STAR TREK: RENAISSANCE

"The Walk"

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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.
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.

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.
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
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.
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.

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?


    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  
noted at him respectfully.
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
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 then 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.
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
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 kneeing 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.
RENAISSANCE: "The Walk" - ACT THREE

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.
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 then 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.
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 it's 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.
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.

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
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?
RENAISSANCE: "The Walk" - ACT FOUR

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:
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 talk 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...
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 then 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 then anything...
(beat)
More then 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!

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.

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...

INT. ENTERPRISE -- CORRIDOR

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

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.

INT. ENTERPRISE -- TURBOLIFT

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

EXT. FOUNTAIN'S ABBEY

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

INT. ENTERPRISE -- CORRIDOR

Cross rounds a corner and stops. His eyes convey a look of understanding.
EXT. FOUNTAIN’S ABBEY

Triumphantlly, Portman and Cross reach the top of the hill. Cross looks down at what it is that 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.
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:
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.

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.
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 ramscoop'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