

STAR TREK: RENAISSANCE

"The Walk"

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TEASER

FADE IN:

INT. ENTERPRISE -- READY ROOM

We fade in on an empty chair, pull back to reveal a desk, the scene growing ever more familiar until we see that we're in Cross's Ready Room. An empty ready room. Until we see a SHADOW walk into view on the back wall.

CROSS

Personal log, Stardate...

(beat)

Stardate... I don't know what day it is. The Enterprise has done nothing for the past two weeks.

(sarcastically)

For some reason, Starfleet can't seem to find anything for us to do...

The shadow moves around and out of view again, but the camera moves and we see the reflection of CROSS now sat down in the chair opposite the window. The stars are not moving outside.

CROSS (CONT'D)

Apparently, scientific and exploration missions are "a waste of valuable resources." We haven't even picked up a distress call.

He stands, walks to the window and looks out, the camera moves behind him, so that we can only see his back and some of the back of his head.

CROSS (CONT'D)

Many of the crew are enjoying the free time that this has given them... But for me, it's an excuse to think. To feel.

The camera pulls around to the front of him, and for the first time we see his face.

CROSS (CONT'D)

I don't know what to feel anymore.

Maybe I don't want to feel.

(beat)

Maybe I just don't want to ask "Why" anymore...

He stops speaking, turns around and from the other side of his desk (not the side that he usually sits on) he taps a control and something BLEEPs. The log has ended.

There's a beat before the comm system CHIRPS. Not looking all that grateful for the intrusion, Cross HITS the talk button.

CROSS (CONT'D)
(agitated)
Cross.

GREY'S COMM VOICE
Have I caught you at a bad time,
Captain?

CROSS
It's never a good time, Lieutenant.

GREY'S COMM VOICE
I see.

Beat.

CROSS
What do you want?

GREY'S COMM VOICE
Have you had a chance to read the
report I sent up, Sir?

Cross turns to look at his desk, PADDs are littered all over it -- this is the first time that we have seen the mess that his desk is in. It is considerably worse than when we last saw it in "Other Things Equal."

CROSS
Be more specific, Lieutenant -- I've
got a lot of unread reports up here
at the moment.

GREY'S COMM VOICE
I requested permission to send an
Engineering crew out to have a look
at the starboard bussard collector
last week. I didn't get a reply.

CROSS
Like I said, I've got lots of reports
up here.

GREY'S COMM VOICE
No offense, Captain, but from what
I've heard it doesn't sound like
you're reading any of them.

CROSS
(bitterly)
And I think you should respect that
chain of command that you've had so
forcefully slammed up your ass.

INTERCUT:

INT. ENTERPRISE -- ENGINEERING

GREY stands at a console, not looking very pleased. A few JUNIOR OFFICERS stand looking at him, gawking at what they're hearing.

INTERCUT:

INT. ENTERPRISE -- READY ROOM

Same as before.

GREY'S COMM VOICE
(to junior officers)
What are you looking at?

CROSS
Excuse me?

GREY'S COMM VOICE
I said is there any chance that you could authorize the request now, Sir?

CROSS
What do you need an EVA crew for?

GREY'S COMM. VOICE
I think that there's something blocking one of our Bussard collectors. Someone needs to take a look at it.

CROSS
(sighs)
You have my permission to go out on to the hull, Lieutenant.

GREY'S COMM VOICE
Thank you, sir. Grey out.

The comm chirps out, leaving Cross alone in the solitude of his ready room once again. He looks at his desk and pulls a PADD off the top and skims through it. He THROWS IT back on to the pile.

Unfortunately this leads to a chain reaction among the rest of the PADDs which results in most of them FALLING TO THE FLOOR. Cross SIGHS, and shakes his head. He looks like he's about to give up.

He walks back to the window looking out at the unmoving stars. We see their reflection in his eyes -- standing still.

RENAISSANCE: "The Walk" - TEASER

4.

He reaches his hand out to them, but is stopped by the firm, not so reassuring touch of glass, separating him from the universe he's living in. Just.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

INT. ENTERPRISE -- CROSS'S QUARTERS

Cross picks up a plate of food out of a REPLICATOR and walks towards a LONG TABLE. At the other end a vase of BLACK FLOWERS stand, which he stares at as he walks to the table. Thinking.

FADE TO:

EXT. FOUNTAIN'S ABBEY -- DAY

AN ONSCREEN TITLE APPEARS:

FOUNTAIN'S ABBEY, ENGLAND

We see two figures in the distance walking through a large area of countryside. Deer can be seen around them, both close and in the distance.

ANGLE: CLOSE ON FEET WALKING

We see the two pairs of feet walking along the crisp, damp grass. The droplets shine in the morning sunshine and give a blurring effect on the camera.

We hear Cross and a familiar voice speaking.

VOICE

It's been a long time since all of that happened, Neil.

CROSS

And I still don't think it's all quite sunken in yet.

The camera slowly begins to pull up, and we see Cross in civilian clothing, with HENRY PORTMAN dressed in full STARFLEET DRESS UNIFORM walking next to him.

PORTMAN

I think you can make it.

CROSS

I don't think that anyone understands me.

PORTMAN

(harrumphs)

I've known you for nearly half of your life and you don't think that I understand you? You've got another thing coming if you think that, boy-oh.

Cross SMILES.

PORTMAN (CONT'D)

But if you can't talk to me... there's
always someone else who you can talk
to...

He looks behind him at a LARGE CHURCH. The camera closes in
on Cross.

FADE TO:

INT. ENTERPRISE -- CROSS'S QUARTERS

Cross is now sitting, eating. His door CHIRPS.

CROSS

Come in.

We hear the doors SLIDE OPEN and cut behind Cross, as we see
ELRIS enter from the main part of the crew quarters. Elris
looks at him, a bemused expression on her face.

ELRIS

(re: table)

When did you get this thing?

CROSS

The other week. Why?

ELRIS

It's beautiful.

CROSS

Thank you.

ELRIS

You should have a dinner party with
it or something.

Cross lets out a small barely audible laugh.

CROSS

I don't think some of the crew would
be interested.

ELRIS

Hey, I'd be up for tasting your
cooking again any day.

CROSS

And I'd be glad to poison you again.

ELRIS

(smiles)

So. What's up?

Cross looks confused, says nothing.

ELRIS (CONT'D)

You called me? I presumed that you're either ill or want to talk to me about something.

CROSS

I called you?

Elris nods. Cross looks down at his food. A Mexican. A beat. He nods.

CROSS (CONT'D)

What did I say?

Elris walks over to him, pulls out her tricorder.

ELRIS

You don't remember?

Cross shakes his head as Elris begins to examine him.

ELRIS (CONT'D)

You just asked me to come and see you, you didn't say anything else.

CROSS

When?

ELRIS

A few minutes ago.

Cross shakes his head unknowingly.

ELRIS (CONT'D)

(examining)

I can't see anything wrong with you other than a small increase in blood pressure and neural activity.

CROSS

I've been thinking a lot lately.

ELRIS

(smiles)

I can't see that being the cause of it for some reason. Are you tense? Tired?

CROSS

They're both the same thing, aren't they?

ELRIS

Some days.

A beat.

ELRIS (CONT'D)
I want you to get an early night.

She walks over to the replicator.

ELRIS (CONT'D)
Computer, one hot chocolate, touch
of mint.

The computer obeys and the request appears. She picks it up
and places it down on the table.

ELRIS (CONT'D)
For when you're finished.

She then pulls out a hypospray and taps some controls on the
side of it.

ELRIS (CONT'D)
And for when you're ready to sleep.
Which is no later than ten-thirty.
Understood?

CROSS
Yeah.

She pulls up a seat next to him, takes a nacho off Cross's
plate and begins eating it.

ELRIS
I hear you haven't been on the Bridge
much lately.

CROSS
It's not as though there's been a
lot to do up there.

ELRIS
I guess -- but it's where you belong.

A beat.

FLASH TO:

INT. NZ PENAL -- PRISON CELL

We flash past Cross's prisoner number 871494 before quickly
pulling out and seeing him laid on his bed.

FLASH TO:

INT. ENTERPRISE -- CROSS'S QUARTERS

Same as before.

CROSS

I don't know.

ELRIS

I don't blame you for doubting yourself, Neil, but whether you like it or not you are the captain of the Enterprise. That center chair is where you belong -- not Talora or Dojar.

CROSS

Well, believe it or not I've had a lot on my mind lately. I've been saved from a Q'tami assassination, busted out of jail and... oh yeah, had the weight of a few dead Klingon civilians pushing down on me. Don't you think that I deserve some time to sort myself out?

Elris says nothing.

CROSS (CONT'D)

If you'd have known... all that had happened in the last few months...

A beat as Cross plucks up the courage he needs to ask the question he's about to ask.

CROSS (CONT'D)

...would you still have gone through with the divorce when you did?

A very long pause.

ELRIS

I guess that didn't help either, did it?

CROSS

You didn't answer my question...

ELRIS

How am I supposed to answer it, Neil? Really?

Cross sighs.

CROSS

I know.

Beat.

ELRIS

(tediously)

Maybe... some of the things that
I've done over the past few months...
I shouldn't have done.

(beat, then normally)

But I don't regret doing anything
that I've done for a second.

CROSS

You want to swap shoes?

Elris smiles.

ELRIS

I have to be going.

Cross nods.

ELRIS (CONT'D)

Don't forget your hypospray and...

She PATS the hot chocolate mug. He acknowledges her with a
small bow of his head.

ELRIS (CONT'D)

If you have any more memory loss
come and see me. No matter how
insignificant.

CROSS

I will.

ELRIS

Good night, Captain.

CROSS

You too, Doctor.

Elris turns and EXITS, leaving Cross alone with his now,
almost finished, Mexican.

He finishes it, before looking at the hot chocolate and the
hypospray. He stands and EXITS.

CUT TO:

INT. ENTERPRISE -- CORRIDOR

Cross walks down a corridor, dimly lit, indicating the late
hour. There are very few crewmen around, but those that are
nod at him respectfully.

FADE TO:

EXT. FOUNTAIN'S ABBEY

Same as before, Portman and Cross walking through the Deer Park. This time they're heading down the hill and away from the Church.

CROSS

I don't deserve their respect.

PORTMAN

Don't you?

CROSS

I haven't done anything to earn it.

PORTMAN

You made one mistake... don't let it get to you.

CROSS

I never wanted the Enterprise.

PORTMAN

Yet here you are.

CROSS

I was suicidal.

Beat.

PORTMAN

Why?

CROSS

Why not?

PORTMAN

So why are you still here?

CROSS

I don't know.

PORTMAN

You sound awfully unsure of yourself.

CROSS

In case you haven't noticed I'm not exactly the most decisive man in the world.

PORTMAN

True.

(beat)

Wouldn't you do something else rather than drown your sorrows?

As they continue walking we...

FADE TO:

INT. ENTERPRISE -- CORRIDOR

Cross walking alone. He stops outside the doors of the REC LOUNGE -- through the glass we can see the huge Rec Lounge windows looking out into the emptiness of space.

After a moment he continues and walking, and the doors open into...

INT. ENTERPRISE -- REC LOUNGE -- CONTINUOUS

Dimly lit. There's hardly anyone present, why would there be? It's a late hour, there's nothing but stars through the window, a sight not as awe-inspiring as it would be otherwise.

Sitting in front of one of the windows is QUINLAN, she's sitting on a comfortable looking sofa at an angle, half looking out of the windows and half into the games area. She's holding a glass of orange juice.

Cross walks over to her.

CROSS

Quinlan, what are you drinkin'?

Quinlan holds up her glass.

QUINLAN

Only the finest fresh orange juice the Federation can produce.

CROSS

Want another?

QUINLAN

Sure, why not. Hit me.

Cross walks over to the bar as Quinlan continues to watch the game on the large table, currently displaying some land masses, being played.

Cross returns with a glass of orange and a glass of something green. Quinlan nods at the glass with the green liquid in it.

QUINLAN (CONT'D)

Strong.

CROSS

I need it.

QUINLAN

I see.

CROSS

You're not going to ask why?

QUINLAN

We're hardly the best of friends are we?

CROSS

We're not the bloodthirsty enemies we once were, either.

QUINLAN

Okay...

(beat)

Is this some kind of test?

CROSS

No.

QUINLAN

You really want to talk to me?

CROSS

I want to talk to anyone -- you're the lucky person who happens to be sat in the seat.

QUINLAN

Oh... I, I can leave...

Cross sighs.

CROSS

Can we just talk?

QUINLAN

Right. Yes.

CROSS

So...

QUINLAN

So what's on your mind?

(beat)

Captain.

CROSS

Want to hear the story of my life?

On Quinlan's tired, glum face we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. ENTERPRISE -- REC LOUNGE

Close in on Cross still talking to Quinlan, it is not as dimly lit as before, but it should still imply that this is a reasonably late hour, few people are still present.

Quinlan doesn't look as bored as she should, Cross looks more drunk than he should with three empty glasses of the green liquid next to him and a fourth one half empty in his hand.

CROSS

And... I never forgave her for that...
I never could because she was wrong
and I was right!

QUINLAN

Well that's certainly an interesting
take on it, Sir.

CROSS

(narrows eyes)
What do you mean?

QUINLAN

When I've spoken to, er, the "E"
word about that before... she always
told me that, oh what the hell, I'm
just going to agree with you.

Cross points his finger at her, and without warning pokes her in the eye. Quinlan just manages to get it closed in time.

CROSS

Good.

QUINLAN

Sir, I think it's time we got you to
bed.

CROSS

There's so much more left to tell...

QUINLAN

And you need to be on the Bridge in
two hours.

CROSS

Right... right...

Quinlan helps him up.

CROSS (CONT'D)

You know what? I was talking to Henry last night and...

Quinlan looks at him.

QUINLAN

Henry?

CROSS

Portman, who else? And he was saying that...

QUINLAN

Okay... definitely time for bed.

She pulls her arm across his shoulder and they stagger off towards the door together. Cross falls a little and Quinlan struggles to hold him up.

QUINLAN (CONT'D)

This isn't a good idea, is it?

Cross shakes his head.

QUINLAN (CONT'D)

Transporter.

CROSS

Transporter.

QUINLAN

Computer, two to beam to the Captain's Quarters...

COMPUTER

Authorization code required.

Quinlan looks at Cross.

CROSS

What? I don't know.

(beat)

Make something up.

Quinlan sighs.

QUINLAN

Computer, two to beam to Deck 8, Section 12.

COMPUTER

Acknowledged.

CROSS

Now that's a good i-

And with that the transporter takes them into its beam, and the rest of Cross's sentence is cut off.

CUT TO:

INT. ENTERPRISE -- CROSS'S QUARTERS

The doors part, and for a moment no one enters -- we only see the silhouettes of Cross and Quinlan outside the door, Quinlan supporting Cross, Cross looking at Quinlan.

QUINLAN

I really don't think it's a good idea, Sir.

CROSS

(drunkenly)

But, you have so far to walk home...

QUINLAN

It's, erm, just around that corner, Sir.

CROSS

Oh. All right.

He lets go of Quinlan and staggers in through the doors, he noticeably doesn't turn the lights on. He walks out of view of the camera, the silhouette of Quinlan walks away down the corridor before we hear a loud BUMP followed by a BANG, followed by an annoyed SIGH from outside the corridor. The silhouette of Quinlan reappears and enters.

QUINLAN

Lights.

We cut to Cross lying on the floor, apparently having walked head first into a bookcase. Quinlan winces and somehow manages to pick him up and carries him through into...

INT. CROSS'S QUARTERS -- BEDROOM -- CONTINUOUS

She lies Cross down on top of his bed. She's about to exit the room, when she stands back and looks at him.

QUINLAN

This is going to hurt in the morning.

(beat)

Computer, turn off the lights.

As the lights dim down Quinlan looks grim, before turning and exiting.

DISSOLVE TO:

INT. ENTERPRISE -- CROSS'S QUARTERS -- BEDROOM -- MORNING

Peaceful silence. Bliss. The only thing we can hear is the peaceful, beating rhythm of the QIC and the not-so-peaceful, rhythmic noise of Cross breathing (perhaps snoring, depending on how the scene is played). Nothing moves, except the stars outside the window. Until:

COMPUTER

The time is 0600 hours.

Cross grunts and rolls over, the stars continue to move and the warp core continues to beat. But Neil Cross remains asleep.

CUT TO:

INT. ENTERPRISE -- BRIDGE

The doors to the Enterprise turbolift hiss open, and four members of the next shift walk on to the bridge, Talora and Quinlan are among them. Quinlan looks slightly tired but the look of concern on her face should be subtly more apparent.

All crew members walk to their stations and relieve the crew members that are currently on duty. Talora takes the command seat before frowning.

TALORA

Where is the Captain?

Quinlan gulps.

CUT TO:

EXT. FOUNTAIN'S ABBEY

Cross and Portman continue to walk up a hill and towards the Church. They stop beside a large tree, and Portman sits down on a bench opposite it. Cross remains standing, leaning against the tree.

PORTMAN

You can't go on like this, you know.

CROSS

Like what?

PORTMAN

You know what I mean. Look at you.

Cross looks down at himself, seeing nothing awry.

PORTMAN (CONT'D)

You should be supporting yourself...

Cross realizes what he is saying, he's leaning against the tree.

PORTMAN (CONT'D)

And not being held up by others.

CROSS

I can support my own weight.

PORTMAN

Of course you can.

CROSS

Then why don't I?

PORTMAN

You tell me.

CROSS

Something switched around there,
didn't it?

PORTMAN

(smiles)
Something like that.

A beat.

CROSS

What is this?

PORTMAN

That's for you to know.

(beat)

Anyway. I think you have somewhere
to be.

FADE TO:

INT. ENTERPRISE -- CROSS'S QUARTERS

CLOSE on Cross's eyes as they slowly, painfully open. The camera pulls back to see Talora and Elris standing over him. Elris is examining him and Talora has as close to a look of concern on her face that a Romulan can get.

TALORA

Captain?

Cross groans.

ELRIS

I'm detecting a huge amount of alcohol
in his system.

Talora turns around to where Quinlan stands, like a child preparing to be told off.

TALORA

You let him drink all night.

QUINLAN

Is that a question or a fact?

TALORA

Fact.

QUINLAN

Right. But I didn't have much choice --
I couldn't stop him. I had to beam
him to his quarters.

TALORA

This isn't acceptable.

QUINLAN

You're blaming me for this? I don't
believe it.

TALORA

I am not blaming you for anything.
But this ship can not be captained
by a man whose depressive nature
seems to change more frequently than
the moons change phases.

QUINLAN

Agreed. I think.

Elris looks at Cross.

ELRIS

I wish I could say that I disagree.

She sighs.

ELRIS (CONT'D)

What do you want me to do?

TALORA

We can't afford to have anyone see
him like this.

QUINLAN

Especially Carter.

TALORA

Especially Admiral Delfune.

QUINLAN

Right.

TALORA

Get all of the alcohol out of his system and get him prepared for duty. Have him meet me in the Ready Room as soon as you're done.

ELRIS

Understood.

CUT TO:

INT. ENTERPRISE -- SICKBAY

Cross lays on a bed in a private section of sickbay as Elris works over him. She holds an instrument to his chest, which makes him jump awake from the cold. He gasps in shock.

Elris continues to work on a console behind him.

CROSS

What the hell do you think you're doing?

ELRIS

Sobering you up.

CROSS

What?

ELRIS

Seems like you decided to go out drinking instead of taking the sedatives I prescribed you.

CROSS

I did?

ELRIS

Uh-huh.

Realization suddenly begins to set in.

CROSS

What time is it?

ELRIS

(mocking computer)
The time has just gone twelve hundred hours.

Cross closes his eyes and sighs. He begins to get up, and as he does so he looks down at his body -- he's wearing only shorts.

CROSS

Why aren't I dressed?

ELRIS

That's what we found you in.

CROSS

Don't you have... scrubs or something?

Elris gives him a wry look before exiting. As she leaves she shouts:

ELRIS

I'm sure there's a medical uniform around here somewhere.

Cross closes his eyes and SIGHS. It's about to get a whole lot worse.

TALORA'S COMM VOICE

Talora to Captain Cross.

CROSS

Cross here.

TALORA'S COMM VOICE

Your presence is needed on the Bridge, immediately, Captain.

CROSS

Can't it wait, Commander?

TALORA

No, Sir, it cannot.

Cross sighs.

CROSS

I'm on my way.

Cross EXITS.

CUT TO:

INT. ENTERPRISE -- BRIDGE

Cross ENTERS wearing a BLUE MEDICAL UNIFORM. His hair is not as well groomed as it usually is, his eyes are slightly, very slightly blood shot -- but he's Neil Cross.

He gets some strange looks from the crew, apparently regarding the uniform, but shrugs them off and gets down to business.

CROSS

Report?

Dojar stands and looks back from the Captain's Chair. Quinlan turns and looks at Cross, Cross looks away, not making eye contact with her.

DOJAR

The Commander's in your ready room,
Captain.

Cross nods and enters the ready room.

INT. ENTERPRISE -- READY ROOM -- CONTINUOUS

Talora is sat on the guest side of the Captain's desk, sat
on the sofa that runs along the back wall. Cross ENTERS.

CROSS

If this is about last night I don't
want to hear it.

TALORA

As much as I would like us to discuss
your... off duty activities, there
are more pressing matters.

CROSS

Oh?

TALORA

For the past two hours Lieutenant
Grey and two other engineers have
been on the hull.

CROSS

Yeah, I remember. I gave Grey the
go ahead yesterday. The bussard
collector was blocked.

TALORA

Indeed. They have determined the
source of the blockage.

CROSS

What is it?

TALORA

Who is it, Captain. Lieutenant Grey
has discovered the body of a human
female.

From Cross's glum reaction we...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. ENTERPRISE -- READY ROOM

Continuous from the end of the previous act.

CROSS

A body?

TALORA

Yes, Captain. Lieutenant Grey discovered it approximately ten minutes ago.

CROSS

What's happening now?

TALORA

A security team has been dispatched to document the scene and then the body will be transported to the morgue.

CROSS

It sounds like everything has been taken care of.

TALORA

It has.

CROSS

Then if you'll excuse me I'll be in my quarters.

He turns to exit.

TALORA

Captain, there are...

CROSS

Not now, Talora.

TALORA

You must...

The doors slide open and Cross steps out of the ready room.

CROSS

(snaps)

Not now, Talora!

Talora looks down at the pile of PADDs on the desk, despairingly.

INT. ENTERPRISE -- BRIDGE -- CONTINUOUS

Cross marches out of the ready room and across the Bridge at full speed, ignoring the looks of confusion and fear that the odd inexperienced Bridge crewmember risk giving him.

The turbolift doors slide open and Cross steps inside.

CROSS

(snarls)

As you were.

The turbolift doors CLOSE. We don't see the Bridge crews reactions.

INT. ENTERPRISE -- TURBOLIFT -- CONTINUOUS

Cross stands impatiently in the turbolift, walking in its tight constraints from side to side, walking, becoming, turning, walking, blocked, walking, walking... BANG! He lashes out at the turbolift wall before elbowing another, and kneeling another.

CUT TO:

INT. ENTERPRISE -- CORRIDOR

Two crewmen talking, waiting for the turbolift. Little do they know what awaits them. They stand in front of the doors, innocent, waiting.

We hear the lift arrive as the doors slide open... and Neil Cross slowly exits, waiting for them to move apart. He calmly walks down the corridor without saying anything, as the two crewmen enter the turbolift, turn, and watch him walk down the corridor before the doors slide close.

CUT TO:

INT. ENTERPRISE -- CROSS'S QUARTERS

Cross enters, calmly like before, before working himself into a powerful stride and heading straight for the dining room and pushing straight into the table. He can't restrain himself and pushes it over on to the floor. He's furious, and turns and hits the wall, before letting out an agonizing scream from the pain and collapsing in a heap on the floor.

The camera pulls back, from Cross holding on to his now bleeding hand, and past the fallen table and out into the main room, where the lighting creates an eerily distinct shadow surrounding him...

CUT TO BLACK.

FADE IN:

EXT. ENTERPRISE -- HULL

The Enterprise's hull. Grey and five officers are suited up in the familiar futuristic space suits that we've seen dozens of times before. There is a peaceful calm in the air, before we slowly pull out, to reveal the preserved remains of a human female below them. Grey is quite obviously shaken.

GREY

How long until you're done?

A security officer is scanning the remains with a tricorder, while another is scanning the hull plating and another the ramscoop itself.

OFFICER 1

You can leave any time you want to, Sir.

GREY

I still need to check for damage to the ramscoop.

OFFICER 1

I'm afraid it will be a few hours before we can let you get to work, Sir.

GREY

Yes, of course. I think I'll...

He indicates the ship below them. Officer 1 nods.

OFFICER 1

We'll let you know as soon as we're done here.

GREY

Understood.

Grey slowly walks towards the nearest airlock.

CUT TO:

INT. ENTERPRISE -- AIRLOCK

Grey enters as the doors slide closed and the room pressurizes. He waits for a moment, before taking his helmet off, as the camera closes in on his concerned reaction.

CUT TO:

INT. ENTERPRISE -- DOJAR'S OFFICE

Dojar sits at a console, solemnly watching the activities on the hull. He's holding his head, rubbing his temples, a glass of water sits beside him. His head's sweating slightly.

The door CHIMES.

DOJAR
Come in.

Grey ENTERS.

GREY
Hey.

DOJAR
Hey.

He gives him a small reaffirming smile.

DOJAR (CONT'D)
I've been watching what's happening.

Grey nods, before taking a second look at Dojar. He notices the sweat.

GREY
Are you all right?

DOJAR
Yeah... I just... I'm just having
some echoes from the Q'tami
transporter.

GREY
Is it painful?

DOJAR
Less for me than it was for them...

He indicates the console. Grey shakes his head, baffled.

GREY
I don't understand how this could
have happened. It's only been a
week since we left drydock, and there
were no problems with the ramscoops
while we were docked.

DOJAR
There aren't many options are there?

GREY

It doesn't seem so. We haven't had any crews out on the hull so...

DOJAR

Unless it's been there since we left dock.

GREY

But there was nothing wrong...

DOJAR

(interrupts)

I know. But that doesn't mean that it still couldn't have been there.

Grey shakes his head.

GREY

I don't see how.

DOJAR

If you wanted to hide a body, would you want it to be found right away?

GREY

If I wanted to hide a body I know I wouldn't hide it in the bloody bussard collector! It would only be a matter of time before...

DOJAR

I know.

Grey looks confused.

GREY

I don't understand.

DOJAR

You don't have to -- I'll talk to you later.

Dojar stands and walks towards the exit. Grey nods.

GREY

(sarcastically)

Understood.

Dojar EXITS.

Grey looks down at the grisly investigation on the hull.

CUT TO:

INT. ENTERPRISE -- MISSION OPERATIONS

The doors slide open and Dojar ENTERS and marches through to Talora's office.

INT. ENTERPRISE -- TALORA'S OFFICE -- CONTINUOUS

Dojar ENTERS as Talora looks up from her work.

DOJAR

We have to tell the Captain.

TALORA

Tell the Captain about what?

DOJAR

Janus!

TALORA

How have you reached this conclusion?

DOJAR

The body, Talora! It must have been planted there!

Talora looks up, confused.

TALORA

How does this relate to Janus?

DOJAR

Someone must have wanted it to be found if its in the ramscoops -- there's no way it could have gone unnoticed.

TALORA

What evidence do you have to support this theory?

DOJAR

I don't yet. But that body can't have just got there on its own -- there haven't been any crews out on the hull for it to get there and there's... there's...

(beat)

It all seemed to make sense a moment ago.

Talora nods.

TALORA

We can not just jump to conclusions when considering Janus, Lieutenant. From what we do know if it, it is far bigger than anything that we could merely guess at.

DOJAR

The Captain needs to be told soon.

TALORA

Soon?

DOJAR

It's his ship they're... doing whatever they're doing to.

TALORA

The Captain has enough to contemplate as it stands, without adding another threat to the Enterprise to his list.

DOJAR

Right.

TALORA

I've just been notified by security that the body has been beamed to the morgue Doctor Elris will attempt to identify it from there.

DOJAR

Understood.

Dojar turns to leave.

TALORA

I appreciate your concerns, Dojar -- but this isn't something we can run into.

DOJAR

You've said.

TALORA

Then you'll understand.

Dojar nods.

TALORA (CONT'D)

Good.

DOJAR

I'll see you on the Bridge.

Talora nods, as Dojar EXITS.

CUT TO:

INT. ENTERPRISE -- MORGUE

Elris works on the body in silence. We don't see the body at all in the scene, it's beneath the camera's line of sight. Elris takes a cell sample. She puts it into a container and puts it into a console.

After a few seconds of searching the computer BEEPS and we see the identity of the woman, a Starfleet officer, very good looking, blonde hair going down to about shoulder length with a great smile and crystal blue eyes. This is Lieutenant SARAH GREENE.

CUT TO:

INT. ENTERPRISE -- CROSS'S QUARTERS

Cross is standing up with a makeshift bandage around his bleeding hand, lifting up the fallen table. He manages to turn it upright, but not in its regular position, before the door CHIMES.

CROSS

One second.

He moves the table to the indents in the carpet and looks at it, knowing that something's not quite right still. He sighs, before turning and moving into the main room.

CROSS (CONT'D)

Come in.

As the doors slide open he quickly unravels the bandage and throws it to one side. Elris enters moments later.

CROSS (CONT'D)

Doctor -- come to check up on me?

ELRIS

Not really, no.

CROSS

Then you've identified the body?

Elris nods.

CROSS (CONT'D)

Anyone we know?

He tries to rub some blood off his hand, but the result is a dark smear right the way across it.

ELRIS

Lieutenant Sarah Greene. She was posted to the Enterprise...

Cross SIGHS.

ELRIS (CONT'D)

...about five weeks ago and was an engineer. She was reported missing just under two weeks ago.

CROSS

Why wasn't I informed?

ELRIS

You probably were -- I know I have a half dozen unanswered requests sitting on your desk.

CROSS

Damn.

He slips into a half trance and walks over to a chair to sit down. Elris follows him, but doesn't sit.

ELRIS

Indeed.

She notices the blood on Cross's hand. She holds it -- it wasn't there the last time she saw him.

ELRIS (CONT'D)

What's this?

CROSS

(half dazed)
Table fell over...

Elris glances over into the dining area.

ELRIS

I see.

She sees the vase of black flowers from earlier -- smashed on the floor beneath it. She treads carefully.

ELRIS (CONT'D)

Do you need anything? Anyone?

CROSS

No. I have everyone I need already.

Elris looks at him.

CROSS (CONT'D)

But it doesn't seem like it sometimes.

ELRIS

When you're alone?

CROSS

No -- when I'm with them.

ELRIS

I think you need to talk to someone,
Neil.

CROSS

I already am...

Elris shakes her head and looks concerned.

ELRIS

I don't think you are, are you?

(beat)

When you're ready to talk -- come
and see me. There's plenty of people
on the medical staff who can help
you apart from me.

CROSS

Right.

As Elris EXITS and Cross stands to see her out, we...

FADE TO:

EXT. FOUNTAIN'S ABBEY

Portman and Cross slowly walking up the hill, which seems to
grow increasingly steeper from the pitch of the camera. But
they continue walking into the unknown. From this we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. ENTERPRISE -- CORRIDOR

Cross emerges from his quarters and begins to walk down the corridor.

FADE TO:

EXT. FOUNTAIN'S ABBEY

Cross and Portman continue to walk up the hill.

CROSS

As fast as I find people, I keep losing them.

PORTMAN

It's a part of life, Neil. You've always known that -- everyone does, from the minute that they're born.

CROSS

I didn't even know this woman.

PORTMAN

She was a part of your crew. A part of you.

CROSS

I have to find out what happened to her.

PORTMAN

What do you think happened to her?

CROSS

I don't know.

PORTMAN

I think that you do. But you're hiding it from yourself.

CROSS

I don't understand.

PORTMAN

You were responsible for her Neil -- I think that you're trying to look for a scapegoat.

CROSS

That's rubbish and you know it.

PORTMAN

Do I? You sit here all day feeling sorry for yourself, you lie in bed somewhere between conscious and unconscious feeling sorry for yourself and when you've finished doing that you're feeling sorry for the entire universe! People die, Neil -- there's nothing that you can do about that, I couldn't do anything about it and look where it left me.

CROSS

Scattered across the universe?

PORTMAN

Go and find out what happened to that woman, Neil. Maybe it will help you to go and find yourself.

Portman speeds up, and as Cross struggles to keep up we...

CUT TO:

INT. ENTERPRISE -- CORRIDOR

Cross is standing outside Dojar's office, he presses the chime. The doors suddenly open.

DOJAR

Captain?

CROSS

Lieutenant.

DOJAR

Is there something wrong?

CROSS

I don't think so. Why?

DOJAR

You rang the chime twice...

CROSS

I did?

Dojar nods.

CROSS (CONT'D)

I don't remember.

Dojar looks at him.

DOJAR

It happens, I guess.

Cross nods, slowly.

CROSS

Yeah.

(beat)

How's your investigation?

Dojar motions for Cross to come in, and the two enter his office.

INT. ENTERPRISE -- DOJAR'S OFFICE -- CONTINUOUS

They both take a seat, Dojar on his side of the console, Cross on the other.

DOJAR

I haven't found much, Captain. As of right now we have no idea how she got there.

CROSS

Where was she last detected on the ship?

DOJAR

Her quarters -- we found her comm. badge there shortly after she was reported missing.

CROSS

I see. Do we know why she took it off?

DOJAR

Not yet. To be honest, Captain, I haven't had time to look into the situation as deeply as...

Cue the irony.

CROSS

(disgusted)

You haven't had time to investigate a woman's death?

Beat.

DOJAR

No, Sir.

CROSS

I think that you should make it your priority, Lieutenant.

DOJAR

Underst-

CROSS
(triumphantly)
Actually, Lieutenant -- scratch that.
I'm going to make it my priority.

Dojar's starting to have problems understanding what the hell Cross is on about now -- whatever Cross is on he probably wants some as well. Cross's apparent enthusiasm doesn't seem right.

DOJAR
Sir?

CROSS
You heard me -- I want all of the information that you have on this investigation.

Dojar goes from a confused look at Cross to frantically looking through some PADDs that are on his desk, until he finds the one that he needs. He hands it to Cross.

DOJAR
That's everything I have.

CROSS
Good. I'll keep you informed.

Dojar nods and Cross stands up and EXITS without saying another word. Dojar stands after he's gone and shakes his head.

DOJAR
And I wanted to tell him about Janus.

He whistles.

CUT TO:

INT. ENTERPRISE -- CORRIDOR

Cross marches along reading the PADD.

FADE TO:

EXT. FOUNTAIN'S ABBEY

Same as before, but Cross catches up with Portman at last. Cross is quite obviously disturbed, and isn't showing any signs of hiding his discomfort or emotions.

CROSS
Okay, I'm looking into this woman's death -- is that what you want?

PORTMAN
Is it what you want?

CROSS

How the hell am I supposed to know --
I don't even know if you're real or
not!

PORTMAN

I'm as real as I'll ever be.

CROSS

That just doesn't make sense at all.

PORTMAN

It will.

Cross stops Portman -- tears are in Cross's eyes.

CROSS

Why are you making me do this?

PORTMAN

The investigation?

CROSS

No, the walk.

PORTMAN

What makes you think that I'm making
you do it?

CROSS

Why would I put myself in pain?

PORTMAN

Pain?

CROSS

It hurts.

PORTMAN

Now you're confusing me.

CROSS

(answering unasked
question)

I don't know.

PORTMAN

What is it that's hurting?

CROSS

Me.

Portman appears to be about to say something before:

SMASH CUT TO:

INT. ENTERPRISE -- CORRIDOR

BANG! An extreme close up as Cross heads full on into CARTER, and knocks him to the floor. Carter grunts as he hits the floor.

Cross looks around, disorientated, before he sees Carter on the floor.

CROSS

Carter?

Carter looks up.

CARTER

Captain? What did I do to deserve this unexpected pleasure?

CROSS

Nothing. I'm sorry.

He extends his hand to Carter and helps pull him up.

CROSS (CONT'D)

I wasn't thinking. Or rather I was, but I wasn't here.

Carter manages to stand up.

CARTER

Ah... day dreaming?

CROSS

Something like that. Are you all right?

CARTER

I think so. Just bruised I think.

CROSS

Good.

A beat. Cross looks at Carter awkwardly, but before Cross can speak:

CARTER

Don't worry, Captain. I won't report this.

Unfortunately, this leads to even more awkwardness.

CROSS

You're... a... good man, Carter.

Carter nods, smiles. Cross prepares to walk on.

CARTER

Perhaps I could ask a favor in return
from you, Captain?

Beat.

CROSS

Sure. But not now.

CARTER

I'll take your word for that, El
Capitan.

Cross grimaces and walks forward, before muttering to himself:

CROSS

You do that, El Paparazzo.

CUT TO:

INT. ENTERPRISE -- CROSS'S QUARTERS

Cross enters, before we see a montage as Cross reads through the Dojar's PADD, along with three or four more, two of them displaying various schematics or personnel records, before Cross stands and leaves.

CUT TO:

INT. ENTERPRISE -- ENGINEERING

Cross ENTERS much more slowly than in his previous encounter with Carter and walks towards the QIC, he stands and looks at it for a moment before turning and coming face to face with Erik Grey. Grey's bitterness should be barely suppressed throughout this scene, but enough to disguise it from Cross.

CROSS

Erik -- just the man I wanted to
see.

GREY

Oh?

CROSS

Yeah, I'm investigating the death of
Lieutenant Greene.

Grey's eyes are suddenly wide open.

GREY

It was Greene?

Cross nods. Grey puts on a false face to hide his shock before:

GREY (CONT'D)

I thought that Lieutenant Dojar was carrying out the investigation?

CROSS

He was. He still is in charge of it. But I'm carrying it out.

GREY

May I ask why, Sir?

CROSS

Someone told me... you know what, let me just get this over with.

Grey nods.

GREY

Understood.

CROSS

Lieutenant Greene didn't have her commbadge on when she disappeared. I need to know why.

GREY

When did she disappear?

CROSS

We don't know exactly. We know she was off duty at the time as she'd clocked off, but she should have still...

GREY

Clocked off...

CROSS

Yeah, she finished her shift at...

GREY

Wait a minute -- I remember something...

CROSS

What?

GREY

I hadn't heard anyone say they were clocking off for years... She said she was clocking off -- she was nervous. She didn't tell me why.

CROSS

Who was she working with on that day?

A beat as Grey thinks.

GREY

Boyle.

CROSS

Where is she?

Grey indicates a wall.

GREY

She should be just around that corner.

Cross nods.

CROSS

Thank you, Lieutenant.

He leaves Grey and heads for the wall...

CUT TO:

EXT. FOUNTAIN'S ABBEY

The walk continues as Cross and Portman continue to walk up the hill.

CROSS

Where are we going?

PORTMAN

Up a hill.

CROSS

I suppose that's a metaphor for something?

PORTMAN

That's obvious, isn't it? You're almost on the right track.

CROSS

The murder inquiry?

PORTMAN

Now you've just taken a step down.

They stop walking.

CROSS

I don't understand.

PORTMAN

Not everything in life is as simple as black and white -- you're lending yourself to a darker shade of gray

(MORE)

PORTMAN (CONT'D)
 right now. You need to change that
 before it's too late.

Cross sighs and looks up to the top of the hill they are climbing.

CROSS
 What's at the top of this hill?

PORTMAN
 You've been here before, you should
 remember.

CROSS
 When have I been here?

PORTMAN
 You've been here so many times, and
 every time you've managed to reach
 the top of this hill. And now you're
 telling me that you can't remember
 the view from the top?

Cross shakes his head.

PORTMAN (CONT'D)
 The hill may be a steep one, Neil,
 and you might not think that it's
 worth the pain... but it is. You
 must remember that. You must keep
 walking.

CROSS
 This is ridiculous.

PORTMAN
 Perhaps not.

They start walking once again, but this time Portman puts an arm around Cross's back and starts pushing him up.

FADE TO:

INT. ENTERPRISE -- ENGINEERING

Cross turns the corner and finds Boyle on all fours looking down at something beneath a panel on the floor.

CROSS
 Lieutenant?

Boyle is startled and jumps, and quickly snaps her head around to look at Cross.

BOYLE
 Captain? Yes, Sir?

CROSS

At ease, Lieutenant. I was speaking to Lieutenant Grey and he tells me that you were working with Lieutenant Greene two weeks ago.

BOYLE

Greene? Yeah... I was.

CROSS

Do you remember anything about working with her? What did she say or do that sounded strange?

BOYLE

It's her body that you've found. Isn't it?

Cross appears to pointedly ignore the comment and from this point on begins to work himself up more and more.

CROSS

I need to know anything you remember about working with her.

BOYLE

I don't think I'm going to be of much help to you, Captain -- she didn't really talked very much, never...

CROSS

Damn it Boyle, you have to remember!

BOYLE

Sir?

CROSS

I need to know why she died.

Grey slyly looks around the corner -- he's obviously heard part of the conversation.

Boyle reacts to Cross's strange behavior.

BOYLE

Well... I suppose you already know about the thing going on between her and Ensign Moss.

CROSS

The thing?

BOYLE

(stressing)
A thing.

(MORE)

BOYLE (CONT'D)

No one really knew much about it -- like I said, she didn't speak much.

CROSS

So she didn't talk to you about it?

BOYLE

No -- I'd have noticed if she had have done. She was a very private woman.

CROSS

Right. And did you notice something odd about her? Something different from how she usually was?

BOYLE

I don't remember.

She looks up and sees the frustrated look on Cross's face. She tries to think of something. Anything.

BOYLE (CONT'D) (CONT'D)

I don't think so -- I... she might have been a little nervous, but that's nothing unusual. I wouldn't class it as out of the ordinary.

CROSS

Anything else? Is there anything else that I should know?

BOYLE

You might want to talk to Ensign Moss, Captain.

CROSS

I will. Thanks for your help.

Cross turns and walks away.

BOYLE

(sarcastically)
It's been a pleasure.

She gets back down on her hands and knees again, fiddling with the circuitry beneath the panel as Cross walks away and EXITS Engineering. Grey walks over to Boyle.

FADE TO:

EXT. FOUNTAIN'S ABBEY

Cross and Portman continue to walk, this time in silence. Portman still with his hand pushing Cross onward. Cross appears to be in deep thought as they move along...

FADE TO:

INT. ENTERPRISE -- CORRIDOR

Cross stands outside some crew quarters and presses the chime. The doors open where RICHARD MOSS, an ensign, apparently in his late twenties stands. He doesn't look too happy about himself, but other than that he seems like your every day generic ensign.

He seems quite surprised to see Cross standing there. He stands to attention.

MOSS

Captain.

(beat)

I wasn't expecting...

CROSS

At ease, Ensign.

Moss relaxes considerably, and looks a little sheepish.

CROSS (CONT'D)

I need to ask you some questions.

Moss raises a concerned eyebrow and looks down either side of the corridor, suspicious.

MOSS

(nervously)

What about?

CROSS

Lieutenant Greene.

Moss looks at Cross, biting his lip.

MOSS

What's happened?

CROSS

I think we'd better go inside.

Moss contemplates this for a moment, before stepping aside and letting Cross into his quarters.

INT. ENTERPRISE -- CREW QUARTERS -- CONTINUOUS

He indicates Cross to take a seat. Moss looks quite shaken at the mention of Greene's name.

MOSS

(emphasizing)

What's happened?

CROSS

Someone told me that you were in a relationship with Lieutenant Greene, shortly before she disappeared.

MOSS

Yeah... she is... she was... do you know where she is?

CROSS

You weren't the one who reported her missing, were you?

MOSS

No. It was when she didn't report for duty the next day. Lieutenant Grey reported it, I think.

CROSS

And when was the last time that you saw her?

Moss appears to be worked up on end of the spectrum as much as Cross is on the other -- Moss looks considerably distraught and Cross looks considerably infatuated in finding out what has happened.

MOSS

Why? I want to know what's happened!

CROSS

We've found her body, Ensign. Lieutenant Greene is dead.

Moss looks around, distraught. His breathing becomes erratic and he looks at Cross. The camera closes on Moss as revelation passes over his face...

MOSS

I'm responsible...

CROSS

What?

MOSS

I'm responsible, Captain.
(beat)
I killed her.

On the two men sitting opposite each other, both showing quite opposite arrays of emotion we...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. ENTERPRISE -- CREW QUARTERS

Same as before. Cross is still in shock at Moss's revelation, he looks deep into Moss's now red eyes. Cross is apparently still unbelieving.

CROSS
You killed her?

Moss nods solemnly.

CROSS (CONT'D)
Why?

MOSS
I couldn't take it... what she was putting me through -- I couldn't stand it anymore! And I told her that I wanted out!

Cross shakes his head in disbelief, smiles at Moss.

Throughout the following dialogue we see Moss trying to interrupt Cross -- but Cross presses on. We see quite a particular reaction to the word "murdering."

CROSS
You killed her? I bet that never in your wildest dreams you thought that I'd be the one to catch you, did you?
(beat)
I can't believe people like you. I don't understand you. How your minds work, why you do what you do.

It's difficult for Moss to control himself, his words are broken up by his emotion, sentences not all audible. His emotions are a mixture of grief and pure hatred.

MOSS
You don't have the right! You killed hundreds of innocent civilians on Coular Three and got away with a seven-week prison sentence! If you can get away with that...

CROSS
I killed the Reformists who attacked one of our starbases and killed thousands of Starfleet officers and civilians!

(MORE)

CROSS (CONT'D)

No one has the right to question that! Especially not someone like you.

MOSS

I never murdered Sarah, Captain. I may be responsible for her death, but I never laid a hand on her. I loved her more than anything...

(beat)

More than anyone.

(beat)

You took innocent lives in cold blood. Don't lecture me about the right and wrongs of killing someone.

CROSS

You didn't murder her?

MOSS

No. I shouted at her. Told her that we were finished. And I never saw her again.

CROSS

Why?

MOSS

What the hell has that got to do with you?

CROSS

Everything.

Moss looks at Cross, still not in total control of himself. But he laughs ironically.

MOSS

You'd better come with me.

They get up and Moss leads Cross through into his bedroom.

MOSS (CONT'D)

This is where I told her.

CROSS

Told her what?

MOSS

That it was either you or me. That I couldn't stand being on your ship anymore and that I wanted out -- I told her. I told her that she could either stay with me or stay with what was once her dream. The Enterprise.

CROSS

And then what happened?

MOSS

She left. Went away -- I don't know where. She didn't say. She left me. She just... went.

Emotion continues to get the better of him. The camera closes in on Cross. Revelation dawns on him as he closes his eyes in remorse.

CROSS

I'm sorry, Ensign.

Moss collapses on to the bed as Cross turns around and walks into the main living quarter and heads towards the door. As the camera closes in on him, still walking, we hear Moss shout through:

MOSS

If it makes you feel any better
Captain, your just as responsible as
I am!

Cross grits his teeth and storms out of the door as we...

FADE TO:

EXT. FOUNTAIN'S ABBEY

Cross STOPS. Portman keeps on walking. He looks behind him at Cross.

PORTMAN

Why have you stopped?

CROSS

Because I can't go on. I'm everything that's wrong with the universe, all encapsulated inside me.

Portman stops after he's a few meters or so in front of Cross and looks at the top of the hill, now only a short distance away.

PORTMAN

You can't stop now -- you've almost reached the top.

CROSS

I don't want to know what's up there anymore.

PORTMAN

Of course you do! You can't resist that you view, you never have been.

CROSS

I want to know what's happening!

PORTMAN

You will, in time.

Cross SIGHS.

PORTMAN (CONT'D)

You reach the top of this hill, and you'll know what's happening.

CROSS

I think I need help.

PORTMAN

No! Keep on walking, Neil, keep on pushing. The walk's almost complete!

CROSS

Damn it!

FADE TO:

INT. ENTERPRISE -- CORRIDOR

Cross marches down the corridor before:

COMPUTER VOICE

Security records show that Lieutenant Greene last left her quarters at 2107 hours.

Cross stops in his tracks.

CROSS

(confused)

What?

He frowns.

COMPUTER

Security records show that Lieutenant Greene last left her quarters at 2107 hours.

Still frowning he walks up to the side wall of the corridor and rubs his hand across the wall.

CROSS

Where did she go?

COMPUTER

Final records show Lieutenant Greene's bio-signs exiting turbolift three on deck sixteen.

CROSS

When?

COMPUTER

2132 hours.

FLASH TO:

INT. ENTERPRISE -- DOJAR'S OFFICE (FLASHBACK)

Cross sits at on the guest side of Dojar's desk, Dojar on the other.

DOJAR

Not yet. To be honest, Captain, I haven't had the time to look into what's happened as deeply as...

FLASH TO:

INT. ENTERPRISE -- CORRIDOR

Cross sets off once again and heads towards a turbolift, still with his hand rubbing against the wall.

FADE TO:

EXT. FOUNTAIN'S ABBEY

The top of the hill is in sight, Portman and Cross walk towards it, slower then before, slightly out of breath.

They stop and look at the horizon of the hill, which seems to be emitting a light from it. Cross looks at Portman, who smiles, before pressing on.

FADE TO:

INT. ENTERPRISE -- TURBOLIFT

Cross stands in the turbolift, waiting to reach his destination, the lift comes to a stop. Cross EXITS.

FADE TO:

EXT. FOUNTAIN'S ABBEY

Portman and Cross continue to push their way up the hill -- they're almost there.

FADE TO:

INT. ENTERPRISE -- CORRIDOR

Cross rounds a corner and stops. His eyes convey a look of understanding.

FADE TO:

EXT. FOUNTAIN'S ABBEY

Triumphantly, Portman and Cross reach the top of the hill. Cross looks down at what is below them, Portman takes a step back, Cross turns his head back, looks at him. His eyes convey a look of understanding.

FADE TO:

INT. ENTERPRISE -- CORRIDOR

We see scorch marks all around the walls, panels looking newer than the ones next to them do, carpeting not quite matching up -- and a BLURRED FIGURE stands waiting for us.

FADE TO:

EXT. FOUNTAIN'S ABBEY

Cross turns back from looking at Portman and we see the same BLURRED FIGURE stood waiting for him, as the figure outstretches its arms. Cross takes a step forward, before...

FADE TO:

INT. ENTERPRISE -- CORRIDOR

Cross collapses on the floor...

SLOWLY FADE TO:

INT. ENTERPRISE -- SICKBAY

CLOSE on Cross's eyes, as they slowly flicker open, and we slowly pull out until we can see his entire body, laid on a bed.

Without warning, a hand appears on his shoulder, and another injects a hypospray into his neck.

ELRIS (O.S.)
Finally back with us?

Cross eyes squint as a bright light turns on from above him.

CROSS
What happened?

We can now see Elris as she examines Cross.

ELRIS
A crewman found you passed out on
deck sixteen.

(MORE)

ELRIS (CONT'D)

It looks like that small increase in neural activity that I detected wasn't as insignificant as I thought it was?

Cross manages to push himself up, and Elris supports him as he reaches a sitting position.

CROSS

What do you mean?

ELRIS

It looks like you've been the victim of some kind of... telepathic attack.

CROSS

Telepathic?

Elris nods.

ELRIS

Have you had any strange experiences lately? Hallucinations, things not being how they should?

The camera closes in on Cross.

CROSS

I thought I was just hallucinating.

ELRIS

Why? What have you seen?

CROSS

Henry Portman.

ELRIS

Sounds like what I'm looking for.

CROSS

How's it been happening?

ELRIS

I can't say just yet. I need to run some more tests.

FLASH TO:

EXT. FOUNTAIN'S ABBEY (FLASHBACK)

Cross remembers stepping on to the edge of the hill shortly before he passed out.

It should be noted that this is a flashback of one of Cross's "visions" and the viewer should be able to tell between the flashback and the vision itself.

FLASH TO:

INT. ENTERPRISE -- SICKBAY

Cross looks up at Elris.

CROSS

I need to get back into the visions
that the attacks are giving me.

ELRIS

Why?

CROSS

I need to know what was at the top
of the hill.

Elris looks at him confused.

ELRIS

They really have gotten to you,
haven't they?

Cross looks at her, resolved. Elris sees this and sighs.

ELRIS (CONT'D)

I don't recommend it, Captain. The
attacks are becoming more and more
intense and are beginning to damage
your cerebral cortex.

CROSS

To hell with my cerebral cortex,
Doctor! I have to go back into the
visions! I was being led somewhere,
being directed towards something.

(beat)

I have to know where.

The resolve is all too apparent, both in Cross's voice and
in his face.

ELRIS

What do you need to do?

CROSS

I need to get to Deck 16.

Elris nods.

ELRIS

I'm going with you.

Cross nods, knowing not to argue. Elris helps pull him up
off his bed and supports him as he gains his balance. They
begin to walk, before:

FLASH TO:

EXT. FOUNTAIN'S ABBEY

Not quite at the top of the hill, we appear to have taken some steps down since we last saw it.

FLASH TO:

INT. ENTERPRISE -- SICKBAY

Cross SCREAMS in pain and would fall to the floor, if Elris wasn't there to hold him.

ELRIS

Okay, that's it -- I can't let you do this.

Cross looks at her. He's obviously in pain.

CROSS

I have to.

Elris looks at him, sighs. She lays him back down on the bed before looking across the room at something before heading over to a more public part of Sickbay.

ELRIS

I need some nurses in here!

CUT TO:

INT. ENTERPRISE -- CORRIDOR

Elris and two other nurses exit the Deck 16 turbolift we saw earlier. We pan down to see them pushing Cross along on an ANTI-GRAV STRETCHER.

Cross closes his eyes, winces in pain.

They turn a corner and reach the same spot Cross was at earlier. The stretcher comes to a rest and Elris takes a MEDICAL KIT off her shoulder and opens it, and takes out a HYPOSPRAY, which she injects into Cross's neck.

ELRIS

This should suppress some the pain you experienced earlier.

Cross nods.

ELRIS (CONT'D)

You've got five minutes, and then I'm taking you out of there.

Cross nods again, now in considerably less pain.

CROSS

Understood.

Elris helps him up again, and though he is a little unstable on his feet, Cross manages to take a step forward.

FADE TO:

EXT. FOUNTAIN'S ABBEY

Cross is almost at the top of the hill again, Portman by his side. Cross looks at him, Portman gives him a reassuring nod and Cross takes a few steps forward.

The light that we saw before is still shining brightly over the ridge of the hill and Cross shields his eyes from the intensity of it.

We can see a silhouette of someone that looks vaguely familiar to us, someone from not all that long ago. The figure takes a few steps forward to reveal THE DIPLOMAT.

FLASH TO:

INT. ENTERPRISE -- BRIEFING ROOM (FLASHBACK: "CHANGING SYMPHONY")

The senior staff of the Enterprise gathered around the familiar table, along with Admiral Portman.

CROSS

He's a telepath, but not the type you know of. He has the ability to take consciousnesses and mix them with his own. A telepathic meeting room where negotiations can take place with total control over all actions.

FLASH TO:

INT. WHITE ROOM (FLASHBACK: "CHANGING SYMPHONY")

The group, four Klingons, Cross and Portman, watch as a Klingon Reformist prepares to fire at the Diplomat. The Diplomat closes his eyes.

DIPLOMAT

May my thoughts guide me.

D.L.K. prepares to fire, and the group look on, unable to do anything about what is happening. The camera pans on to Cross and on to a wall, as we hear a weapon fire, and blood cover the once white wall.

FLASH TO:

EXT. FOUNTAIN'S ABBEY

Cross looks at the Diplomat, slowly moving his hands away from his face, though still wincing from the light.

CROSS
Why are you here?

The Diplomat does not speak. Cross turns to look at Portman.

CROSS (CONT'D)
Don't tell me that he's lost his voice again.

Portman shrugs, not knowing why the translucent alien isn't speaking.

PORTMAN
Explains a few things, though, doesn't it?

Cross nods, walks towards the Diplomat.

CROSS
Is this a punishment?

The Diplomat shakes his head.

CROSS (CONT'D)
Why won't you speak to me?

The Diplomat closes his eyes, and a bullet wound that travels straight through his translucent head appears.

PORTMAN
Maybe it's because you don't want him to?

Cross looks, back confused and after a moment of thinking, Cross extends his hand and grasps one of the Diplomat's arms. The wound heals and the Diplomat looks at Cross, and extends his free arm.

CROSS
Why am I here?

DIPLOMAT
You are indeed a troubled man, Captain Cross.

CROSS
That doesn't answer my question.

DIPLOMAT
What is your question?

CROSS

Why.

The camera closes in on Cross as he remembers something.

DIPLOMAT

You yourself said that you no longer wished to ask yourself "why" anymore.

CROSS

I did.

DIPLOMAT

Yet you somehow have the strength to keep on asking.

Cross looks back at Portman who smiles.

PORTMAN

Ask him your question, Neil.

Cross turns back, looks at the Diplomat.

CROSS

Why am I here?

DIPLOMAT

Chance.

(beat)

And because you want to be here.

PORTMAN

You've pulled yourself up here, Neil.
And look what you've found.

As Cross and Portman watch as the Diplomat slowly FADES AWAY, along with the strange glow, leaving only a magnificent view of a valley below them which seems to glow in the sunlight.

Portman steps beside Cross. They look at each other.

PORTMAN (CONT'D)

This is going to be the last time I can ever be here for you, Neil.

(beat)

I hope you know what do without me.

Cross smiles and nods, with tears in his eyes.

PORTMAN (CONT'D)

I think that it's time for us to say goodbye.

(beat)

Don't take any backward steps.

CROSS

I'm past them.

Portman smiles, they embrace, and as they do so we...

FADE TO:

INT. ENTERPRISE -- CORRIDOR

Cross stands, still with tears in his eyes, but smiling.
Elris stands next to him, hypospray in hand.

ELRIS

Neil?

Cross looks at her. Nods reassuringly.

CROSS

It's all all right now, Doctor.
It's all all right.

He turns and slowly walks back down the corridor, a look of peacefulness and understanding on his face. Elris and the medical crew look on, slowly getting more and more out of focus, as Cross walks down the corridor.

CUT TO:

EXT. SPACE

The Enterprise slowly moves past our line of sight.

CROSS (V.O.)

Captain's Log, Stardate 79418.3.
After further examination from Doctor Elris I have been released from Sickbay. It turns out that I wasn't undergoing any kind of telepathic attack at all, but was experiencing an "echo" from my experience with the Diplomat last year.

INT. ENTERPRISE -- CROSS'S QUARTERS

Cross lies asleep in bed.

COMPUTER VOICE

The time is 0600 hours.

Cross wakes up and gets out of bed. We watch him wash and put various parts of his uniform on as the log continues.

CROSS (V.O.)

When the Diplomat died, Admiral Portman and I were trapped inside his mind, and Lea believes that his sudden death and our subsequent forced removal caused my visions to occur.

(MORE)

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

She cannot be certain about this
however, as well as why the visions
have occurred now rather than any
other point in my life.

(beat)

But I have my own beliefs.

Cross looks a photograph of him and Portman sat together at
some kind of function, that is resting on his dresser. He
looks at it for a second, before fastening the collar of
uniform and EXITING his quarters.

CUT TO:

INT. ENTERPRISE -- CORRIDOR

Cross walks along a corridor heading towards a turbolift.

CROSS (V.O.)

The investigation into the death of
Lieutenant Greene is still continuing.
We believe that she was sucked out
into space during the attack by the
Robert April and caught in the
ramcoop's collection effect. Though
there is no evidence for this, we
have no reason to believe that foul
play was involved.

Cross reaches the turbolift and steps inside, the doors close.

CUT TO:

INT. ENTERPRISE -- BRIDGE

The turbolift doors slide open and Cross ENTERS, as we follow
him in slow motion as he heads towards his command chair.

CROSS (V.O.)

Ensign Moss has put in for a transfer
-- a request which I'm more than
willing to grant. If people don't
want to be on this ship, that's fine
by me. But while they're here, I'm
the Captain, and they have as much a
responsibility to me as I have to
them. This is the Enterprise. I'm
determined she get her reputation
back one day.

Cross reaches his seat, looks at it for a second.

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

Sometimes you don't know whether or
not you're going to wake up the next
(MORE)

CROSS (V.O.) (CONT'D)
morning, and that's something that
I've forgotten over the past few
weeks.

(beat)
Punishment? To hell with that. I'm
past that now.

Cross triumphantly takes his seat, no hesitation, no doubts
-- he's ready to fly.

CROSS (V.O.) (CONT'D)
This is Captain Neil Cross of the
Starship Enterprise, reporting for
duty.

From this we...

FADE OUT.

END OF ACT FIVE

THE END