moderate crowd present. Tom and DAVID ENTER. They're in mid-conversation as they head over to the bar.

TOM

(excited)

But definitely the best part of it all was -- everything was so real. I mean, touch, smell, taste. I'm telling you if I hadn't known it was all fake, I would have never believed I was in a simulation.

David seems a little dubious.

DAVID

Sounds like you're planning on trying that again.

TOM

You kidding? I can't wait to go back. And as a matter of fact, I think you should come with me this time.

DAVID

I don't know about that.

TOM

Come on, when's the last time you got to live out your "deepest, secret fantasies?"

David gives him a look, but Tom remains persistent.

TOM (CONT'D)

You could do anything you want.

DAVID

I'm pretty happy with my real life -- in the real world. Thank you.

TOM

But still -- aren't you the least bit curious?

David still doesn't seem too intrigued when --

NEW ANGLE

as CHUCK steps up behind the bar, ready to take their orders.

CHUCK

(checking his watch)

Hm, nineteen hundred hours. I could set my watch after you guys. What's it gonna be?

TOM

(smiles)

The usual.

CHUCK

(nods)

Two beers coming right up.

Chuck heads to a nearby shelf, where he grabs two beer mugs as he starts pouring the drinks. At the same time Tom continues trying to convince his buddy.

TOM

We've got four more off days left. I'm heading back to Timalia in the morning.

DAVID

I promised Julia and Caitlin that we'd be spending the weekend on Earth.

TOM

The weekend doesn't start until tomorrow night. Gives you more than enough time to go out and play with your buddy.

Chuck, who's been overhearing this, chimes in:

CHUCK

(to David)

I agree. I think you should give this a shot. This is what most people dream about.

(off David's look)

Get to do whatever you want, without any consequences whatsoever. Sounds classy to me.

DAVID

How do you even know what we're talking about?

Chuck steps up with the two beers.

CHUCK

Because nearly every person who's stepped through that door tonight has been talking about the same thing. I might even give it a try myself.

TOM

(enthusiastic)

Oh, and Jeret says that the chairs can be interfaced with each other to allow two or more users to experience the same virtual reality.

CHUCK

(to David)

How could you say no to that, buddy?

David considers it a beat.

DAVID

I guess the thing is just... I'm not really that much of a science fiction fan.

TOM

You don't have to be into sci-fi.
You can do any simulation you want.

This suddenly piques David's interest. That hadn't occurred to him yet.

DAVID

No kidding...

TOM

You see, the way the chairs work is that they create your own, personal fantasy world, based on your thoughts and imagination.

David now seems to be seriously considering this.

DAVID

Hmm. That's interesting.

TOM

(with a sheepish grin)

Of course, I'd love to show you around my virtual reality just to kind of give you an idea of how it all works.

DAVID

(wry)

Of course.

TOM

And after that, we could go play in one of yours.

David does seem interested now. And both Tom and Chuck notice.

CHUCK

(to Tom)

Seems like you sold him, pal.

But then David notices it, and he's not ready to agree that easily.

DAVID

(evading)

I'll... sleep over it, all right?

Tom opens his mouth to reply, when --

DAVID (CONT'D)

That's enough. You've got me thinking.

Tom relents, but he knows David well enough to realize that he'll agree. Tom exchanges a thumbs up with Chuck (mirroring when they did just that in "Omen"). David catches it like he did last time, and gives them a look again.

NEW ANGLE

to see GRANT and SIVEA, who are just ENTERING. We follow them, as they head on over for one of the tables.

GRANT

(mid-conversation)

Well, all I'm saying is, it's not like you haven't earned a little time to kick back and relax. And from what Chase told me about Timalia, you wouldn't regret a visit.

They sit down at one of the tables to have dinner. Sivea smiles, appreciating his persistent manner:

SIVEA

And trust me, I don't doubt that.

(tries to explain)

It's just that... I'd rather spend the time catching up on some reading. You know, actually relaxing -- as opposed to burning up energy.

GRANT

(playfully)

You mean you'd rather be in your quarters all by yourself with a book, rather than walking the beach on a nice, sunny afternoon, enjoying the breeze?

She smiles.

SIVEA

I've always enjoyed having some quiet time alone. I guess it just helps me to unwind.

GRANT

(teasing)

Well, all I'm saying is you might want to consider getting out a little bit more.

SIVEA

(playfully)

I'm out all the time. Heading to other planets on a regular basis -- who could beat that?

They share a smile. And then, something off screen catches Grant's attention.

GRANT

There's Arina.

Sivea looks over to see --

ARINA

as she ENTERS the lounge. She's wearing one of her "catchy" dresses, but we can tell that she's looking a little lost, and perhaps even somewhat solemn. Grant waves to her, inviting her over. Arina spots Grant and Sivea. She puts up a slight smile, as she heads over to their table. In the background we can see David and Tom, as they now head away from the bar and walk over to the pool table where they're about to play their traditional round.

ARINA

(greeting)
Colonel, Commander...

GRANT

We didn't know you were still on the station.

(gesturing)
Please...

ARINA

(smiles)
You know how it is -- just talking to some people, making sure they all know about Jeret's new attraction.

She sits down.

GRANT

You're talking about these... chairs?

ARINA

The Virtual Recreation Chairs.
(with a playful grin)
Interested?

Grant looks at Sivea, already anticipating her reply.

SIVEA

I prefer reading.

GRANT

(to Arina)
And I'm... not sure yet.
(off Arina's look)
Whenever you see this kinda thing on T.V., there's always that moment where something goes wrong.

ARINA

Oh, don't you worry about that -- they're completely safe. Absolutely, one hundred percent.

GRANT

That's what they usually say.

ARINA

They've been in operation for months now -- not a single glitch so far.

Grant still looks a little dubious.

GRANT

Well, I'm not gonna tell anyone that they can't try this, but...

(smiles)

... I might just kick back on the beach and relax instead.

ARINA

Fair enough. And trust me, Jeret's just happy to have people visit Timalia in the first place. He's been wanting you guys to come ever since Chase and I were there last year.

But just as she says those last words, her memory trails off into the last time she visited Timalia. And we can again spot a certain solemn manner in her features. Grant and Sivea pick up on that, and they know what's on her mind.

SIVEA

(soft)

You miss him... We all do.

Arina can't deny it. She brings up a sad smile.

ARINA

I have to admit -- it's not quite the same here without him.

(quickly)

Not that I don't like you guys.

(with a nostalgic smile)

But I do have to say that... there was a special thing between Chase and me.

There's a beat as they're all silent. Then Grant tries to lighten things up a little.

GRANT

(soft)

Well, none of us have given up hope just yet.

SIVEA

(agrees)

I'm pretty sure we haven't seen the last of him.

There's a beat. Arina nods slightly, appreciating their words.

ARINA

I sure hope you're right.

And off this moment between the three, we...

CUT TO:

EXT. PARADISE BEACH - DAY

We see an establishing shot of the beautiful Paradise Beach on Timalia. It looks just the way it did when last we were here in "A Pleasant Little Trip." We can see various people on the beach, enjoying their respective vacations.

INT. VIRTUAL RECREATION CHAMBER - DAY

CLOSE ON Jeret, sporting an ear-to-ear grin.

JERET BROACAH

The chairs have been adjusted, just
as you've requested. You will now
be able to share the same simulation.

PULL BACK to see Tom and David, both wearing civvies. Also
present is the Recreational Attendant from earlier.

DAVID

(to Tom)

I still can't believe I actually let
you talk me into this.

TOM

(smiles)

You'll like it.

And just then --

ZACH (O.S.)

Well then, I take it this is it.

They turn to see...

NEW ANGLE

ZACH has walked into the room. He's dressed in his vacation
outfit, consisting of Bermuda shorts and a hat. And he has
a NAH'TENDANT (a beautiful and lightly dressed woman) at his
side.

ZACH (CONT'D)

(looking around)

The place where your dreams will
come true.

JERET BROACAH

How wonderful to see that you could
make it.

ZACH

Well, after all, I've been told that
these chairs are "one heck of a ride."
And I wouldn't want to miss that.

(adding)

I tried to talk Jerry into coming
along, but the guy just wouldn't
listen.

David turns to Tom, speaks quietly.

DAVID

He's not coming with us, is he?

TOM

(smiles)

Nah, it'll just be some quality time
for the two of us.

(then, to Zach)

So -- what kinda virtual reality are
you headed to?

Zach hesitates to answer that, and one can only wonder what that means.

ZACH

Let's just say I'd rather not discuss it.

(with a grin)

But -- it's going to be a ton of fun.

Jeret laughs at that, pleased to see that Zach's looking forward to it. Then he gestures at an ADDITIONAL RECREATIONAL ATTENDANT that is on the other side of the room.

JERET BROACAH

This lovely lady will take care of you.

Zach glances at his Nah'tendant with a suggestive grin.

ZACH

You can never get enough lovely ladies to take care of you.

And as he heads off...

ON DAVID AND TOM

as they watch. Tom's enjoying this, and David's looking a little dubious once again.

JERET BROACAH

(to Tom and David)

I trust you're ready to proceed as well.

TOM

(re: David)

Better get going before he changes his mind.

Jeret acknowledges, and gestures for them to head over towards two of the three chairs in the room. And as they take their seats, their Recreational Attendant starts hooking them up to their respective chairs. Jeret heads on over to a nearby console.

JERET BROACAH

And as usual -- in order to leave the simulation before the game ends, all you must do is concentrate on exiting.

The Attendant makes some final adjustments on a nearby console, before she gives Jeret a nod. Jeret gives David and Tom his trademark grin.

JERET BROACAH (CONT'D)

I'm sure you two will have a wonderful time.

CLOSE ON TOM

as he turns to David with an excited grin.

TOM
Enjoy the ride.

Tom leans back and closes his eyes.

CLOSE ON DAVID

as he takes a deep breath, and then also leans back and closes his eyes. And just as he does this...

Our view DISTORTS, once again as if someone were adjusting the television, creating interference. And...

INTERFERENCE TRANSITION TO:

INT. 1950'S - PROFESSOR GALLOWAY'S STUDY - DAY

The image remains distorted for a moment, before it slowly ADJUSTS and we get a clearer picture. And once again everything is BLACK AND WHITE.

This is more of a workroom than a study. It's in comfortably shabby disarray, with papers and books everywhere. There's a battered OLD DESK and a DAY BED. One wall is solid BOOKSHELVES and on the other sides we find BLACKBOARDS covered with a fantastic array of complex equations, graphs and diagrams.

Tom and David find themselves standing in the middle of the room. Both are sporting an authentic 1950's look. They're wearing suits and ties, as well as hats. It seems as if they've traveled through time, having become citizens of the 1950's Earth. David is looking around, amazed. And Tom looks at him with a boyish smile on his face:

TOM
Welcome to my world.

And as David takes this in, we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. 1950'S - PROFESSOR GALLOWAY'S STUDY - DAY

We continue where we left off... David is looking around the room in wonder, clearly surprised. He looks down at his clothing, feels the fabric.

DAVID

This is amazing... this feels... so real...

TOM

(smiles)

Told ya.

DAVID

For some reason I was expecting this to be more like a...

TOM

... a dream?

DAVID

Yeah.

TOM

I knew you'd like it.

Tom goes over and picks up a BOOK from the desk. He tosses the book to David. David catches it, running his fingers over it.

DAVID

(amazed)

You definitely weren't exaggerating. If I didn't know better, I'd think this was all real.

TOM

Aren't you glad I talked you into coming along?

David smiles; no words are needed to know that he is glad to be here. He starts exploring the room a little more. He finds a discarded NEWSPAPER, which he picks up and leafs through. At the same time Tom steps up to one of his blackboards, glancing over the calculations.

TOM (CONT'D)

(jokingly)

Looks like I've got a lot of work to do.

DAVID

So... where exactly are we?

David continues walking around the room, running his hands over various objects, while Tom explains:

TOM

Well -- this is my home and workplace.
(MORE)

TOM (CONT'D)

(gesturing around)

It's the year 1951, and we're in Washington D.C. I'm Professor Thomas Galloway, the world's most brilliant mind. Einstein, basically.

DAVID

(amused)

Einstein, huh? What does that make me?

TOM

(enjoying this)

Oh, you're my trusty assistant -- Mister Connor.

David seems a little disappointed.

DAVID

Your assistant?

TOM

(correcting)

My trusty assistant.

David doesn't seem satisfied.

DAVID

That's all you could come up with?!

TOM

Hey, there can only be one Einstein.

DAVID

Yeah, that might be true, but... why couldn't I have been the greatest military mind in world or something like that?

TOM

It's not that kinda game. This is a game where scientific knowledge and a peaceful approach to challenges will prevail -- as opposed to military power.

David is still exploring various objects in the room. He glances out the window for a moment, before continuing moving around.

DAVID

All right, so what do we do here?

Tom checks his watch.

TOM

In a few minutes we should be getting word that a mysterious flying saucer landed outside the city.

DAVID

A flying saucer!?!

TOM

(excited)

We'll get streets of panicked civilians, everyone will be terrified, fearing an alien invasion. Then the military will get involved, and all hell will break loose. Ultimately, we'll unleash the wrath of what some may call the merciless Martian Robots of Doom, even though I personally don't think they came from Mars. And then --

David stops his excited friend.

DAVID

Okay, okay, wait a minute... Did you make all of this up?

TOM

(proudly)

I did take some inspiration from some of the most famous sci-fi classics of all times.

DAVID

Well, I don't know. It doesn't seem very realistic.

TOM

Oh, I beg to differ.

(explains)

You have to understand, this was an era when sci-fi was just that -- science fiction. Some of the best movies of all times are from this era: The Day The Earth Stood Still, Forbidden Planet, It Came from Outer Space, just to name a few. I practically grew up worshipping those movies, and reading Heinlein, Bradburry, Asimov. I could go on forever.

During the above dialogue, David notices himself in a MIRROR. He checks out his suit, liking it. But then he suddenly realizes something. He steps a little closer to the mirror, and takes off his hat. And now he's suddenly taken aback by his appearance:

His hair is GELLED, completely FLAT and PARTED on one side. It's quite a funny look at first sight, and David doesn't like it.

DAVID

(appalled)

What the hell happened to my hair?!

Tom knew David would be a little shocked by this.

TOM

Well, you do have to look the part. That's how people did it back then.

But David's not convinced. He tries to adjust his hair, with no success.

DAVID

I look like a freaking idiot!

Tom joins him at the mirror, checking him out.

TOM

(amused)

It's not that bad. It's got class.

DAVID

No, it doesn't!

TOM

It's only virtual. Your hair in the real world is just the way you left it.

DAVID

(a warning)

It better be.

David can't take his hands off his hair.

TOM

Just wear your hat.

David glares at Tom. And off that moment...

INT. VIRTUAL RECREATION CHAMBER - DAY

Jeret is standing nearby the chairs, in which Tom, David and Zach are sitting back. All of their eyes are closed. Nearby we find the Recreational Attendants, who are keeping an eye on the readings on the small displays next to the chairs. Jeret looks satisfied, sporting his usual grin.

But suddenly, an ASSOCIATE walks in. He has a concerned look on his face, as he speaks quietly to Jeret.

ASSOCIATE

You're needed downstairs.

Jeret regards his Associate, never losing his regular grin.

JERET BROCAH

What's happening, my friend?

The Associate WHISPERS something into Jeret's ear that we can't hear. Jeret keeps up his grin, but from his reaction we can tell that he's just received some disturbing news. He nods slightly, and then he EXITS with the Associate.

Hold on David and Tom in the chairs for a beat, and then...

CUT TO:

INT. 1950'S - PROFESSOR GALLOWAY'S STUDY - DAY

Tom is now working on one of the blackboards, leaning close as he rewrites something, while David is still standing at the mirror -- he can't keep his hands off his hair.

DAVID

(re: his hair)

There wouldn't happen to be a way to fix this?

TOM

There's a great barber shop on
Pennsylvania Avenue.

DAVID

I was thinking more along the lines
of reprogramming this thing to make
me look normal.

TOM

There's nothing to reprogram -- you
look cool.

But David's not convinced. He's feeling self-conscious.
Yet before he can reply, we HEAR the voice of a boy --

HANK (O.S.)

(excitedly)

Professor! Professor!

There's an URGENT KNOCKING at the door. David's a little
caught off guard, but Tom's been waiting for this.

TOM

(quietly to David)

Now the fun starts.

Tom heads over to open the door, and David quickly puts on
his hat, trying to hide his hair.

NEW ANGLE

as Tom opens the door and Hank rushes in, excited.

HANK

Professor, you won't believe what's
happening! You gotta see this!

Then, Hank stops as he sees David. He doesn't know him, and
Tom realizes:

TOM

Oh, right... This is Mister Connor,
my trusty assistant.

David rolls his eyes at being called an "assistant."

HANK

So he works for you?

Tom smiles.

TOM

That's right. He works for me.

DAVID

(quietly, to Tom)

Let's not take it too far, all right?

Hank gets back to what he's here for.

HANK

Gee, Professor, you gotta see this!
You gotta turn on your T.V.

Tom has now slipped into his role, pretending not to know
what's going on.

TOM

What are you talking about, Hank?

HANK

Just turn on the T.V., Professor.

Tom plays off the urgency in the boy's voice. He goes across the room to a RETRO TELEVISION SET. Tom turns it on and we find an AUTHENTIC LOOKING 1950'S NEWS BROADCAST.

INCLUDE THE RETRO TELEVISION SCREEN

showing a nationally known NEWS COMMENTATOR sitting before a RADIO MIKE. He's reporting on breaking news, but remaining very professional, despite the overwhelming impact of what he has to say.

NEWS COMMENTATOR

And again, for those just joining us, we bring you this special radio-television broadcast to give you the latest information on the landing of the "space ship" outside of Washington.

Throughout this Tom is completely consumed by his role here. And while Hank is watching the television with wide open eyes, David's taking this in with a certain caution.

NEWS COMMENTATOR (CONT'D)

We still don't know where this vessel came from, but I can reveal that military leaders are considering two possibilities: that it came from some unfriendly power here on Earth -- or that it actually arrived from another planet.

HANK

(to Tom, with excitement)

It came from outer space, didn't it, Professor? What do you think the space men look like?

TOM

That's impossible to say, Hank.
That's impossible to say.

NEWS COMMENTATOR

Troops have been rushed from Fort Myer and they have formed a cordon around the ship. They are supported by machine guns, tanks and artillery.

Tom is growing concerned as he hears this.

TOM

They'll try to destroy the ship... thinking they're invaders.

NEWS COMMENTATOR

Behind police lines, there is a large crowd of curiosity seekers.

At this point the television screen starts showing FOOTAGE from the sight where the ship has landed: the vessel is an old style FLYING SAUCER. Its gleaming, white surface shows no windows and no visible ports.

It's a fearsome, terrifying object, giving no evidence of its source or intention.

We can also see the CIVILIANS in the crowd, their eyes and nerves taut with suspense. We find SOLDIERS positioned around the flying saucer with TANKS and HEAVY WEAPONS.

Above this we HEAR the News Commentator's voice:

NEWS COMMENTATOR (CONT'D)

As you can see for yourself, the Army has taken every precaution to meet whatever the situation may require. Every eye -- every weapon -- is trained on the ship. It's been this way for --

At this point Tom quickly turns off the television, his eyes filled with concern. He's playing this as if it were real.

TOM

(to himself)

I have to talk to General White... make sure they don't do anything we'll regret.

DAVID

What are you talking about?

TOM

If the army attacks, the space men will defend themselves. We can't let that happen.

Tom turns to Hank.

TOM (CONT'D)

(with urgency)

Hank -- Mister Connor and I need to head off. You run home and stay with your mother.

HANK

(amazed)

Are you going to talk with the... with the space men?

TOM

(a serious nod)

I'll certainly try, Hank.

HANK

(eyes wide open)

Then why can't I come with you?

Tom gets in his heels, as he puts his hand on the boy's shoulder.

TOM

Because I need you to stay with your mother. I have a feeling she might be a little frightened by all this. You don't want her to be alone.

Hank is disappointed, but he also understands.

HANK

Don't worry, Professor. I'll take care of her.

TOM

I know you will.

There's a beat, and then Hank EXITS, storming out of the house, off to do what he was told.

ON TOM AND DAVID

as they're amongst themselves now.

DAVID

So what's the plan -- Professor?

TOM

There's an army base nearby. I intend to talk to the Air Force Chief of Staff, but we'll probably end up getting stuck with General White.

DAVID

And I take it that's not a good thing?

TOM

No. General White is a major problem for us, he believes the aliens present a real threat to the country, and he'll do anything he can to eliminate that threat.

DAVID

(trying to follow)

So the aliens aren't the bad guys?

TOM

No, it would be like us blowing up a ship just because it came through the Spacegate. Who knows what these aliens want or why they're here.

(dramatically)

But one thing's for certain -- shooting at them will trigger nothing less than a "war of the worlds."

David takes this in, as they start heading out. Tom leans over, picking up on his last statement.

TOM (CONT'D)

That "war of the worlds thing" was a reference to the movie.

DAVID

Yeah, I caught that.

TOM

Just making sure.

As the two of them head out...

EXT. 1950'S - OUTSIDE PROFESSOR GALLOWAY'S STUDY -
CONTINUOUS

We see Tom and David leaving the building.

TOM

We gotta hurry. We don't have much time.

And as they're walking off, we...

PAN TO REVEAL:

NEW ANGLE

Hank is hiding in some bushes, watching the Professor and his assistant heading off. Hank is a boy that can't resist his curiosity. He glances over to a half-open window, one that leads into Professor Galloway's Study.

Off Hank's wide-eyed curiosity...

INT. BOARD ROOM/CONTROL CENTER

This is the same control center that we saw in "A Pleasant Little Trip" -- the hub of Jeret's intelligence operations. Behind the board room table we find the LARGE WALL SCREEN with CONSOLES before it. The screen is showing a graphic of Timalia, displaying the various oceans and lands of the planet.

Arina is standing at a console in front of the wall screen, as Jeret ENTERS. It's important to note that Jeret's grin has suddenly vanished.

JERET BROACAH

(grim)

What's happening here?

He joins Arina at the screen.

ARINA

Well, something told me this might interest you.

(off his look)

One of your agents just made an arrest outside the complex.

JERET BROACAH

(shocked)

What...?

ARINA

And I think it's someone you know.

Arina puts up the IMAGE of a man on the viewing screen. Jeret recognizes him. Suddenly, his features become more grim than one could ever imagine.

JERET BROACAH

One of Blefold's people...

(grim)

I was wondering when Eborious Blefold would start attempting to unleash his brand of havoc once again.

ARINA

The arresting agent found evidence that this man was on some kind of sabotage mission.

Jeret's features suddenly show concern.

JERET BROACAH
Sabotage? Where?

ARINA
That's the thing. We don't know yet; he's not talking. We have no idea what he was planning, or if he's already carried out his mission.

Jeret is suddenly filled with rage.

JERET BROACAH
In the name of the Six Pleasure Gods -- how could he have slipped past our security?

ARINA
(urgent)
I think right now the more pressing question is: what was he up to?

And off their tense expressions...

EXT. 1950'S - MILITARY BASE - DAY

We see an establishing shot of a 1950's military base. It's a large complex with blocky buildings. We see some JET PLANES and VEHICLES of the period. Several BASE PERSONNEL can be seen walking around, dressed in 1950's uniforms.

INT. 1950'S - GENERAL WHITE'S OFFICE - DAY

GENERAL WHITE is a gruff looking man in his fifties, his uniform is decorated with ribbons. He is constantly smoking a CIGAR. In fact, we'll never see him without one.

GENERAL WHITE
(gruff)
Make no mistake, gentlemen, I've only agreed to see you as a courtesy, given what the Professor's done for this country in the past.

ADJUST TO INCLUDE Tom and David, who are taking seats across from White's desk. While Tom's taken off his hat, David is sure to keep his on. He doesn't want anyone to get a good look at his hair. And on occasion we may see him adjusting his hat rather obsessively; he's not very comfortable.

TOM
I appreciate that, General.

White takes a long puff from his cigar.

GENERAL WHITE
Well then, let's get down to business, I've got work to do. I trust you're here because you may have a way of effectively taking out that flying saucer.

TOM

Actually, General... I'm here to propose we don't take any premature action.

White is so shocked by that statement, he needs another long puff from his cigar.

GENERAL WHITE

What the hell is that supposed to mean!?!?

As he blows out smoke, David can't help but COUGH slightly, finding himself immersed in a cloud of cigar smoke.

TOM

Well, General, so far there's no indications that that space ship presents a threat to us. We have no reason to assume that whoever's inside has any hostile intentions. In fact, I'd like to volunteer to be the one to attempt to talk to them.

White glares at Tom for a beat. Then he stands, causing Tom and David to instinctively stand as well. The General keeps puffing his cigar, as he doesn't hide his dislike for the Professor.

GENERAL WHITE

Let me make something clear to you, Professor. I'm far from being convinced that that thing out there is really from some other planet. It's much more likely that this is Stalin's doing, that it's some kind of elaborate scientific death trap, something they've probably had in the works for years. And right now it's our duty -- I repeat, our duty, gentlemen -- to ensure that we stop whatever it is they're trying to do.

TOM

(with determination)

General, I can understand your concerns... but please, you have to at least acknowledge the possibility that --

He's cut off as suddenly --

NEW ANGLE

The room begins to DISTORT, as if someone is distorting the image on a television set. The phone on White's desk and parts of the desk itself flicker in and out of existence. Tom and David exchange a look, realizing something's wrong. General White also reacts, shocked.

GENERAL WHITE

Oh, heavens help us... they're attacking!

And we go to...

INT. VIRTUAL RECREATION CHAMBER - DAY

Something's very wrong here. SPARKS ripple across the Virtual Recreation Chairs, and the lighting FLICKERS on and off continuously. One of the Attendants takes out a com device.

ATTENDANT

(in com)

We have a problem with the chairs!

INTERCUT WITH:

INT. BOARD ROOM/CONTROL CENTER

where Jeret and Arina react with concern.

JERET BROACAH

(edgy)

Define problem.

ATTENDANT

We're experiencing a power surge. The chairs' emergency power came online, but the overload has fried the safety protocols, causing the exit algorithm to --

During the above dialogue Jeret puts his hand on his forehead. He greatly dislikes technobabble.

JERET BROACAH

(an outburst)

That's enough! Enough!!

(a little calmer)

Just tell me what this means.

The Attendant looks at the unconscious forms of David and Tom as well as Zach with great worry.

ATTENDANT

It means they're trapped in their virtual realities... We won't be able to get them out.

ON JERET AND ARINA

as they take this in. We hold on their looks of concern for a beat, and then...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. 1950'S - GENERAL WHITE'S OFFICE - DAY

Moments later... An Air Force major in his thirties -- MAJOR WELLS -- walks into the office and joins General White, who's now surrounded by a couple of N.D. AIR FORCE PERSONNEL. It seems all hell has broken lose, as White is talking to some of his people through an OLD STYLE RADIO MIKE that's set up on his desk. Tom and David are still present, watching the scene unfold before them. Clouds of cigar smoke fill the room, as White is constantly puffing his cigar.

GENERAL WHITE

(in radio mike)

All right, Colonel Farman, what's your progress?

COLONEL FARMAN

(on radio)

We're closing in on the object now, General.

GENERAL WHITE

Just watch yourselves... only god knows what kind of weaponry we're dealing with here.

ANGLE FAVORING TOM AND DAVID

We see General White and his people in the background, as David turns to Tom, speaking quietly.

DAVID

Obviously, something just went wrong.

Tom nods.

TOM

That distortion wasn't supposed to happen. But what's really odd is...
(looking at White and his people)
... they weren't supposed to react to anything like that.

COLONEL FARMAN

(on radio)

Launching artillery now!

Tom and David watch the Air Force people for a beat.

TOM

Might have just been a glitch.

DAVID

Well, we shouldn't take any chances. I say we get out of here and make sure it wasn't anything more serious.

TOM

Yeah... yeah, you're right. Let's go.

The two men stand straight and close their eyes. There's a beat. Nothing happens. During this, General White in the background speaks into his mike again:

GENERAL WHITE

Talk to me, Colonel. What's happening?

COLONEL FARMAN

(on radio)

Our weapons are showing no effect, sir. We can't penetrate the hull.

GENERAL WHITE

Keep trying.

Tom and David open their eyes, glance around. Both are now looking a little worried.

DAVID

Tom... we're still here.

TOM

Yeah... I noticed.

DAVID

(annoyed)

I thought you said these chairs were "completely safe." How can that be if we can't get out?!

Just then, Major Wells walks up. He eyes Tom and David suspiciously.

MAJOR WELLS

Gentlemen? What exactly are you two talking about?

Tom and David exchange a brief look. Tom decides it's best to not confront the Air Force people now, not knowing what else could go wrong.

TOM

(friendly)

Actually... we were just about to leave. Wouldn't wanna disturb you guys here.

Wells regards them thoughtfully, not trusting them.

TOM (CONT'D)

(to David)

Let's go. We'll figure this out somewhere else.

David nods his acknowledgment. And as Tom and David EXIT the office...

PAN OVER TO:

GENERAL WHITE

as he's got his cigar between his teeth again. He's immersed in a cloud of smoke, as he receives word:

COLONEL FARMAN

(on radio)

Still no change, sir. I've never seen anything like it.

GENERAL WHITE

(grim)

Very well, Colonel. It seems we may have to resort to some harsher methods.

(thinks a beat, then

to Major Wells)

Get me President Truman.

MAJOR WELLS

Yes, sir.

And off that...

INT. VIRTUAL RECREATION CHAMBER - DAY

CLOSE ON Tom, David and Zach sitting in their chairs. The lighting is no longer flickering, but it's darker than it was before -- this is the emergency lighting.

PULL BACK TO REVEAL CALLEN, who's now in the room as well. He's wearing civilian clothing. He looks at Jeret, and he's not too happy.

CALLEN

How could this have happened?

As we pull back further we also find Grant in the room, as well as CHRISTINE and DANIEL. All are wearing civvies. Standing next to Jeret is Arina. Jeret is remaining friendly, but he doesn't have his usual bright grin at the moment.

JERET BROACAH

I can assure you, Commander, we have the situation fully under control.

DANIEL

Well, that still doesn't answer the question.

(off Jeret's look)

We've been assured that these chairs are absolutely safe to use.

Before Jeret can reply, Arina weighs in.

ARINA

Well, they are safe.

(reminding)

As of right now, none of them are in any danger. At least, from what we can tell. They're just trapped.

There's a beat as they glance at their people in the chairs.

GRANT

And why are they trapped?

Jeret isn't in the mood for lengthy explanations, but he tries to be patient.

JERET BROACAH

To put it simplistically, the neural interface has entwined itself with the players. As a precaution the users' self-exit trigger has been disabled by the chairs, quite simply because removing them from the simulation at this time could cause neural damage.

CALLEN

(not liking it)
Neural damage?

JERET BROACAH

(assuring)
Only if they were to exit now --
which, as I just said, they can't.

Grant can't help but give Arina a pointed look.

GRANT

Well -- just like on T.V.

CHRISTINE

Well, I'm sure there's a way to fix this. I'm just assuming we're not expecting them to be trapped forever.

ARINA

As soon as they complete the game, they should be able to exit normally.

CALLEN

Is that an assumption? Or is it a fact?

Arina was hoping he wouldn't ask that question.

ARINA

Well, it's more like a... you know,
more like a... an...

She doesn't want to say it. Callen looks at her intently.

ARINA (CONT'D)

Kind of like an...

("clears her throat"

as she says the word)

... assumption.

(beat)

Yup.

(beat, checks her

watch)

Boy, it is getting late, isn't it?

INT. 1950'S - PROFESSOR GALLOWAY'S STUDY - DAY

Tom and David ENTER the study. Tom's determined to solve this problem, while David's looking a little ticked off.

DAVID

I can't believe I let you talk me into this stupid idea, Tom. I knew something would go wrong.

TOM

We're here now, and we don't seem to be in any danger.

DAVID

You don't know that for sure.

David's clearly frustrated with his clothing and appearance. He takes off his hat, revealing his stylishly gelled hair once again. At the same time Tom considers the facts.

TOM

When I finished the game last time, I woke up. Maybe that's all we have to do.

(off David's look)

Finish the game.

DAVID

(frustrated)

What the hell is that supposed to mean?

TOM

It means we have to play along and pretend that this is real.

DAVID

Please tell me that's a joke!

TOM

(serious)

No joke.

David's frustration is growing. He paces around.

TOM (CONT'D)

The way this works is that we need to try and break into that space ship. If we can establish peaceful contact with the aliens before it's too late, we'll have won the game and the simulation should end.

DAVID

I'm sorry, Tom, but that just doesn't work for me. I'm not like you.

Tom frowns.

TOM

What's that supposed to mean -- "you're not like me?"

DAVID

(heated)

I mean I'm a little more grounded in reality. And I find it hard to pretend that some kind of childish fantasy like this is real.

Tom is feeling a little offended by that statement.

TOM

What are you saying?

DAVID
(criticizing)
Trust me, I think you're a great
guy. But sometimes you tend to be
like...

He stops, but Tom wants to hear it.

TOM
(with an edge)
Like what?!

DAVID
(blunt)
Like a kid. Like a big kid. And I
knew it was only a matter of time
until that would get us into some
kind of trouble.

TOM
(annoyed)
Oh, is that a fact?

DAVID
(hard)
Yes -- it's a fact.

There's a beat. And before any of the two friends can say anything further, there's a NOISE from the other room. Tom and David react with surprise, as they can HEAR that they're clearly not alone in the house. Someone's moving around in the other room. They exchange a look, and then they start to carefully make their way towards where the noise came from.

David suddenly remembers his hair, and he quickly puts on his hat again, making sure no one will see what's underneath it. And they head into...

INT. 1950'S - PROFESSOR GALLOWAY'S LIVING ROOM - CONTINUOUS

The living room is located next to the study, and it features the same decorative style of the period. Tom and David ENTER from the study, and suddenly their looks are filled with surprise and confusion.

TOM
Okay -- definitely not part of the
game.

NEW ANGLE

None other than Zach is sitting in the living room, adorning 50's clothing. But it's more than that. Zach is dressed exactly as Hank was last time we saw him (which is quite an interesting sight).

DAVID
Zach!?!

Zach looks up at them, he's just as confused as they are. And he looks a little freaked out.

ZACH
Okay. What's going on here? Where
am I?

TOM

I think the better question is...
how did you get here?

ZACH

(looking around)
I don't know. Just a moment ago I
was lying back naked, bathed in --

He stops himself, clears his throat, not wanting to give away his fantasy. David frowns at that, already knowing more about Zach's fantasy than he would have liked.

TOM

(suddenly realizing)
Whatever went wrong with the chairs
must have brought you into my
simulation too.

ZACH

This is your fantasy?

DAVID

See if you can get out.

Zach nods quickly. Then he focuses on exiting. There's a beat. Nothing happens.

TOM

(realizing)
I think you're trapped here just as
much as we are...

Zach grows unsettled.

ZACH

Trapped...?

And just now he realizes his "weird" clothing.

ZACH (CONT'D)

(appalled)
What the hell am I wearing?!!

Tom's putting the pieces together.

TOM

It seems like you've taken the role
of one of the characters in my
simulation. We're not sure yet what
brought you here.

DAVID

(confused)
Why would it make him one of the
characters?

TOM

It makes sense actually.
(explains)
The way the simulation was designed
is that there'd only be two roles
for people to play -- you and me.
When Zach came in, the system didn't
have an assigned role for him.

Zach considers. Then he looks at David in confusion.

ZACH

Did you understand what he just said?

DAVID

Barely.

ZACH

(to Tom, pointedly)

Well, the part I understood I didn't like.

TOM

The point is -- you're Hank, an eleven year old boy.

(off Zach's confusion)

At least, the other characters are gonna see you as such.

ZACH

(protesting)

I'm not an eleven year old boy!

TOM

(sighs)

I know...

ZACH

(frustrated)

I sure hope you have some kind of plan for getting us out of this mess.

TOM

As a matter of fact I do. As I was saying a moment ago, we need to finish the game.

ZACH

(incredulous)

Finish the game? How about getting out of here?!

TOM

(trying to stay patient)

Finishing the game is what's gonna get us out. I'm... ninety percent certain.

David still doesn't like it, but he's accepting the fact that they haven't got much of a choice.

DAVID

All right... how do we finish this?

TOM

We head to the flying saucer.

(then)

And... improvise from there.

(explains)

This is a different game than the last one. Last time I was able to learn some of the aliens' language in order to communicate with their robot, but...

TOM (CONT'D)

... it's reasonable to assume that this time they don't speak the same language.

DAVID

Great...

TOM

Shouldn't be a problem -- there'll be a way to win.

Zach's worried about his appearance.

ZACH

You don't expect me to go out on the street like this?!

TOM

(sighs)

None of this is real -- why does it matter?

ZACH

It matters because I look ridiculous.

DAVID

I know how you feel.

TOM

Guys -- you look great.

They glare at him, not buying it. Tom tries not to smile, as they do both look rather amusing.

TOM (CONT'D)

Let's go.

They exchange a reluctant nod. And as they head off, something suddenly occurs to Zach:

ZACH

(to David)

Did he say "flying saucer?"

David rolls his eyes. And as they EXIT...

DISSOLVE TO:

EXT. 1950'S - FLYING SAUCER LANDING SIGHT - NIGHT

It is nighttime. As we now see the FLYING SAUCER up close, we once again realize that it's traditional old school style. It has landed in a lightly wooded area just outside the city. As seen in the news broadcast earlier, we find the saucer surrounded by a number of AIR FORCE PERSONNEL, as well as TANKS and some other VEHICLES.

A MILITARY OFFICER is standing near one of the tanks, speaking into a large radio handset:

MILITARY OFFICER

No, sir. No change. We've tried everything.

We SLOWLY PAN OVER until we find:

NEW ANGLE

Tom, David and Zach hiding behind some bushes, inspecting the area. They speak quietly, almost whispering.

DAVID

(grim)

Something tells me they're not just gonna let us waltz into that ship.

TOM

Didn't think it would be that easy.

Zach spots something in the distance:

ZACH

Oh, boy...

They look over to see...

ANGLE TO INCLUDE THE FLYING SAUCER

as we can see a LINE OF LIGHT forming on its outside. It's taking the shape of a HATCH, and it soon becomes obvious that it's just that. After a beat, the light disappears, and the hatch begins to OPEN SLOWLY.

ZACH (CONT'D)

I feel like I'm in an old science fiction movie...

TOM

That was the idea.

At the same time --

THE MILITARY PERSONNEL

react to what's happening at the flying saucer.

MILITARY OFFICER

(in radio mike)

Something's happening here!

BACK ON THE FLYING SAUCER

as the hatch has completely extended now. There's a long tense beat, as the military people stand there, ready to defend themselves.

And then... an ALIEN ROBOT begins to slowly emerge from the flying saucer. It's the same kind of Robot as the one we saw in the Teaser. It moves slowly, somehow unsettling.

The military people react, their eyes feature looks of horror.

ON TOM

as he realizes.

TOM

We can't let them attack the Robot.

ZACH

Why the hell not?!

TOM

Because if they do, the Robot's gonna fight back. Stopping them now is our fastest way to end the game.

And with that, Tom acts on impulse and suddenly emerges from his cover.

DAVID

What are you doing?!

ON THE MILITARY OFFICER

as he glances at the large Robot emerging from the flying saucer. His eyes are filled with fear. He holds a beat, and then forces himself to not lose his composure. He turns to his people:

MILITARY OFFICER

Prepare to fire!

TOM (O.S.)

Wait!

The Military Officer turns to see --

TOM

approaching from the darkness.

TOM (CONT'D)

I think I can communicate with it!

ANGLE ON A SECOND MILITARY OFFICER

reacting to Tom, filled with fear. The Officer reacts on impulse, and he raises his weapon, FIRING A SHOT.

TOM

takes a hit. The bullet GRAZES the side of his head.

MILITARY OFFICER

(to the other officer)

Cease fire!

DAVID AND ZACH

react with worry.

DAVID

Tom!!

CUT TO:

INT. VIRTUAL RECREATION CHAMBER - DAY

Everyone present, as before. Their attention is on the Recreational Attendant, who's studying some readouts.

ATTENDANT

(off readouts)

For some reason their pulse has gone up enormously. I'm not sure what the reason for that is.

And just then, Arina reacts to something concerning.

ARINA

(worried)

Oh, I have a pretty good idea,
sweetie...

And then we reveal what has caught her attention.

ANGLE ON TOM

sitting back in the chair, as before. But now we can see
BLOOD dripping from the side of his head -- the spot where
he got shot a moment ago. Off everyone's reactions to this
concerning sight, we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. 1950'S - MILITARY BASE - NIGHT

The base is now clearly on a heightened state of alert. We see military personnel rushing around, and period vehicles driving by.

INT. 1950'S - TREATMENT ROOM - NIGHT

We find a very basic medical room. Tom is pacing slightly near the bed; he now has a BANDAGE covering the spot where the bullet grazed him. Suddenly, the door bursts open and General White storms in, angrily puffing his cigar. We can see TWO ARMED S.F.s guarding the door in the hallway.

GENERAL WHITE

Do you have any idea what's going on out there, Professor?

TOM

Vaguely...

GENERAL WHITE

That darn canister is in the process of destroying the city. It attacked several of my people.

TOM

(quietly)

I was afraid you'd say that.

GENERAL WHITE

We're throwing everything we got at it and it's not slowing it down one goddamn bit.

TOM

You won't be able to slow it down. Not with the kinda weapons you've got.

White eyes him with suspicion.

GENERAL WHITE

And just how would you know that?

Tom hesitates to answer.

GENERAL WHITE (CONT'D)

And while we're at it, Professor... I sure hope you have a damned good explanation for what you were doing out there.

Tom regards the General grimly, knowing that this is no longer merely a game.

TOM

I do.

General White takes a big puff of his cigar.

GENERAL WHITE

I'm listening.

There's a beat, as Tom perhaps for a brief moment thinks about telling the General what's really going on here.

TOM

General, what I'm about to say will sound weird to you. But you have to believe me.

(beat)

Things aren't as they seem.

(off look)

I don't think that those space men are here to harm us. I think their robot is acting out of self-defense. They saw it as a threat when you tried to destroy their ship.

GENERAL WHITE

That's quite possibly the most ridiculous thing you've said in the past decade.

TOM

I don't care if you believe me or not. I need you to let me talk to the President, convince him to let me try and communicate with the space men.

White glares at Tom for a beat, twirling his cigar.

GENERAL WHITE

I tell you what, Professor... You're not going anywhere. I'll find out what you were really doing out there, and trust me... if you're somehow involved with whatever those canisters are planning... I'll make sure you regret it.

TOM

(firm)

General, you're making a mistake.

GENERAL WHITE

(with a slight grin)

We'll see about that.

White heads out into the hallway, where he turns to the S.F.s.

GENERAL WHITE (CONT'D)

If he tries to leave, shoot him again.

And the general EXITS down the hallway, having one of the S.F.s shut the door. We hold on Tom, as he considers his limited options.

CUT TO:

INT. VIRTUAL RECREATION CHAMBER - DAY

LENORI has now joined the group here. He's finishing examining Tom, having bandaged the side of his head.

LENORI

(reacting to his
readouts)

The injury seems almost as if something cut or grazed him. And the time it happened does coincide with an unusual increase in delta waves.

CALLEN

What exactly does that mean?

LENORI

(considers)

Given what we know about the chairs... I'd venture a guess and say he got wounded in the simulation.

ARINA

The chair's safety features are supposed to prevent anything like that from happening.

CALLEN

It's safe to say that those safety features have been disabled.

CHRISTINE

But if it's not real, how could it harm him?

LENORI

Given this kind of situation, the subconscious mind would not know the difference between reality and fantasy. And there have been occasions where people have been known to alter their blood pressure, even stop their heart as a result of psychosomatic manifestation.

Arina suddenly realizes something.

ARINA

(more to herself)

This must be what the saboteur was planning all along...

We see some surprised reactions...

DANIEL

Excuse me. Did you just say... saboteur?

Jeret chimes in quickly.

JERET BROACAH

("shocked")

What are you talking about?!

But Arina regards everyone for a moment, deciding:

ARINA

There's no need to keep it from them, Jeret. I trust them as much as I trusted Chase.

JERET BROACAH
(an annoyed sigh)
Of course you do.

Beat. Everyone's eyes are on Jeret.

GRANT
Well -- I have a feeling I'm not the
only one who's lost here.

And as Jeret sighs...

CUT TO:

EXT. 1950'S - MILITARY BASE - NIGHT

Re-establishing the base.

INT. 1950'S - SITTING ROOM - NIGHT

CLOSE ON Major Wells, sporting a serious expression.

MAJOR WELLS
All right, kid. I can understand
that this is all a little unsettling.
But I need you to tell us what you
were doing at the space ship with
the Professor.

PULL BACK to reveal Zach, sitting in a chair, while being
questioned by Wells as well as an additional officer --
CAPTAIN ASIMOV. Naturally Wells and Asimov are treating
Zach as the eleven year old boy as which they see him, and
Zach doesn't like it.

ZACH
(impatiently)
Obviously, one of us isn't very good
at listening. I'm not a kid, I'm
not even close to being a kid. My
name is Zach Hoffmann, and I got bad
news for ya -- you're not real.

Wells scowls, but tries to be patient.

MAJOR WELLS
All right, listen... this isn't a
good time to play make-believe.
Now, I'm sure you want to go back to
your mommy, but to do that we'll
need your cooperation.

ZACH
(frustrated)
How dare you mention my mother?!
You don't know the first thing about
her!

MAJOR WELLS
What I know is she's worried about
you, boy.

ZACH
She was a great journalist -- one of
the best there ever was. Some say I
got my talent from her, by the way.

Wells and Asimov exchange a confused glance. Then Wells tries to stay on the subject.

MAJOR WELLS

What were you doing at the space ship?

Zach is starting to grow angry, but he calms himself.

ZACH

(to himself)

Stay calm, Zach. Just stay calm. It's only a matter of time until someone fixes this screw up.

Wells believes that he's onto something here.

MAJOR WELLS

What kind of screw up?

ZACH

Whatever went wrong with the simulation.

MAJOR WELLS

By "simulation" I assume you mean the world.

ZACH

Whatever.

MAJOR WELLS

So these space men are here to... "fix" something? I betcha that's some kinda code for "invasion."

ZACH

(sarcastic)

My, are we paranoid today.

MAJOR WELLS

What do you mean?

ZACH

Whatever.

MAJOR WELLS

I need answers. There's no sense in protecting the Professor or these invaders.

ZACH

(fed up)

All right, fine -- you want answers? Pretty soon none of this will matter. Because I'll be outta here, and you'll be back to wherever you came from.

MAJOR WELLS

And where is that?

ZACH

(incredulous)

How the hell should I know?!

Wells considers Zach a beat. The major is clearly looking worried, as he turns to Captain Asimov.

MAJOR WELLS

Keep an eye on him.

Asimov nods his acknowledgement, as Wells heads for the door and EXITS into...

INT. 1950'S - BASE CORRIDOR - CONTINUOUS

Major Wells ENTERS from the sitting room, and walks up to General White, who's been waiting for him.

GENERAL WHITE

What have you got, Major.

MAJOR WELLS

I'm not sure what to make of this, sir.

GENERAL WHITE

Explain.

MAJOR WELLS

(uncertain)

He keeps insisting that he's... some kind of journalist. And he's saying something about the world not being real, that this is all a simulation.

White takes that in with an expression of shock written on his face.

GENERAL WHITE

Those bastards... they must have brainwashed him.

MAJOR WELLS

So what do we do?

White considers a beat. Then he makes a tough call.

GENERAL WHITE

We'll get answers, and we'll do whatever it takes. Even if we have to dissect all of their brains.

MAJOR WELLS

The boy?

GENERAL WHITE

We need to start with him. The Professor might be up to something, but both he and Connor aren't talking.

MAJOR WELLS

But, sir... he's just a boy.

GENERAL WHITE

(a grim puff from his cigar)

He might look like just a boy, Major, but god knows what those space men did to him. For all we know he's a ticking time bomb waiting to go off.

And off the general's grim look...

CUT TO:

INT. 1950'S - OUTSIDE THE TREATMENT ROOM - NIGHT

The two S.F.s are guarding the room in which Tom is. They're standing completely still, almost like statues.

INT. 1950'S - TREATMENT ROOM - NIGHT

Tom is pacing around the room, trying to come up with a plan. He sighs. But then ...

... suddenly he thinks of something. He glances at a nearby TABLE. He thinks a beat. Then smiles.

INT. 1950 - OUTSIDE THE TREATMENT ROOM - NIGHT

The S.F.s are still standing here like statues. There's a beat. Then... A LOUD CRY can be heard -- it's coming from inside the treatment room. It's Tom.

TOM (O.S.)
(crying out)
Oh, no!! No!! I need help!! Help
me!!

The S.F.s suddenly move. They exchange a glance.

INT. 1950'S - TREATMENT ROOM - NIGHT

Tom has moved the table right in front of the door, and he's got the blanket from the bed in his hands. He's pacing around the room, crying out for help.

TOM
(crying out)
I need help! They're here! I've
been taken over by the space men!
They're in my head -- they've
possessed me! Help!!! Aaaahhh!

INT. 1950'S - OUTSIDE THE TREATMENT ROOM - NIGHT

The S.F.s train their guns, as they quickly head into...

INT. 1950'S - TREATMENT ROOM - NIGHT

TOM
No, no! Help! Aaaahhh!

The door bursts open, as the S.F.s storm in. However, Tom's plan works out, as the first S.F. immediately STUMBLES at the table that's set up behind the door.

Then --

TOM

acts quickly, and ATTACKS the second S.F. He places the blanket over the S.F.s head, before giving him a HARD PUNCH. The S.F. drops his gun, but tries to retaliate. But the heroic "professor" knocks him out first.

At the same time --

THE OTHER S.F.

catches his bearings. He points his gun at Tom, but he's not fast enough. Tom has already moved towards him, and he KICKS the gun out of the S.F.s hand.

They face off a beat, as the S.F. is looking a little caught off guard. He didn't think a professor like Tom would have such fighting skills.

Tom gives him a grin, liking this. Then ...

... the S.F. moves forward and tries to attack, when Tom knocks him out with ease.

CLOSE ON TOM

as he quickly grabs the S.F.s respective guns. One of them he holsters on the side of his pants, while he trains the second gun.

Tom moves over to the door to secure the hallway. There's a beat, and then Tom heads down the hallway. But only a moment later, he comes back, walks back into the treatment room. He seems like someone who's forgotten something important. He walks to the nearby nightstand, where he picks up --

HIS HAT

He smiles to himself, puts on the hat, and then EXITS the room, closing the door behind him.

Off the unconscious S.F.s...

INT. 1950'S - ANOTHER SITTING ROOM - NIGHT

A room similar to the one in which we saw Zach. David is pacing, not wearing his hat at the moment. But then... he can HEAR a quick, rumbling sound. It sounds like someone just dropped to the ground, perhaps having been knocked out.

Then, the door opens. David acts quickly, and puts on his hat, adjusts it, makes sure it's right. He still can't help but feel self-conscious about his hair.

ANGLE TO INCLUDE THE DOOR

as Tom ENTERS, gun still in hand. David reacts with surprise and relief.

DAVID

Tom...

Tom smiles.

TOM

I had a feeling you'd be happy to see me.

He pulls out the second gun and hands it to David.

DAVID

How did you...?

TOM

Long story.

(MORE)

TOM (CONT'D)

I realized they were holding you
somewhere in the area. Suffice to
say the guards outside the door were
a dead giveaway.

He points at two unconscious S.F.s that are lying in the
hallway. David seems a little dubious. He frowns.

TOM (CONT'D)

(off reaction)
What is it?

DAVID

All this seems a little easy, wouldn't
you say?

TOM

Hey, this is my game. Naturally
it's designed for me to win it.

David nods slightly, still looking a little grim.

TOM (CONT'D)

(eager)
Now, I say we go get Zach.

They're about to head off, when David brings up something
that's been on his mind.

DAVID

Tom... About what I said earlier,
back in the house...

Tom looks at his friend, smiles slightly.

TOM

Forget about it.

There's a beat. A moment as they know they're both sincere.

Then:

TOM (CONT'D)

(confident)
Let's go finish this game.

DAVID

Sounds like a plan.

They exchange a determined nod. And as they EXIT together,
we...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. 1950'S - SITTING ROOM - NIGHT

CLOSE ON a hypodermic needle that's now lying on a table. ADJUST to include Zach, sitting in the chair, now looking a little woozy. It appears that he's been given some kind of serum.

Standing around Zach are General White, Major Wells and Captain Asimov. White is puffing his cigar.

ZACH

(mumbling, woozy)

I don't know what... what kind of stuff you... you put in me there, but... this whole simulation is starting to look really weird...

White steps forward. He doesn't like having to do this, but he's hoping for some answers.

GENERAL WHITE

I'm sorry I'm forced to do this to you, Hank. But ...

The general leans down, speaks sincerely.

GENERAL WHITE (CONT'D)

... I need to know what the space men did to you, and even more importantly... why they're here. I think there's a chance you could help me with that.

When Zach talks it sounds like he's drunk.

ZACH

Oh yeah, the... the space men...

(shaking head)

...space men aren't real, you know. I mean, of course the... other space men are... you know... Enoly... Draque...

(not sure if he

mentioned them already)

Enoly... Draque...

MAJOR WELLS

(unsettled)

You see what I'm talking about, General?

ZACH

... Enoly...

GENERAL WHITE

(grim)

They definitely did something to his head.

ZACH

... Draque...

GENERAL WHITE

Poor kid.

ZACH

I knew... this was a mistake...

GENERAL WHITE

What was a mistake?

ZACH

(woozy)

Oooohhhh....

GENERAL WHITE

Talk to me, boy.

ZACH

Aaaahhhh....

GENERAL WHITE

What was a mistake?

ZACH

Oooohhhh....

GENERAL WHITE

Hank!!

Beat. Zach seems almost as if he's drifting away.

ZACH

Going... going through that... gate.

GENERAL WHITE

What gate?

ZACH

... Stargate... demoleculized...

MAJOR WELLS

Did he just say... Stargate?

GENERAL WHITE

I think that's what he said.

MAJOR WELLS

Stargate -- what does it mean?

GENERAL WHITE

Probably some kind of secret weapon.
Hank, what are you talking about?

ZACH

(mumbling)

The Stargate, it, uh... big ring...

(suddenly devastated)

It takes your molecules apart!!!

GENERAL WHITE

(alarmed)

Molecules... that must be how they
intend to attack.

MAJOR WELLS

(worried)

You mean some kind of... weapon that destroys molecules.

GENERAL WHITE

(it makes sense)

That's why they needed the Professor's cooperation. Dammit, I knew Galloway was in on it.

MAJOR WELLS

(very uneasy)

Just imagine, sir -- they could wipe us out by destroying our molecules.

Zach's devastation is growing. He's starting to lose it.

ZACH

(desperate)

I have to get out of here, please.... Please, I have to go... I don't want to do this anymore...

White puffs his cigar.

GENERAL WHITE

I'm afraid we can't let you go just yet, son.

ZACH

(delirious)

Trust me, I won't tell anyone anything about... anything... or something. I'll just say I don't know anything about nothing... or something. And I really do know nothing about something... and to anyone who asks me about anything, I'll say -- I know nothing.

(beat)

I swear.

As White thoughtfully twirls his cigar...

INT. 1950 - BASE CORRIDOR - NIGHT

Tom and David are carefully creeping down the corridor with their respective guns trained.

DAVID

Looks like we're almost there. That is if the guy we "convinced" to talk was telling the truth.

TOM

Something tells me he was. Let's call it an intuition.

DAVID

Why am I not surprised?

Tom can't help but smile at that. They now carefully approach a DOOR. They take position, and get ready to head inside.

INT. 1950'S - SITTING ROOM - NIGHT

Zach is still sitting in the chair, looking like he's drunk.

ZACH
(to himself)
Last time I felt like this was during
my... my wedding...

Wells turns to White.

MAJOR WELLS
What are we going to, General?

The general considers grimly, driven by paranoia.

GENERAL WHITE
He told us what we needed to know.
Now we need to get back to the
Professor, figure out what he knows
about those molecule weapons -- before
it's too late.

But just then --

NEW ANGLE

Tom and David ENTER with their guns raised, aiming them at the military people in the room.

TOM
Hold it right there! I'd really
hate to shoot someone.

There's a tense beat, as both Wells and Asimov want to reach for their guns. But they know that Tom and David would be faster.

GENERAL WHITE
(furious)
Galloway -- what do you think you're
doing!?

TOM
Just doing what I have to, General.
Now, everyone -- drop your weapons.

White and his people are reluctant, but they realize that they have no choice. They slowly do lower their weapons. David secures the room, while Tom glances at the woozy Zach in the chair.

TOM (CONT'D)
Zach?

Zach's barely conscious now. He didn't hear Tom.

TOM (CONT'D)
(louder)
Zach!

Zach snaps awake, looks up hopefully.

ZACH
Susie?

TOM

Try again.

DAVID

(urgent)

Tom.

Tom heads over to Zach, and helps him on his feet.

TOM

We need to go.

It seems just now Zach actually recognizes Tom.

ZACH

Doctor Galloway...

TOM

It's Professor Galloway, actually.

ZACH

(confused)

I think I could use a drink.

TOM

I'll join you once we're back on the station.

But then, General White's radio CRACKLES.

VOICE ON RADIO

(panicked)

General White! The robot! It's heading right for the base!

White's face falls.

GENERAL WHITE

Oh, heavens...

(to Tom, with an edge)

Did you hear that, Galloway? Your space man buddy is coming here!

Tom and David exchange a look. Tom realizes the opportunity.

TOM

Of course. This is the climax!

David regards him while still keeping an eye on the military people.

DAVID

Are you saying what I think you're saying?

TOM

Depends. What do you think I'm saying?

DAVID

(rolls his eyes)

Tom!

TOM

This is the perfect opportunity to communicate with the robot, and end this game.

DAVID

(pleased)

I like the sound of that.

MAJOR WELLS

(distrustful)

What?! What are you talking about?

Tom turns to Wells as well as White and Asimov.

TOM

I'm sorry about this, but we don't have time to explain.

GENERAL WHITE

(furious)

I don't know what the hell you think you're doing, Professor, but you're not going to get away with it.

Tom knows there's no sense in arguing.

TOM

Right.

(to David)

Let's go.

And with that, they head out of the room. Tom is still supporting the woozy Zach.

ZACH

Oooohhhh, this is just so weird... and all I wanted was to just lie back naked, and bath in --

TOM

(interrupting)

All right -- don't think we wanna know.

GENERAL WHITE

(shouting)

Galloway!!!

But the three EXIT and shut the door behind them, as we...

CUT TO:

EXT. 1950'S - OUTSIDE THE MILITARY BASE - NIGHT

We're looking at the clear and starry sky, as we can HEAR the sounds of gun-fire. We TILT DOWN to see the slowly approaching ROBOT. An eery, Day-the-Earth-Stood-Still-like music underscores these scenes, as the Robot is slowly advancing forward, its arms extended. Bullets are sparking off its metal body, not even slowing it down.

ANOTHER ANGLE

to see SEVERAL SOLDIERS that are desperately trying to fend off the alien invader.

JEEPS are parked in its path, the men at their MOUNTED MACHINE GUNS FIRING pretty much constantly.

CLOSE ON THE ROBOT

as its eye lights begin to GLOW BRIGHTER now. And then it fires a SIMPLISTIC LOOKING LASER BEAM from its eyes, VAPORIZING some of the soldiers as well as jeeps.

A TANK

rolls into our view. BOOM! The tank FIRES and a moment later an EXPLOSION engulfs the Robot. As the smoke clears we find that the blast has had no effect; the Robot is still approaching eerily. And then the Robot fires another laser beam, this time VAPORIZING the tank.

The soldiers are beginning to panic, as they realize that metallic creature is unstoppable.

NEW ANGLE

Tom, David and a delirious Zach are running from the base. Tom's still supporting Zach. They stop as they suddenly see the scene of destruction in front of them. SOUNDS of weapons fire can be heard.

ZACH

What the hell is that noise?

TOM

(to David, re: Zach)

I think it's time for you to take him.

Tom "hands Zach over to David," who's now supporting him.

ZACH

That's not another space battle, is it?

There's a beat as David and Tom exchange a look. They're ignoring Zach, as they both realize that this is Tom's time to take action. And they're also aware that this time there's a little more at stake than normally.

DAVID

(soft)

Do what you gotta do.

Tom acknowledges. He's about to step forward, when --

TOM

Listen, in case this doesn't work...

David knows what he's saying.

DAVID

It's just a game, remember?

TOM

I know.

(beat)

I'm just saying...

Beat. No more words are needed.

DAVID

... yeah.

They exchange another nod. And as Tom heads off --

BACK TO THE ROBOT

as it continues advancing on the military people, who are now starting to retreat. The Robot's eye lights are glowing again. And just as it's about to discharge another laser beam --

TOM

Hold it!

This catches the Robot's attention.

THE MILITARY PEOPLE

react, hesitate, realizing that there's a chance that the professor could save them.

THE ROBOT

now slowly turns around to face Tom.

DAVID

is watching tensely while supporting the delirious Zach.

ON TOM AND THE ROBOT

Tom is slowly stepping forward, as the Robot is now facing in his direction, its arms still extended. Tom takes off his hat, as he clears his throat.

TOM (CONT'D)

Hey there... I know we haven't been off to a very good start. But that doesn't mean we can't become chumps after all.

But the Robot now starts to slowly advance on Tom, the way it had done it in the Teaser.

TOM (CONT'D)

(to himself)

All right... not quite that simple.

THE MILITARY PEOPLE

are watching tensely.

ON DAVID AND ZACH

While David is also watching tensely, Zach's now leaning against a wall with an upset stomach.

ON TOM

as he knows he has to try something different. He starts acting as his character again -- the noble Professor Galloway.

TOM (CONT'D)

(confident)

Listen up, my bulky friend... We,
the people of Earth, mean you no
harm.

Tom's words are underscored by a cheesy and heroic music theme.

TOM (CONT'D)

We ask that you forgive our
misunderstandings... and I extend my
hand in the universal gesture of
friendship.

With that Tom raises his arms, extending his hand in friendship.

THE ROBOT

suddenly stops, studying Tom with its eye lights. There's a tense moment as the Robot seems to be deciding the fate of Tom. Tom remains calm, keeps his hands extended, hoping that the Robot will understand his gesture.

And then... the Robot SHUTS DOWN; its eye lights go off, and it seems that Tom's gesture has made an impact.

TOM

reacts with a relieved smile.

THE MILITARY PEOPLE

exchange some looks, and they're also relieved as they realize what's happened.

ON DAVID AND ZACH

David's looking a little disappointed.

DAVID

That's it?!

Tom can't help but smile as he looks at the Robot. And just then...

THE MILITARY PEOPLE

step forward and begin an APPLAUSE -- Tom's their hero.

ON DAVID

as he shakes his head, and walks over to Tom. Zach's still feeling woozy, leaning back against the wall, but the sound of applause suddenly catches his attention.

ZACH

That sounds like applause... applause
is good...

(holding his stomach)

Oooohhhh... that doesn't feel right...

David walks up to Tom and regards him for a moment.

DAVID

That was all you had to do?!

Tom's enjoying his applause.

TOM

Well, of course, now the actual aliens are gonna contact the humans, and eventually... everyone will be happy.

(grins)

But -- Professor Galloway's job here is done, once again.

David shakes his head, finding this ridiculous.

DAVID

And you actually think that any of this was realistic? Or even anywhere near realistic.

TOM

It's not so much about being realistic. This is fun. Also, it's a great message.

(off look)

That oftentimes a peaceful approach will prevail, as opposed to guns blazing.

(enjoying the moment)

And now if you'll excuse me. My audience awaits.

And with that Tom steps forward, taking in the military people who begin to surround him. David shakes his head and rolls his eyes.

CLOSE ON TOM

as the military people express their thanks:

MILITARY OFFICER

(overlapping)

You've saved us, Professor... you're our hero... how did you do it... that was amazing... great job, Professor!

And off Tom's satisfied expression, the image DISTORTS and we...

INTERFERENCE TRANSMISSION TO:

INT. VIRTUAL RECREATION CHAMBER - DAY

CLOSE ON Tom, sitting back in the chair. We see a slight smile on his face. Then we can hear a beeping off screen.

PULL BACK to find Jeret and Arina at a console with the Recreational Attendant. Callen, Grant, Daniel and Christine are standing nearby.

GRANT

(worried)

What's going on?

Arina and Jeret exchange a look -- good news.

ARINA

Looks like they did it... the simulation's ending. The game's over.

And then, Tom, David and Zach wake up. They glance around the room, catching their bearings, looking a little disoriented.

As they sit up, Lenori steps forward, examining them with his med scanner.

LENORI

Slowly, everyone. Give yourselves a minute to adjust.

ZACH

It's over?

CALLEN

(with a smile)

Welcome back to the real world.

Tom winces a bit as he moves his hand to his head

CHRISTINE

(to Tom)

There's been a glitch with the safety feature.

TOM

I can feel that...

LENORI

The injury is rather superficial. It will have healed completely in a couple of days.

Tom acknowledges. And then, Jeret is eager to put this behind him. He grins brightly, hoping no one will ask any more questions.

JERET BROACAH

Well then -- now that this is over with... I say we resume our regular Timalia activities.

But David's not willing to let it go.

DAVID

Not so fast. Just how could this have happened in the first place? You said these things were safe.

Arina knows Jeret doesn't want to talk about this, but she says it anyway, like it was the most natural thing in the world:

ARINA

It was sabotage.

Tom, David and Zach look confused. Arina shakes it off.

ARINA (CONT'D)

Oh, nothing to worry about, boys.

DANIEL

(explains)

Fortunately the saboteur was caught.
Jeret kinda brought us up to speed
on... the stuff he's got going on
here.

Tom, David and Zach turn to Jeret, who just shakes it off.

JERET BROACAH

("overly joyful")

And all that means is we have
absolutely nothing to worry about.
So let us enjoy the beauty of Timalia
once again. The sun is shining so
nicely today, and the Six Pleasure
Gods have blessed us all.

Jeret holds for a beat, for just a moment sporting a grumpy
expression again. But then he puts up his smile, forcing
himself to be happy, as he EXITS. Followed in quick
succession by his loyal Recreational Attendant.

ZACH

Well... I have no idea what that was
about. But it's time for that drink.

DAVID

I might join you.

Grant can see that the three are exhausted.

GRANT

It take it you're okay?

TOM

We'll be fine. But... just what did
go wrong out here?

Arina, Grant, Callen, Daniel and Christine exchange a look.
None of them wants to really go into this subject.

GRANT

Long story.

There's a silent beat. Then --

ARINA

(switching the subject)

So -- what kinda simulation were you
guys in?

Tom, David and Zach exchange a look. None of them wants to
go into this subject.

DAVID

Long story.

Everyone reacts understandingly. And then --

CLOSE ON TOM

He can't help but smile to himself. And off his satisfied expression, we...

FADE OUT.

END OF ACT FIVE

THE END

Executive Producer

ALEX RUBIT

Co-Executive Producer

MIKE COAKLEY

Supervising Producer

COLIN SANDERSON

Supervising Producer

JUSTIN McNEIL

Producer

CINDY CLARK

Producer

MARC BROADBENT

Line Producer

VINCENT DEDOYARD

Theme by

JUSTIN R. DURBAN

Script Supervisors
JUSTIN McNEIL &
VINCENT DEDOYARD

Based upon "Stargate S.G.-1"
Developed by
BRAD WRIGHT &
JONATHAN GLASSNER

Production # H081-S411

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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!