

STARGATE

by

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FADE IN:

PRIMITIVE SKETCHES E.C.U.

Etched on stone, a JACKAL. Another of a GAZELLE, a spear piercing its skin. Primitive, yet dramatic tribal etchings. The SOUND of ancient CHANTING is HEARD. Widen to REVEAL...

1 EXT. DESERT LANDSCAPE, NORTH AFRICA - SUNSET 1

A young BOY chisels his artwork into the stone ROCKFACE at the edge of this valley. An old MEDICINE MAN, his face painted with bizarre white stripes, CHANTS nearby.

The boy abruptly stops his work at the SOUND of distant CRIES.

Quickly he climbs the stone. Standing at the top he SEES...

HUNTERS

2 RETURNING FROM A KILL. THEY MARCH TOWARDS A SMALL CAMPSITE. 2

The tribes people rushing to greet them.

Super up: North Africa 8000 B.C.

3 OMITTED 3

4 A BLAZING FIRE - LATER THAT NIGHT 4

Silhouetted tribesmen dancing in bizarre animal MASKS. Feet STOMPING. The young Boy stares at the fire, SPARKS rising into the air. We PAN UP following the sparks into the sky.

A full moon.

A SHADOW is suddenly cast across the moon, blotting it out.

5 INT. TENT - LATER THAT NIGHT 5

The young Boy sleeps. Above him hangs an odd carving that slowly begins to RATTLE. The tent's fabric begins to FLAP.

The Boy's eyes pop open. He HEARS the sounds of a quickly brewing storm. Footsteps. People hurrying, calling out to each other. Suddenly the tent's entrance flap SAILS OPEN. BRIGHT LIGHT pours in through the entrance.

6 EXT. CAMPSITE - NIGHT 6

The Boy exits his tent, staring at the light, intrigued. A storm building all around. Unnatural and eerie.

Panicked, the tribesmen run in fear, racing away from the light. The Medicine man, on his knees CHANTING.

The only one without fear, the Boy pushes through them, towards the light. Tents begin to RIP from their posts in the strong GALE WINDS.

As the frightened clan retreats, the young Boy moves closer and closer to the light, squinting through the blurring sands. A loud ROARING SOUND, building in ferocity.

Slowly we PUSH into an extreme CLOSE UP of the young Boy's eyes which widen. If we could only see what he sees...

SMASH BLACK OUT:

FADE IN:

7	OMITTED	7
8	THE GREAT PYRAMID - SUNSET	8

A glowing orange setting SUN just above the pyramid's peak. A car drives past.

Super up: GIZA, EGYPT - 1928

9	INT. CAR - SUNSET	9
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PROFESSOR LANGFORD and his nine year old daughter CATHERINE, who reads from a thick text book, are RATTLING in the back seat.

10	EXT. DIGGING SITE - GIZA - SUNSET	10
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The car SCREECHES to a halt. The passenger door opens and Professor Langford JUMPS out. Catherine follows.

As they make their way down the ravine we slowly reveal the breadth of this work site. Hundreds of Arab men digging away in the sand.

11	FOREMAN TAYLOR	11
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Is crouched on the ground dusting off three large TABLETS covered in ancient Egyptian hieroglyphics. Professor Langford walks up behind him, staring in awe.

TAYLOR

Cover stones. We found them this afternoon.

LANGFORD

Amazing. But why did you move them?

Catherine walks over to a small table, examining other artifacts. She picks up a small GOLDEN SUN DISK; a circular SYMBOL of the sun emblazoned on a gold disk.



We FOLLOW her through the dense traffic and up into a building marked: ARCHAEOLOGICAL SOCIETY OF AMERICA

17 INT. LECTURE HALL - SAME 17

Testing the microphone, the M.C. adjusts the feedback as he leans close to address a gathering of distinguished Archaeologists.

M.C.

Our next guest speaker today will be an extraordinary young man...

18 BOOKS AND PAPERS 18

Clumsily this stack of books and papers are organized atop a man's lap. Gathered together, they're lifted as the man attempts to make his way out of his seat, down the aisle.

MALE VOICE

(sotto)

Excuse me... Pardon me...

M.C.

...He graduated with his masters at the age of 20 and speaks eleven different languages. He has written several seminal articles on the comparative linguistics of the Afro-Asiatic language groups and the development of the Egyptian language from the Archaic Period to the Old Kingdom. Please let me introduce to you, Daniel Jackson.

CRASH. The books TUMBLE to the floor. As he leans down to pick them up we SEE for the first time, DANIEL JACKSON, nervously retrieving his belongings.

19 ANGLE - PROFESSORS 19

An older PROFESSOR leans over to his companion.

PROFESSOR

Ah, another Wunderkind.

COMPANION

I've got socks older than this kid.

Daniel makes his way to the microphone.

DANIEL

You, Sir. What kind of car do you drive?

Daniel points to the Professor who made the remark.

PROFESSOR  
My car? Um...a Ford.

DANIEL  
A model T?

PROFESSOR  
(peevd)  
I'm not that old. It's an Escort.

DANIEL  
An Escort. Power steering, fuel  
injection. Modern "developments."  
Ford starts with a model T then  
"develops" into an Escort.

The audience doesn't get where Daniel's going with this.

DANIEL (CONT'D)  
Why didn't Egyptian culture develop?  
Their sciences, art, mathematics,  
everything was complete from the  
very beginning. Why? Maybe, Egyptian  
civilization was not a "development"  
but a legacy!

There is an audible REACTION from the crowd.

20 INT. HALLWAY - SAME 20

The Elderly Woman walks past the beautifully displayed  
Egyptian artifacts.

DANIEL (O.S.)  
The Mastaba tombs around the pyramid  
are covered with hieroglyphics; names,  
titles of owners, lists of offerings.

21 INT. LECTURE HALL - SAME 21

The Elderly Woman enters from the back of the room, her eyes  
fixed on Daniel. Absently she fingers the GOLDEN SUN DISK  
hanging from around her neck. This is CATHERINE LANGFORD,  
no longer the child we met in Egypt.

DANIEL  
But the pyramid, the greatest  
structure ever erected, has no  
writings whatsoever. Why?

An imposing older man, PROFESSOR THOMAS interrupts.

THOMAS  
Mr. Jackson, you've conveniently  
left out the fact that Colonel Vyse  
discovered quarrymen's inscriptions  
(MORE)

THOMAS (CONT'D)  
of Khufu's name written within the  
Pyramid.

DANIEL  
His discovery was a fraud.

The room ERUPTS in angry dissent.

THOMAS  
You can prove that, I hope?

With surprising speed, Daniel draws a series of hieroglyphics  
on the black board behind the podium.

DANIEL  
This was the cartouche Vyse claimed  
to have found in the relieving  
chambers above the King's Chamber of  
the pyramid.

He circles the first symbol (a clear circle with a dot in  
the middle).

DANIEL (CONT'D)  
But this symbol, representing the  
first consonant in the name Khufu is  
incorrect. The correct symbol is...

He draws a circle with the center darkened.

DANIEL (CONT'D)  
This is the same exact misspelling  
of Khufu's name that appeared in  
Wilkinson's *Materia Hieroglyphica*,  
the book that Colonel Vyse used to  
forge his big discovery. However,  
in the very next edition of the same  
book, they revised their translations  
to correct this error.  
(beat)  
The editor of this book admit his  
mistake but we, the academic  
community, refuse to.

As several people begin to get out of their seats and walk  
out, another PROFESSOR (#2) jumps to his feet, incensed.

PROFESSOR #2  
Don't you think it's rather arrogant  
to suggest the last hundred years of  
academic research is a collection of  
lies?!

DANIEL

I'm simply saying that the great pyramids of Giza were not built by the Pharaohs of the fourth Dynasty.

PROFESSOR #3

This is ridiculous. I won't sit and listen to this nonsense.

He stands and exits the auditorium. As others in the audience join him, Catherine Langford steps forward.

CATHERINE

Mr. Jackson, who do you think built the pyramids?

There is an awkward silence as Daniel searches for an answer.

DANIEL

I don't know.

A heavy set BEARDED MAN smiles and calls out.

BEARDED MAN

Men from Atlantis?

The audience ERUPTS IN LAUGHTER, cueing more people to stand.

BEARDED MAN (CONT'D)

Or Martians perhaps?!

DANIEL

I didn't say that...

BEARDED MAN

No, but you were about to.

More laughter. Daniel SEES more people filing out. Quickly he tries to organize his notes but is clearly flustered.

DANIEL

If we could just get back to the subject. Perhaps their civilization lies in the buried Wadis of Western Sahara. In the Predynastic period these areas would have been rich with food and animals. New geological evidence pre-dates that Sphinx to a much earlier period, confirming my hypothesis... But as Daniel looks up from his material he SEES the last several people left in the room, filing out the back door.



22 WIDE ANGLE - DANIEL AT PODIUM 22

Alone in the room, Daniel stands at the podium. Sadly he slowly closes his text.

DANIEL (CONT'D)  
Any questions?

DISSOLVE TO:

23 EXT. LOWER EAST SIDE - SUBWAY EXIT - LATE AFTERNOON 23

Alone in a crowd, Daniel struggles with his books in the rain as he exits the busy subway exit. Absently he steps out into the street. HONK. A cab slams on the brakes, nearly hitting him.

CABBIE  
Wake up you idiot!

Startled, Daniel hurries out of harms way as he passes a small FRUIT STAND. The ARMENIAN owner greets Daniel in his native language, tossing him an apple.

Daniel responds with fluid ARMENIAN as he catches the apple on his way over to an old brownstone building.

He steps around a grey LIMOUSINE double parked in front of his building as he makes his way inside.

24 INT. APARTMENT BUILDING - CONTINUOUS 24

Dripping wet, Daniel steps into the hallway. He stops as he HEARS opera music playing through an open door at the end of the hallway.

Slowly he makes his way to the open door only to find, Catherine Langford, sitting inside, relaxed and smoking a cigarette. She holds in her hand a bust of a beautiful Egyptian woman.

CATHERINE  
(re: bust)  
14th century, B.C. Nice reproduction.

25 INT. DANIEL'S APARTMENT - CONTINUOUS 25

Taken off guard, Daniel walks into his apartment. His room is a mess, multiple stacks of BOOKS line every wall, hieroglyphic tracings and reproductions of Egyptian art.

DANIEL  
How did you get in here?

CATHERINE

Your landlord told me you're three months behind in your rent, shame on you.

Daniel puts down his drenched text books and removes his dripping overcoat.

DANIEL

You were at the lecture.

Catherine returns the bust to a table next to a PHOTO of a young couple.

CATHERINE

Your parents?

DANIEL

Foster.

CATHERINE

Oh, right. Your real parents died in a plane crash in... '73?

She holds her cigarette out, requesting an ash tray.

DANIEL

Let's cut to the chase, shall we?  
Why are you here?

Daniel puts a dead potted plant in front of Catherine. Reluctantly she puts her cigarette out in its dirt.

CATHERINE

To offer you a job.

DANIEL

A job? What job?

CATHERINE

Translation. I want to put you to work on some ancient Egyptian hieroglyphics.

DANIEL

(suspicious)  
Since when is the military interested in ancient Egyptian hieroglyphics?

CATHERINE

(surprised)  
Who said anything about the military?

Daniel walks close to her, defiantly.

DANIEL

In front of my building is a grey Lincoln town car with government plates. Its chauffeur is wearing a crewcut 'stead of a black cap. And the only way you could have gotten past my Nazi of a landlord was to flash some pretty fancy credentials.

(beat)

So why is the military interested in ancient Egyptian hieroglyphics?

Catherine is clearly impressed. She smiles.

CATHERINE

I wish I could tell you more but I am not allowed.

DANIEL

What makes you think I'd take a job I don't know anything about?

CATHERINE

You mean beyond the fact that you have no family, no friends, and no hope of paying that stack of bills sitting on your desk?

Daniel sneaks a sidelong glance at his mountain of mail.

DANIEL

Well, uh, yes.

Catherine stands, walks closer to Daniel. She pulls out a snapshot from her bag and holds it in front of his face.

CATHERINE

To prove that your theories are right.

26 THE PHOTO

26

A snapshot of the tablets found at Giza in 1928.

Mesmerized Daniel grabs at the photo, but Catherine quickly pulls it away. She knows she's hooked him. She hands him a stuffed envelope, instead.

DANIEL

What's this?

CATHERINE

Your travel plans.

She turns and heads for the door. Daniel calls out to her.

DANIEL

I'm not big on flying.

CATHERINE (O.S.)

Get over it.

Daniel watches her walk away, then stares at the envelope.

CUT TO:

27 EXT. SUBURBAN NEIGHBORHOOD - DAY

27

A dark sedan with a GOVERNMENT SEAL comes to a stop in front of a lower middle-class suburban house. Two OFFICERS in military garb step out of the car and march to the front door of the house.

Super up: Yuma, Arizona

As they walk, we SEE a black military FOLDER one of them carries. The first Officer knocks on the door.

The door opens to reveal, SARAH, mid-thirties, tense. The pain she carries tarnishes her once beautiful face.

OFFICER #1

Mrs O'Neil?

Seeing the Officer's military attire, she nods, moving away from the door.

SARAH

Come on in.

Sarah disappears into the house. The two Officers exchange a glance and follow her inside.

28 INT. O'NEIL HOUSE - CONTINUOUS - DAY

28

Immaculately kept, ordered. Sarah moves into the kitchen as the two officers awkwardly make their way into the living room.

OFFICER #1

Uh, Mrs O'Neil, is your husband at home?

She answers from the kitchen where she continues her chores.

SARAH

Yes.

OFFICER #1

Do you think we might be able to speak with him?

SARAH

You can try.

Still she continues to clean in the kitchen. After a long beat...

OFFICER #1  
And where would we find him?

SARAH  
Last door, end of the hall.

The Officer nods his appreciation as he and his partner head down the hall.

29 OFFICER'S P.O.V. - DOWN HALL 29

As they make their way down the hall, they reach an open doorway at the hall's end. Peering in they SEE, a teenage boy's room. Perfectly kept. Sports trophies, footballs, etc.

As we TRACK across the room's belongings we FIND a man sitting in a chair facing the window, his back towards us.

OFFICER #1  
Excuse me, Colonel O'Neil? We're  
from General West's office.

But the man in the chair doesn't turn around.

OFFICER #1 (CONT'D)  
Colonel?

30 REVERSE ANGLE - COLONEL JACK O'NEIL 30

For the first time we see COLONEL JACK O'NEIL, long hair, six day growth, intense and troubled eyes. There is nothing military looking about this guy. He stares vacantly out the window.

OFFICER #1 (CONT'D)  
Sir?

31 INT. KITCHEN - SARAH'S P.O.V. - MOMENTS LATER 31

Sarah looks out the kitchen window and SEES the two Officers returning to their car outside. Sarah turns and slowly walks to the back of the house.

As she approaches an open bedroom door, she stops, peers inside.

32 P.O.V. - INTO BEDROOM 32

The black FOLDER laying on the bed. A pressed military UNIFORM is laid down next to the folder.

Pained, Sarah shuts her eyes and turns away.

CUT TO:

33 EXT. MOUNTAIN FOREST - HELICOPTER SHOT - DAY 33

Quickly, we SAIL over the treetops through this dense forest area. At the edge of the treeline we FIND a beat up and bruised Chevy, sputtering up the windy mountain road.

Super up: Creek Mountain, Colorado

34 OMITTED 34

35 EXT. GUARDED GATEWAY - DAY 35

The Chevy pulls up to a gate where two MARINES stand guard. One walks up to Daniel's window. Daniel opens the envelope Catherine gave him and hands some papers to the Guard.

DANIEL

Daniel Jackson. I think I'm supposed to show this to... SNEEZE. Daniel grabs for a Kleenex.

GUARD

Cold?

DANIEL

No. Allergies. Always happens when I travel.

36 EXT. MILITARY COMPOUND - DAY 36

A group of MARINES are in the midsts of vigorous training. Led by LIEUTENANT KAWALSKY, early thirties, big, friendly and eager.

With a loud BACKFIRE, we SEE the Chevy making its way past. Lt. Kawalsky signals for another soldier to take over, then heads after Daniel.

As he walks away, the others stop and watch.

37 EXT. TUNNEL ENTRANCE - SAME 37

Tunneled into the side of a mountain, a large hollowed entrance. Daniel has parked next to it and is struggling to pull an enormous bag out of his trunk.

KAWALSKY

Daniel Jackson?

Startled, Daniel turns to see Kawalsky rushing up. Kawalsky grabs and shakes Daniel's hand.

KAWALSKY (CONT'D)

Dr. Langford was worried you changed your mind.

DANIEL

It took me three days to drive.

Again Daniel tries to lift his bag out but he can't.

KAWALSKY

Help you with that?

He reaches in for Daniel's bag.

DANIEL

Careful, books, they're very...

Effortlessly Kawalsky lifts the bag out with one hand, SLAMMING the trunk down shut with the other.

DANIEL (CONT'D)

...heavy.

He follows Kawalsky into the tunnel.

38 INT. TUNNEL ENTRANCE - SUNSET 38

DANIEL follows Kawalsky into the dark tunnel. Two large CONCRETE DOORS open to reveal a METAL SHACK, a GUARD standing alongside it. The guard hits a button on the desk and shack OPENS exposing a STEEL CAGE inside. They walk over and enter.

39 INT. STEEL CAGE - CONTINUOUS 39

Suddenly with a loud hydraulic ROAR, the cage quickly DESCENDS DOWNWARD. We WATCH as the cage DROPS down, deeper and deeper.

40 DANIEL'S P.O.V. - THROUGH CAGE 40

Daniel counts the LARGE NUMBERS painted on the shaft walls as they descend. They pass 18, 19, 20... so on.

Daniel tries to take it all in. Suddenly the cage STOPS. The number reads 28. The two and the eight are separated as the DOORS OPEN.

41 DANIEL'S P.O.V. - UNDERGROUND STRUCTURE - SAME 41

Several sterile hallways lead towards us, active with foot traffic.

42 INT. HALLWAY - TRACKING - CONTINUOUS 42

Daniel follows Kawalsky down the main hallway.

Walking out of an open office door is MEYERS, a balding middle-aged scientist who extends his hand to Daniel as they walk.

MEYERS

Mr. Jackson, Dr. Gary Meyers.

DANIEL

Hi. Where am I?

FEMALE VOICE (O.S.)

A nuclear missile silo.

Daniel turns to find BARBARA SHORE, late-thirties, walking up alongside him.

SHORE

Don't worry. It's been completely converted. Barbara Shore. The token Astrophysicist on the team.

Kawalsky stops at the end of the hall, turning back to Daniel.

KAWALSKY

This is where you'll be working.

Kawalsky opens the door. They all enter.

43 INT. LAB - CONTINUOUS

43

Daniel's eyes widen. A large workroom. The walls are covered with charcoal rubbings and photo enlargements of hieroglyphics. On two large tables are various artifacts.

Meyers moves over to the back wall and pulls down a sheet that was covering...

44 THE GIZA TABLETS (FROM THE OPENING)

44

The Giza tablets have been fastened to the wall. Daniel is truly amazed, hypnotized. Standing near the tablets, Catherine looks up from some papers and walks over to Daniel.

CATHERINE

Glad you decided to join us.

DANIEL

Where did you find them?

CATHERINE

Giza Plateau. 1928.

(pointing out parts  
of tablets)

There are two lines of hieroglyphs.  
The outer edge which has some familiar  
figures, as you can see.

She points to a chalk board next to the hieroglyphics that has a loose translation; YEAR 10 OF KING ?, SKY, RA, THE SUN DISK, COFFIN, DOOR TO HEAVEN.



CATHERINE (CONT'D)

And then there is the inner track,  
here. These symbols, as you can  
see, are unlike any ever found.

(after a beat)

Like Champillion with the Rosetta  
Stone, we tried to compare the two  
readings against each other for any  
similarities.

Daniel, still in awe, walks over to the translation, examining  
it.

DANIEL

It's all wrong. What did you use,  
Budge? Why do they keep reprinting  
his books?

MEYERS

We tried decoding and translation  
computer programs, used every known  
technique, for years with no result...

Daniel erases the word TIME on the blackboard and replaces  
it with the word YEARS. Peeved, Meyers steps forward.

MEYERS (CONT'D)

Excuse me.

Catherine stops him, watching Daniel, intrigued.

DANIEL

That's a curious word to use "gebeh."  
Then an adverbial sedjem-en-ef with  
a cleft subject "sealed and buried"...  
(turning to Meyers)  
NOT coffin.

Shore walks up next to Kawalsky, together they watch Daniel  
work quickly re-working the translation.

MEYERS

(to Daniel)

What are you doing?!

DANIEL

"Forever to eternity for all time".  
You really should have gotten that  
one.

Shore looks over at Meyers with an "I told you so" attitude.  
As Daniel steps back from the board we SEE he has nearly  
completed the translation of the top part of the Tablets.

DANIEL (CONT'D)  
 This should read, A MILLION YEARS  
 INTO THE SKY IS RA, SUN GOD. SEALED  
 AND BURIED FOR ALL TIME HIS...

Then Daniel circles the last word.

DANIEL (CONT'D)  
 It's not DOOR to HEAVEN. The proper  
 translation is... STARGATE.

There is a stunned beat. They can't believe how fast Daniel  
 can work. Slowly Daniel turns back to them.

DANIEL (CONT'D)  
 Alright, now will somebody please  
 tell me why the military has assembled  
 a team of archaeological scientists  
 in a nuclear missile silo on top of  
 mount nowhere to study five thousand  
 year old Egyptian tablets?

O'NEIL (O.S.)  
 My report says, ten thousand.

The group turns to SEE...

45 COLONEL O'NEIL

45

Dressed in full military attire, his hair cropped tight, the  
 Colonel, in sharp contrast to the man we met before, is now  
 the very image of the spit-and-polish soldier.

DANIEL  
 Ten thousand?

Everyone turns, surprised at this intrusion. Clearly the  
 others in the room do not recognise O'Neil. Kawalsky snaps  
 to attention.

KAWALSKY  
 Sir.

O'NEIL  
 At ease.

O'Neil opens the black folder, removes some papers and hands  
 them over to Kawalsky.

CATHERINE  
 Excuse me, do I know...

O'NEIL  
 Jack O'Neil from General West's  
 office. I'll be taking over from  
 now on.

Shocked, Catherine turns to Kawalsky who looks up at the papers and nods; it's true. Daniel could care less about the changing of the guard and steps forward.

DANIEL

Wait a minute. Ten thousand? That's impossible. Egyptian civilization didn't even exist until...

SHORE

We know, but the sonic and Radiocarbon tests are conclusive. Look at these artifacts from associated and overlying strata. Clearly Epipaleolithic or Neolithic, probably related to the Natufian in Palestine. Entirely consistent with the Ninth to Tenth Millennium B.C. date.

DANIEL

These are cover stones. Was there a tomb underneath?

MEYERS

No. But we found something much more interesting.

O'Neil interrupts, stepping between them.

O'NEIL

Excuse me, but this information has become classified.

MEYERS

(confused)

Catherine, what's going on here?

CATHERINE

I'm not sure.

O'NEIL

From now on, no information will be passed on to non military personnel without my expressed permission.

DANIEL

You can't be serious. This is ludicrous. What the hell am I doing here?

O'NEIL

You're a translator, so translate. Lieutenant, I want all information not directly pertaining to these tablets to be removed and brought to my office immediately.

O'Neil turns for the exit.

KAWALSKY  
Your office, Sir?

O'NEIL  
(turning back)  
And I'll need an office.

KAWALSKY  
Yes Sir!

Kawalsky rushes for the door and leads O'Neil out.

O'Neil marches out. The group exchange confused glances.

MEYERS  
Who is this guy?

CATHERINE  
I'll handle this.

Catherine goes running after O'Neil. Meyers and Shore exit behind her leaving a confused Daniel alone with the Tablets.

DANIEL  
(to himself)  
Ten thousand?

CUT TO:

46 INT. HALLWAY - MOMENTS LATER

46

Kawalsky leads O'Neil down the hallway. From the rear, Catherine rushes to catch up.

CATHERINE  
Colonel, just a minute.  
(O'Neil stops)  
I think you owe me some kind of  
explanation. I was told I'd have  
complete autonomy.

O'NEIL  
Plans change.

CATHERINE  
Why?

O'NEIL  
Things have gotten too loose around  
here. You've even brought in another  
civilian.

CATHERINE  
Jackson was approved.

O'NEIL

To translate. That's all.

CATHERINE

This has nothing to do with Jackson, does it? What's this all about? Why did they bring you in?

At first he doesn't want to answer. Finally he decides to tell her the truth.

O'NEIL

I'm here in case you succeed.

O'Neil turns and walks away.

CUT TO:

47 INT. LAB - NIGHT

47

To the strains of seventeenth century opera music pouring out of a ghetto blaster, we PAN across the darkened lab. Daniel's belongings are spread throughout the room, including his Egyptian bust. Open books scattered all over the floor. The room is a mess.

As we see the Tablets, we TRACK UP the scaffolding surrounding it until we find Daniel, laying by the top of the Tablets. Daniel, looking harried and tired, is deep in thought.

KAWALSKY (O.S.)

Do you have a problem with the food here? You've barely eaten in days.

Daniel leans over the edge of the scaffolding and SEES Kawalsky standing below, a tray of food in his hands.

KAWALSKY (CONT'D)

You want anything else?

DANIEL

A point of reference. Some context. You want me to solve a puzzle but you won't give me the clues.

KAWALSKY

You know I'm under strict orders.

DANIEL

So disobey orders. You know what Shakespeare said, "Let them obey that know not how to rule."

Kawalsky calmly puts the tray of food down on the desk

## KAWALSKY

Must be tough to always be the  
smartest person in the room.

Kawalsky turns and exits. Frustrated, Daniel lays back down onto the scaffolding.

Daniel rolls over and climbs down the scaffolding and walks over to a table. He grabs the coffee pot only to find it empty. Carrying the pot with him, Daniel exits the lab.

48 INT. HALLWAY - CONTINUOUS - NIGHT 48

Just as he steps out of the lab, a NIGHT WATCHMAN looks up from his post. Daniel holds the empty pot up.

## DANIEL

Out of water.

The Watchman nods as Daniel moves down the hall.

49 INT. HALLWAY - OUTSIDE O'NEIL'S OFFICE - NIGHT 49

Turning the corner, pot in hand, Daniel passes O'Neil's office; O'Neil's name freshly painted on the door. Checking to see that he's unobserved, Daniel walks up to the office door.

Daniel examines a KEYPAD at the side of the door. He reaches into his pocket and pulls out a small pair of nail clippers. He jimmys the top of the pad open with the clippers and jams them into the wiring, SPARKS jump. Suddenly the office door glides OPEN.

50 INT. O'NEIL'S OFFICE - CONTINUOUS - NIGHT 50

Like his home, O'Neil's office is immaculately kept. Daniel creeps inside, scanning the room.

He SEES a file cabinet and rushes over to it. But as he opens its drawers he finds they are all empty.

Daniel opens the closet door and finds a large SAFE, very high security. He looks down at the tiny nail clippers still in his hand. No way.

Casually Daniel goes through the desk drawers, but again, empty. Finally in the last drawer he finds a photo of O'Neil's wife and son. Suddenly the GLOW of a computer screen catches his eye. Daniel picks up the keyboard and starts typing.

51 MONITOR - INSERT 51

Below the words, UNITED STATES ARMED FORCES, Daniel types the word "query" a highlight list appears. Daniel moves the highlight over the word PERSONNEL. The word SEARCH appears.

Daniel types in COLONEL JACK O'NEIL. The computer responds, PLEASE WAIT...

Impatiently Daniel waits. Suddenly the SHADOW of a guard is SEEN through the door. Daniel FREEZES. The guard passes. Daniel looks back down to the computer and sees...

O'NEIL, JACK - COLONEL - RETIRED, TWO YEARS - RETURNED ACTIVE DUTY, ONE MONTH.

Daniel types something into the computer but the only response he gets is; CLASSIFIED.

Frustrated, Daniel shuts the desktop and moves towards the exit. But just as he's about to walk out the door, he spots something on the wall, back up.

52 DANIEL'S P.O.V. - A STAR MAP 52

of the known universe. Several of the star constellations marked out in white. Daniel reaches up and the Star Map gets violently RIPPED from the wall.

53 COMPUTER SCANNER 53

A bar of WHITE LIGHT scans across the table top, over the STAR MAP.

WIDEN TO REVEAL:

54 INT. LAB - MINUTES LATER 54

Stuffing his face with a SNICKERS BAR, DANIEL sits behind the bank of computers, working furiously.

55 MONITOR 55

The screen FILLS with the image of one of the hieroglyphics. We PAN UP from the computer to see it on the TABLETS just beyond the screen.

Quickly Daniel punches something up on the computer. The computer screen SPLITS putting the image of the hieroglyphs on one side and the map's ORION star constellation on the other.

Making some adjustments on the computer, Daniel ROTATES the image from the Star Map until it forms the SAME SHAPE AS THE HIEROGLYPHIC. They are, in fact, the same symbol!

Daniel turns to his Egyptian bust.

DANIEL

Bingo!

CUT TO:

56 MILITARY LIMOUSINES 56

Sliding to a stop. Dust. Doors opening. Stepping out of the limos we SEE a DOZEN high ranking military OFFICIALS.

57 EXT. MILITARY COMPOUND - TUNNEL ENTRANCE - DAY 57

The group of OFFICIALS move towards the tunnel entrance. As they march we see that they surround GENERAL WEST, 50's. The group disappears inside.

58 INT. SILO - HALLWAY - SAME - DAY 58

Kawalsky leads Daniel, who carries a stack of papers, down the hall. Kawalsky stops, opens a door marked BRIEFING ROOM. Daniel enters.

59 INT. BRIEFING ROOM - CONTINUOUS - DAY 59

The Briefing room is packed; O'Neil, Catherine, Meyers, Shore and all the OFFICIALS we saw entering the compound. At the center of the conversation is General West.

Daniel clearly wasn't expecting such an audience.

CATHERINE

Daniel, I'd like you to meet General West.

GENERAL WEST

I've come a long way to hear this. Let's see what you've got.

Daniel turns to Catherine who nods for Daniel to go ahead. Daniel unfurls O'Neil's star map. Daniel circles one of the constellations.

DANIEL

This is a star constellation. Orion. Identical to a symbol on the Tablets.

The scientists exchange interested looks.

DANIEL (CONT'D)

The symbols on the Tablets were not words. They were constellations. Put together in a meticulous and unique order, forming an address.

CATHERINE

An "address"? You mean coordinates?

DANIEL

Exactly. The centerpiece of the tablets holds the key.



Daniel draws the cartouche. Shore, Meyers and Catherine exchange a look. Even O'Neil leans forward.

DANIEL (CONT'D)

This cartouche is a map. What we have here are the seven points to outline a course to a destination.

SHORE

Seven?

Daniel draws a diagram indicating the six points needed to determine a destination (SEE DIAGRAM).

DANIEL

In order to find a destination in any three dimensional space we need to find two points to determine exact height, two points for width, and two points for depth. Those points are indicated here...

(re: cartouche)

...with star constellations.

GENERAL WEST

You said you needed seven points?

DANIEL

Yes. While these symbols give us our destination, in order to chart our course we must have a point of origin.

MEYERS

But there are only six symbols on the cartouche.

DANIEL

That's because the point of origin is not inside the cartouche but below it, here.

Daniel circles a small symbol at the base of the cartouche.

DANIEL (CONT'D)

This here. This is the sign for Earth. The point of origin. The seventh symbol.

There is a long silence. Daniel waits for a response. It is long in coming.

CATHERINE

(sly smile)

He did it.

DANIEL

Did what?

SHORE

There is no symbol like that on the device.

MEYERS

Perhaps some other kind of representation?

DANIEL

What device?

Catherine turns to O'Neil and General.

CATHERINE

You'll have to show him. He's the only one who can identify it.

DANIEL

Would someone please tell me what's going on?

The General thinks a moment, turns to O'Neil.

GENERAL WEST

Show him.

O'Neil walks over to the back wall. He pushes a large BUTTON. Suddenly the whole WALL SLIDES AWAY revealing a huge bay window looking out at a much larger room below.

Surprised, Daniel turns. As Daniel walks over to the window we PUSH IN TO SEE...

60 MISSILE SILO - DANIEL'S P.O.V. 60

Through the window we can see the converted missile silo packed with high tech equipment. In the center of all this technology sits...

61 THE METALLIC RING 61

This ring, the same one found in Egypt over sixty years ago, now seems to be part of one gigantic functioning machine.

DANIEL

What the hell is that?

CATHERINE

Your "Star Gate."

GENERAL WEST

Take him downstairs. See if he can identify this "seventh symbol."

Catherine nods and leads Daniel and the others out of the room, down to the silo. O'Neil and the General stay behind.

62 INT. SILO - MOMENTS LATER

62

Controlled chaos. This room looks much like "mission control." Catherine escorts Daniel into the control booth. He stares at the ring in total awe.

CATHERINE

While we didn't realize the symbols were star constellations, it was obvious to us that they match symbols written on the star gate. Problem was, we never knew about the seventh symbol.

Through the observation window above, O'Neil and General West watch as a video camera moves across a TRACK closing in on the details of the Star Gate. General West turns to O'Neil.

GENERAL

Jack, it's good to have you back.  
(O'Neil nods)  
How's your wife?

O'NEIL

Some days are alright, others aren't.

The General nods, understands.

63 ANGLE - DANIEL AND CATHERINE

63

Catherine leads Daniel next to a MONITOR that shows a detail of the symbols written on the rim of the star gate. Daniel stares at the screen, watching the symbols pass as the ring slowly rotates.

DANIEL

Hold it!

Catherine turns, signals for the Star Gate to stop spinning. Daniel walks closer to the monitor.

64 MONITOR - STARGATE E.C.U. - SYMBOLS

64

Lifting a black marker to the screen, Daniel draws the symbol he found below the cartouche OVER a symbol seen on the screen. Clearly this symbol is the other representation of the same sign.

MEYERS

That's it. We must have been blind!

CATHERINE

Let's try it.

Catherine picks up a phone. Above we SEE General West picking up a phone from behind the observation glass. He nods. Catherine hangs up.

CATHERINE (CONT'D)  
 (announcing)  
 Let's run a test.

Over a Mic, Shore gives instructions to two TECNICIANS who program the ring to TURN, front part and back in different directions, aligning the sides. Each section stopping at a particular sign, matching the cartouche.

Several ARMED GUARDS suddenly surround the star gate, protecting it, from what, we don't know. A Technician opens the top of the probe and places a caged RAT inside.

As each symbol aligns on the StarGate, a LASER ignites in the center of the ring. Each additional laser builds the intensity of the light. Daniel is amazed. He adjusts his glasses to get a better look when they suddenly CRACK.

CATHERINE (CONT'D)  
 I should have warned you about that.

DANIEL  
 (taking off his glasses)  
 Incredible.

As the Seventh Symbol is matched up, there is an audible HUM. The lasers BRIGHTEN and a strange light TUNNEL begins to form at the center of the ring.

SHORE  
 It's guiding itself. Can you believe this?!

Suddenly every computer in the room begins to activate. Lights FLASH, data PRINTS out, technicians rush to deal with all the input. Shore turns around to SEE...

65 MAP ON THE BACK WALL OF THE CONTROL ROOM

65

A detailed schematic of the Universe. A small red laser CROSS HAIR begins to trek across the map, leaving Earth and traveling across the galaxy, stopping at the far end of the screen.

SHORE (CONT'D)  
 Oh my God, the beam has locked onto a point on the other side of our Galaxy!

TECHNICIAN #2  
 It has mass. Could be a moon or large asteroid.

DANIEL

Where are we on that map?

CATHERINE

Blue dot.

The flashing BLUE DOT is all the way on the OTHER SIDE of the screen, lower right corner.

CATHERINE (CONT'D)

That's right, Daniel. The other side of the known Universe.

A PROBE is brought over to a ramp that leads into the center of the RING.

GENERAL WEST

(filtered through  
microphone)

Release the Probe.

The crew finishes their last preparations and rushes away, leaving the PROBE sitting on the ramp.

SHORE

Initiate count down.

A COMPUTER COUNTDOWN begins. The technicians put on large DARK SECURITY GLASSES. Catherine hands a pair to Daniel who reluctantly puts them on.

Suddenly the PROBE STARTS TO MOVE. The PROBE moves tank-like across the ramp heading directly into the center of the RING. As the countdown reaches the end, the PROBE moves INTO THE RING. Suddenly there is an audible POWER SURGE.

BLINDING WHITE LIGHT flashes from the RING. Even with the glasses, Daniel and the others cover their eyes.

Suddenly the PROBE VANISHES!

Shocked, Daniel looks to Catherine for an explanation. She gives none.

A SECOND count down begins, counting down from 60... 59... 58... 57... With baited breath, the entire crew remains motionless, waiting for the end of the countdown.

DANIEL

(whispered to Catherine)  
What's happening?

CATHERINE

We're waiting for it to come back.

DANIEL

Come back?

CATHERINE  
Never has before.

32... 31... 30...

DANIEL  
How is this possible?

CATHERINE  
It's made out of a quartz unlike any found on Earth. Some kind of natural molecular disrupter. The device is made out of it. It breaks down atoms and sends them through another dimension.

22... 21... 20...

DANIEL  
How long have you guys been working on this?

CATHERINE  
My father found it when I was a child. But the Egyptian government didn't release it until '71. Then we had to get it from the British. And from there it took another ten years to get financing.

DANIEL  
From the Pentagon.

8... 7... 6...

The tension is thick. Everyone in the room is anxious, waiting nervously.

3... 2... 1...

Through the ring, a vague SHADOW can be seen coming from the other side. Slowly the shadow takes the form of THE PROBE, moving slowly and steadily down the ramp.

Within seconds the ring TURNS ON ITS OWN and SHUTS DOWN.

The whole room explodes with CHEERS. The armed guards surround the probe as it comes off the ramp. Two guards immediately begin to examine it. One guard opens the top of the probe, removing the caged RAT; still alive and well.

The technicians and crew members hug each other, congratulating one another. Meyers rushes over to Daniel shaking his hand, enthusiastically.

MEYERS  
Congratulations. I mean it.

Unlike everyone else, Daniel remains incredulous.

DANIEL

They're planning on going through,  
aren't they?

CATHERINE

That's what this was all about.

Suddenly the phone rings. Catherine picks it up and tries to listen through all the cheering going on around her.

CATHERINE (CONT'D)

(yelling to room)  
Quiet! Everyone!

The room settles down. As Catherine's expression darkens, everyone in the room turns and looks at her, concerned.

Slowly we PAN UP to the observation window. Unheard by us, O'Neil finishes his conversation with Catherine. Slowly the wall LIFTS back up, COVERING the window.

Slowly Catherine hangs up the phone and turns back to her cohorts.

CATHERINE (CONT'D)

We're done. They're sending us all  
home. He said they're taking over  
from here.

SHORE

What?!

Through the glass window of the control room we SEE...

66 TECHNICIANS - CATHERINE'S P.O.V. THROUGH GLASS

66

Two Technicians move close to the probe. Suddenly several of the armed guards block their path, rifles lifted. Behind them Kawalsky instructs a guard who removes several DISKS from the probe. Confused, the Technicians turn back to Catherine.

MEYERS

They can't do this!

CATHERINE

Yes they can.

Sadly she turns away, trying to hide her disappointment. Everyone is shocked as the armed guards, led by Kawalsky take the probe out of the silo.

Daniel can't believe it. He turns and looks at the crestfallen faces around him. With a strange resolve, Daniel storms out.

67 INT. BRIEFING ROOM - SAME

67

The door bursts open as Kawalsky and two of the armed guards march in carrying the recording disks from the probe. They pass O'Neil and General West.

GENERAL WEST

It's up to you now, Jack.

O'NEIL

I'll be ready. Oh-six hundred hours.

O'Neil turns and exits the room.

68 INT HALLWAY OUTSIDE BRIEFING ROOM - CONTINUOUS

68

Barely three steps out of the room, O'Neil is interrupted by Daniel who races up, walking behind him.

DANIEL

Just what the hell do you think you're doing?

O'NEIL

We'll release all intelligence at the appropriate time.

DANIEL

And who's going to make that decision? The Pentagon?

O'NEIL

Military intelligence.

DANIEL

That's a contradiction in terms.

Ignoring Daniel, O'Neil walks on.

DANIEL (CONT'D)

How do you think you'll be able to keep this quiet! The public will want to know.

O'Neil stops, faces Daniel.

O'NEIL

Who's going to tell them? You?

DANIEL

If I have to.

O'NEIL

(contemptuous)

Go ahead. Who do you think is going to believe you? You're a joke.

(MORE)



O'NEIL (CONT'D)

You have no credibility left out there. Face it, your only interest here is to try and repair your damaged reputation.

DANIEL

You're damned right I do. I've spent the better part of my life studying exactly what this project is all about. I've dedicated myself to it. What have you dedicated your life to, Colonel?

The Colonel stares at him hard. He'd like to answer but won't.

O'NEIL

(cold; lethal)

Pack your bags and get off this base.

O'Neil turns and walks away. Frustrated, Daniel yells after him.

DANIEL

You're going to need me!

GENERAL WEST (O.S.)

He may be right.

O'Neil and Daniel spin to see General West standing behind them.

CUT TO:

69 A HAND 69

Pushes one of the recording disks from the probe into some kind of laser disk-type player.

70 MONITOR - PROBE'S P.O.V. - DARKLY LIT ROOM 70

The monitor lights up and through the static-filled video we see the interior of some architectural STRUCTURE.

WIDEN TO REVEAL:

71 INT. BRIEFING ROOM - LATER - DAY 71

Daniel stands in front of the large wall sized monitor at the edge of the room. Behind are the military officials, Kawalsky and O'Neil.

The image slowly rotates, panning around the room stone walls. Soon we pass over another STAR GATE, fully powered.

GENERAL WEST  
Freeze and enhance.

The image FREEZES. Digitally the image is ENHANCED as we artificially ZOOM closer, detailing the ring of the Star Gate.

Fascinated, Daniel moves closer.

DANIEL  
The markings... they're different.

GENERAL WEST  
That's why I wanted you to see this.

ASSISTANT LIEUTENANT  
The readouts tell us it's an atmospheric match. Barometric pressure, temperature and most importantly oxygen. All compatible to Earth. As we expected.

The General steps behind Daniel.

GENERAL WEST  
But I won't send our boys over there if I'm not absolutely sure I can bring 'em back.

ASSISTANT LIEUTENANT  
We know the beam will only stay connected for a short amount of time. After the ring shuts itself down, we'll have to re-establish the beam from the other side.

DANIEL  
We could re-establish from here.

GENERAL WEST  
Once our team goes through, this place will be evacuated and sealed. We don't know what might come through from the other side.

DANIEL  
So you want me to go over with the team, re-align the Star Gate and bring everyone back home.

GENERAL WEST  
Question is, can you do it?

Daniel takes a beat, turns to O'Neil and Kawalsky who stand near the back of the room.

DANIEL  
Yes... I can do it.

GENERAL WEST  
Are you sure?

DANIEL  
Positive.

General West turns to his counterparts who all nod in agreement.

GENERAL WEST  
Fine. You're on the team.

Dismissed, Kawalsky escorts Daniel out of the room. Once they're both gone, O'Neil turns back to General West.

O'NEIL  
He's smart. He won't go along with us if he figures it out.

GENERAL WEST  
Then it's your job to make sure he doesn't.

CUT TO:

72 INT. HALLWAYS 72

A trunk is CLOSED, sealed. Boxes, equipment and personnel are being shipped out. Among the busy foot traffic we see Meyers and Shore sadly walking out carrying their suitcases.

73 EXT. COMPOUND - HANGER - EARLY MORNING 73

Personnel busses are loaded, people stowing their belongings. Trucks packed with boxes of equipment.

74 INT. LAB - SAME 74

Daniel is buttoning the final button on his standard military issue combat uniform.

CATHERINE (O.S.)  
I thought you didn't like to travel.

Daniel turns to find Catherine standing in the doorway.

DANIEL  
I got over it.

CATHERINE  
I wanted to give you something.

Catherine walks over to Daniel, taking something out of her pocket.

CATHERINE (CONT'D)

This was found the same day as the  
Star Gate. It always brought me  
luck.

She opens her hand, exposing the SUN DISK necklace.

DANIEL

I couldn't...

Lifting the necklace, Catherine puts it on a grateful Daniel.

CATHERINE

Bring it back to me.

Overcome with emotion, Catherine turns away and hurries out.

Daniel watches her leave.

75 INT. TUNNEL ENTRANCE - MOMENTS LATER 75

Through the busy traffic of people making their way out we  
SEE the silhouetted figure of Catherine walking away from  
us.

76 INT. HALLWAY - SAME 76

O'Neil marches towards the anxious and concerned faces of  
our away squad; Kawalsky, five SOLDIERS (We recognize these  
soldiers from Daniel's arrival) and Daniel.

There's a long tense pause. Finally...

O'NEIL

Does anyone want to say anything  
before we go?

O'Neil walks past each member of the squad who look up at  
him and say nothing. SNEEZE. Everyone turns down the line  
looking at Daniel who wipes his nose with a Kleenex.

77 INT. SILO - CONTROL ROOM - MORNING 77

Abuzz with activity.

TECHNICIAN

Initiate commencement sequence.

Technicians making final adjustments to the computers. We  
MOVE up from the computer console to a MONITOR where we see  
a detail of the RING as it begins to TURN.

As it turns we RACK FOCUS through the glass to the Star Gate.  
In front of it we SEE a WHEELED VEHICLE getting packed with  
equipment.

TECHNICIAN (CONT'D)  
 (filtered through  
 speaker)  
 Cameras on.

VIDEO CAMERAS spin from every angle of the silo, focusing on the Star Gate. As we PAN UP from the multitude of cameras we stop at...

78 ANGLE - OBSERVATION WINDOW - GENERAL WEST 78

Watching the activity below, the General sees the away squad, led by O'Neil as they march into the silo.

79 INT. SILO - SAME 79

The squad walks over to the ramp. Four SOLDIERS move over to the wheeled vehicle, escorting it on either side as it slowly moves up the ramp.

With three of the symbols already LOCKED IN, the Star Gate continues to ROTATE.

The squad follows the vehicle up the ramp. Daniel looks up at the spinning Star Gate and swallows hard.

TECHNICIAN  
 Last sequence initiated.

80 THE SEVENTH SYMBOL. 80

Begins its turn. We FOLLOW IT as it slowly moves into place.

81 GENERAL WEST'S P.O.V. - DOWN INTO SILO 81

The team stands below in the now empty silo, preparing to enter the ring. General West picks up the microphone.

GENERAL WEST  
 Begin final evacuation.

82 INT. CONTROL BOOTH - SAME 82

As the last of the technicians leave, the ENTRANCE DOORS to the Star Gate room and control booth slowly SHUT and LOCK.

83 INT. OBSERVATION BOOTH - SAME 83

General West presses a button and the wall covering SEALS UP over the window. The General turns and exits.

84 THE SEVENTH SIGN 84

locks into place. The Star Gate STOPS ROTATING. The seven lasers IGNITE, forming the beginnings of the TUNNEL.

- 85 INT. HALLWAYS - SAME 85  
 General West, joined by his men, marches down through the elaborate hallways. Doors SHUTTING and SEALING behind them as they march.
- 86 INT. SILO - SAME 86  
 The vehicle hits the top of the ramp and enters INTO THE RING. Daniel stares in wonder at the sight. The entire vehicle and the men alongside EVAPORATE into the ring's center.
- 87 EXT. COMPOUND - SAME 87  
 The last to leave, General West and his men exit the tunnel entrance and two HUGE CONCRETE DOORS begin to MOVE, closing.
- 88 INT. SILO - SAME 88  
 Stoic, O'Neil is the first to march through after the vehicle. He steps into the ring.  
 Kawalsky turns back to the Soldier behind him. They exchange apprehensive looks. Kawalsky turns back and walks in.  
 The Soldier crosses himself and steps inside, revealing...
- 89 DANIEL 89  
 His heart in his throat, Daniel stares at the ring.
- 90 INT. TUNNEL ENTRANCE - GENERAL WEST - SAME 90  
 Through the closing doors we SEE General West looking back just as the two gigantic doors SEAL CLOSED, blackout.
- 91 INT. STARGATE ROOM - SAME 91  
 Daniel shuts his eyes and steps into the beam.
- 92 DANIEL 92  
 Before our eyes we SEE Daniel broken down to the molecular level... ..he enters another dimension. A fourth dimension... ..traveling over millions of light years outside of our own time continuum...  
 ...we then enter a gigantic black space, floating... until a sun-like light RUSHES towards us, engulfing us... ..the screen BURNS to COMPLETE AND TOTAL WHITE... Slowly out of the bright white light, a face forms. Molecules rush together. It's Daniel, covered with frost, dropping down to his knees, clutching himself in pain.

WIDEN TO REVEAL:

In a pool of light beneath the Star Gate on the other side (exactly like the one on Earth), Daniel is curled up, freezing cold. Hands reach out for him. Panicked, Daniel knocks them away.

KAWALSKY

Jackson, you alright?

O'NEIL

Calm down, Jackson, it's over.

Squinting through the bright light, Daniel can just make out the shapes of the other members of the squad, scattered around the room in various states of recovery.

Coughing, squinting and shaking off the cold, the team comes together.

Suddenly the Star Gate begins to TURN on its own. As it STOPS the light at the ring's center SHUTS OFF. TOTAL BLACKNESS.

A FLARE ignites. Adjusting to the new light we SEE O'Neil holding the flare, checking his men.

O'NEIL (CONT'D)

Everyone alright?

Slowly the squad nods. One soldier, LT. FERETTI, shakes it off.

LT. FERETTI

Tell me we don't have to go through that thing again.

Daniel, slowly recovering, lifts himself up, dazed. A second flare is LIT. Using the light, Daniel scans the room, spotting the Star Gate. He's amazed.

As he looks around we SEE that we are in a massive stone surrounding, not nearly as big as the silo, yet still impressive. Behind Daniel the squad gathers equipment, readies to move out.

One soldier, FREEMAN, attaches a light to a harness mounted VIDEO CAMERA, while BROWN slips on a back pack connected to a receiving DISH for collecting technical data. Brown checks a readout monitor attached to the back of his arm.

O'Neil moves over to a doorway leading to a short hallway. He looks down the hallway and turns back to the squad.

O'NEIL

Feretti, take point. First team.

Feretti lifts his rifle. He and another Soldier lead Brown through the doorway. Kawalsky and another Soldier move across from O'Neil.

O'NEIL (CONT'D)

Kawalsky, cover the rear.

Kawalsky nods as O'Neil moves through followed by another soldier. Freeman adjusts his camera harness and follows. Kawalsky moves to follow, then turns back to Daniel.

KAWALSKY

(whisper)

Jackson!

Daniel spins, nods and follows.

94 INT. HALLWAYS/MEDALLION ROOM - CONTINUOUS 94

Slowly the squad makes its way through the dark hallway and across this small room. Brown checks his readout on the move.

O'Neil and his team move quickly through, followed by Daniel who stops, noticing something. He reaches forward and grabs Freeman, turning his light down to the floor.

95 DANIEL'S P.O.V. - MEDALLION 95

We see a large round MEDALLION on the floor. Tilting Freeman's light we look up to find a similar object on the ceiling above.

Daniel doesn't know what to make of it. Annoyed, Freeman shakes himself loose from Daniel and moves on.

96 BLACKNESS - HALLWAY 96

Two small blue-ish flares ROLL towards us, landing to a bumpy stop. Together they illuminate this GRAND GALLERY (a larger hallway leading upwards). Below us we see Feretti's face as he peers upwards.

He tosses another flare and enters with his team.

97 ANGLE - BROWN 97

Spinning and turning as he marches upwards into the Gallery. O'Neil and his team follow, guns ready, camera recording.

98 DANIEL 98

at the rear, stares at the surroundings. Somehow it all seems familiar to him.



- 99 RAMPWAY TOP - CONTINUOUS 99
- At the top of the rampway, the hall LEVELS off to a short hallway leading to another chamber. As the team arrives, they gather together awaiting instructions.
- 100 TEAM'S P.O.V. - DOWN HALLWAY 100
- Ahead of them, LIGHT can be SEEN in the next chamber, perhaps leading outside. Brown, Feretti and another soldier move ahead of the rest, heading into the next room.
- 101 INT. ENTRANCE HALL - CONTINUOUS 101
- A much larger hallway filled with huge pillars. Feretti peels off to one side, the other soldier taking position across from him. Brown steps into the room, taking readings.
- 102 TEAM'S P.O.V. - BROWN 102
- Silhouetted at the end of the hall, in the next room. Brown turns his back to us.
- BROWN  
(off his readout)  
Conditions are similar to inside.  
Radiation, electromagnetic and other  
exposures, normal.
- The rest of the team moves onward.
- 103 INT. ENTRANCE HALL - CONTINUOUS 103
- Cautiously the team makes its way through this huge room, rotating positions, moving pillar at a time. Again, Brown and Feretti are the first to reach the doorway leading outside.
- Checking his readings, Brown turns back and gives the okay sign. The team follow.
- 104 ANGLE - DANIEL 104
- Totally awestruck, Daniel cannot believe what he's seeing. He's thrilled. Nearly in a daze, Daniel takes it all in.
- 105 DANIEL'S P.O.V. - EXITING ENTRANCE HALL - DAY 105
- Following closely behind O'Neil, Daniel slowly makes his way through the doorway out into the bright sunlight. Daniel finds himself on a large platform surrounded by SAND DUNES.
- Ahead of him he SEES the soldiers who've taken defensive positions across the platform and Brown and Freeman who are amazed as they record all they survey.

106 EXT. ENTRANCE PLATFORM - DAY 106

We see the entire team positioned across this mammoth structure. O'Neil turns to Kawalsky and Feretti.

O'NEIL

I want to see where the hell I am.  
Kawalsky, Feretti, secure the base  
of this ramp. I'm going to take a  
look around.

DANIEL

I'll go with you.

O'Neil ignores Daniel as he follows Kawalsky and Feretti down the long ramp into the sands.

107 ANGLE - ENTRANCE RAMP 107

At the base of the ramp stand two LARGE OBELISKS. Kawalsky and Feretti take positions on either side of the OBELISKS. O'Neil and Daniel follow down the ramp and into the sand.

Behind them, Freeman marches down with his camera. As he nears the base of the ramp he LIFTS his camera to get a better look at the structure they've just left. Slowly he moves away from his eyepiece.

FREEMAN

Holy shit!

108 ANGLE - DANIEL AND O'NEIL 108

climb the dune across from the obelisks. Winded, Daniel reaches the top long after O'Neil.

As Daniel catches his breath he turns to see what O'Neil is looking at. Daniel is stunned, speechless.

109 DANIEL'S P.O.V. - THE PYRAMID 109

Just like the great one of Egypt, only BIGGER and without any decay. Glorious and breathtaking.

Looming just beyond the pyramid we see THREE SUNS in the sky bearing down on us. Thrilled, exhilarated and frightened, O'Neil and Daniel stand there in total awe. Too overwhelmed to speak. Finally...

DANIEL

(thrilled)

I knew it!

O'Neil shoots him a look and heads back down the dune. Overjoyed, Daniel just stares at the horizon, filled with wonder. Halfway down, O'Neil turns back to him.

O'NEIL  
Jackson, what are you waiting for?

Daniel turns and follows.

110 ANGLE - OBELISKS

110

Kawalsky and Feretti move over to meet O'Neil as he walks over from the dune. Freeman continues to video everything.

O'NEIL  
I want two men securing the hallways leading to the star gate, two men guarding the entrance of the structure. Freeman, you and Brown sweep the exterior surroundings...

FREEMAN  
Yes, sir.

Daniel rushes up from behind.

O'NEIL  
...and you, get to work. I want us re-establishing contact within the hour.

DANIEL  
I need more time. There's bound to be more structures here, traces of civilization...

O'NEIL  
What are you trying to say?

DANIEL  
Look at it! It's an exact replica of the great pyramid of Giza. We're not going to find any hieroglyphic or pictorial displays. We've got to expand our search... Kawalsky and Feretti exchange a glance. O'Neil steps close to Daniel.

O'NEIL  
Your job is to re-align the star gate and get us back home. Can you do it or not?

There's a long pause as Daniel decides to answer.

DANIEL  
I can't.

O'NEIL  
Can't or won't?

Feretti leans close to Kawalsky who stares at Daniel, pissed.

FERETTI

What's he talking about?

DANIEL

If they marked the co-ordinates on tablets back on Earth, there must be something like that here. I just have to find it.

KAWALSKY

Find it!? That wasn't the deal!

O'NEIL

Lieutenant.

FERETTI

So we're stuck here. Great.

KAWALSKY

You lying son of a bitch.

Kawalsky SHOVES Daniel, hard.

O'NEIL

Lieutenant!

Kawalsky freezes. There is a long tense moment as Kawalsky finally eases off.

O'NEIL (CONT'D)

We'll set up base camp down here. Organize our supplies.

KAWALSKY

But Colonel...

O'NEIL

You have your orders.

Reluctantly Kawalsky turns and leaves, Feretti in tow. Daniel stands up behind O'Neil who turns back to him. O'Neil turns and looks at Daniel, cold. After a pregnant beat, O'Neil turns and walks away.

CUT TO:

111 A HAMMER

111

Slams down against a large tent SPIKE.

112 EXT. BASE CAMP - LATE AFTERNOON.

112

A shirtless Feretti ties down the cover tent; a larger tent shading several smaller tents beneath. Sweating under the intense heat, Brown and Freeman unpack some equipment.

FREEMAN

If we don't return soon, they'll just turn it back on from the other side, won't they?

BROWN

Who will? They sealed the silo! Don't you get it? There's no one there.

FERETTI

I'm telling you guys, we're stuck here!

Pissed, Feretti takes out his frustration on another tent post, SLAM.

113 EXT. PYRAMID - SAME

113

At the base of the ramp, Daniel struggles carrying a heavy box. Another Soldier BUMPS into him as he passes, easily carrying his own load.

DANIEL

No problem, I got it.

Contemptuous, the other soldier doesn't even look back. Daniel begins the long climb up the dune.

114 INT. STARGATE ROOM - SAME

114

Kawalsky walks over to the wheeled vehicle to pick up the last two crates from its cargo area.

KAWALSKY

Base camp is set up, Sir.

O'NEIL

I've got that one.

Kawalsky nods. He puts back down one of the crates and leaves with the other. Once gone, O'Neil moves over to the wheeled vehicle, lifting off the last crate. He reaches into his pocket and produces a strange looking TOOL.

KAWALSKY (O.S.)

Sir, permission to speak?

O'Neil coolly palms the tool, hiding it and turns around.

O'NEIL

Granted.

KAWALSKY

I just wanted to apologize for losing my cool. It's just... this is all so... overwhelming.

O'NEIL

Don't let it happen again.

O'Neil turns away. Hurt, Kawalsky would like to say more, doesn't. He leaves. O'Neil takes the tool, placing it into the floor boards of the vehicle.

As he maneuvers the tool, a section of the floor COMES OFF, revealing a hidden compartment below. O'Neil reaches in and removes two heavy, SOPHISTICATED LOOKING DEVICES.

Placing the Devices on the floor, he adjusts something on them, connecting the two pieces together. Joined, he opens a common LID, exposing a small button.

As he presses it, a square electrical "KEY" POPS UP.

O'Neil pockets the "KEY" and shuts the lid, locking it.

CUT TO:

115 BASE CAMP

115

Daniel struggles up the last few steps of the hill. He DROPS his cargo down, with a THUD. Exhausted, he sits.

DANIEL

Anyone have some sun block... say  
100?

The others turn away, ignoring his joke.

DANIEL (CONT'D)

What's in all these boxes, anyway?

Daniel opens the box he carried, revealing DOZENS OF GUNS.

DANIEL (CONT'D)

(sarcastic)  
Jesus. You guys plan on fighting a  
war here?

Feretti shoots him a dirty look.

FERETTI

Don't you have something you should  
be doing?

Feretti lifts a large duffel and HEAVES it at Daniel, knocking him over. The duffel rolls from his hands and all his BOOKS go TUMBLING DOWN the other side of the dune.

Feretti smiles to Brown as Daniel reluctantly gets up and climbs down the dune after his belongings.

- 116 LOWER DUNE - CONTINUOUS 116
- Daniel makes his way clumsily down the sand, his books are scattered everywhere. As he reaches over to pick up the empty duffel, he SEES...
- HOOF PRINTS
- in the sand. Deep set prints, walking around the next dune. Daniel can't believe it. For a moment he considers going back and telling the others, thinks better of it and follows the tracks.
- 117 NEXT DUNE 117
- As Daniel climbs to the top of the next dune he SEES the tracks continuing over the next sand dune. Daniel follows.
- 118 BASE CAMP - SAME 118
- O'Neil arrives carrying the last crate. He looks around, turns to Feretti.
- O'NEIL  
Where's Jackson?
- The Soldiers exchange a glance.
- FERETTI  
He dropped his stuff. I think he went to pick it up.
- Feretti points in the direction Daniel went. O'Neil signals Brown and Kawalsky to follow him.
- 119 LOWER DUNE - CONTINUOUS 119
- O'Neil finds the books and bag scattered down the sand. Across from it several tracks, the beasts' and Daniel's. O'Neil shoots a look over to his men.
- 120 SAND DUNES - SAME 120
- As Daniel reaches the top of the next dune he sees something. He crouches low, not to be seen.
- 121 DANIEL'S P.O.V. - MASTADGE 121
- Climbing beyond the next dune we SEE a large hairy BEAST. A strange cross between a Mammoth and a Buffalo, (called a MASTADGE). Daniel is awestruck.
- Slowly and cautiously, Daniel starts to make his way towards it.
- Halfway down, however, the Mastadge TURNS, spotting Daniel. Daniel FREEZES in his tracks. So does the Mastadge.

After a long beat where no one moves, Daniel takes a step forward. The Mastadge takes a step back. Daniel freezes. The Mastadge takes a step forward but this time a nervous Daniel takes a step back. Both freeze.

Daniel notices something on the head and neck of the Mastadge; A HARNESS. He reaches into his picket and pulls out a SNICKERS BAR. He peels it and shows it to the Mastadge.

DANIEL

Hungry?

With its great nostrils, the Mastadge SNIFFS the air. Daniel inches closer as the Mastadge lowers its head. Slowly the Mastadge moves closer to Daniel, cautious. Carefully, Daniel lifts the bar, closer to the animal's mouth. We RACK FOCUS TO:

122 ANGLE - O'NEIL, BROWN AND KAWALSKY

122

As they come over the top of the next dune, spotting Daniel. Kawalsky and Brown lift their weapons.

O'NEIL

Don't feed it!

Daniel turns, sees O'Neil, but ignores him. The Mastadge sticks out its MASSIVE TONGUE and LICKS the Snickers Bar. Daniel, nervous, drops the bar. The Mastadge leans down and picks it up with its teeth.

Daniel smiles and moves closer to it. He reaches out and PETS the Mastadge. It makes a kind of PURRING SOUND as it eats. It's cute as hell. It nuzzles Daniel.

Daniel turns to O'Neil, yells over to him.

DANIEL

Look, it's got a harness. It's domesticated. See?

Daniel lifts one of the reins attached to the harness and shows it to O'Neil. O'Neil nods apprehensively, signals his men to lower their rifles.

DANIEL (CONT'D)

You're a good old boy, aren't you.

The beast seems to respond. Daniel smiles as he runs his hand over the Mastadge's head. But when Daniel's hand touches the beasts EARS, it REARS UP, ROARING.

The Mastadge JUMPS UP onto its back legs. His reins get caught around Daniel's leg. Screaming the Mastadge KICKS and TAKES OFF RUNNING! Daniel gets DRAGGED OFF along with the beast.



O'Neil and the Lieutenants lift their weapons but the animal is too FAST. They watch as Daniel gets DRAGGED up and over the next sand dune DISAPPEARING from sight.

KAWALSKY  
(yelling after Daniel)  
Let go of it!

Frustrated, they lower their guns and take off after them.

123 ANGLE - DANIEL AND MASTADGE 123

Daniel is DRAGGED, screaming as he's pulled. Twisting and bumping. His mouth filling with sand.

124 ANGLE - O'NEIL, KAWALSKY, AND BROWN. 124

Huffing and puffing as they climb the top of the next dune. Getting Daniel back in sight, they SEE how fast the Mastadge is.

125 WIDE SHOT - DESERT 125

Daniel is PULLED AWAY farther and farther from O'Neil who chases from behind. No match for the speeding beast, the distance between them grows.

126 DANIEL AND MASTADGE 126

Off into the distance, Daniel gets dragged over a sand dune, out of sight.

127 O'NEIL, BROWN AND KAWALSKY 127

Come running over a dune, guns raised. Suddenly they slow down as they SEE Daniel, laying in a heap, the Mastadge standing over him. The team keep their weapons trained on the beast as they approach from a distance.

128 ANGLE - DANIEL AND MASTADGE 128

Daniel spits out a mouthful of sand as the Mastadge leans over and begins to LICK HIS FACE.

DANIEL  
Argh! Get your stinking breath away  
from me!  
(yelling back to O'Neil)  
Somebody help me!

Finally O'Neil and his men arrive, but to Daniel's surprise they PASS right by him, lowering their guns.

KAWALSKY  
(out of breath)  
Holy Jesus.

Daniel looks up, spits out the sand in his mouth. He stands up and joins the others at a nearby ledge.

He finally sees what they see...

129 DANIEL P.O.V. - TEN THOUSAND PEOPLE 129

Thousands of dark skinned PEOPLE populating the dune valleys below. Humans, like on Earth, seemingly out of place and time.

At the base of the huge dunes we see gigantic MINING PITS; dark cavities in the sand. Dozens of ladders protrude out of the dark pits up the sides of the dunes.

Covered with thick MUD, their faces barely recognizable as human, dozens of WORKERS climb the ladders carrying heavy loads on their backs.

At the top of the sand craters we see women and younger workers, sifting through the piles of dirt carried out of the pit. Mastadges harnessed to huge carts, to carry the worker's cargo.

130 ANGLE - DANIEL AND THE OTHERS 130

The brutal humanity of this work is a terrifying sight. Amazed, they can't believe what they're seeing. O'Neil lifts a pair of binoculars, scanning the area.

130A O'NEIL'S P.O.V. - THROUGH BINOCULARS - MINING AREA 130A

Spread across the sands, we SEE these people carrying out back breaking labor. Suddenly a worker in the foreground turns and looks DIRECTLY AT US.

O'Neil lowers his glasses just as he SEES... The workers all start LOOKING UP, spotting them. The news SPREADS and more and more workers put down their tools and turn to the hillside. Several of the groups crowd closer, staring up at the strange visitors.

Reacting, Kawalsky slowly lifts his rifle. O'Neil reaches over, grabbing the barrel of the gun, stopping him. He signals for the others to follow him down the dune.

131 GROUPS OF WORKERS 131

Gathering together, moving closer. As they assemble they grow quiet, reverent.

The team cautiously makes their way down the sloping hillside in the tense silence. Wind whistling through the hollow pits. The Mastadge follows Daniel closely as they head down the hill.

All staring over at our crew as they arrive just a few yards in front of the assembled crowd. Nervously the crew smiles out at the workers who stare at them with a mixture of awe and fear.

O'NEIL  
 (under his breath to  
 Daniel)  
 Okay, Daniel. It's your turn.

DANIEL  
 Me?

O'NEIL  
 Try and talk to them.

Daniel has no idea what to do. Slowly he walks over, a forced smile for the crowd. He steps up close to a MUDDY WORKER.

DANIEL  
 (petrified)  
 Re... hello?

The Worker looks at him with curiosity. Suddenly a FLASH of reflected LIGHT shines off of the Golden Sun Disk around Daniel's neck. As the worker SEES this, his eyes widen.

Suddenly he SCREAMS something out, frightening our crew. All at once, the entire assembly in a wave-like chain reaction BOWS DOWN, FLAT ON THE FLOOR.

KAWALSKY  
 (whispered)  
 What did he say?

O'NEIL  
 I don't know.

They take a few steps closer to Daniel.

O'NEIL (CONT'D)  
 What the hell did you tell them,  
 Jackson?

DANIEL turns back to O'Neil, nervous and confused.

DANIEL  
 Nothing.

O'NEIL  
 Try to communicate.

DANIEL  
 How?

Frustrated O'Neil steps forward. He singles out one of the workers, a young boy, SKAARA, sixteen. Filled with fear, Skaara averts his eyes.

O'Neil extends his hand. Skaara only looks at it with mounting fright. Frustrated, O'Neil GRABS Skaara's hand, shaking it.

Skaara SCREAMS OUT in fear and takes off RUNNING. He runs as fast as he can until he disappears from view. O'Neil turns to Daniel, confused.

DANIEL (CONT'D)

So much for communication.

O'Neil shoots him a look.

Behind them, Brown leans over one of the piles of minerals stacked nearby. He lowers a device over it, taking readings.

Kawalsky's attention is diverted to something far away. Noticing Kawalsky looking away, Daniel and O'Neil turn to SEE...

133 DECORATED MASTADGE AND ENTOURAGE

133

An elaborately decorated Mastadge with a covered carriage on its back comes marching over through the gathered workers, a small entourage surrounding it as it moves. Among them, Skaara, who looks up to the carriage, speaking quickly.

Slowly it makes its way through the crowd over to Daniel and the others. It stops and an elderly man, KASUF, the tribe priest steps from the carriage.

As he gets to the front of the crowd he KNEELS before Daniel. Kasuf begins to SPEAK in his language. His head bowed, Kasuf speaks very FAST and with reverence.

Finally, when done, Kasuf STANDS again. This time the ENTIRE CROWD stands with him, as though a prayer had ended. Daniel looks at O'Neil.

O'NEIL

Don't look at me.

Kasuf signals a group of WOMEN who approach carrying large water basins. SARI, twenty, beautiful and painfully shy, steps forward and offers some water to Daniel.

Her hair up in an Egyptian looking head covering looks like the spitting image of Daniel's Egyptian bust. Daniel is stunned, smitten. Slowly he accepts a drink. She humbly bows her head and then moves on to Kawalsky. Kasuf steps forward, again, speaking quickly. Asking a question.

Captivated by Sari, it takes Daniel a second to snap out of it. He doesn't know how to respond. An idea hits him and he digs into his pocket and retrieves another Snickers Bar. Daniel walks over to Kasuf, peeling the bar. He shows it to Kasuf.

Kasuf looks at it. He doesn't understand. Daniel takes a bite. In a ceremonial gesture, Daniel hands the bar over to Kasuf who reluctantly takes it. Hesitantly, he takes a bite. He likes the taste and smiles.

KASUF

Anaasar.

Daniel is thrilled. He smiles back at him.

DANIEL

Anaasar.

Pleased at communicating with Daniel, Kasuf waves his arms invitingly towards the direction from which he came.

DANIEL (CONT'D)

He's inviting us to go with him.

KAWALSKY

What makes you so sure?

Daniel exaggeratedly repeats Kasuf's gesture.

DANIEL

Sign language.

Everyone turns to the Colonel for a decision. He makes none. He just stares at the departing Kasuf, considering.

DANIEL (CONT'D)

Weren't we looking for signs of civilization? Obviously we've found it. You want me to get us back home? This is my best shot.

BROWN

Colonel, he's right. I took some readings on what they're mining. It's the same material as the Star Gate.

Looking at the faces of the mud covered workers, O'Neil finally makes a decision.

O'NEIL

Give me the radio.

CUT TO:

134 EXT. BASE CAMP - SAME

134

The wind has kicked up. Feretti and another soldier struggle to re-tie the main tent to a post.

FREEMAN  
(yelling over)  
Feretti! I've got O'Neil on the  
radio.

Feretti hurries over to Freeman.

FERETTI  
(into Mic)  
Yes, Sir...

Worried, the remaining members of the team huddle close.

FERETTI (CONT'D)  
Can you repeat that Sir?  
(long pause)  
Okay, Sir. Yes, Sir.

He hangs up, a strange look on his face. He turns to the men.

FREEMAN  
Are they coming back?

Feretti is reluctant to answer. Finally...

FERETTI  
This is not good. I'm telling you  
guys, this is not good.

CUT TO:

135 EXT. DESERT - WIDE SHOT - LATE AFTERNOON

135

Over the boundless sea of sand dunes we PAN DOWN an endless caravan of workers making their way across the desert. Kasuf leads the procession, our crew in tow.

136 ANGLE - DANIEL AND MASTADGE

136

Daniel BLOWS his nose into a Kleenex, drawing strange looks from the workers. Daniel's attention, however, is on the beautiful Sari who walks across from him.

Suddenly the Mastadge BUMPS Daniel playfully from behind. Daniel ignore it as he continues to gaze at Sari. The Mastadge does it again. Skaara, who holds the reins of the Mastadge, giggles at Daniel's plight.

DANIEL  
(to Mastadge)  
Cut it out.

Scolded, the Mastadge NUZZLES the back of Daniel's neck trying to make up. Daniel takes out the remainder of his last Snickers Bar and feeds it to the Mastadge who happily chews it.

DANIEL (CONT'D)

Here. Now stop bugging me.

O'NEIL

(turning back)

I told you not to feed it. Now you'll never get rid of that stupid thing.

Again, the Mastadge playfully BUMPS Daniel from behind.

KAWALSKY

(to Brown)

At least somebody likes him.

Suddenly the convoy STOPS. Ahead, Kasuf stops and turns back towards Daniel, pointing off into the distance. As Daniel walks closer he can see...

137 DANIEL'S TRAVELLING P.O.V. - NAGADA - SUNSET 137

The ancient village of the people of this planet set snugly at the base of a rocky hillside. A huge settlement. People milling around the gates surrounding it.

138 EXT. NAGADA VALLEY - MINUTES LATER - SUNSET 138

The long caravan makes its way down into this valley. The town's people rush over to get a look at the strange guests of Kasuf.

139 ANGLE - KASUF 139

At the front of the convoy, Daniel and the team walk along with Kasuf. The Mastadge still following behind.

Suddenly Skaara, pulls the Mastadge away joining several other young SHEPHERD BOYS who corral the Mastadges. The Mastadge WHINES a cry of protest as he gets pulled away from Daniel.

140 INT. NAGADA VILLAGE - CONTINUOUS 140

Passing through the enormous gates to the village, Daniel and the team are amazed at what they see. Hundreds of people cram into these narrow streets to get a look at the visitors.

As they reach the end of the street, they reach an elevated PLATFORM. Kasuf gives a signal and a curtain falls, revealing...

141 GOLDEN SUN DISK

141

This Gold SUN DISK, two meters in diameter, hangs above the platform. Daniel is totally astonished.

DANIEL

The sign of Ra, the Egyptian Sun God.

(to O'Neil)

They worship him. They must think he sent us here.

O'NEIL

What gave them that idea?

Slowly Daniel lifts the Sun Disk hanging from his neck. As he does, all the workers surrounding them bow down. Even Kasuf kneels. O'Neil and his men exchange a worried look.

Daniel stares up at the SUN DISK. We DISSOLVE to the image of the planet's three SETTING SUNS, disappearing behind the dunes.

DISSOLVE TO:

142 BURST OF FLAME

142

ignites in a FIREBALL. The SOUNDS of CHEERS followed by percussion instruments, primitive music.

WIDEN TO REVEAL:

143 EXT. VILLAGE - STREET - NIGHT

143

A group of women carrying trays of food pass. As we TRACK with them we SEE the entire town has come out for a CELEBRATION. We FOLLOW the women through the crowds over to the platform where Daniel and the team sit with the town Elders.

As the food arrives we SEE Sari, among the women, serving the people on the platform.

KAWALSKY

(whispering)

I don't think we should be eating anything.

DANIEL

They might consider that an insult.

Just then a TRAY is lowered before Daniel.

144 A DESERT REPTILE

144

A cooked beastie even Ethiopians wouldn't eat. Daniel looks like he's going to be sick.



O'NEIL

You don't want to offend them, now  
do you, Jackson?

Daniel looks at O'Neil, worried. In fact, no one on the team wants to eat. They all exchange nervous glances. Kasuf and the Elders turn, waiting for them to start.

O'NEIL (CONT'D)

Go on, eat.

Reluctantly Daniel leans over and takes a fleshy piece of slimy meat. He takes a deep breath, shuts his eyes, and eats it. Everyone stares at him. Finally after a long pause...

DANIEL

(chewing)

Tastes like chicken.

145 SARI

145

kneels down next to Daniel, offering him some bread. For the first time he sees her with her hair down, looking all the more lovely. He just stares at her for a long awkward beat. Sari won't look directly at him. Daniel is completely enamored.

O'NEIL

Jackson.

Daniel just smiles stupidly at Sari. The Elders and Kasuf turn, noticing the interaction. They discuss it with interest.

O'NEIL (CONT'D)

Jackson.

Nervous and embarrassed, Sari hands him the bowl and retreats. The spell broken, Daniel turns back to O'Neil.

DANIEL

(absently)

Yeah?

O'NEIL

(impatient)

Do you think you can keep your mind  
on what we're here for?

DANIEL

Oh, I can't make it out. Their  
language sounds familiar, a bit like  
Berber, or maybe Chadic, or Omotic?  
I can't tell.

O'NEIL  
 (re: above disk)  
 You said that was an Egyptian symbol.

DANIEL  
 Yes.

O'NEIL  
 Stands to reason, if they know one  
 Egyptian symbol...

DANIEL  
 ...they'll know more. Let me try.

Daniel stands, walks before the town Elders. With everyone's attention locked on Daniel, he kneels down in front of the Elders and begins to draw in the sand.

The Elders lean forward to get a look. Daniel shows them a quickly drawn hieroglyphic symbol. Instantly the Elders REACT, turning to each other, speaking quickly, obviously upset.

Worried he's done the wrong thing. Daniel tries writing something else. The moment the drawing can be seen, the Elders instantly RETREAT, backing down off the platform, averting your eyes.

The crowd begins to MURMUR. The Elders clearly distraught. As Daniel tries to write something completely different, Kasuf rushes over and WIPES OUT the drawings in the sand.

O'NEIL  
 What's happening here, Jackson?

DANIEL  
 I don't know. Look how they're  
 reacting. It's like...  
 (turning back)  
 ...writing is forbidden to them.

Realizing their hope of finding the clue to the gate is gone, the team grows silent in despair. Suddenly through the restless sounds of the crowd we HEAR the echoing SOUND of a HORN. Daniel looks up to SEE...

146 A LOOKOUT

146

Up top of the village a young LOOKOUT, lifts a small HORN, and again sounds an ALARM that reverberates through the streets.

147 ANGLE - STREET

147

Reacting to the SOUND, the people quickly begin to gather belongings and disperse. Tables and cushions are DRAGGED AWAY. A cloth is DROPPED over the SUN DISK, covering it.

Doors are LOCKED, windows SHUT.

Kawalsky and Brown rush to O'Neil and Daniel, nervous.

KAWALSKY

What are they doing?

BROWN

Colonel, I don't like the looks of this... Before Brown can finish his thought, we SEE the two huge entrance doors at the end of the street begin TO CLOSE.

O'NEIL

We're getting out of here.

Quickly O'Neil leads the team through the crowds, down the streets.

DANIEL

Why? Wait...!

Ignored, the team continues without him. Daniel rushes to catch up. As the team moves down the street people REACH OUT, trying to STOP THEM. Knocked aside, the soldiers push onward.

148 ANGLE - FRONT ENTRANCE DOORS

148

Just as they SHUT. Two YOUNG MEN rush over and LOCK it down with a crossbar. O'Neil moves quickly to the door, Kawalsky and Brown behind.

O'NEIL

Open that door!

O'Neil REACHES for the crossbar. One of the Young Men GRABS his wrist. In lightning speed, O'Neil TWISTS the Young Man's arm behind his back and SLAMS him into the door.

Quickly O'Neil DRAWS his pistol, shoving it into the side of the Young Man's head. He SCREAMS OUT, but of course we can't understand him.

DANIEL

No, don't!

Kasuf and the Elders push through the crowd. Sari watches from the side, apprehensive. Skaara and the shepherd boys, across from her, are glued to the action, peering through the mob.

As the crowd moves closer, O'Neil aims his pistol high and FIRES. Kawalsky and Brown lift their weapons, ready for a fight. The crowd quickly retreats. Skaara is AMAZED.

The crowd remains silent, frightened they've upset the Gods. O'Neil holds the Young Man tight. A standoff.

Suddenly Brown's radio SQUELCHES ON. Brown lifts it to his ear, listening.

BROWN

Sir, I can't make this out.

149 EXT. BASE CAMP - SAND STORM - NIGHT 149

A huge SAND STORM blasts around the men who try to pack what they can as they retreat from base camp. Feretti holds the radio, yelling into it on the move. The tents tear apart behind them.

FERETTI

...we have to abandon base camp. I repeat... Feretti ushers his men onward as he fights his way through.

150 EXT. NAGADA - ENTRANCE DOOR - SAME 150

O'Neil presses the radio close to his ear. Only every third word is heard through the intense static.

O'NEIL

(yelling into com)

Feretti, I can't hear you. Say again?

151 INT. PYRAMID ENTRANCE - SAME 151

Through a wall of white sand, shapes appear, rushing towards us. As we DOLLY BACK, we SEE that the team has reached the safety of the pyramid entrance. They collapse from exhaustion.

FERETTI

(into radio)

Do you copy? Do you copy?

But only loud STATIC can be heard. Feretti turns to the nervous faces of the other soldiers.

152 EXT. NAGADA - ENTRANCE DOOR - SAME 152

Frustrated, O'Neil gives up, shuts the radio off.

O'NEIL

Damn it.

The crowd still stares intently. Kawalsky and Brown hold their guns at the ready. Suddenly O'Neil feels a TUG at his shirt; Skaara, the young shepherd boy.

O'Neil SPINS towards him. Skaara backs off quickly. Moving over to a ladder, he motions for O'Neil to follow him.

O'Neil looks over to Daniel who can only shrug.

O'NEIL (CONT'D)  
 (to Kawalsky)  
 Stay here.

O'Neil follows Skaara.

153 ANGLE - TOP OF THE NAGADA GATE - CONTINUOUS 153

Skaara reaches the top and moves to the side. O'Neil follows. His face registers an important sight.

154 O'NEIL'S P.O.V. - SAND STORM 154

Moving quickly we SEE a WALL OF SAND moving towards the town.

KAWALSKY  
 Sir, what is it?

O'NEIL  
 Sand storm. Coming this way.

DANIEL  
 Well, that would have been an excellent reason to shoot everyone.

Daniel moves over to the two soldiers, forcing them to lower their guns. Daniel turns back to Kasuf, attempting to signal the tension is over. Kasuf nods and calls out to the back of the crowd.

O'NEIL  
 (yelling down)  
 We'll stay 'til the storm is over.

Brown and Kawalsky exchange a look. A commotion behind them, they turn to SEE a group of ELDERLY WOMEN push their way through the crowd over to Daniel, surrounding him placing a shawl over his shoulders. They giggle as they slowly pull a surprised Daniel down the street.

The crowd laughs as they depart, moving to shelter. The only one not laughing is Sari who watches Daniel pass. Daniel yells back to O'Neil.

DANIEL  
 Should I go with them? I could stay... I'll go. It'll be fine.

The women begin to toss strange POWDER over Daniel's head as they enter a building down the street. Kawalsky leans close to Brown.

KAWALSKY  
 I hope they cook him.

155 EXT. PYRAMID SAND STORM NIGHT 155

The sand storm has hit full force. We can barely make out the entrance to the pyramid through the murky sky.

156 INT. PYRAMID ENTRANCE - SAME - NIGHT 156

Feretti shields his eyes as he stands in the doorway looking out at the storm. The image of the moon scarcely pierces through the whirling sand. Feretti turns and walks back into the main entrance hall.

157 MOON ABOVE PYRAMID - SAME - NIGHT 157

Just as we saw in the opening, a SHADOW is cast across the moon, blotting it out. Something moves in the sky above the storm.

158 INT. ENTRANCE HALL - SAME - NIGHT 158

Feretti walks over to the group of soldiers who surround the radio.

FERETTI

(into radio)

This is base. Do you read?

FREEMAN

You're wasting the batteries.

Feretti shuts off the radio and places his helmet over it.

FREEMAN (CONT'D)

We're not going to get anything during this storm. We'll try again after it passes.

FERETTI

If it passes. I was stationed in the Middle East and I've never seen anything like it. I'm telling you guys, this is not good.

There is a silent moment. Suddenly they all hear the SOUND of RATTLING METAL. They turn and SEE Feretti's helmet SHAKING against the radio. Slowly Freeman removes the helmet, the radio jostling underneath. Suddenly the FLARE BOXES begin to SHAKE. Soon, all their equipment begins to RATTLE.

Suddenly the ENTIRE ROOM begins to rumble. An eerie, unnatural HUM begins to grow in volume. The men exchange worried glances.

159 EXT. PYRAMID - SAME - NIGHT 159

Above the intense storm a SHAPE begins to take FORM, looming above us. The ROAR intensifying.

The SHAPE begins to pierce through the turbulence. We can SEE it's some kind of alien OBJECT. BRIGHT LIGHTS darting off its sides as it grows near.

As the cloudy sand is BLOWN away, we can clearly see it's a pyramid shaped SPACE CRAFT. Landing ARMS extending as it LOWERS itself down over the TOP OF THE PYRAMID.

160 INT. ENTRANCE HALL - SAME 160

The room is now SHAKING violently. Frightened, the men grab their weapons. They have no idea what's happening. Quickly they group together.

161 EXT. PYRAMID - SAME 161

The ARMS of the craft LOCK into place as the craft FITS itself onto the peak of the pyramid.

162 INT. ENTRANCE HALL - SAME 162

From the IMPACT, the Soldiers are KNOCKED off their feet.

163 EXT. PYRAMID - SAME 163

Once in place, the craft begins to OPEN, UNFOLDING and exposing the technical details of the craft.

164 INT. STARGATE ROOM - MEDALLION ROOM - SAME - NIGHT 164

With the Star Gate seen in the background, we can SEE a thin LASER tracing the outline of the MEDALLION on the floor. Something is happening, igniting.

165 INT. ENTRANCE HALL - SAME 165

Their guns pointed in every direction, the men are huddled together, ready for a fight.

FREEMAN

(yelling over roar)

What the hell is happening?

165A INT. SARCOPHAGUS ROOM - SAME 165A

In the center of the room we SEE a large SARCOPHAGUS, its side slowly LOWERING, revealing the figure of a MAN who lays inside.

166 TRAVELING P.O.V. - SHAKING - SAME 166

Moving swiftly down the dark corridors of the interior of the pyramid, we MOVE towards the unsuspecting Soldiers ahead of us.

As we NEAR, one of the Soldiers SPOTS US, lifting his weapon. Quickly the others SPIN, taking aim at us.

But we keep coming at them. At the same time they FIRE, but NOTHING CAN STOP US. We move directly into Freeman's SCREAMING FACE. Suddenly we FLASH CUT onto...

167 ANUBIS - EXTREME CLOSE UP 167

A Jackal headed creature, in our face.

CUT TO:

168 EXT. NAGADA - NIGHT 168

The sand storm continues to surround the village.

169 INT. DANIEL'S SLEEPING CHAMBER - SAME - NIGHT 169

Seated on a stool in the middle of the room, Daniel is beset by the Elderly town's women who fuss over him with wash cloths and combs. Completely uncomfortable, Daniel tries to be polite and endure as much as he can.

But when the women begin to wash his ears and nose, Daniel shakes them off.

DANIEL

Okay, okay. Thank you. That's enough. Alright.

The Elderly women retreat, bowing and giggling as they exit his room. Finally gone, Daniel breathes a sigh of relief. Suddenly he HEARS some WHISPERING. He turns back towards the doorway.

170 ANGLE DOORWAY - CURTAINS 170

The curtains rustle, then part. Sari steps through dressed in a CEREMONIAL ROBE. She walks into the chamber towards Daniel.

Nervous, Daniel gets to his feet, his heart in his throat. As she makes her way closer to Daniel, she unties her robe letting it FALL to the floor, revealing her beautiful NAKED BODY. She stares at the floor, sadly.

DANIEL (CONT'D)

What..? Uh... no.

Daniel rushes over, picking up her robe.

DANIEL (CONT'D)

Don't... that's not necessary.

He wraps the robe back around her, covering her. She doesn't understand. She looks at him, scared she's displeased him.



DANIEL (CONT'D)

It's not that I... I mean... you're beautiful but... uh...

Realizing she can't understand, Daniel gently turns her back towards the entrance, tenderly escorting her. At the curtain he turns to her.

DANIEL (CONT'D)

I'm sorry. You should go.

Her eyes fill with tears. Daniel opens the curtains for her to leave, revealing...

171 THE TOWN'S ELDERS

171

All gathered just outside his chamber, crowding the bridge between the buildings. Daniel stares out at the unexpected ensemble. Kasuf looks over at Sari, sees her tears and speaks angrily to her. Sari is frightened and in trouble. Daniel, realizing this, suddenly SMILES and WAVES to the crowd.

DANIEL

Just wanted to say...  
(for lack of better)  
...thanks. Thank you very much.

Daniel waves and bows as he escorts Sari BACK into his chamber. Quickly he SHUTS the curtains behind him. Now Sari is totally confused. Again she starts to disrobe.

DANIEL (CONT'D)

No, no, that's okay.

Again, Daniel gently stops her, motioning for her to sit down on the sleeping mat. She does. He crosses the room and sits down a safe distance away.

DANIEL (CONT'D)

Looks like you've got a roommate for the night.

There is a long embarrassing pause as the two sit in awkward silence.

CUT TO:

172 INT. O'NEIL'S SLEEPING CHAMBER - SAME

172

Brown and Kawalsky sit next to the radio. Brown readjusts the dials. Kawalsky stares at O'Neil who stands at the window on the other side of the room.

KAWALSKY

(whispered to Brown)  
O'Neil seem strange to you?  
(MORE)

KAWALSKY (CONT'D)

The way he's taking all this. Like,  
no big deal.

BROWN

Maybe he knows something we don't.

173 ANGLE - O'NEIL

173

O'Neil' stands by the window, watching the storm. Unseen, Skaara enters through the doorway. Spotting O'Neil's holstered pistol laying on the mattress, Skaara slowly creeps towards the gun. Just as he reaches for it...

O'NEIL

No! Dangerous.

Somehow Skaara understands. Quickly he backs off. O'Neil pulls out a pack of cigarettes, lights one. As the lighter ignites, Skaara jumps to his feet, frightened.

O'NEIL (CONT'D)

It's okay. It's just a lighter.

O'Neil tosses the lighter to Skaara. He lights it over and over again. Skaara takes one of O'Neil's cigarettes out of the pack on the bed, lights it, mimicking O'Neil.

O'Neil casts a sidelong glance at the boy. He sits down and leans his head back against the wall. Skaara does the same thing. Beat. O'Neil flicks the ash of his cigarette. Skaara copies his every move.

Skaara and O'Neil sit there for a moment. Skaara's starting to feel pretty confident by this point. O'Neil sees this. He takes a deep drag off his cigarette and audibly INHALES, deeply, exhaling a cloud of smoke.

Feeling cocky, Skaara imitates O'Neil. The minute the smoke reaches his lungs, his eyes go wide, then fill with tears. He starts COUGHING his guts up.

O'Neil suppresses a smile.

CUT TO:

174 INT. DANIEL'S SLEEPING CHAMBER - SAME - NIGHT

174

Neither has moved. There's another awkward pause. Finally Daniel smiles.

DANIEL

I'm Daniel... Daniel.

Sari points to herself, repeats Daniel.

SARI

Dan-el.

DANIEL

No, er, me. Daniel.

Sari gets it, points to Daniel.

SARI

Dan-el.

DANIEL

Yes. Daniel.

There's a long pause. Slowly Sari points to herself.

SARI

Sari.

DANIEL

Sari, yes.

There is another awkward pause.

DANIEL (CONT'D)

We came from the pyramid.

She doesn't understand. Daniel kneels down and DRAWS a pyramid in the sand covered floor. Again, Sari only stares at it. Daniel grows frustrated and walks to the window. Sari keeps staring at the drawing. She reaches over and draws something over it.

Slowly Daniel turns back, curious to see Sari augmenting the drawing.

He moves close to see she's drawn a circle and a line above the pyramid; the same symbol Daniel discovered on the tablets.

DANIEL (CONT'D)

That's the sign for Earth! You know this symbol?

She looks back up at him.

175 INT. MASTADGE CORRAL - SAME

175

With the Mastadges in the background, all the shepherd BOYS are surrounding Skaara who holds O'Neil's lighter for everyone to see, the wind from the storm continuing to HOWL outside. Suddenly Skaara LIGHTS the lighter. The boys JUMP BACK in fear.

Skaara laughs as the boys re-approach to examine the lighter. Suddenly there is a BANGING SOUND. Skaara turns and sees Daniel's Mastadge, banging his head against the corral door.

- 176 ANGLE - MASTADGE 176
- As Skaara walks over and calms the Mastadge down he SEES what the Mastadge was reacting to...
- 177 SKAARA'S P.O.V. - DANIEL AND SARI 177
- Moving down the street, disappearing between the buildings.
- 178 EXT. NAGADA - SIDE STREET - SAME 178
- A torch in her hand, Sari leads Daniel over to the end of a small street at the side of the village.
- Behind a stairwell, she shows Daniel a large boulder leaning against the wall. She tries to PUSH IT. Daniel helps her and together they move it away from the wall revealing a small TUNNEL.
- Sari checks to see if they've been observed. The coast clear, Sari ducks inside. Daniel follows.
- 179 INT. SUBSTRUCTURE - CONTINUOUS - NIGHT 179
- They crawl beneath the structure through the dirt reaching a hidden set of STAIRS leading downward. Sari points down the stairs. Daniel takes the torch and walks down, Sari following.
- Eroded and musty walls surround the stairs. Daniel makes it to the bottom of the stairs that lead directly to a dirt covered WALL. The SYMBOL for Earth engraved in its center.
- Astonished, Daniel runs his fingers around the surrounding wall. His finger PUSHES THROUGH some dirt, until he's able to dig out the archway surrounding the symbol; he uncovers a DOOR.
- Realizing it's a door, Daniel is able to dig into the door, giving him something to grip. He PULLS with all his might. Slowly the door OPENS.
- Sari's eyes go wide. Daniel is nervous but excited. Cautiously they make their way through the doorway.
- 180 INT. CATACOMBS - SAME 180
- Behind the door we find the long narrow ancient catacombs, obviously built centuries ago. Daniel holds his torch up to the walls revealing...
- 181 HIEROGLYPHICS AND DRAWINGS 181
- Covering every bit of wall space, all the way down this narrow passage way. Daniel turns to Sari, stunned. Sari, too, has never seen any of this. She's frightened. Daniel continues down the wall, trying to make sense out of this picture story.

As we move down the wall we see... the now familiar symbol for Earth... then ANIMAL HEADED warriors (Anubis, Horus, Thoth)... taking children... families ripped apart.

Daniel and Sari lean close. The images disturbing, harsh. They move the torch down the wall.

The next drawings depict... slaves herded together... the warriors brutalizing them... shepherding them across the desert over to... THE STAR GATE.

Alongside these pictures, Daniel SEES the first of some hieroglyphic symbols.

DANIEL

The symbol for slavery... seama!

SARI

(correcting)

Seema?

Surprised, he turns to Sari.

DANIEL

(pointing to symbol)

Semer?

SARI

Seema.

DANIEL

Seema!

Quickly Daniel rushes over to another symbol, pointing.

DANIEL (CONT'D)

Nefer?

Sari wrinkles her brow, she doesn't understand. She walks over, close, staring uncomprehendingly at the symbol. Daniel tries another pronunciation.

DANIEL (CONT'D)

Nefeer?

SARI

(correcting)

Nefaar?

DANIEL

Nefaar! Yes! Teach me to speak.  
Teach... um... Taker.

SARI

Takeer?

Daniel smiles. Frightened, she returns it.

CUT TO:

183 EXT. NAGADA - PRE-DAWN 183

The last dust of the sand storm is settling. The night is soon over.

184 INT. O'NEIL'S SLEEPING CHAMBER - PER-DAWN 184

O'Neil stands over Brown who works the radio.

BROWN

Nothing.

O'NEIL

More interference?

BROWN

No. They're simply not there.

KAWALSKY (O.S.)

Colonel!

O'Neil walks out of the room, onto the bridge.

185 O'NEIL'S P.O.V. - KAWALSKY IN STREET 185

Kawalsky comes rushing down the street.

KAWALSKY (CONT'D)

Jackson's not in his room. I can't find him anywhere.

Kawalsky holds up Daniel's jacket.

186 MASTADGE CORRAL 186

Skaara and the other shepherd boys work the corral. Skaara turns, looking down the street he SEES O'Neil meeting up with Kawalsky.

187 ANGLE - KAWALSKY AND O'NEIL 187

O'Neil takes Daniel's jacket from him.

O'NEIL

We've lost radio contact. Get Brown. Find Daniel. I want to leave as soon as possible.

KAWALSKY

Yes, Sir.

Kawalsky salutes as he takes off. Skaara watching from the corral, practices a salute.

Just then O'Neil turns, spots him and marches over.

O'NEIL  
I'm looking for Jackson... Of course  
they can't understand a word.

O'Neil holds up Daniel's jacket.

O'NEIL (CONT'D)  
Jackson, see. Jackson.

They don't get it at all. Instead they suddenly all begin  
to SALUTE. O'Neil is not good at this and he knows it.

O'NEIL (CONT'D)  
Jackson. Uh, like this. Jackson.

O'Neil forms circles with his hands and holds them over his  
eyes imitating GLASSES. The boys copy his movement, holding  
their cupped hands over their eyes. They all giggle.

O'NEIL (CONT'D)  
No. I mean...

Adding the final touch, O'Neil SNEEZES. Suddenly Skaara  
REALIZES. He runs over to O'Neil and SNATCHES the jacket  
away from him. He rushes off with it across the corral.

Skaara holds it up to the nose of Daniel's Mastadge. Suddenly  
the Mastadge REARS UP, ROARING. Quickly Skaara opens the  
corral gate and the Mastadge RACES out. Coming around the  
corner, Kawalsky and Brown have to LEAP out of the way as  
the Mastadge charges past.

O'NEIL (CONT'D)  
Smart kid.

CUT TO:

188 BLACK SCREEN

188

Until the flickering light of a torch is moved into frame.  
Now we see printed on a wall the drawings of... a YOUNG BOY,  
bathed in light from a pyramid above him... the boy adorned  
in PHARAOHS CLOTHING, the animal headed warriors bowing to  
him...

WIDEN TO REVEAL:

189 INT. CATACOMBS - PER-DAWN

189

Daniel moves the torch slowly over the wall. To our surprise  
he says something to Sari in her own language. She responds  
in kind.

O'NEIL (O.S.)  
I thought you couldn't speak their  
language.

Daniel SPINS, his torch illuminating O'NEIL who stands before him, Skaara at his side. Startled, Daniel has to catch his breath.

DANIEL  
It's ancient Egyptian. I just didn't  
know how to pronounce it. No one  
has heard it spoken in over two  
thousand years.

O'NEIL  
Jackson, what is all this?

Behind him we SEE Kawalsky and Brown roaming through, fascinated by what they see.

DANIEL  
A history of the people who first  
came to this world.

Daniel turns back to the tableau on the wall, pointing to it.

DANIEL (CONT'D)  
Look, here, this is Ra, the God these  
people worship. He was a young boy,  
taken by people from distant stars  
who turned him into a God.

He points to the drawings of the boy becoming a Pharaoh.

DANIEL (CONT'D)  
Once a God, Ra betrayed his own  
people, enslaving them to serve his  
masters.

Daniel points to a series of drawings of Ra, ruling his people.

O'Neil suddenly becomes very interested. Slowly we PUSH IN close as we study O'Neil's intense curiosity.

DANIEL (CONT'D)  
They taught him how to build the  
great pyramid of Giza. They gave  
him eternal life. They made him  
ruler of all mankind. And in return  
he gave them...people.

Daniel stops reading, turning back to O'Neil.



DANIEL (CONT'D)

Workers for the mines. He sold out  
man in order to be a God.

O'Neil looks concerned, lost in thought. There is a pregnant  
pause as he takes this all in.

KAWALSKY (O.S.)

Jackson, I think you better take a  
look at this.

At the end of the corridor, Kawalsky steps out, holding a  
flash light.

190 ANGLE - OTHER CORRIDOR 190

Daniel, O'Neil and Sari join Kawalsky and Brown who stare in  
awe at something before them...

191 ALTAR 191

Enshrined in sacred writings, this whole section is dedicated  
to a single cartouche at the wall's center, half buried in  
the sand. We recognise the cartouche as the same one we saw  
on the tablets.

Daniel rushes over to it, examining, digging out the covered  
portion of the cartouche. The others crowd in behind him,  
anxious, tense.

DANIEL

They must have kept it here in hopes  
that one day the gate to Earth could  
be reopened.

These definitely match the signs on the Star Gate. But as  
Daniel's hand moves down the six main SYMBOLS, we discover  
the last piece of the cartouche has BROKEN OFF.

DANIEL (CONT'D)

(panicked)

Where's the seventh sign?

Frantically Daniel digs in the dirt looking for something.  
Realizing what he is doing, the team drops to the ground,  
digging. Sari, not understanding, holds the torch.

DANIEL (CONT'D)

I think I got it!

He pulls a piece of fractured wall out of the dirt. It FITS  
in perfectly with the cartouche, but the piece is WORN CLEAR.  
The SYMBOL IS GONE.

Daniel and the soldiers are STUNNED. Their hopes of returning  
home, dashed. Probably forever. O'Neil gets a determined  
look in his eye. He turns, making his way out.

O'NEIL  
We're heading back.

DANIEL  
But it won't work without the last  
symbol.

O'Neil doesn't even look back.

CUT TO:

192 EXT. NAGADA - DAWN 192

Sand pours through as the front gates to Nagada open. O'Neil leads our team as they march out through the gates. At the back of the pack, Daniel trails behind, looking back over his shoulder.

We CRANE UP to the bridge above the gate just as Sari comes rushing over. She stops at the top of the gate, staring at the men as they depart.

193 ANGLE - TEAM - SAND DUNES - SAME 193

With new resolve, O'Neil marches ahead. There's something different about him now. An adamant look in his eye.

KAWALSKY  
Hurry up, Jackson.

O'NEIL  
Forget him. He's useless to us now.

Surprised Kawalsky looks over at Brown who can only shrug. Behind them Daniel looks back at Sari.

194 DANIEL'S P.O.V. - SARI 194

As we PULL BACK away from her. Sadly, she watches him depart.

195 EXT. DESERT - DUNES - MORNING 195

Silhouetted against the rising sun we see the lonely image of the team walking across the dunes. Indefatigable, O'Neil presses on. Kawalsky wipes his brow as Brown takes a swig from his canteen.

Daniel catches up with them and reaches out for a drink but Brown pulls it away. Kawalsky turns, spotting something.

196 KAWALSKY'S P.O.V. - SKAARA AND BOYS 196

Skaara and the shepherd boys come rushing up over the dune. Playfully wanting to join up with them.

KAWALSKY  
Sir, I think you made some friends.

O'Neil turns and sees them.

O'NEIL  
Jackson, get rid of them.

O'Neil presses onward as Daniel tells them to leave, but they follow regardless. O'Neil looks back.

O'NEIL (CONT'D)  
I said, get rid of 'em!

DANIEL  
I tried.

O'Neil STOPS, draws his pistol and FIRES towards the Boys, his bullets RIPPING into the sand in front of them.

DANIEL (CONT'D)  
Jesus Christ!

The Boys jump back, tumbling down the sand. Quickly they retreat behind a dune.

DANIEL (CONT'D)  
You didn't have to do that!

O'Neil simply turns and marches on. Even Kawalsky and Brown are shocked. As the team disappears over the next dune...

197 SKAARA 197

pokes his head back up from behind the last dune. Hurt and betrayed, Skaara sadly watches the team walk away.

CUT TO:

198 EXT. DUNES - LATER - DAY 198

Several yards ahead of the team, O'Neil continues, undaunted. Together they climb a STEEP DUNE. As they near the top they SEE O'Neil suddenly DROP to his knees.

Reacting, the soldiers rush up the hill. Daniel, not understanding, hurries to catch them. Turning back, Kawalsky waves for him to drop. Daniel does, crawling to meet them.

199 DANIEL'S P.O.V. - PYRAMID 199

As Daniel clears the top of the dune we REVEAL the Pyramid with the SPACE CRAFT perched on top.

200 PYRAMID SPACE CRAFT 200

For the first time we can clearly see the breadth of this amazing vessel, ornate and technical at the same time. Unfolded, the craft nearly covers the entire pyramid it sits on. The team stares in awe.

There's a long pause. O'Neil lifts a small pair of binoculars and SEES the half buried base camp, destroyed and abandoned. Suddenly O'Neil SNAPS a clip into his rifle.

O'NEIL  
Lieutenant, I've got to get to the  
StarGate at all costs. Cover me.

KAWALSKY  
But Sir...

Suddenly O'Neil TAKES OFF, scurrying down the dunes, making his way to the pyramid entrance.

KAWALSKY (CONT'D)  
Shit! Jackson, stay close.

DANIEL  
What is happening here?

Kawalsky throws his rifle to Daniel, drawing his pistol. Daniel is totally confused.

KAWALSKY  
Ready?

Nervously, Brown nods. Kawalsky TAKES OFF after O'Neil.

201 EXT. ENTRANCE RAMP - SAME 201  
O'Neil has taken a position behind the obelisks. He sees the team making their way down. He waves them on towards the entrance.

202 ANGLE - SKAARA AND SHEPHERD BOYS 202  
Climbing up behind another dune, they spy down the hill at O'Neil as he moves towards the entrance.

203 EXT. ENTRANCE PLATFORM - CONTINUOUS 203  
O'Neil takes cover next to the entrance door meeting up with the rest of the squad.

O'NEIL  
Two teams. Lieutenant, you and Brown  
take the rear.

O'Neil darts inside. Daniel doesn't know what to do.

KAWALSKY  
Go!

Daniel follows O'Neil.

- 204 INT. PYRAMID ENTRANCE - CONTINUOUS 204
- Column by column, O'Neil makes his way down the large entrance hall. Clumsily Daniel hauls the rifle behind. As they enter they SEE Feretti's radio, the helmet, assorted equipment. Daniel swallows hard.
- Behind them, Kawalsky and Brown creep down the opposite row of columns, weapons ready. Just as they pass we see a SHADOW move across the wall behind them.
- 205 EXT. PYRAMID ENTRANCE - SHEPHERD BOYS - SAME 205
- The Shepherd boys sneak up the side of the structure. Skaara creeps up a dune over to a small window.
- 206 DANIEL AND O'NEIL 206
- Pressed against a column. O'Neil moves forward, choosing his path. Daniel looks back, something MOVES. He leans the opposite direction just in time to SEE...
- 207 SHADOW 207
- A huge shadow, human form but with a HAWK-LIKE HEAD. Daniel reacts, turns to O'Neil but O'Neil is GONE. Scared, Daniel grips the rifle tight.
- 208 BROWN 208
- Brown steps out from behind a column when WHACK, something hits him across the head, SPINNING HIM. As he recovers BLAST, a strange POWER BURST to his shoulder, SLAMMING HIM against the post.
- 209 WINDOW - SKAARA 209
- Peering in through a window we SEE Skaara straining to see inside.
- 210 SKAARA'S P.O.V. - BROWN 210
- Writhing in pain, Brown screams as Horus SLAMS the rear of his weapon into him. Skaara's eyes go wide with fear as he retreats to tell the others.
- 211 O'NEIL 211
- Spins, sees something and LEAPS out of the way as a POWER BURST EXPLODES into the column behind him.
- Kawalsky JUMPS out FIRING. Out of nowhere his weapon is SMASHED, knocked out of his hand. He spins, his eyes widen as he SEES...

212 HORUS

212

Body of a man, the head, a metallic textured sculpture of a HAWK. He SWINGS his weapon at Kawalsky who grabs hold with all his strength. Kawalsky grapples with Horus who TWISTS his weapon free, then SMASHES it into Kawalsky's chest.

Holding his rifle tentatively, Daniel steps out from behind a column just in time to SEE... Kawalsky SAILS across the hallway, SLAMMING into a column, collapsing in a heap. Just then Daniel SEES Horus crossing the hallway, moving in on Kawalsky.

Daniel is in total shock, his eyes wide with fear. Standing out there, he's a sitting duck. Suddenly a HAND reaches for him and GRABS HIM, yanking him back to safety.

213 O'NEIL

213

Holds Daniel tight against the wall, leaning close to his face.

O'NEIL (CONT'D)

Cover me.

DANIEL

Wha...?

O'Neil makes a DASH for the door leading to the StarGate. Daniel gathers his strength and follows, attempting to cover the rear as he runs.

214 INT. GRAND GALLERY - CONTINUOUS

214

A FLARE tumbles towards us, O'Neil rushing up from behind. In the flickering light we see Daniel, stumbling after O'Neil trying to keep his rifle pointed to the rear.

215 INT. STARGATE ROOM - MOMENTS LATER

215

The darkness is broken with another FLARE as it rolls towards us. O'Neil rushes through the Medallion room straight over to the wheeled vehicle standing next to the StarGate. Daniel races in, moving over towards O'Neil.

O'NEIL

(scolding)

Get back to the door!

DANIEL

What about Kawalsky and Brown?

O'NEIL

You heard me, move!

Daniel reluctantly moves over towards the medallion, aiming his gun into the Grand Gallery.

O'Neil retrieves the electric KEY from his pocket. He turns a dial and a RED LIGHT begins to FLASH.

DANIEL  
What are you doing?!

O'NEIL  
I said cover me, Goddamnit!

O'Neil takes out the tool and opens the secret compartment of the vehicle only to find it EMPTY. O'Neil is in total SHOCK.

O'NEIL (CONT'D)  
It's gone!

Pissed and scared, Daniel turns back to O'Neil.

DANIEL  
What is?

Just as Daniel turns a LASER traces the edges of the MEDALLION on the floor. A BEAM appears just as the image of a man MATERIALIZES behind Daniel's back.

Fully realized, we see it's ANUBIS, his weapon aimed.

O'Neil looks up and SEES Anubis. Slowly he lifts his arms in surrender. Seeing this Daniel SPINS, his rifle shaking in nervous hands.

O'NEIL  
(suddenly calm)  
Jackson, put it down.

Anubis steps into the flickering light of the flare. For the first time we can SEE the details of this strange creature.

Stepping close, he runs his palm beneath his weapon and the barrel SNAPS OPEN ready to fire. Daniel lowers his rifle.

216 INT. SPACE CRAFT - MEDALLION ROOM - CONTINUOUS 216

Like the medallion below, a laser traces the floor, illuminating this dark room. Once surrounding the medallion, SHAPES begin to form. Soon we SEE it's O'Neil, Daniel and Anubis.

The beam VANISHES and a circular door SLIDES open.

217 INT. RA'S THRONE CHAMBER - CONTINUOUS 217

As the door opens we find HORUS waiting. He and Anubis lead Daniel and O'Neil into the room. Suddenly a loud SOUND is heard and the wall before them slowly begins to PART.

218 EXT. PYRAMID - SPACE CRAFT - TOP SECTION - DAY 218

Slowly the top of the pyramid begins to OPEN UP, the planet's three suns behind it. The paneling slides back revealing the palace beneath.

219 INT. RA'S THRONE CHAMBER - SAME 219

They march down the center of this beautiful palace room. Light begins to STREAM IN from the openings above. They reach the far wall of the room and Horus THROWS Daniel to the floor. O'Neil SPINS, ready to fight.

DANIEL  
(stage whisper)  
Kneel.

Reluctantly O'Neil turns and bows down to his knees. Daniel looks up from the ground and sees A GOLDEN SUN DISK adorning the wall before him.

From all around SUNLIGHT pours in, bathing Daniel and O'Neil in bright light. As the light reaches the SUN DISK, the doors in front of them SLIDE OPEN revealing another room.

Standing in front of a large set of stairs leading to a platform, we SEE a dozen human CHILDREN, ranging from 9 to 17 years of age, elaborately dressed, huddled together, blocking our view. Slowly they peel away from the center revealing...

220 PHARAOH KING RA 220

Perched on his throne, adorned with jewels and headdress like an ancient Pharaoh, RA looks like a living version of the mask of Tutankhamun, part humanoid, part other worldly.

Daniel and O'Neil, who look up at the strange creature before them. There is a long awkward silence as Ra examines them from his perch. Turning away, Ra lifts his hand, pointing to Anubis.

221 ANUBIS 221

touches a switch on the collar of his outfit and suddenly the Jackal head MORPS into the cold but handsome face of a HUMAN, the real man behind the mask.

Ra turns towards Horus, who also begins to CHANGE SHAPE. His Hawk mask peeling back to reveal the MAN underneath; a dark skinned North African with joyless eyes.

Neither O'Neil nor Daniel can believe their own eyes as these creatures unmask before them. Daniel nervously looks up towards Ra. After a long beat Ra gives a nod to the children.



Two young BOYS walk up from behind Ra carrying a tray. O'Neil's DEVICE, stolen from the wheeled vehicle, lays dismantled on the tray. The children place it in front of Daniel and O'Neil.

Daniel stares at it confused. O'Neil only stares at Ra defiantly. Daniel notices the English words and numbers printed around the device. He turns to O'Neil, bewildered.

DANIEL  
(whispered)  
What is that?

O'Neil only continues his glare to Ra. Daniel begins to panic, his mind racing.

DANIEL (CONT'D)  
That's what you were looking for.  
What you couldn't find...

Daniel looks back to Ra who stares down at them, cold. Turning back to the device, Daniel starts to realize what he's looking at.

DANIEL (CONT'D)  
(incredulous)  
...you were going to destroy this  
place!? Why?

Suddenly Ra STANDS. As we PUSH IN we SEE...

222 RA - CLOSE - SFX

222

Suddenly Ra's entire shape begins to MORPH, his image shifting and changing. His golden skin PEELS AWAY as his headdress RETRACTS behind his head, revealing a BEAUTIFUL YOUNG MAN/CHILD, RA. Though ten thousand years have passed, he looks but slightly older than when we saw him in the film's opening.

As Ra is unveiled, Horus and Anubis BOW their heads. Seeing this from the corner of his eye, O'Neil seizes the opportunity. He POPS UP, throwing a shoulder into Anubis' chest, wresting his weapon from him. He SLAMS Anubis with the butt end, knocking him to the floor.

In one swift move, he copies the gesture he saw Anubis make and SNAPS the weapon OPEN and FIRES at Horus, catching him in the shoulder, SPINNING HIM to the floor.

DANIEL (CONT'D)  
(panicked)  
No! Don't! Stop it!

But O'Neil TURNS, takes quick aim and FIRES at Ra. Just as the power blast leaves the weapon a CLEAR SHIELD forms around Ra. The power blast is DEFLECTED.

Horus grabs his weapon, spins. Daniel steps between them, screaming out to them in their language. But, too late, Horus FIRES. The blast RIPS INTO DANIEL, KILLING HIM. A second BLAST hits O'Neil in the shoulder, cutting into him. O'Neil hits the floor, writhing in intense pain.

Ra steps down from his throne. He walks towards Anubis, retrieving his fallen weapon. For a moment we think he may kill him. Instead he THROWS the weapon at him.

Ra walks over to Daniel, staring down at his lifeless body when something catches his eye. Ra kneels down, reaches over and touches the SUN DISK around Daniel's neck.

223 SUN DISK - NECKLACE - EXTREME CLOSE UP 223

Hanging from Daniel's neck, Ra fingers the golden sun disk, examining it.

DISSOLVE TO:

224 EXT. DUNES - DAY 224

Slowly Daniel's Mastadge appears behind a dune and HOWLS, a single beautiful note of pain.

225 EXT. BASE CAMP 225

Buried in the sand, an exposed tent flap is PULLED aside and the Shepherd boys SEE Daniel's Mastadge appearing behind them.

They turn back, digging for more treasure. Skaara uncovers one of the soldier's HELMETS. He shows it to the other boys. Just then a LOUD HUM is heard. The Boys look up to SEE...

226 GLIDER BAY - SPACE CRAFT 226

The Glider bay OPENS and two GLIDERS shoot out into the sky.

227 ANGLE - SHEPHERD BOYS 227

The Boys DUCK for cover under the tent as the two Gliders SAIL past, disappearing from view.

228 INT. HOLDING CELL - SAME 228

A square HOLE in the ceiling OPENS as the bars that cover it recede. Unconscious, O'Neil body DROPS through, landing with a SPLASH into the shallow muddy water of this cell.

The cold water reviving him, O'Neil BOLTS up awakened. Suddenly two arms GRAB HIM. Still in shock, O'Neil tries to shake free. Finally he realises it's Kawalsky holding him.

KAWALSKY

Colonel, are you alright?

Adjusting to the dark room O'Neil SEES, Feretti and Freeman SHIVERING at the back of the room. Between them two BODIES float face down in the murky waters.

KAWALSKY (CONT'D)

Sir?

O'Neil only nods.

KAWALSKY (CONT'D)

And Jackson?

O'NEIL

He's dead.

CUT TO:

- 229 EXT. DUNES - LATE AFTERNOON 229
- The Shepherd boys return from the pyramid, the Mastadge with them, packages strapped to its sides. Suddenly a SOUND is heard. The boys STOP as they SEE...
- 230 TWO WINGED GLIDERS 230
- Heading right at them, darting out from over the dunes.
- 231 GLIDER P.O.V. - SHEPHERD BOYS 231
- Sailing overhead we see the small group of boys staring up at us, astounded at what they see. Just as it passes overhead they get a mere glimpse at ANUBIS as he peers down at them.
- Once gone, the boys race to the top of the dune to see where the Gliders have just left; Nagada, a black plume of smoke rising from the center of the town.
- 232 EXT. NAGADA - INSIDE TOWN - THROUGH GATES - LATE AFTERNOON 232
- The boys approach the front gates, entering the town slowly. From their expressions we SEE they are shocked at what they find.
- 233 SHEPHERD BOYS' P.O.V. - DECIMATED STREET - SAME 233
- People crying, comforting one another. Charred buildings, a small flame being extinguished. Wounded people getting tended to. Misery.
- The boys move slowly down the center of the street, fear and anger in their eyes. Skaara sees Sari crying at the side of the street. He rushes to her.
- 234 ANGLE - SARI 234
- As Skaara approaches, Sari lifts her head and we SEE a CUT above her eye, blood dripping down her face.

Skaara looks at her, wanting to understand. Sari only looks up. Skaara follows her gaze to SEE...

235 KASUF - HANGING 235

Strapped to the Sun Disk we SEE Kasuf suspended above, beaten, barely conscious. We PUSH into Skaara's troubled face, tears and anger well in his eyes.

CUT TO:

236 INT. SARCOPHAGUS ROOM - LATER 236

Silent and still, the sarcophagus sits at the back of the room. Slowly we MOVE closer to it just as its sides begin to retract, exposing a FIGURE covered in wet cloth laying motionless.

As the sarcophagus completes this process the figure suddenly SITS UP, frantically GASPING for air. Coughing, the figure rips off the wet cloth, revealing...

237 DANIEL 237

Reborn. Daniel struggles to regain normal breathing. Finally he calms down and looks around to see where he is.

238 DANIEL'S P.O.V. - EMPTY ROOM 238

Daniel scans the quiet, eerie room. He's startled as he SEES a young seven year old BOY standing in the doorway. Emotionless and completely still, the Boy stares at Daniel.

Slowly Daniel gets to his feet, attempting to regain his balance. Once up, the Boy turns and walks out of the room. Daniel is unsure if he should follow. Suddenly the Boy STOPS, turns back, staring at Daniel. Daniel takes a step towards him and the Boy continues.

239 INT. PALACE HALLWAY - CONTINUOUS - NIGHT 239

Several yards ahead of him, the Boy leads Daniel down this immense and imposing hallway. Daniel follows, disorientated, his eyes scanning the room. He sees a CAT cross his path.

Surprised, Daniel continues down and he sees ANOTHER cat, perched on a short flight of stairs. Still walking forward, Daniel turns back towards the Boy, only to find he's GONE.

Daniel looks ahead and sees another doorway. Assuming the Boy went through, Daniel cautiously follows.

240 INT. BATH CHAMBER - CONTINUOUS - NIGHT 240

Slowly Daniel enters. He pushes his way through thin silk veils which hang down from the ceiling. Daniel moves through them until he SEES...

241 RA - BATH

241

Ra sits in his ornate sunken bath. Daniel watches him for a long beat. Sensing his presence, Ra ignores Daniel, signals to the children who come, carrying his long robe.

Holding it before him, Ra walks out of the bath, into his robe, passing Daniel on his way out. Daniel turns to him and speaks.

DANIEL

(subtitled)

I died.

Surprised Daniel can speak his language, Ra stops and turns towards him. A subtle smile crosses Ra's lips. He then turns away and exits the room. Reluctantly, Daniel follows.

242 INT. RA'S PRIVATE CHAMBER - CONTINUOUS - NIGHT

242

Ra leads Daniel across the room past a long marble table. On which are the recovered belongings of the soldiers displayed; guns, books, radio and the dismantled bomb. Ra turns back to Daniel, studies his reaction for a long beat. Finally...

RA

(subtitled)

You people have advanced much since I left. Your world has become...dangerous.

Realizing the implication, Daniel gets nervous

DANIEL

(subtitled)

What are you going to do?

RA

(subtitled)

Tomorrow we will send the quartz to my masters. I will include all I have discovered.

Off Daniel's frightened expression, Ra smiles as he walks away.

RA (CONT'D)

(subtitled)

It will be up to them to decide.

Moving over to a sitting area, Ra is met by the children who bring his clothing over to him and start to dress him. Daniel moves over towards him.

DANIEL  
 (subtitled)  
 Why did you give me back my life?

RA  
 (subtitled)  
 I need you.

Daniel doesn't understand.

RA (CONT'D)  
 (subtitled)  
 You must restore...faith.

DANIEL  
 (subtitled)  
 Faith?

Ra nods to one of his children who pulls out a small tray, Daniel's Sun Disk laying on top. Ra takes it, holds it.

RA  
 (subtitled)  
 There can only be one Ra.

He hands the Sun Disk back to Daniel.

RA (CONT'D)  
 (subtitled)  
 You will obey me before my people.  
 They will witness as you kill your  
 companions.

Dressed, Ra stands and walks away from Daniel. Taking it all in, Daniel thinks to himself for a beat. Finally...

DANIEL  
 (subtitled)  
 And I refuse?

Daniel turns back to Ra only to find Anubis standing behind him, lifting his weapon. Ra turns back to Daniel to see if he understands. He does.

CUT TO:

243 TRAVELING P.O.V. - TOWARDS CURTAINS

243

We MOVE through darkness towards long hanging fabric. As we PUSH through the fabric into BRIGHT LIGHT we see THOUSANDS OF PEOPLE gathered before us.

WIDEN TO REVEAL:

244 EXT. PYRAMID ENTRANCE PLATFORM - LATE AFTERNOON 244

O'Neil and the other prisoners are PUSHED out onto the platform, led by HORUS down to the center of the ramp.

Using his weapon as a staff, Horus KNOCKS the soldiers down to their knees. He leaves them there as he marches back up to the top of the ramp, joined by another Horus (#2).

245 ANGLE - SARI 245

Moving through the dense crowd, straining to see if Daniel is on the ramp. Unable to spot him, she's crestfallen.

246 TWO WINGED GLIDERS 246

Two winged Gliders hover above the platform.

247 DANIEL AND ANUBIS 247

With his mask in place, Anubis steps through the hanging fabric, Daniel close to his side. O'Neil looks up, completely shocked to discover Daniel still alive. He and the soldiers exchange questioning glances.

Daniel avoids eye contact with the soldiers as Anubis leads him next to the empty throne.

Sari SEES Daniel. Her expression brightens. She pushes through the crowd to get nearer to the platform.

Leaving Daniel's side, Anubis steps to the center of the platform, raising his arms. The entire crowd BOWS DOWN. We see a very bruised Kasuf, helped by the town Elders to his knees in prayer.

Anubis looks over to Daniel who reluctantly bows down before the throne. The entire assembly bows and a dozen CHILDREN rush out from behind the fabric, grabbing on to poles, connected to the bottom of the material. The Children peel off to the sides, LIFTING the fabric.

As it PARTS we SEE the striking image of RA, SUN GOD as he slowly steps out into the light. Again, we see him with his illusion/mask in place gold skin, elaborate headdress, etc.

Ra takes his place on the throne. Once seated, the crowd stands, silently. Anubis stands and offers his weapon to the Pharaoh. Ra accepts it. He turns and offers it to Daniel.

Anubis puts his hand roughly on Daniel's shoulder. Daniel, knowing what is expected of him, is torn. Slowly he stands and accepts the weapon from Ra. Weapon in hand, Daniel turns towards the ramp.

248 DANIEL'S P.O.V. - SOLDIERS AND O'NEIL

248

Slowly Daniel walks past the two guards at the top of the ramp, making his way towards O'Neil and the rest of the soldiers. O'Neil looks up at Daniel as a traitor, contempt in his eye.

Daniel is torn. Desperately he wants a way out of it. As he walks he SEES, Sari in the crowd. He can't look at her. He turns back to the faces of the Soldiers as he approaches.

Daniel stops a few feet in front of O'Neil who only stares at him, harshly. Daniel turns, looks back to Ra who only stares at him emotionlessly. He sees Anubis waiting next to Ra, the two Horus guards at the top of the Ramp, and looking up...

249 THE WINGED GLIDERS

249

Their weapons slowly EXTENDING, taking aim, ready.

Suddenly a small FLASH OF LIGHT, catches his eye. He looks down into the crowd and SEES...

250 ANGLE - SKAARA

250

Moving near Sari below, next to the ramp. He holds O'Neil's lighter, reflecting sunlight off of it at Daniel to get his attention. That accomplished, Skaara peels back part of his clothing exposing...

251 ONE OF THE SOLDIER'S RIFLES

251

Retrieved from the base camp, Skaara holds the gun close to his chest. Skaara gives Daniel a nod. Daniel looks down to the other side of the ramp and recognizes two OTHER Shepherd boys, waiting.

Daniel turns back to O'Neil as he lifts the weapon, COCKING it, ready to FIRE. Suddenly Daniel SPINS, and FIRES the weapon at the top of the ramp.

A huge CHUNK of the ramp EXPLODES before the two guards, blocking their view of Daniel.

Suddenly Skaara DRAWS the rifle and begins FIRING INTO THE AIR. Quickly we SEE, Shepherd boys, scattered everywhere, drawing weapons and FIRING.

The crowd panics, no one knows which way to run. Pandemonium.

Seizing the opportunity, Daniel and O'Neil JUMP off the ramp in one direction, as the other soldiers LEAP off the other side.

HORUS (#1) steps through the smoke and FIRES his weapon, HITTING Freeman as he leaps.



He SCREAMS and dies before he can hit the ground.

On the opposite side, O'Neil and Daniel rush over to Sari and Skaara. They both toss SHAWLS over them, disguising them. Quickly they PUSH them into the crowd.

Kawalsky and Feretti turn back towards Freeman's body when the shepherd boys RUSH over to them, tossing CLOTH over the soldiers. Quickly they rush them into the mayhem of the crowd.

- 252 ANGLE - ANUBIS 252  
Signals to the Gliders.
- 253 GLIDERS 253  
The Gliders readjust and DIVE down over the crowd, searching.
- 254 GLIDERS' P.O.V. - CROWD 254  
Quickly we SAIL overhead, staring down as everyone races away in different directions. Disguised, the soldiers can't be seen within the mob.  
Ra stands, furious. Anubis moves close but Ra shoves him aside as he storms through the hanging fabric, back into the pyramid.
- 255 ANGLE - DANIEL AND O'NEIL 255  
Skaara and Sari lead Daniel and O'Neil over to the Mastadge, who lets out a ROAR. Skaara shows O'Neil where to GRIP the Mastadge at the side of the harness. Sari shows Daniel the same on the other side.  
Daniel turns to thank Sari just as Skaara GRABS THE MASTADGE'S EAR. The Mastadge REAR UP and race away, dragging Daniel and O'Neil with them.
- 256 ANGLE - DUNE 256  
People rushing off around them, Skaara and Sari climb the top of the dune to see the Mastadge far off, racing over the dunes. They turn back and see...
- 257 THE GLIDERS 257  
Soaring past them, giving chase, the Gliders head off into the desert.
- 257A INT. RA'S PALACE - SAME 257A  
In a mad tantrum, Ra storms through his palace, furious. He RIPS the hanging fabrics as he marches into his private chamber.

258 EXT. SAND DUNES - MASTADGE - SAME

258

Holding on for dear life, O'Neil tightly grips the harness. He looks back and sees the Gliders, speeding towards them. O'Neil slaps at the side of the Mastadge.

O'NEIL

(yelling)

How do you make this stupid thing go faster!

Barely holding on, Daniel PULLS himself up and GRABS onto the Mastadge's EAR.

Again, the Mastadge KICKS UP speed, racing over the dunes.

259 ANGLE - GLIDER AND DUNES

259

Though the Mastadge has picked up speed, he's no match for the Gliders who narrow the gap. The Gliders FIRE a power burst at the Mastadge.

Missing, the power burst EXPLODES into the sand, a few feet in front of the Mastadge. Startled, the Mastadge REARS UP and takes off in another direction.

260 ANGLE - O'NEIL

260

He looks back, seeing the Gliders approach. He looks ahead.

O'NEIL

(yelling)

It's no use. When we're over the next dune. We drop!

DANIEL

Drop?

261 GLIDERS

261

Racing towards us. As they look down, they see the Mastadge ahead of them, disappearing over the dune.

262 REVERSE ANGLE - OTHER SIDE OF DUNE

262

Tumbling down the dune, the Mastadge galloping ahead, Daniel and O'Neil roll to a stop. Instantly O'Neil starts to BURY HIMSELF in the sand. Picking up the cue, Daniel copies O'Neil, throwing sand over himself.

Behind them we SEE the Gliders, heading this way. Can they bury themselves in time?

263 GLIDERS

263

The Gliders SWOOP DOWN but just as they clear the sand hill. They find the Mastadge on the other side, but O'Neil and Daniel are GONE!

The Gliders circle the area, but O'Neil and Daniel are nowhere to be seen. The Gliders circle one more time. Seeing nothing, they turn and head back.

264 ANGLE - SAND - CLOSE

264

Just as the Gliders pass overhead, disappearing over the dune, O'Neil's and Daniel's heads POP OUT of the sand.

Quickly O'Neil climbs the dune, watching the Gliders depart as Daniel spits out sand, climbing after him.

DANIEL

You think they'll come back?

O'NEIL

Why should they? In an hour we'll be buried alive.

Reaching the top of the dune, Daniel turns to see what O'Neil is talking about. He SEES...

265 A SAND STORM

265

Moving quickly, a sand storm heads right this way. O'Neil and Daniel are in the middle of nowhere. No escape.

CUT TO:

266 EXT. GLIDER BAY - PYRAMID - SUNSET

266

The two winged Gliders sail towards the Glider bay openings in the pyramid.

267 INT. RA'S SPACE CRAFT - HALLWAY - MINUTES LATER

267

The two Horus pilots march down the hall. As they pass a hanging tapestry, we SEE their silhouetted bird images MORPH down to their normal selves. As they pass the tapestry, we recognize one as the North African guard (Horus #1) and Horus #2.

268 INT. RA'S PRIVATE CHAMBER - CONTINUOUS

268

Ra sits, seething with humiliation and anger. Anguished, Ra sits privately when he's suddenly TUGGED by a YOUNG BOY (10 years old) who tries to get his attention.

Furious at the invasion, Ra SPINS and GLARES at the boy, his eyes filled with rage. Terrified, the boy recoils. Ra stops himself just as he looks up and SEES..

The other children standing in the doorway, watching frightened. Ra marches through them, knocking them aside as he passes.

268A INT. RA'S THRONE ROOM - MOMENTS LATER

268A

Seething with anger, Ra quickly marches into the room only to find Anubis with the two Horus pilots who kneel, awaiting his arrival. Ra stops, calms himself and sits on his throne before them.

HORUS #1

(subtitled)

They are dead.

Ra slowly leans forward. The children arrive and gather round Ra's throne.

RA

(subtitled)

Bring their bodies to me.

HORUS #2

(subtitled)

We lost them in the sand storm.  
Surely they will be killed.

Ra boils, holding in his anger. He stands and walks over to a box of jewelry. Hiding it from the others, Ra takes out a GOLDEN RING AND DISK; the ring fitting over his finger, the attached disk hid in the palm of his hand.

Turning back Ra moves slowly towards Horus #2, motioning with his other hand for Horus #2 to stand. He does, sensing something is not right.

Slowly Horus #1 backs away. The children exchange nervous glances.

Horus #2 starts to get nervous, looking around the room. He looks back to Ra who only smiles, reassuringly; everything's alright. Horus #2 seems to calm down.

Ra lifts his hand as though to gently embrace his face when suddenly he OPENS his palm exposing the DISK. Horus #2's eyes go wide with fear but before he can react... The disk ACTIVATES. Horus #2 suddenly begins to SHAKE VIOLENTLY, his features begin to DISTORT. He SCREAMS OUT IN PAIN. Ra watches this torture emotionlessly, waiting for his victim to expire. He does.

As he drops to the floor, Ra turns to the group of children who stare back at him frightened. Ra motions for the OLDEST BOY to step forward.

Ra reaches down and removes a HEAD CLAMP from the dead body of Horus #2, placing it over the head of the Oldest Boy.

Quickly the HAWK-LIKE head APPEARS over the Oldest Boy as he now takes his turn at guard.

CUT TO:

269 EXT. DUNES - SAND STORM - LATER

269

O'Neil and Daniel are fighting their way through the thick whirling sands, holding onto the side of the Mastadge who pushes onward through the storm.

They try to shield themselves at the side of the Mastadge, but it does little to help. Movement becomes more and more difficult. Daniel suddenly drops to his knees.

The Mastadge turns back and sees Daniel getting buried in the sand and ROARS OUT. O'Neil lifts his arm holding it over his eyes. He, too, drops down, losing consciousness. The harsh winds quickly begin to bury the men in sand. Unaffected by the storm, the Mastadge watches them, unable to help.

Suddenly through the blurry sands we SEE several SHAPES apparently coming UP FROM THE SAND. The figures GRAB onto O'Neil, shaking him. Snapping out of it O'Neil squints up to SEE...

270 SKAARA - SHEPHERD BOYS

270

Skaara and two other boys carry O'Neil and Daniel away.

271 INT. CAVE - CONTINUOUS - NIGHT

271

Through the mouth of a large cave we SEE several FIGURES coming towards us through the sand clouds churning outside. Helping them out of the storm we SEE Skaara and two boys bringing Daniel and O'Neil inside.

Once within the protective walls, O'Neil looks up and SEES, the rest of the Shepherd boys wearing the army fatigues, helmets and guns they retrieved from the base camp. Leaning against the wall, the weapon Ra gave Daniel.

At the back of the cave he SEES Feretti, getting some aid to a wound. Kawalsky turns, sees O'Neil and rushes over to him.

KAWALSKY

You made it!

Sari walks in from the opposite side, looking for Daniel. Daniel begins to cough, only semi-conscious as he's helped inside. Sari runs over to him, bringing him some water. Realizing it's her, Daniel smiles.

KAWALSKY (CONT'D)

(re: the kids)

What do you think, Colonel? It's not exactly Special Forces but they're obviously eager to join up.

O'Neil looks sad. He walks away.

O'NEIL

Take the guns away from them Lieutenant before they hurt themselves.

KAWALSKY

Sir?

O'NEIL

You heard me. Send them home.

Daniel looks up, his head clearing.

DANIEL

There's nowhere for them to go. They were seen helping us. They'll be hunted down and killed.

KAWALSKY

We could sure use the help, Sir.

O'Neil spins back to Kawalsky, suddenly furious.

O'NEIL

(exploding)

We've already lost four highly trained men! Now you hand me a bunch of kids?!

KAWALSKY

But, Sir, they saved our lives?

O'NEIL

For what!? To do what?

KAWALSKY

(unsure)

To help us get back home.

O'Neil looks at Kawalsky sadly. He turns and walks away.

DANIEL

Why don't you tell 'em the truth?

KAWALSKY

Truth?

DANIEL

(to O'Neil)

Tell them why you planted a nuclear bomb next to the StarGate.

KAWALSKY

What's he talking about, Colonel?

O'Neil doesn't answer. Finally...

O'NEIL

(calm)

My orders were simple. Cross the bridge, hold the bridge, and at the first sign of danger, destroy the bridge.

KAWALSKY

Why didn't you tell us?

O'NEIL

It was strictly "need to know."

KAWALSKY

Need to know? Need to know? I think that's something I'd need to know!

DANIEL

Do you realize what you've started? Tomorrow, when they send off the next delivery of quartz, Ra's going to send them your Goddamned bomb.

O'NEIL

Send who?

DANIEL

Who do you think? Someone put him in charge of all this. We're talking about a highly advanced, oppressive and hostile culture who use people like we use cattle. We were no threat to them. They wrote us off thousands of years ago. How do you think they're going to react when they find out what we've become?!

O'Neil stands, considering his options. Sari and the Shepherd boys stare at the argument, confused.

O'NEIL

Then we'll have to be there before they can send it through. We get back the device, I can destroy the StarGate.

Trying to talk some sense to O'Neil, Daniel walks over to him. Frustrated, Daniel gets angry.

DANIEL

Destroying this one gate won't accomplish anything! There are bound to be more.

O'NEIL

You have a better idea?

DANIEL

We've got to get back home and dismantle the gate on our side. Then hope they leave us alone.

O'NEIL

Well, thanks to you, we don't have that option.

(turning back to his men)

Lieutenant, we leave this place at first light.

O'Neil marches out into another part of the cave. Feretti, who's been silent...

FERETTI

Great. A suicide mission.

272 INT. LOOKOUT CAVE - CONTINUOUS - NIGHT

272

Staring off, O'Neil stands alone in the middle of this cave. Across from him we can see the storm raging outside.

DANIEL (O.S.)

You realize, if you go through with this, a lot of innocent people will be killed.

O'Neil doesn't answer, keeping his back to Daniel who stands at the back of the cave.

DANIEL (CONT'D)

You were right you know. I only cared about saving my reputation.

(beat)

I'm sorry I lied.

O'NEIL

Doesn't matter anymore.

There's a silent moment, but something Daniel has to ask.



DANIEL

You knew from the beginning that you'd have to destroy the gate, didn't you?

O'NEIL

"Sealed and buried for all time." That's how it translated, right? Why would they bury it? Think? It was a warning.

Daniel realizes he's right. How could he have been so blind?

DANIEL

I don't understand. If you knew, how could you take this assignment? You have a family? A son?

O'Neil stares off with the same distant look he had on when we first saw him.

O'NEIL

I had a family.

Realizing, Daniel is moved. He offers...

DANIEL

I'm sorry. I know what it's like to lose someone you love.

O'NEIL

No one should ever have to outlive their own child. It just isn't right.

Suddenly Skaara appears behind them carrying a bowl of food he holds out for O'Neil.

SKAARA

Anaasar?

O'Neil doesn't even look at him. He just walks away, over to the edge of the cave, staring out into the night. Skaara, afraid he said something wrong turns to Daniel. Daniel can't face him and walks out.

Skaara considers a second, sniffs at the food to make sure it's okay, then walks over to O'Neil.

273 ANGLE - O'NEIL

273

O'Neil sits at the edge of the cave, his mind a million light years away. Skaara walks up alongside him.

SKAARA

Anaasar.

Still O'Neil ignores him. Slowly Skaara slides the plate of food in front of O'Neil's face as you would do to a reluctant child. Finally O'Neil turns and sees Skaara's smiling face.

SKAARA (CONT'D)

Nakdes Anaasar.

O'NEIL

Anaasar, right.

Uncomfortable, O'Neil reluctantly takes the bowl from Skaara who promptly sits down next to him. O'Neil begins to eat as Skaara smiles proudly.

274 INT. CORNER OF CAVE - SAME

274

Daniel slowly walks back inside, troubled. He turns a corner of the cave where Kawalsky and Feretti are conferring with each other. But as Daniel nears, they suddenly become quiet, giving Daniel the "cold shoulder."

275 INT. CAVE - MAIN ENTRANCE - CONTINUOUS - NIGHT

275

Daniel enters. He sees several of the Shepherd boys surrounding Sari who prepares food for them. As Sari stokes the flames below her cooking pot, Daniel walks up and serves some food to one of the waiting Shepherd boys.

The boy stares at Daniel, shocked, then starts to giggle. Even Sari looks up, surprised.

DANIEL

What?

Even Sari suppresses a laugh, turning away from him.

DANIEL (CONT'D)

(subtitled)

Why are they laughing?

Sari takes the serving bowl from him and walks over to Kawalsky and Feretti, feeding them. The boys continue to chuckle at Daniel's expense. Daniel doesn't understand.

DANIEL (CONT'D)

(subtitled; to boys)

Why do you laugh?

This just makes them laugh more. Finally one BOY (#2) turns and answers.

BOY #2

(subtitled)

Husbands do not do this work.

Daniel is completely taken off guard.

DANIEL

Husband?

Sari walks back over and Daniel turns to her.

DANIEL (CONT'D)

(subtitled)

He called me your "husband."

Suddenly filled with embarrassment, Sari hurries away. Again the boys titter with laughter. Daniel walks over to Sari at the back of the cave.

DANIEL (CONT'D)

(subtitled)

What is it?

Again, Sari is ashamed. She won't look Daniel in the eye. Skaara enters, sees the boys giggling, peering around the corner of the cave, spying on Daniel and Sari.

276 SKAARA'S P.O.V. - DANIEL AND SARI

276

Very close together, Daniel reaches over, touching Sari's shoulder. Skaara, seeing this, turns and SHOOS the boys away, giving Daniel and Sari some privacy.

277 DANIEL AND SARI

277

Still avoiding his eyes, Sari finally speaks to Daniel.

SARI

(subtitled)

I'm sorry. Don't be angry with me.  
I didn't tell them.

DANIEL

(subtitled)

Tell them what?

SARI

(subtitled)

That you did not want me.

Sari turns away, shamed. Daniel realizes she's referring to when she was brought to him in Nagada.

He slowly turns her back towards him. Gently he leans close and kisses her.

Their lips part and Sari looks up at Daniel, searching his emotions. Slowly she moves back to him. Again, they kiss.

CUT TO:

278 INT. CAVE - DANIEL C.U. - LATER 278

His eyes fluttering open, Daniel wakes to see Sari curled up alongside of him. Daniel smiles sadly. He turns, only to find, a young Shepherd boy sleeping behind him.

As Daniel sits up he finds, all the Shepherd boys have taken sleeping positions all around him and Sari. Daniel shakes his head in disbelief. Suddenly something catches his eye near the front of the cave.

279 DANIEL'S P.O.V. - SKAARA 279

Skaara sits by a dying fire, working on some drawings he scratches into the wall. Curious, Daniel stands and starts to walk over to him.

Imitating the drawings seen earlier in the catacombs, Skaara chalks up the wall of the cave with primitive sketches.

Pleased, Daniel smiles.

280 DANIEL'S P.O.V. - SKETCHES - SAME 280

A simple set of drawings detailing the rescue in front of the pyramid. We see figures of the boys firing their guns and the soldiers in front of the pyramid, the three suns surrounding it.

Suddenly Daniel's expression changes. Slowly he gets up and moves closer to the sketches.

281 DANIEL'S P.O.V. - PYRAMID SKETCH 281

We slowly PUSH IN to the drawing of the team before the pyramid, ZOOMING IN to the top part of the drawing; the pyramid with three suns, one above, the other two on each side.

DANIEL

My God. The point of origin.

Quickly Daniel moves close to the drawing. He takes the burnt charcoal from Skaara and traces over the sketch. As he did in the silo when detailing the symbol for Earth, he outlines a symbol over the drawing of the pyramid and suns.

DANIEL (CONT'D)

I can't believe it.

KAWALSKY (O.S.)

Can't believe what?

Daniel spins to find Kawalsky approaching, wiping the sleep from his eyes.

DANIEL

I found it.

KAWALSKY

What are you talking about?

DANIEL

The seventh sign. Our ticket home.

CUT TO:

282 EXT. DUNES - MINING PIT - MASTADGE CARAVAN - DAWN 282

Several decorated Mastadges are lined up at the rim of the mining pit. A single winged Glider hovering above.

283 REVERSE ANGLE - SKAARA AND YOUNGEST BOY 283

Peering through some rocks a distance away, the boys see the caravan being put together. Skaara nods to the youngest boy. They turn and sneak away.

284 INT. CAVE - SAME 284

O'Neil is confronting Daniel, packing weapons into his pack.

O'NEIL

It's too risky. We won't have the time to get everyone through. We'll have to take fast and immediate action.

DANIEL

We can't just turn our backs on them.

O'NEIL

We don't have any choice! All we can do is try and complete our mission.

Suddenly Feretti steps up.

FERETTI

Sir, we owe our lives to them.

O'NEIL

Forget it! I have my orders.

O'Neil reaches for his rifle. Kawalsky grabs it first, holding it firm. He leans close to O'Neil.

KAWALSKY

Then disobey those orders.

O'NEIL

Lieutenant!

KAWALSKY

No. Daniel is right. We won't accomplish anything unless we tear down the gate back home on Earth. These kids are our best chance.

Daniel looks at Kawalsky, surprised and impressed. O'Neil knows he's outnumbered. Suddenly Skaara rushes in. He blurts something out to Daniel.

DANIEL

Colonel, are you with us or not?

Everyone turns to O'Neil for his decision. Finally...

O'NEIL

It better work.

CUT TO:

285 EXT. MINING AREA - CARAVAN - DAY 285

A caravan of four Mastadges have been assembled at the top of the dune next to a nearby mining pit. An obelisk marks the spot.

286 ANGLE - PIT 286

Workers climb the ladders burdened with heavy bags of quartz. Horus (#1) stands watch over them as they make their way up the dune.

One WORKER falls to his knees from heat exhaustion. Horus turns and SCREAMS at the Worker to continue. The Worker tries to get to his feet but can't. Again, he collapses.

Barking out commands, Horus marches over to the Worker and KICKS him, savagely. He tries to stand but Horus KICKS him again. As he moves in for the kill, the Worker suddenly pulls off his hood, revealing...

287 DANIEL 287

Before Horus can lift his weapon, he comes face to face with the nasty end of the weapon Ra gave Daniel. Daniel COCKS OPEN, ready to fire.

Instantaneously all the surrounding workers whip out WEAPONS, aimed right at Horus. They POP their hoods off, revealing Sari, the soldiers and Shepherd boys.

288 ANGLE - MINING AREA 288

All around the workers STOP and turn, shocked. Kasuf, overseeing the caravan, looks over, horrified.

Kawalsky wrestles the weapon away from Horus as Daniel gets to his feet. Daniel and Kawalsky keep their weapons aimed at Horus as Feretti begins to tie him up.

O'NEIL

Let's get going.

O'Neil signals Skaara and the boys who turn and move up the hill to take over the caravan. But suddenly Kasuf, surrounded by the Elders, leads a group of workers over to block the path of the Shepherd boys.

Kasuf YELLS out to them, harshly. Their route blocked, a stand off, Skaara turns back to O'Neil for guidance.

Distracted, Daniel turns around.

O'NEIL (CONT'D)

What's he saying?

DANIEL

(concerned)

He won't let them pass. He says they'll bring misery to all the people...warning them not to go against the Gods.

O'Neil steps forward, LIFTING his weapon. The soldiers and Shepherd boys turn to O'Neil. They can't believe he might really kill these unarmed people.

O'NEIL

Out of our way.

Coolly O'Neil takes aim, cocking his rifle. Suddenly Daniel yells.

DANIEL

No. Wait.

Daniel turns and touches the button on Horus' collar, the Hawk illusion VANISHES. The workers are STUNNED. Horus, humiliated, seethes. Daniel turns and moves back towards Kasuf.

DANIEL (CONT'D)

(subtitled)

Take a look at your Gods!

Suddenly Horus KNOCKS Feretti away, his hands freed. He grabs back his weapon from Kawalsky, SLAMMING it into him as he turns towards the unsuspecting Daniel. Seeing this, Sari screams.

SARI

Dan-el!

Daniel spins back just in time to see Horus LIFTING the weapon, ready to fire. Without time to think, Daniel lifts the weapon and FIRES.

Horus is BLOWN BACK, off his feet. He SLAMS back down, into the sand, dead. Kasuf and the workers stare in disbelief. Slowly they inch their way towards Horus.

Daniel stands there, frozen. He's never killed a man before and can't believe he just has.

O'NEIL

Well, what are we waiting for?

Slowly Sari walks over to him, easing Daniel's weapon down. She and Kawalsky slowly turn Daniel back and escort him up the hill towards the caravan. Kasuf and the workers push past them, moving closer to Horus.

290 ANGLE - HORUS 290

Stone cold dead, a trickle of blood runs out his mouth. The workers stare at him, completely shocked.

Kasuf turns just in time to watch the caravan disappear over the dunes.

CUT TO:

291 EXT. SPACE CRAFT WINDOW BALCONY - PYRAMID - LATE AFTERNOON 291

Looking out over the desert, Ra scans the horizon. Gently he strokes a black cat curled over his arm.

292 RA'S P.O.V. - CARAVAN 292

Climbing over the dunes we SEE the caravan making its way towards the pyramid.

293 INT. RA'S SARCOPHAGUS ROOM - SAME 293

Ra turns back from the window and signals two Horus who move over to a large silver platter. On the platter we SEE some of the soldier's weapons, books, equipment and especially, the disassembled NUCLEAR DEVICE.

They lift the platter and Ra watches them leave the room.

294 INT. RA'S PALACE - THRONE ROOM - SAME 294

The two Horus march over to the medallion carrying the silver platter, the circular door sliding shut behind them.



- 295 EXT. PYRAMID - LATE AFTERNOON 295
- The caravan makes its way over the last dune heading towards the entrance to the pyramid. The team walks with hoods covering their heads, identities hidden.
- 296 INT. PYRAMID - STARGATE ROOM - SAME 296
- We HEAR the medallion ignite, its lights flooding the room. The sound disappears as the two Horus guards march over to the StarGate, placing the platter down in front of it.
- They turn and march towards the pyramid entrance.
- 297 EXT. PYRAMID ENTRANCE - SAME 297
- The first cart arrives at the base of the ramp and Skaara unties Daniel's Mastadge, pulling it aside.
- Skaara waves the cart ahead. The cart is PULLED up the stair by its SIX workers.
- As the cart slowly crawls up the ramp, the two Horus guards appear at the entrance door, waiting.
- Separated from Daniel, the Mastadge below MOANS, tugging at its restraints trying to follow the cart. Skaara struggles to calm the animal.
- Frightened of being given away, none of the workers react to the Mastadge. Heads bowed, they continue to PUSH the cart.
- A second cart follows the first up the stairs.
- 298 ANGLE - RA - WINDOW/BALCONY 298
- Towering above them, Ra stands out on his balcony, looking down at the carts below.
- 299 ANGLE - HORUS GUARDS 299
- Horus #3 glances down at Skaara, suspicious. The first cart reaches the top of the stairs. Suddenly Horus BARKS out a command, stopping the cart.
- Skaara looks up worriedly. The Mastadge MOANING.
- Horus walks slowly around the first cart, all the workers keeping their heads bowed. Finally, he waves it through.
- 300 SKAARA 300
- breathes a sigh of relief and looks over to Kawalsky and Feretti who peer out from beneath their hoods. But when the cart disappears through the door the Mastadge HOWLS.

Horus #3 shoots a look back down at the Mastadge. The first cart clears the doorway and enters the pyramid when suddenly Horus signals his guards who FOLLOW IT inside.

301 ANGLE - RA - PALACE BALCONY 301

Once they enter below, Ra reaches over, touching a control panel in the wall next to him. He PUSHES a small button.

302 EXT. PYRAMID ENTRANCE - SAME 302

Suddenly a huge STONE door begins to SLIDE DOWN, SEALING off the entrance. As the door SHUTS Skaara looks up, frightened. Feretti turns to Kawalsky, panicked.

FERETTI

(hushed)

What's happening?

303 INT. PYRAMID - ENTRANCE ROOM - THE SAME 303

As the huge entrance door SLAMS SHUT the two Horus guards surround the cart. A third Horus (#4) enters from behind.

Horus #3 BARKS out a command but no one moves. Horus #2 walks over to the workers. Is it Daniel? He PULLS down the first hood revealing a frightened SHEPHERD BOY.

Horus #2 THROWS him to the floor as he moves closer to the next worker.

Horus #3, weapon trained, eyes the lot with suspicion as his partner nears the next in line. He reaches up and PULLS DOWN her hood, revealing SARI, her long hair falling to her shoulders.

Horus #2 is taken off guard by finding a woman. He lifts his weapon.

BURSTING OUT OF THE QUARTZ PILE, Daniel and O'Neil LIFT OUT their WEAPONS and FIRE. At the same moment, the rest of the Shepherd boys GRAB WEAPONS and FIRE.

The bullets KNOCK Horus #2 BACKWARDS, but it's Daniel's POWER BURST from the alien weapon that BLOWS Horus #2 to PIECES. The other two FIRE BACK, taking cover behind pillars. One of the Shepherd boys is hit, goes DOWN.

Daniel grabs Sari, pulling her behind the cover of the cart. The Shepherd boys kneel behind cover, FIRING.

304 EXT. PYRAMID ENTRANCE - SAME 304

At the sound of the gunfire, Kawalsky RIPS a large BEAM of wood from the side of the second cart.

KAWALSKY

We've got to get that door back open!

Feretti and the Shepherd boys help him JAM the wood under the door, trying to LIFT the huge entrance door. It doesn't budge.

305 ANGLE - RA - BALCONY - SAME 305

Ra watches the panic below, an amused smile crosses his lips.

306 INT. PYRAMID - ENTRANCE ROOM - SAME 306

The guards lay down tremendous FIRE POWER, blowing chunks out of the walls, RIPPING into the cart. Another of the Shepherd boys takes a shot, falling to the floor, injured.

O'Neil DASHES from his position moving behind another pillar. Separated, Daniel turns and SEES a path to the hallway is clear.

Crawling low, one of the Guards makes his way around the side of the room. He peers out from his position and SEES...

307 GUARD'S P.O.V. - DANIEL 307

His back to him, Daniel is a clear target. The guard raises his weapon and takes aim.

Sari, following him, SEES the guard leaning out from behind a pillar. She SCREAMS OUT and tries to PUSH Daniel out of harm's way. Daniel turns slowly towards her just as the guard FIRES. Sari STEPS IN THE WAY, taking the SHOT intended for Daniel.

DANIEL

No!

As Sari falls, Daniel spins and FIRES, BLOWING THE GUARD AWAY. Daniel reaches down cradling Sari. She stares up at Daniel, the life slowly leaving her eyes.

DANIEL (CONT'D)

Sari! No.

Suddenly the door leading to the grand gallery and StarGate begins to CLOSE. Pinned down at the opposite end of the Hall, O'Neil sees this and yells across to Daniel.

O'NEIL

Jackson, get to the gate!

Daniel looks up, SEES the door closing.

O'NEIL (CONT'D)

Jackson!

Daniel lifts Sari in his arms. Seeing Daniel MOVE O'Neil steps out and FIRES, laying down cover. At the last possible moment before the door seals, Daniel makes it inside leaving O'Neil behind, trapped.

308 EXT. PYRAMID - ENTRANCE - SAME 308

Skaara leads three other boys around the side of the pyramid over to the window. Skaara climbs up, looks inside.

308A INT. PYRAMID ENTRANCE HALL - SAME 308A

O'Neil steps out from behind a column and FIRES. He SEES Skaara looking in from the window. O'Neil waves Skaara away.

O'NEIL

Go! Get out of here! Go home!

308B EXT. PYRAMID - WINDOW - SAME 308B

About to crawl inside, Skaara looks up and SEES two GLIDERS coming from around this side of the pyramid. Suddenly one of them FIRES. Skaara LEAPS out of the way.

308C INT. PYRAMID ENTRANCE HALL - SAME 308C

O'Neil looks back up just as an EXPLOSION rips up the window where Skaara had been. Thinking Skaara has been killed, O'Neil steps out FIRING MADLY.

308D EXT. PYRAMID - SAME 308D

Skaara and the boys have to RACE for cover and the sand explodes around them, the Gliders overhead.

309 ANGLE - KAWALSKY AND FERETTI 309

As they try and lift, the wood beams SPLINTER under the weight. Suddenly another TWO GLIDERS come from around the other direction, FIRING at the platform.

The soldiers and Shepherd boys SCATTER as the now FOUR GLIDERS begin to bombard the front of the pyramid.

310 ANGLE - RA - WINDOW BALCONY 310

Watching the mayhem below, Ra turns and nods to Anubis across the room. Anubis bows and exits. Turning the opposite direction, Ra leaves.

As he passes, the children quickly move over to the window. Confused and frightened, the children stare down at the action below.

311 INT. GRAND GALLERY - TRAVELING P.O.V. - SAME 311

The door at the top of the gallery is CLOSING. Quickly we RACE towards it, running full speed.

312 INT. STARGATE ROOM - SAME 312

Sari in his arms, Daniel just makes it inside as the door behind him SLAMS DOWN, sealing the room. Exhausted and out of breath, Daniel drops to his knees before the StarGate holding Sari tightly.

SARI

Dan-el?

Daniel looks down to Sari who smiles up at him tenderly. Gently her eyes roll back as her life leaves her. She dies in his arms.

DANIEL

Sari...!

But it's too late. Stunned, he stands there, just a few feet away from the StarGate. So close. Tears well in his eyes.

Suddenly behind him, the medallion begins to ACTIVATE, the laser beginning its trace around the perimeter. Daniel has to make a decision; save himself or take a gigantic chance for Sari. He decides.

Quickly he STEPS ONTO THE MEDALLION just before the laser seals the perimeter. As the laser completes its cylinder we SEE a piece of Sari's dress get CAUGHT outside the cylinder. The cloth is SEVERED. Gently it sails to the floor.

We FOLLOW the cloth to the ground. Behind it we SEE the last of Daniel's image disappear, a GUARD'S FOOT taking his place. The foot walks off the medallion stepping on the cloth.

We PAN UP to reveal ANUBIS. The doors leading out re-open and Anubis makes his way towards the entrance hall.

313 INT. ENTRANCE HALL - SAME 313

The last of the guards steps out from behind one of the pillars when BLAM, he gets blasted by O'Neil. O'Neil rushes over to one of the fallen Shepherd boys. Too late, he's gone. Frustrated O'Neil moves to the closed front door, searching for something that could open it. Nothing.

Suddenly, behind him, the door to the ground gallery begins to LIFT OPEN. O'Neil dashes for the cover of a pillar as Anubis slowly makes his way into the room.

314 EXT. PYRAMID - SAME

314

An EXPLOSION rips up the sand as the four Gliders STRAFE from above. The Shepherd boys rush for cover all over the front of the entrance, separated.

Racing down the ramp another EXPLOSION HITS, ripping up the stairs killing one of the Shepherd boys. Skaara FIRES his rifle at the passing Gliders as he reaches the sand.

At the side of the platform, Kawalsky and Feretti take cover at the side of the closed door.

FERETTI

We're getting slaughtered out here.  
We've got to do something.

Kawalsky SEES one of the carts standing between the obelisks. Suddenly Kawalsky TAKES OFF RUNNING.

FERETTI (CONT'D)

Kawalsky!

But Kawalsky keeps going. Two GLIDERS BANK, spotting him. As Kawalsky runs down the ramp, the Gliders DIVE shooting at him, ripping up the rampway. Kawalsky, nearly hit, keeps going.

Feretti sees Kawalsky heading towards one of the fallen carts. Taking cue, Feretti RUNS out after him. Heroically, Kawalsky LIFTS up the re-enforced bottom of the cart, dragging it back towards another cart, the sand EXPLODING around him.

Skaara rushes over to help. Kawalsky and Feretti turn over the carts, making a small fortress between the obelisks. Skaara WAVES for the others to come and take cover.

The other boys DASH out from their positions, racing for the cover of the toppled carts, POWER BURSTS blasting all over.

Skaara screams out for the last of the Shepherd boys who RUNS, full speed. Just before he gets there, BLAST, he's knocked off his feet, laying sprawled out over the sand.

Devastated, Skaara stares at his fallen friend. Kawalsky SEES this and eases Skaara back down below the safety of the barricade.

315 INT. SARCOPHAGUS ROOM - SAME

315

Carrying Sari, Daniel walks into the sarcophagus room. He lays Sari's lifeless body down in the open sarcophagus. As he steps back the sarcophagus slowly CLOSES around her. Overcome with emotion, Daniel moves back, waiting, helpless.

316 INT. RA'S PRIVATE CHAMBER - SAME 316

Opening his jewelry box, Ra retrieves the ring and disk he used to dispose his guard. Slowly he places it over his finger, adjusting the disk in the palm of his hand.

317 INT. PYRAMID - ENTRANCE ROOM - SAME 317

Anubis stands over two of his fallen comrades. He lifts his weapon, scanning the area. Suddenly he SEES O'Neil, laying on the ground. Anubis kicks the body, nothing. Just as Anubis is about to move on, TRIP, O'Neil GRABS his leg.

Anubis hits the floor, HARD. O'Neil LEAPS on top of him, hitting the button on Anubis' collar. The protective mask VANISHES.

And PUNCH, O'Neil slams his fist into Anubis' face, knocking him unconscious. O'Neil quickly gets up and takes off running for the StarGate.

317A EXT. PYRAMID ENTRANCE - SAME 317A

The four Gliders are circling above, BOMBARDING the barricade below. The Shepherd boys are ducked down as Kawalsky turns to Feretti.

KAWALSKY

We've got to concentrate all our  
firepower at the same target.

Just then one of the GLIDERS swoops down from over the entrance, straight towards him. Kawalsky points to the Glider. The Shepherd boys understand and they all lift their weapons at the same time.

As the Glider DIVES DOWN, Kawalsky, Feretti, Skaara and the boys all STAND and OPEN FIRE.

317B ANGLE - GLIDER 317B

A BARRAGE of bullets SLAM into the Glider. It SWERVES wildly, its wing SMASHING into the top of the obelisk. The Glider SPINS out of control, disappearing over the dune.

In a gigantic FIREBALL, the Glider EXPLODES as it crashes behind the dune. The Shepherd boys CHEER!

318 INT. SPACE CRAFT - THRONE CHAMBER - SAME 318

Through the doorway, we SEE Daniel stepping backwards. In the foreground we SEE Ra step into view. Surprised to see Daniel, Ra watches Daniel for a moment, fascinated.

319 INT. SARCOPHAGUS ROOM - SAME

319

Daniel waits, helpless as Ra enters. Slowly Ra encircles him, studying him. Daniel tries to keep his distance as Ra moves around him. Suddenly Ra stops, a puzzled look on his face.

RA  
(subtitled)  
Why? Why would you come here now?

Slowly Ra turns away from Daniel, looking over at his sarcophagus. When he looks back and sees the frightened look on Daniel's face, he realizes he's hit it. Slowly he moves towards the sarcophagus.

Daniel RUNS towards him to stop him. He LUNGES at Ra, but SLAMS into the invisible shield, falling backwards. Ra stops, looks back to Daniel through the rippling waves of his shield, superior and unstoppable.

As Daniel tries to recover he SEES, Ra running his hand over the sarcophagus.

DANIEL  
No!

The sarcophagus slowly OPENS revealing Sari. Ra turns back to Daniel, surprised and intrigued.

RA  
(subtitled)  
How romantic.

As Ra moves back towards Daniel we SEE Sari's eyes flutter open. Not yet fully healed, yet life restored.

RA (CONT'D)  
(subtitled)  
You will die together.

Menacingly, Ra makes his way closer to Daniel. Slowly he LIFTS his hand, exposing the DISK in his palm. Gracefully he PUSHES through the shield, his hand moving towards Daniel who stumbles backward as he retreats.

320 INT. STARGATE ROOM - SAME

320

O'Neil rushes into the room, looking around for Daniel. He SEES a puddle of blood on the floor, leading over to the medallion, Sari's torn cloth laying next to it. O'Neil believes Daniel is lost. Suddenly O'Neil SEES something across the room.



321 O'NEIL'S P.O.V. - SILVER TRAY 321

At the side of the room, the silver tray with the soldiers equipment and the DISMANTLED BOMB.

His opportunity before him, O'Neil is torn; complete his mission and re-assemble the bomb or wait for the others. He doesn't know what to do.

322 INT. SARCOPHAGUS ROOM - SAME 322

Daniel is backing away as Ra keeps moving towards him, unrelenting. As Daniel retreats he looks down and SEES...

323 DANIEL'S P.O.V. - SHIELD POWER SOURCE 323

At Ra's feet Daniel sees four small pyramids which float an inch above the ground, creating the shield. The floor is exposed. Daniel gets an idea.

DANIEL

(subtitled)

Please, don't hurt her. Please.

Suddenly Daniel drops down, bowing before Ra.

RA

(subtitled)

Too late for that.

Daniel peeks up from the floor just in time to SEE Ra walk across the thin fabric which hangs down from the walls. Ra's feet crush over the fine cloth as he steps over, clearly the shield does not cover the ground.

Seizing the moment, Daniel quickly GRABS at the fabric and RUNS towards the sarcophagus. As he MOVES the fabric WRAPS around Ra's ankles. As Ra spins to follow, he trips up. He and his shield TUMBLE to the floor.

Daniel leaps to his feet. He races to Sari's side, lifting her out of the sarcophagus and rushing out of the room.

Through the rippling waves of his shield we SEE Ra, seething with anger. Slowly he gets back to his feet.

324 EXT. PYRAMID - SAME 324

The numbers of the Shepherd boys are dwindling from the intense BOMBING from the remaining three Gliders. As another Glider makes a PASS, again Kawalsky leads the boys to FIRE.

Suddenly, Skaara runs out of ammunition. Quickly, weapons begin to CLICK, empty all around him.

Slowly Kawalsky and Feretti run out of ammunition as well. The Glider passes over and BLASTS into the barricade.

Several other Shepherd boys are injured.

KAWALSKY

Damn it!

- 325 THE GLIDERS 325
- break formation, banking away from the fortification. At first they're hopeful that the battle is over. They are quickly deflated when they SEE...
- Not too far away, the Gliders LAND on the dunes.
- 326 INT. STARGATE ROOM - SAME 326
- Just as O'Neil kneels down next to the dismantled bomb, Anubis appears at the doorway.
- Anubis COCKS the weapon open. Just as he FIRES, O'Neil LIFTS the silver platter, using it as a SHIELD. It DEFLECTS the power burst, bending it in half.
- O'Neil FLINGS the tray at Anubis and CHARGES, SLAMMING him against the wall, his weapon dropping.
- Locked in mortal combat, the two warriors struggle.
- 327 EXT. DUNES - SKAARA AND SHEPHERD BOYS 327
- The Gliders have landed on top of the dunes. One of the Guards, YELLS OUT, commanding a surrender.
- Slowly some of the Shepherd boys climb out from behind the toppled carts, throwing their weapons aside. Skaara tries to stop them as they leave.
- Even Feretti bows his head in defeat as Kawalsky chucks his weapon away in frustration.
- 328 INT. THRONE ROOM - SAME 328
- Sari in his arms, Daniel rushes across the room over to the medallion. Frightened, Daniel searches for some way to turn it on. As Daniel looks up he SEES...
- 329 RA 329
- Marching straight towards Daniel and Sari. Coming closer, closer...
- 330 INT. STARGATE ROOM - SAME 330
- O'Neil and Anubis are locked in mortal combat. Anubis with the upper hand gets on top of O'Neil, pummeling him with savage blows to the head. O'Neil, pinned.

- 331 INT. THRONE ROOM - MEDALLION SECTION - SAME 331
- Ra has reached Daniel and Sari. Slowly he LIFTS his hand and PUSHES through his shield, exposing it to Daniel. He moves his hand close to Daniel's head.
- RA  
(subtitled)  
I am no longer amused.
- Behind him we SEE the children arrive, watching helplessly.
- 332 INT. STARGATE ROOM - SAME 332
- Anubis swings, O'Neil catching his hand. Suddenly he MONKEY FLIPS Anubis OVER his head, sending him sprawling. Anubis rolls to a stop at the edge of the Medallion, his HEAD landing ONTO THE MEDALLION'S SURFACE.
- O'Neil LEAPS on top of him, pinning him down. Anubis grabs for his weapon. O'Neil SLAMS Anubis' arm back to the floor.
- As Anubis' wrist device hits the floor, the medallion suddenly ACTIVATES, the laser beginning to form the cylinder.
- O'Neil is shocked. Realizing, he holds Anubis down.
- 333 INT. RA'S CRAFT - MEDALLION ROOM - SAME 333
- Ra lifts his hand above Daniel. His head begins to DISTORT, particles SHIFTING. Daniel SCREAMS OUT in agony. Suddenly the LASER begins to form the cylinder around the medallion.
- Through his pain, Daniel SEES this and GRABS RA'S WRIST. With his foot against the base of Ra's shield, he keeps Ra off the medallion while holding his arm inside.
- With every bit of strength Daniel can gather, he holds tight through his torture. The laser encircles the medallion, sealing.
- Unable to pull free, RA'S HAND IS CAUGHT IN THE CYLINDER. His eyes go wide with panic. Suddenly the BEAM ACTIVATES. Ra SCREAMS OUT as his hand is severed.
- 334 INT. STARGATE ROOM - SAME 334
- O'Neil's eyes go wide as he SEES... The cylinder SEALS UP, SEVERING ANUBIS' HEAD. O'Neil jumps back away from the headless body.
- 335 INT. RA'S CRAFT - MEDALLION ROOM SAME 335
- Daniel looks up at the shocked Ra as he, Sari and RA'S HAND are BEAMED downward. Just as they disappear, the HEAD OF ANUBIS, arrives in their place. Ra can't believe his eyes.

Clutching his severed wrist, Ra SCREAMS OUT in terrible pain and frustration. He turns towards the children, yelling at them to come. Frightened, they back away from him.

Furious, Ra STORMS past them, clutching at his wrist.

336 INT. STARGATE ROOM - SAME 336

O'Neil looks over to see the unconscious Daniel and Sari laying on the medallion.

337 EXT. DUNES - SKAARA GUARDS - SUNSET 337

As the three guards approach, weapons aimed, Skaara turns to Kawalsky for help. Kawalsky knows all is lost and raises his hands in surrender. Feretti does the same. The boys, reluctantly follow their lead.

Slowly they come out from behind their barricade, surrendering.

338 ANGLE - DUNES - GUARDS AND SHEPHERD BOYS 338

Just as they are about to reach the Guards, a LONE CRY is heard off in the distance.

The Guards look around when suddenly Kasuf APPEARS at the top of the dunes. He lifts his arms and SCREAMS OUT a COMMAND. Suddenly...

339 THOUSANDS OF PEOPLE 339

Appearing at the top of every dune. The Guards turn just as Kasuf SCREAMS OUT a BATTLE CRY.

Rushing over the dunes, from every direction, all the workers and townspeople run towards the Guards, SCREAMING OUT.

340 KASUF 340

leads the CHARGE. With primitive TOOLS, MINING EQUIPMENT and make-shift weapons, the people ATTACK.

The Guards FIRE, killing several but they are TOTALLY OUTNUMBERED. Before they can escape they are OVERRUN, MOBBED.

341 INT. SARCOPHAGUS ROOM - SAME 341

Shivering with PAIN, Ra moves to his sarcophagus. Suddenly the SOUND of THOUSANDS OF VOICES draws his attention. He moves over to a window behind the sarcophagus and SEES...

342 RA'S P.O.V. - OUT WINDOW - BATTLE BELOW 342

His guards overrun, a riotous mob outside. Stunned, Ra can't believe what he's seeing. Furious he makes his way over to the many PEDESTALS.

Frantically he lays his one hand over many of them in a specific sequence.

Suddenly the entire CRAFT begins to RUMBLE, coming to life.

343 EXT. PYRAMID KASUF AND SKAARA SUNSET 343

In the center of the chaos, Skaara stops, listening. Soon the RUMBLE grows LOUD. Slowly everyone STOPS, turning towards the pyramid.

Kawalsky and Feretti, also freeze, looking upwards. Astonished they hold back their triumph as they SEE...

344 PYRAMID AND CRAFT - SUNSET 344

The craft begins to FOLD UP, preparing for the launch, BLASTS of AIR shooting from the sides.

345 INT. STARGATE ROOM - SAME 345

Daniel is unconscious, Sari is not much better. As she cradles him in her arms the room suddenly begins to SHAKE. O'Neil gets up and bolts for the NUCLEAR DEVICE.

Quickly O'Neil begins to assemble it.

346 EXT. PYRAMID - SUNSET 346

Ra's Space Craft begins to LIFT OFF. The HARSH WINDS BLOWING. Slowly the CRAFT leaves the pyramid, sailing upwards into the sky.

347 ANGLE - KAWALSKY, SKAARA AND FERETTI 347

Seeing the craft retreating, they CHEER, the harsh winds kicking up the sand.

348 INT. STARGATE ROOM - SAME 348

Daniel begins to wake in the violent shaking of the room. Through his haziness he SEES O'Neil putting the bomb back together.

DANIEL

No.

With all his energy, Daniel pulls himself up, moving closer to O'Neil.

DANIEL (CONT'D)

No! We won! He's leaving!

O'Neil CLICKS the last part of the bomb in place. A RED LIGHT turns ON at the top of the device, a COUNTER starts CLICKING DOWN. Slowly O'Neil turns back to Daniel.

O'NEIL

And he won't be coming back.

349 INT. RA'S CHAMBER - SAME

349

His wrist wrapped in his robe, Ra has finished the takeoff sequence. His eyes filled with tears of humiliation, Ra YELLS out to the children but they do not come. Frustrated, Ra moves to the edge of the doorway and CALLS OUT to the children.

He turns and SEES the children have gathered onto the medallion, huddled close, fear in their eyes. Angrily, Ra yells over to them.

RA

(betrayed; subtitled)

You can not leave me!

Suddenly the medallion ACTIVATES, the children begin to disappear. Ra SCREAMS OUT with anger and betrayal. The children vanish. In their place Ra SEES...

350 THE NUCLEAR DEVICE

350

Sitting on top of the medallion is THE NUCLEAR DEVICE.

The digital clock on its side reads: 6... 5... 4 Ra's eyes go wide.

351 EXT. PYRAMID - SUNSET

351

The Shepherd boys LOOK UP to the sky just as the craft DISAPPEARS, out of the stratosphere. At the point of disappearance, the craft is replaced with a BRILLIANT FLASH OF WHITE LIGHT. Suddenly the sky IGNITES with COLORS.

The ROAR of a NUCLEAR EXPLOSION.

352 ANGLE - PYRAMID ENTRANCE

352

Daniel, O'Neil and Sari emerge from the pyramid. From the top of the stairs they watch the most amazing light show ever.

O'Neil and Daniel share a smile.

Through the doorway behind them we SEE Ra's "children" squinting as they walk out into the daylight.

353 ANGLE - SKAARA AND SHEPHERD BOYS

353

Skaara and the Shepherd boys come rushing up to O'Neil. Kawalsky and Feretti walking up behind them. Skaara stops before him. O'Neil turns to him, waiting.

He lifts his hand SALUTING O'Neil. Slowly O'Neil begins to smile.

One by one, the rest of the Shepherd boys SALUTE.

O'Neil stands to attention. Finally he proudly lifts his hand and returns the gesture. Kawalsky and Feretti share a smile.

- 354 ANGLE - PEOPLE 354  
Below them THOUSANDS OF PEOPLE surround the base of the ramp.
- 355 ANGLE - ENTRANCE PLATFORM 355  
Daniel, O'Neil, Sari, Skaara and Kasuf turn towards the masses below. Skaara grabs Daniel's hand and LIFTS HIS FIST into the air.
- 356 A THOUSAND FISTS 356  
All at once a THOUSAND FISTS are RAISED with a loud CHEER, THE BATTLE CRY repeated. Daniel is overwhelmed with emotion.
- 357 THE MASTADGE 357  
Pushing through the crowd, the Mastadge ROARS OUT to Daniel. Daniel laughs, turns to Sari and HUGS HER TIGHT.
- 358 WIDER SHOT OF SURROUNDING AREA 358  
All the Shepherd boys, their arms lifted above their heads. The CHEER CONTINUES as we pull back wider and wider.
- 358A THE STARGATE - DETAIL 358A  
Just as the last symbol moves into place, the ring IGNITING.  
WIDEN TO REVEAL:
- 358B INT. STARGATE ROOM - PYRAMID - SAME 358B  
Feretti, Kawalsky and O'Neil prepare to enter the gate. Skaara and Daniel move close. O'Neil holds his hand out for Skaara. Skaara stares at the hand for a beat. Slowly he reaches out and shakes hands with O'Neil.
- FERETTI  
(to Daniel)  
I always knew you'd get us back.
- Daniel smiles as Kawalsky laughs.
- KAWALSKY  
You sure you wanna do this?

DANIEL

They need me right now. I've got to stay.

Daniel nods. O'Neil moves over to Daniel, shakes his hand. There's an awkward pause.

O'NEIL

You gonna be alright?

DANIEL

I'll be fine. You?

O'NEIL

Yeah. I think so.

Daniel reaches over and hands something to O'Neil. He looks down and sees the GOLDEN SUN DISK in his hand.

DANIEL

Tell Catherine it brought me luck.

O'NEIL

I will.

O'Neil turns and joins his men as they STEP THROUGH THE GATE, disappearing. Skaara waving goodbye as they go.

358C EXT. SAND DUNES - SMALL CARAVAN - LATER

358C

The last of the three suns SETS as Daniel and Sari lead a caravan away from the pyramid over the dune. The Mastadge HOWLS out his beautiful CRY.

FADE TO BLACK:

END PART ONE