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
WORMHOLE X-TREME!

TEASER

INT. BRIEFING ROOM - SGC -- DAY

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)
CONTINUED:

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?

EXT. CHEESY ALIEN LANDSCAPE -- DAY

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 force shield!

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

DR. LEVANT
Try reversing the polarity!

(CONTINUED)
CONTINUED:

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!

FULL BACK to reveal we are actually in -

INT. STUDIO -- DAY

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

INT. BRIEFING ROOM - SGC -- DAY

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.)
Yoiana 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
Damnit Colonel, just because they're aliens and their skulls are transparent, doesn't mean they don't have rights!

(CONTINUED)
CONTINUED;

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)
CONTINUED: (2)

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 -

EXT. STUDIO LOT -- DAY

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.

EXT. TRAILER SECTION - STUDIO LOT -- DAY

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)
CONTINUED:

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)
CONTINUED: (2)

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.

INT. BRIEFING ROOM - SGC -- DAY

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

HAMMOND
What have you got for us, Colonel?

EXT. STUDIO LOT -- DAY

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.

INT. BRIEFING ROOM - SGC -- INTERCUT

Daniel suggests -

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

(CONTINUED)
CONTINUED:

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.

INT. STUDIO -- DAY

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 other's eyes for a beat, then the actor, Nick Marlowe, looks around, breaking the fourth wall.

(CONTINUED)
CONTINUED:

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: (2)

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)
CONTINUED: (3)

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 -

INT. WAREHOUSE -- DAY

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)
CONTINUED:

TANNER
This is going to complicate matters.

END OF ACT ONE
ACT TWO

12 EXT. STUDIO LOT -- DAY

Establishing.

13 INT. STUDIO -- DAY

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)
CONTINUED:

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.

EXT. MARTIN'S HOUSE -- DAY

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

The van parked across the street.

INT. SURVEILLANCE VAN -- DAY

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)
CONTINUED:

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.

INT. STUDIO -- BACKSTAGE -- DAY

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:

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.

So?

EXECUTIVE PRODUCER

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

So?

EXECUTIVE PRODUCER

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)
CONTINUED: (2)

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.

EXT. STUDIO LOT -- DAY

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)
CONTINUED:

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.

INT. SURVEILLANCE VAN -- INTERCUT

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.

EXT. STUDIO -- SECURITY KIOSK -- DAY

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)
CONTINUED:

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.

EXT. MARTIN'S HOUSE -- DAY

ESTABLISH the surveillance van again.

INT. SURVEILLANCE VAN -- DAY

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)
CONTINUED:

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

23 INT. LOBBY -- CONTINUOUS
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
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

They enter the apartment cautiously, guns at the ready.

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

(CONTINUED)
CONTINUED:

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?

INT. FOR EXT. CHEESY ALIEN LANDSCAPE -- EVENING

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 Rana, 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

INT. APARTMENT -- DAY

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.
INT. STUDIO -- INTERCUT

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.

EXT. STUDIO LOT -- DAY

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 ~


MARTIN (CONT'D)
Okay. Now's good.
30 EXT. MARTIN'S TRAILER -- DAY  
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  
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)
CONTINUED:

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)
Continued: (2)

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 -

EXT. WAREHOUSE -- DAY

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!

INT. WAREHOUSE #2 -- DAY

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)
CONTINUED:

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.

N.I.D.?

DANIEL

Carter slowly lowers her gun.

SF
Major, what the hell's going on here?

CARTER
We've been set up.

INT. STAGE 5 -- DAY

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)
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 pinging 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)
CONTINUED: (2)

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

INT. WAREHOUSE -- DAY

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:

    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.
INT. WAREHOUSE #2-- DAY

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 -

INT. WAREHOUSE -- DAY

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)
CONTINUED:

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)
CONTINUED: (2)

MARTIN
I remember everything.

O'NEILL
What happened? Why'd they drug you again?

MARTIN
They didn't.

O'Neil 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'Neil and Teal'c exchange looks.

(CONTINUED)
CONTINUED: (3)

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.

EXT. LOCATION -- DAY

_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:

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

INT. PROPS LOCK-UP -- DAY

Martin is going through the props, searching for the device. O'Neil 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.
INT. WAREHOUSE #2 -- DAY

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.

EXT. LOCATION - PARKING -- DAY

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.
EXT. LOCATION - SET -- DAY

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)
CONTINUED:

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.

EXT. LOCATION - BEHIND THE TRUCKS -- DAY

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 your 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)
CONTINUED:

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)

INT. WAREHOUSE #2 -- DAY

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.

EXT. LOCATION - BY THE TRUCKS -- DAY

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)
CONTINUED:

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".

EXT. LOCATION - SET -- DAY  
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)
CONTINUED:

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.

EXT. LOCATION - BY THE TRUCKS -- DAY

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.

EXT. LOCATION - SET -- DAY

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

ON Martin, excited.

(CONTINUED)
CONTINUED:

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

EXT. LOCATION - BY THE TRUCKS -- DAY

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.

EXT. LOCATION - SET -- DAY

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