

STARGATE SG-1

100th Episode

"Wormhole X-treme!"

Story By:
Brad Wright & Joseph Mallozzi & Paul Mullie

Teleplay By:
Paul Mullie & Joseph Mallozzi

Directed By:
Peter DeLuise

Production # 4956

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WORMHOLE X-TREME!

TEASER

1 INT. BRIEFING ROOM - SGC -- DAY 1

Carter is briefing Hammond and the rest of SG-1.

CARTER

Early this morning, approximately 0230, the Kepler space probe captured this image as it passed by Mars.

She hits her remote. The projection screen lights up with an image of some celestial object. The image is blurred and distant, difficult to make out. Basically, it's a smudge.

GEN. HAMMOND

What is it?

CARTER

Well, at first the people down at JPL thought it was an asteroid, but then they started picking up some strange energy readings. They tracked the object, and realized that it was changing course, and accelerating.

O'NEILL

I take it asteroids don't normally do that?

CARTER

No sir. The only logical conclusion is that it's a ship.

GEN. HAMMOND

Do we have any way of identifying it?

CARTER

As a matter of fact, we do. The ship's energy signature is consistent with a technology we've encountered before.

She hits the remote. The onscreen image is replaced by three-dimensional schematics of the pod from "Point of No Return".

CARTER (CONT'D)

A year ago, we found this pod buried under a field near Billings, Montana.

O'Neill recognizes the pod.

(CONTINUED)

1 CONTINUED:

1

O'NEILL

Martin.

DANIEL

Wait a minute - you mean that little guy with the glasses and the pills and... His ship was destroyed.

O'NEILL

No, he said they came down in the pod after abandoning the ship. He never said what happened to it after that.

CARTER

Well, if it is his ship, we better talk to him, because it's on course for Earth, and it'll be here in three days.

TEAL'C

Is Martin Lloyd not in the protective custody of the Air Force?

GEN. HAMMOND

He was, but several months ago he decided to leave the program and relocate.

O'NEILL

Where?

2 EXT. CHEESY ALIEN LANDSCAPE -- DAY

2

Resembling something out of the original Star Trek: an open area dotted with dead shrubs and the occasional big rock. The red sky in the BG seems a little close.

Four individuals rush onto the scene and take cover behind one of the big rocks. They are in military uniform: a dashing Colonel (COLONEL DANNING, our hero); a feisty female Major (MAJOR MONROE, the scientist); a slightly bookish fellow with glasses (DR. LEVANT, the alien expert); and a large African-American male (GRELL, the robot).

The Major pulls out some techy piece of equipment and starts madly pressing buttons.

COLONEL DANNING

Hurry up, Major! We need that forceshield!

MAJOR MONROE

I'm trying, sir, but something's nullifying the electrolyte composite on the shield generator!

DR. LEVANT

Try reversing the polarity!

(CONTINUED)

2 CONTINUED:

2

The Major fools with the piece of equipment some more.

MAJOR MONROE

It's not working!

COLONEL DANNING

What d'you mean its not working?

MAJOR MONROE

I mean its not working!

COLONEL DANNING

God help us.

Suddenly, they are subsumed in a bizarre strobe effect.

They "do the twitchy dance" and immediately fall unconscious - Colonel Danning, of course, collapses last.

DIRECTOR (O.S.)

AND CUUUT!

PULL BACK to reveal we are actually in -

3 INT. STUDIO -- DAY

3

A t.v. studio. The team members rise. The production crew relaxes. Off to the side sit the show's director, and Martin.

Martin turns to the DIRECTOR.

MARTIN

That was all wrong. We're going to have to go again.

DIRECTOR

Check the gate. We're moving on. Nice job, people.

Everyone starts preparing for the next shot. Martin looks around. He belatedly changes his tune -

MARTIN

Yeah. Nice job everybody!

- and is basically ignored. As the set activity continues, we PAN OVER to an alien-looking structure in the background. Not quite the stargate, but pretty damn close.

END OF TEASER

ACT ONE

4 INT. BRIEFING ROOM - SGC -- DAY 4

SG-1 and Hammond sit in the briefing room, eyes on the t.v., watching -
ONSCREEN - the promo for a hot new sci-fi series. LONG SHOT OF SPACE

NARRATOR (V.O.)

Prepare for an x-treme adventure --

SHOT OF our four heroes jumping through the "t.v. stargate".

NARRATOR (V.O.) (CONT'D)

Four x-cellent heroes in an x-traordinary new sci-fi series!

(beat)

Starring Nick Marlowe as the wry Colonel Danning...

SHOT OF the Colonel, whipping off his sunglasses, berating someone o.s.

COLONEL DANNING

As a matter of fact it *does* say Colonel on my uniform.

ON O'Neill's reaction.

ONSCREEN shot of the Major furiously tapping away at an alien console.

NARRATOR (V.O.)

Yolanda Reese as the brilliant Major Stacey Monroe...

MAJOR MONROE

The positronic field emitters are off-line but I can compensate by generating a feedback loop through the internal matrix!

ON Carter, amused.

ONSCREEN SHOT of the alien expert, appealing to someone O.S.

NARRATOR (V.O.)

Raymond Knight as Doctor Levant...

DR. LEVANT

Damn it Colonel, just because they're aliens and their skulls are transparent, doesn't mean they don't have rights!

(CONTINUED)

4 CONTINUED;

4

ON Daniel looking around. Is this a joke?

ONSCREEN SHOT of the robot.

NARRATOR (V.O.)

And introducing Douglas Anderson as Grell the robot.

Grell arches an eyebrow.

Everyone turns to Teal'c. He just stares.

ONSCREEN the team jumps through the gate. We see a wormhole effect, which then transitions into the show title:

NARRATOR (V.O.) (CONT'D)

WORMHOLE X-TREME! Coming this fall, only on -

Hammond kills the picture with the remote.

They sit in silence for a moment, then -

DANIEL

Well that looked kind of familiar.

O'NEILL

Really? I don't see it.

Carter turns to Hammond.

CARTER

Martin is involved in this?

GEN. HAMMOND

He sold the idea to the studio. He's currently working on the production as a creative consultant.

TEAL'C

Then he has seriously breached your security.

GEN. HAMMOND

Not necessarily.

DANIEL

What? He obviously based the whole thing on his knowledge of the Stargate program.

O'NEILL

Daniel, the Air Force never would've let it get this far unless they wanted it to happen.

(CONTINUED)

4 CONTINUED: (2)

4

GEN. HAMMOND

Plausible deniability. In the event of a future breach of security, we'll be able to point to this television program. We have "consultants" on set who make sure any and resemblances are purely coincidental.

O'NEILL

Although that doesn't change the fact that Marty sold us out.

GEN. HAMMOND

His motivations are of little concern at the moment. Our first priority is to find out everything he knows about that ship.

(to O'Neill)

Colonel, you're Wormhole X-treme's new Air Force consultant.

OFF O'Neill's reaction -

5 EXT. STUDIO LOT -- DAY

5

O'Neill walks up to one of the soundstages where a bunch of extras in alien warrior gear stand around, smoking and chatting. He stops and looks around.

He approaches an A.D. We'll call him BILL.

O'NEILL

Excuse me, I'm looking for Martin Lloyd. He's one of the big-wigs around here?

The A.D. laughs, then realizing O'Neill was serious.

BILL

Oh, I'm sorry, over there, by those trailers.

6 EXT. TRAILER SECTION - STUDIO LOT -- DAY

6

O'Neill heads over to a trailer where Martin is having an animated discussion with the props guy (PROPS GUY #1, there will be another one later), who is holding a bowl of fruit. Martin picks up an apple.

MARTIN

Whoa, what is this?

PROPS GUY #1

It's fruit. Scene twenty-three.

(CONTINUED)

6 CONTINUED:

6

MARTIN

Scene twenty-three takes place on another planet. You think Aliens eat apples?

PROPS GUY #1

Why not? They're speaking English.

MARTIN

Get some kiwis and spray paint them red.

PROPS GUY #1

So now it'll go:

(reading from a script page)

Nick leads his team walk into the garden of *kiwi* trees, says: "How like Eden, this world is"... and bites into a spray painted *kiwi*.

MARTIN

You're the props master, right? That makes you a *master* of props. Figure it out.

The Props Guy heads off with his fruit bowl. O'Neill approaches.

O'NEILL

Martin.

Martin turns. He shows no signs of recognizing O'Neill.

MARTIN

Can I help you?

O'NEILL

It's me. Jack?

(nothing)

Colonel Jack O'Neill. United States Air Force?

MARTIN

Oh, yeah, yeah, you're the new military technical advisor. Listen, stay away from the actors --

O'NEILL

Martin, look at me. Remember? Last year, Billings Montana?

MARTIN

I've never been to Montana. Although I am going to Utah for Sundance.

O'Neill looks at him - does he really not remember?

(CONTINUED)

6 CONTINUED: (2)

6

O'NEILL

What about the name Tanner? Dr. Tanner? Sound familiar?

Martin is drawing a blank.

O'NEILL (CONT'D)

Hammond? Carter? Murray?

MARTIN

Sorry.

He checks his watch.

MARTIN (CONT'D)

Listen, I got a concept meeting in ten minutes, and if I'm not there on time they'll start without me. Come by tomorrow and I'll show you around.

He heads off. O'Neill watches him go. He turns and glances up at the nameplate on the trailer: "MARTIN LLOYD". O'Neill looks around and tries the door. It's open. He slips inside.

7 INT. BRIEFING ROOM - SGC -- DAY

7

Hammond, Carter, Daniel, and Teal'c are on a conference call with O'Neill.

HAMMOND

What have you got for us, Colonel?

8 EXT. STUDIO LOT -- DAY

8

O'Neill is talking on his cell phone.

O'NEILL

Bad news. I think Martin's had his memory erased again. He claims he doesn't know me, doesn't remember anything about last year.

9 INT. BRIEFING ROOM - SGC -- INTERCUT

9

Daniel suggests -

DANIEL

Tanner and the rest of them must've gotten to him first.

(CONTINUED)

9 CONTINUED:

9

O'NEILL

Well I checked out Martin's trailer. I didn't find any drugs-

He weighs the bottle of pills in his hand.

O'NEILL (CONT'D)

But I did find a hell of a lot of vitamins.

HAMMOND

Send a sample in for analysis. In the meantime, keep an eye on Martin.

O'NEILL

Yessir.

As O'Neill talks, a stage hand wheels by a dummy with a striking resemblance to Thor.

HAMMOND

I think you're just the man for the job. I'll make some calls.

CARTER

Sir, if Tanner and his men are involved, Colonel O'Neill could use some back-up.

HAMMOND

I agree, Major. You leave in one hour.

10 INT. STUDIO -- DAY

10

Shooting a scene of "Wormhole X-treme!". The cheesy alien landscape is now littered with the bodies of alien warriors. An ALIEN PRINCESS is walking to the "stargate" with Colonel Danning, dressed in camos. (We don't see his back) They negotiate the minefield of corpses as they go.

ALIEN PRINCESS

I cannot thank you enough, Major. It's been many bleems since my people were enslaved by the minions of Lord Varlock.

COLONEL DANNING

Hey - it's what I...

They stop and gaze into each others eyes for a beat, then the actor, Nick Marlowe, looks around, breaking the fourth wall.

(CONTINUED)

10 CONTINUED:

10

NICK MARLOWE

This isn't working.

ANGLE the director. O'Neill and Martin stand nearby.

DIRECTOR

Cut!

Nick Marlowe walks to the front of the set, meeting the director half way. We SEE crew and the edge of set.

DIRECTOR (CONT'D)

What's up, Nick?

NICK MARLOWE

This is supposed to be a love scene and we're walking through all these dead aliens.

DIRECTOR

Continuity. You just killed them...

NICK MARLOWE

Can't we walk somewhere else?

The director gestures, framing the set in his arms.

DIRECTOR

Nick, there's no somewhere else, this is the planet we have, between here and here. This is the only set to we've got, and the "reality" of the scene dictates that there be dead aliens because you just killed them.

The WRITER pipes in.

WRITER

We could go back to the way it was in the script and stun them.

DIRECTOR

We already established one shot stuns two shots kills. Nick shot 'em all twice. It's on film.

WRITER

So three shots disintegrates them.

(CONTINUED)

10 CONTINUED: (2)

10

DIRECTOR

(confidentially)

I'm going to pretend you didn't say that out loud, because that's possibly the *stupidest* thing I've ever heard you say. Why are you on set? Go write something.

The writer leaves immediately. Marlowe studies his ray gun a moment, looking to Martin.

NICK MARLOWE

What color is the beam from the ray gun?

MARTIN

We can't afford a beam. Sound effects.

DIRECTOR

It'll be great, you'll see.

(shouting)

RESET!

(then quickly)

Nick, we're going to be in close up any way, the bodies'll all be below frame.

NICK MARLOWE

The audience is going to know they're there.

The director realizes he's not going to win this one, and shouts:

DIRECTOR

Okay - aliens off the set!

The aliens rise and shuffle off the set.

NICK -- turns to O'Neill, smiling.

NICK MARLOWE

You're the new military advisor?

He stands back, showing O'Neill his wardrobe.

NICK MARLOWE (CONT'D)

This is realistic, right?

(off O'Neill's confused look)

The uniform? Camouflage?

O'NEILL

Oh, absolutely. You don't want to be a target out there in...space.

(CONTINUED)

10 CONTINUED: (3)

10

NICK MARLOWE

You don't want to be a target, that's exactly what I said.
(to Martin)
So why aren't the Aliens ever camouflaged?

MARTIN

I fought for that, Nick, but the studio wants the Aliens
seen.

NICK MARLOWE

But an Alien wouldn't *want* to be seen.

O'NEILL

Maybe that's why they're dead.

NICK MARLOWE

That helps me. Thanks.

DIRECTOR (O.S.)

Let's go again.

Marlowe slaps O'Neill on the shoulder, then turns and heads back. We SEE a large X on his back.

MARTIN

(off O'Neill's look)

I know what you're thinking. It's for marketing. I
wanted to call the show "Going to other Planets" but
research said shows with an "X" in the title get higher
ratings.

OFF O'Neill's look -

11 INT. WAREHOUSE -- DAY

11

Dr. Tanner (from Point of No Return) sits at a table, inputting data into a laptop. The warehouse door opens and two of his accomplices, Bob and Frank, walk in.

BOB

The ship's on schedule. Preparations for departure are
almost complete. There's only one problem.

Bob produces an envelope and hands it to Tanner.

CLOSE ON the envelope as he pulls the photo out. It's a black and white telephoto shot of O'Neill standing alongside Martin on the lot.

(CONTINUED)

11 CONTINUED:

11

TANNER

This is going to complicate matters.

END OF ACT ONE

ACT TWO

12 EXT. STUDIO LOT -- DAY 12

Establishing.

13 INT. STUDIO -- DAY 13

Setting up the next shot. Yolanda Reese comes over to the director and Martin.

YOLANDA REESE

Guys, I'm having a little trouble with scene twenty-seven.

(consulting her sides)

It says I'm "out of phase", which means my hand can pass through solid matter or I can walk through walls.

Martin and the director nod.

DIRECTOR

Yes, because you're "out of phase".

MARTIN

Exactly.

YOLANDA REESE

So how come I don't fall through the floor?

They think about it.

And think about it.

And think about it. Finally -

MARTIN

We're going to have to get back to you on that one.

O'NEILL -- stands by the craft services table. A stuffed piglet is the centerpiece.

Teal'c, in a chef's hat, arrives with a tray of sandwiches.

O'NEILL

Ohh, what kind of sandwiches you got there?

He sets the tray down with a clank.

(CONTINUED)

13 CONTINUED:

13

TEAL'C

Eel.

O'NEILL

No takers, huh?

TEAL'C

This crew does not appear to enjoy the traditional dishes of Chulak.

O'NEILL

Well, that's show business.

O'Neill is about to ask him something, but a GRIP steps up and scans the table.

GRIP

What happened to all the donuts?

TEAL'C

They were consumed by the producers. None remain.

GRIP

You gonna bring out more?

TEAL'C

We wish to converse in private. Leave us.

He ain't kidding. The grip moves along. Once he is out of earshot -

O'NEILL

Where're Carter and Daniel?

TEAL'C

They are investigating Martin's residence.

14 EXT. MARTIN'S HOUSE -- DAY

14

A nondescript home in a middle-class suburb. PULL BACK TO REVEAL

The van parked across the street.

15 INT. SURVEILLANCE VAN -- DAY

15

Chock full of surveillance equipment. Daniel looks on as Carter inputs some data.

DANIEL

Are you sure the signal's coming from inside the house?

(CONTINUED)

15 CONTINUED:

15

CARTER

I've gone over the triangulation three times. I just need to match the frequency.

She continues to work. Then -

CARTER (CONT'D)

Hold on. I've got something.

A variety of hidden camera shots of the house interior (living room, bedroom, kitchen, etc.) flash up on the multiple monitors.

DANIEL

Hidden cameras.

Carter nods.

CARTER

Just like last time.

16 INT. STUDIO -- BACKSTAGE -- DAY

16

The director, Executive Producer, Martin and O'Neill are in a discussion.

EXECUTIVE PRODUCER

I know it says he's "weightless" in the script, but look what happens when I scratch out the word "weightless" See? He doesn't become "weightless" anymore he just "becomes".

DIRECTOR

Fine. Good. But how else does Colonel Danning get past the giant Alien guard?

O'NEILL

Why doesn't he just shoot him?

EXECUTIVE PRODUCER

(after a beat)

Who is this?

O'NEILL

Colonel Jack O'Neill.

MARTIN

He's the Air Force technical consultant, he doesn't know he's not supposed to say anything.

(CONTINUED)

16 CONTINUED:

16

EXECUTIVE PRODUCER

You're telling me an Air Force officer can shoot a giant Alien without having to be weightless.

O'NEILL

Sure, why not?

EXECUTIVE PRODUCER

(to Martin and the director)

You know I'd like to hear "sure, why not" a little more around here.

(moving on)

What about the spaceship in scene fifty-three?

MARTIN

We *have* to see the ship. It's crucial to the episode.

EXECUTIVE PRODUCER

We'll see it in their reactions.

(acting it out)

My God, look at that ship! It's... its... Indescribable!

(beat)

Okay, do it for five thousand dollars less and you can keep it. We done? I have a tee time.

DIRECTOR

Marty has a problem in the third act.

EXECUTIVE PRODUCER

So?

MARTIN

You've got two-way travel through a wormhole -

EXECUTIVE PRODUCER

So?

MARTIN

That's impossible. Matter can only travel one way through an open wormhole. The scene is scientifically unsound.

EXECUTIVE PRODUCER

Okay, show of hands... Who here has won a Cable Ace Award?

The Executive Producer is the only one to raise his hand. He motions to his own raised hand.

(CONTINUED)

16 CONTINUED: (2)

16

EXECUTIVE PRODUCER (CONT'D)

Thank you.

(to O'Neill)

Nice save with the shooting the giant Alien beat.

And the Executive Producer goes, followed by the director.

O'Neill looks over at a disappointed Martin.

17 EXT. STUDIO LOT -- DAY

17

O'Neill walks along with Martin, still smarting from the meeting.

MARTIN

You know, I *am* the creative consultant on this show.
That means nothing should happen creatively unless I
get consulted.

O'NEILL

He did consult you. He just didn't listen to you.

MARTIN

You know what he was working on before this? A
show about a talking dog who solves crimes. So what
they made a hundred episodes.

O'Neill's face lights up with fond memories of one of his favorite shows.

O'NEILL

Did you ever see the one where the dog has to diffuse
the bomb, and he's trying to chew through the blue
wire...

(realizing Martin is not amused)

...cause that was *dumb*.

A disgusted Martin resumes walking.

O'NEILL (CONT'D)

Wait, Marty, hang on a sec. What makes you so sure
matter can only travel one way through a wormhole?

MARTIN

I don't know. I must've read it somewhere.

O'NEILL

And what about this secret government team that goes
to other planets. Where'd you get the idea?

(CONTINUED)

17 CONTINUED:

17

MARTIN

It's based on a story I wrote last year. I couldn't get it published, and I was just about ready to give up, but then I got a call from the studio. To tell you the truth, I'm not even sure how they got their hands on it.

O'NEILL

And you just made the whole thing up?

MARTIN

Never ask a writer where he got his ideas, because the truth is, we just don't know.

Martin continues walking. O'Neill watches him go.

Suddenly, O'Neill's cell phone ring. He answers -

O'NEILL

O'Neill.

18 INT. SURVEILLANCE VAN -- INTERCUT

18

Carter reports -

CARTER

We were right, Colonel. It looks like Tanner and the others have Martin under surveillance again.

O'Neill looks over at Martin, who is chatting with Bill, the A.D.

CARTER (CONT'D)

It can't be a coincidence, sir. It has to have something to do with the arrival of that ship.

O'NEILL

Alright. They may have tried to infiltrate the studio. I'll see what I can dig up.

19 EXT. STUDIO -- SECURITY KIOSK -- DAY

19

O'Neill approaches the woman at the front gate. She is nose-deep in a book: "DUST OFF THAT OLD SCREENPLAY AND SELL IT - By Robert C. Cooper".

The SECURITY GUARD -- looks up.

O'NEILL

Excuse me?

(CONTINUED)

19 CONTINUED:

19

SECURITY GUARD

The auditions are in that building over there.

O'NEILL

I'm not auditioning, I'm with the Air Force.

(shows his I.D.)

Colonel Jack O'Neill.

(off her look)

Really. Do you have a record of everyone who comes and goes through here?

(off her look)

It's for a security check. One of our Generals is going to do a guest spot on the show.

(beat)

It's a small but pivotal role.

She moves over to her computer and starts typing.

SECURITY GUARD

I've got licence plates of every vehicle that comes and goes on file.

O'Neill pulls out a pen and writes something on a card.

O'NEILL

Good. Email them to this address.

He hands her the card.

20 EXT. MARTIN'S HOUSE -- DAY

20

ESTABLISH the surveillance van again.

21 INT. SURVEILLANCE VAN -- DAY

21

Daniel looks on as Carter clicks through the licence plates of the studio personnel. Photos and accompanying information flash by onscreen.

DANIEL

I never realized so many teamsters had criminal records.

Carter stops on one page.

CARTER

Wait a minute. This guy looks familiar.

A picture of Bob appears onscreen.

(CONTINUED)

21 CONTINUED:

21

DANIEL

You're right. He was one of Tanner's men.

CARTER

According to this, he's a production assistant named Steve Austin.

ON Daniel for a reaction, then CLOSE ON the image of Bob, aka Steve Austin.

CARTER (O.S.) (CONT'D)

I think we better pay Steve a little visit.

END ACT TWO

ACT THREE

22 EXT. APARTMENT BUILDING -- DAY 22

Bob exits a parked car and heads into the apartment building.

23 INT. LOBBY -- CONTINUOUS 23

He goes over to the elevator. He enters. The door closes.

ON Carter, stepping out from behind a corner. She radios Daniel.

CARTER

He's on his way up.

24 INT. THIRD FLOOR HALLWAY -- DAY 24

Daniel keys his radio.

DANIEL

Got it.

He pulls out his gun and peeks around the corner.

The elevator doors open. Daniel ducks back behind the corner as Bob emerges and goes to a door. He unlocks the door and enters the apartment. He closes the door.

Daniel comes out from behind the corner and approaches the door. At the same time, Carter emerges from the stairwell and approaches the door from the other side.

They get into position. Carter gives Daniel a look. He nods.

Carter knocks. No response.

CARTER

Hello?

Still nothing. They exchange looks again. Carter tries the knob. The door is unlocked.

25 INT. APARTMENT -- DAY 25

They enter the apartment cautiously, guns at the ready.

They move through the small apartment, checking the rooms. No sign of Bob.

(CONTINUED)

25 CONTINUED:

25

Daniel looks out the window. It's a three-story drop, no fire escape.

He looks over at Carter.

DANIEL

Where the hell did he go?

26 INT. FOR EXT. CHEESY ALIEN LANDSCAPE -- EVENING

26

A romantic interlude. TWO SHOT Colonel Danning and the Alien Princess. The red sky has darkened as evening falls on the alien planet.

COLONEL DANNING

Princess, I've seen a lot over the years - the crystal rivers of Erridel, the blue volcanoes of Kashtorr Rama, even the starfires of Grablax 6 - but none of it compares to you.

He leans in to kiss her. Suddenly, a cellphone rings. Danning drops out of character.

DIRECTOR (O.S.)

Cut! Who was that?

PULL BACK TO REVEAL the production coming to a halt as all eyes turn to -

O'Neill fishing in his pocket and pulling out his ringing cellphone.

O'NEILL

Sorry! That's me. Sorry.

BILL

That's lunch!

He answers and heads off the set.

O'NEILL

O'Neill.

27 INT. APARTMENT -- DAY

27

Carter is on her cell phone.

CARTER

We lost him, sir. I don't know what happened. One minute he was there, and the next minute he was just gone.

28 INT. STUDIO -- INTERCUT

28

O'Neill finds a nice quiet backstage area.

O'NEILL

Yeah, they have a habit of doing that.

CARTER

We do have one lead, though. It looks like before he disappeared he made a quick phone call. We traced the number to a warehouse on the east side.

O'NEILL

This time bring some back up.

CARTER

Sir, we've got less than twenty-four hours before that ship enters Earth orbit. You'll have to confront Martin.

29 EXT. STUDIO LOT -- DAY

29

A couple of SUITS and Martin make their way out of the building and over to a parked car.

SUIT

You know what this show needs? A sexy alien female. Trust me.

O'NEILL (O.S.)

Martin!

Martin stops and turns. O'Neill approaches.

O'NEILL (CONT'D)

Got a minute?

The suits get into the car.

MARTIN

Now's not a good time. I'm having lunch with --

The car drives off. He watches it go. Beat. Martin looks at O'Neill.

MARTIN (CONT'D)

Okay. Now's good.

30 EXT. MARTIN'S TRAILER -- DAY

30

Establishing.

O'NEILL (O.S.)

(reading)

The Colonel stood before the vertical pool of shimmering light, fascinated by the -

31 INT. MARTIN'S TRAILER -- DAY

31

O'Neill and Martin are in the trailer. O'Neill is reading from Martin's type-written story.

O'NEILL

- dancing ripples in the event horizon. What mysteries lay beyond this mystical portal? What wonders awaited him and his band of stalwart cohorts?

O'Neill looks over at Martin, who watches him eagerly.

MARTIN

Pretty good, huh?

O'NEILL

Gripping.

MARTIN

The only difference is that in the original story there was a fifth member of the team. He was a handsome, smooth-talking alien who was stranded on Earth when his crew deserted.

Play this on O'Neill, then -

MARTIN (CONT'D)

The producers made me cut that part.

O'NEILL

And you have no clue where you got the idea for this?

Martin shrugs.

MARTIN

Like I said...

O'NEILL

Martin, it's all true.

(CONTINUED)

31 CONTINUED:

31

MARTIN

What are you talking about?

O'NEILL

Wormholes, the traveling to other planets - it's all real.

Martin stares at him, not sure what to make of this.

O'NEILL (CONT'D)

I command a unit called SG-1. It's the advance team of a secret, military operation that explores the universe through a device called the Stargate.

MARTIN

The crew put you up to this, didn't they?

O'NEILL

Martin, you know all about it. You've been through the gate. You just had your memory erased.

MARTIN

(playing along)

So, what? I was a member of this SG-1?

O'NEILL

No --

MARTIN

Then how would I know about it?

O'Neill considers.

O'NEILL

Because you're not just interested in outerspace. You're *from* outerspace.

Martin stares at him for a beat, then something dawns on him.

MARTIN

Is this a pitch?

O'Neill is unsure what he's getting at.

MARTIN (CONT'D)

Alien crash lands, we need to find him before it's too late, only he's lost his memory.

O'NEILL

Martin -

(CONTINUED)

31 CONTINUED: (2)

31

MARTIN

No, no, it's not bad. If we throw in a twist --

Martin's pager goes off. He checks it.

MARTIN (CONT'D)

Oh! I'm needed on set.

He gets up, and goes to the door.

MARTIN (CONT'D)

Why don't you type up what you have, and I'll take a look at the coverage for it.

He starts out the door, then turns at the last second.

MARTIN (CONT'D)

No promises.

He leaves. OFF O'Neill's look -

32 EXT. WAREHOUSE -- DAY

32

SF's have set up positions around the warehouse. A van pulls up. Carter and Daniel get out. They are met by the head SF.

SF

Perimeter's secure, Major. Awaiting your orders.

Carter draws her gun and leads them in.

CARTER

Move in.

The SF gets on his radio.

SF

Move in! Move in!

33 INT. WAREHOUSE #2 -- DAY

33

A government surveillance operation - monitors, desks, phones. And a bunch of nondescript guys going about their business. Suddenly, the doors burst open and the armed SF's move in with Carter and Daniel.

CARTER

Nobody move!

(CONTINUED)

33 CONTINUED:

33

But instead of complying, the ND guys immediately pull out guns.

CARTER (CONT'D)

Drop your weapons! Drop them!

ND GUY#1

You drop them!

SF

Lower your weapons! Now!

Shouting back and forth. It's a Mexican stand-off.

The guys facing Carter addresses her.

ND GUY #2

Who the hell are you?!

CARTER

Major Samantha Carter - United States Air Force!

ND GUY#2

Well, I'm Agent Malcolm Barrett, N.I.D.

DANIEL

N.I.D.?

Carter slowly lowers her gun.

SF

Major, what the hell's going on here?

CARTER

We've been set up.

34 INT. STAGE 5 -- DAY

34

Martin walks backstage on a set where nobody is shooting. He looks around.

MARTIN

Hello! Somebody paged me to Stage Five!

No response. He checks his pager and frowns. Looks around again.

MARTIN (CONT'D)

Hello?!

Again, no response. Martin shrugs and heads back the way he came -

(CONTINUED)

34 CONTINUED:

34

ON the exit. Martin goes to open the door. It's locked. Strange.

Martin makes his way back onto the set. He glances about nervously.

MARTIN (CONT'D)

Hello?

Suddenly, another door slams shut O.S. A spooked Martin takes off in the opposite direction.

FOLLOWING Martin as he hurries through the backstage area, stumbling over equipment, looking anxiously back over his shoulder, turning a corner and -

Running smack into O'Neill.

MARTIN (CONT'D)

(startled)

Wah!

O'NEILL

Whoa, hey, Martin. Relax.

MARTIN

(relieved)

Oh, Colonel, it's you.

O'NEILL

What's going on?

Martin affects a casual manner.

MARTIN

I guess the crew's just playing an affectionate prank by paging me to a stage we're not shooting in. Happens all the time. It's out of respect, really.

Just then, somebody kills the lights.

MARTIN (CONT'D)

Good one, guys!

Martin, once again terrified, grabs O'Neill's arm. O'Neill draws his gun.

O'NEILL

Stay with me.

O'Neill and Martin make their way through the backstage area, O'Neill leading.

As they approach a turn, O'Neill throws his hand up, stopping Martin. He motions up ahead -

(CONTINUED)

34 CONTINUED: (2)

34

Where a looming shadow nears. O'Neill motions him back.

FOLLOWING them as they head back the way they came, take another turn and -

Come face to face with an armed Dr. Tanner.

Both men, O'Neill and Tanner, have their guns leveled at each other.

O'NEILL (CONT'D)

Dr. Tanner I presume?

MARTIN

Who?

Tanner smiles.

TANNER

Don't worry, Martin.

Bob steps out from behind O'Neill and Martin, also armed. O'Neill gives up his gun.

TANNER (CONT'D)

Everything will become clear in time.

END OF ACT THREE

ACT FOUR

35 INT. WAREHOUSE -- DAY

35

O'Neill and Martin are seated side by side in front of a table. Their hands are cuffed behind their backs. Tanner and his men are nowhere in sight.

MARTIN

This is very bad.

O'NEILL

Relax, Marty.

MARTIN

They're shooting the big finale this afternoon. I have to be there.

O'Neill throws him a look.

O'NEILL

Yeah, I can see why that would be your first concern right now.

MARTIN

Couldn't you have settled things with these guys on your own? Did you really have to drag me into it?

O'NEILL

You're the reason we're here.

MARTIN

Please, don't start with the outer space stuff again.

O'NEILL

Martin, those vitamins you've been taking are laced with a chemical that's suppressing your memory. I had them analyzed.

MARTIN

So what, they're going to dissect me because I'm an alien?

O'NEILL

No. They're aliens too. They're from your planet.

Martin makes a face.

(CONTINUED)

35 CONTINUED:

35

MARTIN

That doesn't make any sense.

The door to the adjoining office swings open and Tanner, Frank, and Bob come out. Tanner sets a medical bag down on the table.

O'NEILL

How go the travel plans? That spaceship of yours still coming in on schedule?

Tanner ignores him.

O'NEILL (CONT'D)

I only ask because I care.

Tanner takes a small black case out of the bag.

MARTIN

Hey, I'm out of the loop here and I was just wondering, since I'm in the television business and I don't really know anything, maybe you might consider letting me go...

Tanner takes a syringe out of the medical bag and prepares an injection.

MARTIN (CONT'D)

I'm hoping that's your insulin shot.

Tanner circles round the table and steps up to Martin, syringe in hand.

MARTIN (CONT'D)

I'll be honest. Needles make me kind of queasy.

Bob rolls up Martin's sleeve.

TANNER

Don't worry, Martin. This is just a little something to help you remember.

MARTIN

Just tell me what you want me to remember, and I'll remember it.

O'NEILL

Why'd you wipe his memory in the first place?

Tanner throws him a sideways glance, then without responding, gives Martin the injection.

Martin's eyes roll back.

36 INT. WAREHOUSE #2-- DAY

36

Carter and Daniel are being debriefed by Agent Barrett.

AGENT BARRETT

Alright, let's go over this one more time.

DANIEL

You want a diagram? They lead us straight to you.

AGENT BARRETT

The aliens.

DANIEL

Yes, the aliens, don't pretend you don't know about the aliens. They obviously wanted us out of the way.

Another NID agent comes up and hands Agent Barrett a piece of paper.

CARTER

And now we can't get a hold of Colonel O'Neill. We have to go back to the set and figure out what's going on.

AGENT BARRETT

You're not going anywhere.

He hands Carter the piece of paper.

AGENT BARRETT (CONT'D)

The NID's been given full authority over this investigation.

OFF their looks -

37 INT. WAREHOUSE -- DAY

37

O'Neill and Martin still seated, side by side. Martin is out of it, mumbling incoherently.

MARTIN

(mumbling)

Just say the line the way its written.

Suddenly -

Movement at the back of the warehouse. O'Neill turns his head, straining to see.

Teal'c makes his way in through the back door, gun out. He scopes the area and advances.

(CONTINUED)

37 CONTINUED:

37

TEAL'C

O'Neill.

Teal'c comes over to them.

O'NEILL

Teal'c, how'd you find us?

Teal'c holsters his gun and unties O'Neill.

TEAL'C

I witnessed your abduction from the studio and followed.

O'NEILL

Where's Tanner?

TEAL'C

He and his men have once again disappeared.

Finally free, O'Neill checks on Martin, lightly slapping him on the cheek as Teal'c unties him.

O'NEILL

Marty. Marty! Come on!

MARTIN

(mumbling)

What d'you mean the honeywagon's not the caterer?

O'NEILL

Marty!

Suddenly, Marty snaps awake -

MARTIN

Colonel O'Neill.

He looks over at Teal'c.

MARTIN (CONT'D)

Murray.

O'Neill looks at Teal'c, then back at Martin, realizing -

O'NEILL

You remember.

Martin nods. He seems almost sad.

(CONTINUED)

37 CONTINUED: (2)

37

MARTIN

I remember everything.

O'NEILL

What happened? Why'd they drug you again?

MARTIN

They didn't.

O'Neill and Teal'c look at him, not getting it.

MARTIN (CONT'D)

I did it to myself.

TEAL'C

Why would you do such a thing?

MARTIN

After we went back to my planet, and I realized it was all gone, I couldn't deal with it. The real estate job the Air Force got me was going nowhere. I wanted to forget.

O'NEILL

You were just going to keep taking these pills for the rest of your life?

MARTIN

Another month and the long term memory loss would've been permanent.

(then realizing)

Oh, no.

TEAL'C

What is wrong?

MARTIN

This show! It's all about your Stargate program!

O'NEILL

Don't worry, you're on cable.

(beat)

So why did they bring you out of it? Why now?

MARTIN

The ship's coming...

O'Neill and Teal'c exchange looks.

(CONTINUED)

37 CONTINUED: (3)

37

MARTIN (CONT'D)

We put it on a timer - a back-up plan in case things didn't work out here.

O'NEILL

So what do they need you for?

MARTIN

I still have that mobile computing device I stole from Tanner. They need it to access the ship.

O'NEILL

Well where is it?

MARTIN

Don't worry. It's in a safe place.

38 EXT. LOCATION -- DAY

38

Wormhole Xtreme! is now on location, out in the middle of nowhere. Someplace that looks a lot like the Richmond sand dunes.

They are about to rehearse a shot. The director is there, as is Bill the A.D., Yolanda Reese, Raymond Knight, and Douglas Anderson.

DIRECTOR

Okay, scene 51 apple. Major Monroe uses the quadra scanner to check for radiation.

Yolanda checks her props. She realizes -

YOLANDA REESE

Hold it, I don't have the scanner.

BILL

Props!

A second props guy (as opposed to the props guy we've already encountered, the one with the fruit) approaches.

PROPS GUY #2

Got it!

The props guy hands Yolanda Reese a device.

PROPS GUY #2 (CONT'D)

Here you go.

(CONTINUED)

38 CONTINUED:

38

YOLANDA REESE

Thanks.

She snaps the device onto her belt - CU the device. It is the remote computing device, from "Point of No Return".

END ACT FOUR

ACT FIVE

39 INT. PROPS LOCK-UP -- DAY

39

Martin is going through the props, searching for the device. O'Neill and Teal'c are watching.

MARTIN

It has to be here somewhere.

O'NEILL

I can't believe you've been using an alien device as a prop for your show.

MARTIN

Well, I'd forgotten what it was at the time. Besides -
(holding up some techy prop)
- do you have any idea how much it costs to make one of these things?

PROPS GUY #1 (O.S.)

Can I help you?

They turn to see the props guy enter.

MARTIN

We're looking for the quadra scanner.

PROPS GUY #1

It's at the location.

MARTIN

What? Why?

The props guy shrugs.

PROPS GUY #1

Somebody put it in the scene at the last minute.

O'NEILL

Let's go.

O'Neill, Teal'c and Martin head out.

The props guy watches them go. His casual manner immediately disappears. He pulls out a cell phone and dials.

PROPS GUY #1

Get me Agent Barrett.

40 INT. WAREHOUSE #2 -- DAY

40

Agent Barrett is on the phone.

AGENT BARRETT

Yeah. Okay. Good work.

He hangs up, then announces to the other agents.

AGENT BARRETT (CONT'D)

We got 'em. Let's move.

Everyone gets up and gets ready to head out. Carter and Daniel get up.

AGENT BARRETT (CONT'D)

Not you two.

CARTER

What are you talking about?

AGENT BARRETT

This is too important. We want that ship, and frankly, I don't trust you.

He calls over another agent.

AGENT BARRETT (CONT'D)

Agent Smith.

Carter and Daniel turn to see an enormous guy stride over.

AGENT BARRETT (CONT'D)

Make sure these two don't go anywhere.

He leaves. Agent Smith crosses his tree-trunk arms, and stares down at Daniel and Carter.

41 EXT. LOCATION - PARKING -- DAY

41

O'Neill, Teal'c and Martin arrive at the location. They jump out of their car.

O'NEILL

Teal'c, check the area. Martin, you're with me.

They head off.

42 EXT. LOCATION - SET -- DAY

42

ON Major Monroe, Dr. Levant, and Grell. The Major is holding out that familiar remote from the end of Point of No Return. She is using it to scan her surroundings. Dr. Levant has his weapon out, backing her up. Grell stands by, looking not overly concerned.

MAJOR MONROE

I'm picking the same low level gamma radiation we came across in the photon belt.

DR. LEVANT

This doesn't make any sense. Those aliens couldn't have just disappeared, could they? Have?

He looks at Grell - who shrugs.

PULL BACK to reveal the crew. Martin and O'Neill arrive on the scene as the director yells -

DIRECTOR

CUT! Beautiful! Moving on!

O'Neill approaches Major Monroe.

O'NEILL

Great job. You really nailed that scene.

He helps himself to the remote.

O'NEILL (CONT'D)

Here. Let me get that for you.

She hands him the rest of her equipment as well.

YOLANDA REESE

Thanks.

She heads off. O'Neill hands the equipment off to a passing stagehand.

O'NEILL

Here you go.

O'Neill pockets the remote, then goes over to Martin.

O'NEILL (CONT'D)

Alright, let's get out of here.

(CONTINUED)

42 CONTINUED:

42

MARTIN

Wait, they're just about to shoot scene fifty-three, the big finish.

O'NEILL

Too bad.

MARTIN

(defiantly)

I'm not leaving, colonel.

O'Neill gives him a look, grabs Martin by the arm and leads him away.

MARTIN (CONT'D)

I guess I am.

43 EXT. LOCATION - BEHIND THE TRUCKS -- DAY

43

O'Neill, Martin and Teal'c turn a corner -

Only to come face to face with Tanner and his men. Bob and Frank have guns leveled.

O'Neill stops short, and shakes his head.

O'NEILL

You know, this is getting a little old.

Teal'c steps out from behind a truck, and points his gun at Tanner.

TEAL'C

Drop you weapons.

Frank spins and aims at Teal'c. It's another stand-off.

TANNER

Looks like we have ourselves a situation.

O'NEILL

You can still walk away from this. We won't come after you.

TANNER

And what about your friends at the NID?

O'Neill has no answer. Tanner shakes his head.

TANNER (CONT'D)

We're done hiding. Where's the device?

(CONTINUED)

43 CONTINUED:

43

O'NEILL

I don't know what you're talking about.

TANNER

Don't be ridiculous, Colonel. We let you escape because we knew Martin would lead you straight to it.

O'Neill's cell phone rings. Nobody moves.

O'NEILL

Mind if I..?

He cautiously reaches for his phone. He pulls it out.

O'NEILL (CONT'D)

O'Neill.

44 INT. WAREHOUSE #2 -- DAY

44

Carter is on the phone.

CARTER

Sir, it's me.

INTERCUT

O'NEILL

Oh, hi, Carter, nice to hear from you.

CARTER

The NID have made your position. They should be there any minute. We would've warned you sooner, but we had to take care of something first.

She looks off to one side.

PAN over to reveal Daniel as he finishes tying Agent Smith's hands behind a chair. Agent Smith is disheveled, roughed-up a bit, and has a gag in his mouth.

45 EXT. LOCATION - BY THE TRUCKS -- DAY

45

O'Neill doesn't take his eyes off Tanner.

O'NEILL

Thanks for the heads up. I'll be in touch.

He hangs up.

(CONTINUED)

45 CONTINUED:

45

O'NEILL (CONT'D)

Time's up, guys. The NID are going to be here any minute.

Martin looks up at the sky.

MARTIN

They're too late.

Everyone turns and looks up.

VFX: rolling clouds, similar to those seen in "Maternal Instinct".

46 EXT. LOCATION - SET -- DAY

46

They are in the middle of shooting a scene.

MAJOR MONROE

We should get back to the Star Portal before the aliens return.

DR. LEVANT

But I haven't finished translating that alien text.

Turning to -

DR. LEVANT (CONT'D)

What do you think, Grell?

Grell is about to say something when -

Yolanda Reese, stepping out of character -

YOLANDA REESE

What the hell is *that*?

Everyone looks skywards.

VFX: more rolling clouds.

Martin comes running onto the set, shouting -

MARTIN

Keep rolling! Keep rolling!

The Director couldn't agree more.

(CONTINUED)

46 CONTINUED:

46

DIRECTOR

Yes! Yes! Roll you monkeys!

The on-set cameras pan up to the sky as -

The clouds part and a ship appears. It comes down, hovering overhead.

Everyone is stunned, speechless.

47 EXT. LOCATION - BY THE TRUCKS -- DAY

47

Tanner appeals to O'Neill -

TANNER

Colonel, please. You know as well as I do they're never going to leave us alone.

Teal'c sees something O.S.

TEAL'C

O'Neill.

O'Neill turns to see several black SUVs approaching.

TANNER

There's nothing for us here. It's time to go.

O'Neill thinks about it, and comes to a decision. He pulls out the device, and tosses it to Tanner.

O'NEILL

You officially owe me one.

Everyone lowers they're guns.

BOB

What about Martin?

TEAL'C

I believe he has chosen a new path.

48 EXT. LOCATION - SET -- DAY

48

The ship comes to a stop, hovering near the set.

ON Martin, excited.

(CONTINUED)

48 CONTINUED: 48

MARTIN
We're going to win an Emmy for this.
(disclaimer)
In the Visual Effects category.

49 EXT. LOCATION - BY THE TRUCKS -- DAY 49

Tanner inputs a sequence into the device.

TANNER
Thank you Colonel. We won't forget this.

VFX - the four aliens disappear.

O'Neill and Teal'c share a look, then look up to watch.

THE SHIP (VFX) - the engines fire up, and it swoops away.

50 EXT. LOCATION - SET -- DAY 50

Everyone watches as the ship flies off.

ON Martin.

MARTIN
And CUT! PRINT! THAT'S A WRAP!

Two crewmembers, MG and BW stare up at the sky, amazed.

MG
That was the most amazing special effect I've ever
seen.

BW shrugs.

BW
I've seen better.

And on that we:

END ACT FIVE