

Professor Jackson Versus the Prince of the Universe
Characters

Professor Daniel Jackson (recurring) / **James Jackson** -
Daniel's father, identical to "Director Jackson" (multi)

Elizabeth Weir (recurring)

Julie Ann Saint Marie (recurring)

Officer (no dialog; investigates death of Dr. Frasier)

Doctor Frasier (recurring) / **Frasier-King** (Frasier when
taken over by the King) / **Adult Lynn** (adult version of the
Prince of the Universe; multi)

Don (Paramedic - written as Don, could just as easily be
Dawn; gets taken over by KotU)

Marion (Paramedic - written as Marion, could just as easily
be Marian; gets taken over by KotU)

Mrs. Alma (owner of the wedding cake store; 50s/60s female)

Doctor Mildred Scott (Phantom Lake County Coroner, attempts
to perform an autopsy on Frasier; female, adult)

Becky (wedding dress maker, female, adult)

Nurse Brunhilda Natasha Borinski (nurse in the asylum; on
her off days, she is the organist for her church. This is
the same organist from Another World)

Little Lynn (son of Fraiser-King and Weir, the soon-to-be
Prince of the Universe, is Elliott's exact age, by
coincidence)

Stephanie Yates (recurring; cameo)

Jan'ba ("Shawn-buh" - the owl alien; in a twist, this one
is the good guy)

We see a starfield. We're in a random part of space.

FRASIER (V.O.)

Ten thousand years ago, I ruled the Cosmos. Every planet in the galaxy was mine. I am - I was - the King of the Universe, Ruler of all Cosmos!

Frasier laughs maniacally.

FRASIER (V.O.) Cont.

And then, one day, I was overthrown. Millenia flew by as I watched, unable to influence events. Until I arrived on a back-water planet in sector 42. Earth.

We see flashbacks from It Came From Another World while narration continues.

FRASIER (V.O.) Cont.

There, I met Mister Jackson, the human who brought about my downfall. Or so, he thought.

Frasier laughs maniacally again. Starfield returns with a shot of Earth in the center (re-use from Destination: Outer Space), with title card.

Scene 1

Int - Weir's bedroom

Decorated with dozens of owls, to an absurd level. Close-up on various owls. The more exotic, the better. The longest shot is on the mini-Jan'ba. Note - make sure there are at least two of these, as it'll get used in other locations.

Elizabeth Weir is in bed. She is tossing and turning, having a horrible nightmare.

Weir (while dreaming)

Penny! No! Don't go, come back! Penny! George! Stop!

The owl alarm clock goes off. Sound is a "hooting."
Elizabeth shuts it off, then slowly gets out of bed.

Close-up of her feet, putting on owl slippers. Change angle to her back, FOLLOW as she walks to the bathroom, begins to brush her teeth, then washes her face.

Bad reaction on face, she knows what's coming. Keep angle on mirror as we HEAR last night's dinner making its second appearance. She flushes, returns to mirror and wipes her mouth clean. She has a bit of something (oatmeal?) in the corner of her mouth that gets wiped away.

Scene 2 - Int - Weir's bedroom

Elizabeth picks up an owl next to mini-Jan'ba and begins speaking to it, fully expecting to hear a response.

Weir

What's wrong with me, Marcus? I didn't even **eat** supper last night, but there it is.

beat

What?

She looks around nervously, then brings her hand to her mouth and nibbles her index finger (think: Salt Vampire from Star Trek).

Scene 3 - Ext - Jackson's home

Jackson is in the doorway facing out, shaking the Officer's hand.

Jackson

Thank you for stopping by, Officer. It is much
Jackson-style pause
appreciated.

The Officer nods and walks away. We HEAR a car door open, the car start, and then depart, as Jackson watches.

Scene 4 - Int - Jackson's living room

Jackson shuts the door as Julie Ann Saint Marie enters, carrying a small tray or basket of food (pastries, fruit, something Julie Ann-like).

Julie

Oh no. Did I miss them?

Jackson

I am afraid so, Miss Saint Marie.

Julie

Oh. And I made this fresh just for company.

Jackson

I wouldn't worry your pretty little head just yet. The announcement was in the paper this morning.

Jackson removes a folded newspaper from the pocket of his robe. Julie squeals with excitement.

Julie

Just imagine. Only months from now, I'll be Mrs. Julie Ann Saint Marie Jackson.

Jackson smiles uncomfortably.

Jackson (raising eyebrows with Saint & Marie)
Mrs. SAINT MARIE Jackson?

Julie

Well of course. If that's all right with you.

Jackson tries to fake a smile and hugs her. We see his reaction - he is SO not happy with this.

Scene 5 - Ext - Woods - The Pit

This is the same location we saw in Another World. Two Paramedics (Don and Marion) walk into the area and spot Doctor Frasier's body. They are followed by the Officer we saw at Jackson's home.

The Paramedics load Frasier's body onto a stretcher and carry it out.

In the hole, a white powder blows around in a circle. It's subtle, and for just a second, it seems to glow in a pulse.

The Officer sees something out of the corner of his/her eye, then shrugs it off, following the two paramedics out of the area.

Scene 6 - Ext - Bakery

In an ordinary small-town store-front (think: Mayberry) is a store run by a little old lady named Mrs. Alma. A sign in the front of the store reads "Mrs. Alma's Wedding Cakes." Static shot.

Scene 7 - Int - Bakery

Mrs. Alma (Slight Southern accent?) is speaking on the telephone as Julie Ann walks into frame. On the old wooden table she uses as a desk, there is a three-ring binder full of pictures of various wedding cakes.

Mrs. Alma

Ready on Thursday. We'll ... We'll ... Yes, we'll be there. Uh-huh ... Yes ... Yes ... You too. Alright. Yes, twelve o'clock. Mmm-hmm. ... Ok, goodbye.

She hangs up the phone, smiling warmly at Julie Ann, in a grandmotherly sort of way.

Mrs. Alma

Julie Ann Saint Marie! As I live and breathe!
How long has it been?

Julie

I believe it was at Mother's funeral.

Mrs. Alma nods, deep in thought.

Mrs. Alma

She was a good woman, bless her. But you didn't stop in here to reminisce with an old woman, did you? What can I do for you?

Julie

Oh, you'll never believe it. The Professor and I are getting married!

Mrs. Alma

The

exaggerated beat

Professor? Do I know him?

Julie (proudly)

Sure you do. He's Professor Jackson, from the University.

Mrs. Alma

How wonderful. I can't wait to meet him. Now, do you have an idea for what you'd like in a wedding cake?

Julie

I'm not sure. I was hoping you could help.

Mrs. Alma reaches for the binder, opening it to a random page.

Mrs. Alma

Ah. I was rather proud of this. Marble, coconut, butter frosting. It was for the Elliotts. You remember, the Sherriff's brother?

Julie

I'm not sure I know him. It's a little small though, don't you think?

Mrs. Alma

I understand. Bigger is better, that's what they say!

Mrs. Alma opens up to another page and fawns all over it.

Mrs. Alma

Oh, this was strawberry and banana with walnuts. For the Howards.

Julie

Oh no! The professor is allergic to strawberries. Just the tiniest little bit. I couldn't have that.

Mrs. Alma laughs.

Mrs. Alma

So was Mister Howard. I think that's why Jan picked it.

Julie fiddles with a button (or sleeve).

Julie

I do sort of have an idea.

Julie Ann smiles nervously. Mrs. Alma catches it, leans in, camera close-up of her face.

Scene 8 - Int - Weir's bedroom

It's the next morning. Weir is in bed, and the covers are piled high. Weir pulls the bedding off, stands up slowly, holding her back with one hand. She pulls on her robe (it's WAY too small) and waddles into the bathroom. We follow, not seeing her front.

In the mirror, she notices something is wrong with the robe. It doesn't fit. Then she realizes why. She is about eighty months pregnant (re-use of pregnancy costume from Terror)

Weir

Clarky! What is going on?

She looks down at her pregnant form, grabs her stomach, then waddles out of the bathroom, returning to her bedroom. She sits on the bed and begins rocking back and forth. Suddenly, she has an idea.

She waddles over to her dresser and picks up the owl "Clarky" ... It is an owl big enough to hide a business card underneath. We know this because she picks it up and there is a card waiting to surprise us. Printed on the card is the following:

D. Jackson, Professor of Science
86-7-53-09

Weir

The Professor! He'll know what to do, right Clarky?

Close-up of the owl, not moving in any way. Because it's a fricken statue.

Scene 9 - static shot, to establish where we are - A closed door, privacy/filtered glass (office building glass, the kind used on detective's doors) with "Phantom Lake County Coroner" in large letters. Or, a plain wooden door with the same text on a piece of paper. Depends on how ambitious the CGI guy is.

Scene 10 - Int - Coroner's office

Doctor Mildred Scott is sitting behind her desk (re-use of Alma's table, or the Sherriff's desk from Terror) filling out paperwork. She is overworked, and the piles of folders and other papers littering her desk show it. A small, almost hidden, desk sign reads "Dr. Mildred Scott".

We HEAR a knock.

Scott

Come in.

The Officer enters, handing her a folder, then leaves. The two Paramedics enter with Frasier's body on a stretcher, covered by a sheet.

Scott walks over and pulls the sheet back to reveal Frasier's face. She reads from the chart:

Scott

Doctor Franklin Farnsworth Frasier, 36, Professor at the University. Cause of death: Unknown. Well, we'll just see about that, won't we?

To the paramedics, she says:

Scott

Don, Marion, we'll schedule his autopsy for 10 A.M. tomorrow. Poor guy.

Don and Marion nod. One of them re-covers Frasier's face. They begin moving the body out as we fade to ...

Scene 11 - Ext - The Woods - The Pit

Same location. The hole is still there, but the powder is gone. Heavy-handed music causes us to be scared senseless. Were did it go? We hear wings flapping in the background.

Scene 12 - Int - Spaceship (though we don't know it yet)

On a monitor, we see Elizabeth Weir inside her bedroom. The footage is slightly grainy. It's from day one. A feathered hand reaches out and bangs the top of the monitor. The graininess goes away, and now we have clear footage. The hand goes away. This is Jan'ba, and he's watching over Weir. All we see of him so far is his "hand."

Scene 13 - Ext - Jackson's home, enough to establish where we are.

Scene 14 - Int - Jackson's dining room

The happy couple is sitting down to lunch, laughing obnoxiously. In front of Jackson is a sandwich with the crust cut off and sliced diagonally, along with a bowl of dark soup (tomato?). Julie has a salad.

Jackson

Miss Saint Marie, that was a very memorable joke. I must remember to tell it in class.

Julie

Really, Professor? Thank you! I'd be honored!

They eat slowly, making googly-eyes at each other. A bit of soup lands on his chin and she takes her time wiping it off of him.

Julie (shyly)

Professor, will you be inviting your parents?

Jackson

Inviting my parents? Where would I invite them, Miss Saint Marie?

Julie
Why, to our wedding, of course!

Jackson
I do not believe that is necessary. I will
tell them all about it later.

Julie
Professor, is there something you'd---
She is cut off by the ringing of the telephone.

Jackson
Excuse me, please.

With relief, he exits.

Julie
Hmm. Now, what should I make for dinner?

Scene 15 - Int - Jackson's Bedroom

Jackson sits on the edge of the bed, picking up the
receiver at the same time.

Jackson
Hello?
beat
Yes, of course I remember you. It was quite an
beat, beat, beat
adventure. What can I do for you, Miss Weir?
beat
Is it mine?
beat
What? Oh, no, please come right over.
Do you remember how to get here?
beat
Yes, I'll expect you shortly.

Scene 16 - Int - Jackson's basement lab

Jackson is sitting in front of the panels, making
adjustments. Julie Ann and Elizabeth walk into frame.

Julie
Professor?

Jackson
Hmm?

Julie
Elizabeth is here to see you.

Jackson
Ah. Good. Please, show her in.

Weir
A-hem.

Jackson
Why, Miss Weir. It is so wonderful to see you.
It's kind of you to come all this way in your ...
Condition.

Julie
I'll let myself out.

Jackson kisses Julie on the cheek, then she exits.

Jackson
Miss Weir, WHO is the father?

Weir
That's just it, Professor. I don't know. We met
in a bar. He was tall, dark, and handsome. So
cliché, I know. He never even said his name.

Jackson
It will most likely be very difficult to track
the gentleman down, as it has been so long.

Weir
Long? It was just last week!

Jackson
No, no, that's impossible.

Weir
I know! That's why I came to see you. You're all
about science, aren't you?

Jackson is stung by the insult. He takes his pipe out, puts it in his pie-hole, and thinks for a few seconds.

Jackson
Yes. Yes, of course.

Jackson opens the door to the subatomic demoleculator.

Jackson
Please step into the subatomic demoleculator.

Weir
The what now?

Jackson
This. It will scan each molecule in your body
and tell us what is causing your
beat
condition.

Jackson opens the door as we FADE OUT.

Scene 17 - Int - Jackson's bedroom

Julie Ann is rifling through the closet, dresser, under the bed, until she finds a "little black book." She sits on the edge of the bed, reading through it, rushing through the pages. We see "S. Yates" clearly as she flips through.

Julie
Found it.

Julie takes a piece of paper out of her pock, grabs a pencil from the nightstand, and copies down information from the book. It's Jackson's parents. And they are not at the same address. Scandalous!

Julie folds the paper, puts it back in her pocket, then hurriedly straightens the room back to normal.

Scene 18 - Ext - The Woods, mid-day

The two paramedics, Don and Marion, are on their knees, humming an "oommmmm." Each has his right hand out, palm to the front. They are in front of a crudely-made alter. Two coconut-sized rocks are on the table. Each is painted white, with a black circle in the middle.

We've seen this before. It's the eyes of the King of the Universe.

In sequence, they bend over and touch the alter, careful not to touch the "eyes." First Marion, then Don. They begin chanting, almost under their breath. The only words we can make out are "reborn" and "coming."

Fade out.

Scene 19 - Int - Wedding World

Julie Ann is inside Wedding World. There are three dresses on display (manikins perhaps?). In the corner sits Becky Stephens, a middle-aged seamstress, altering a wedding dress. Depending on if we can find one, she is either sewing using an antique sewing machine, or sewing by hand. Julie Ann waits for a moment, studying the three dresses on display before Becky appears at her side.

Becky

Hello, and welcome to Wedding World.

Julie Ann is startled. How did this woman appear so quietly? She covers it quickly.

Julie

The Professor and I are getting married, and I need a dress. I hear you're the best in town.

Becky

That's wonderful, and thank you. When is the happy event?

Julie (beaming)

It's only five months, twenty-three days From now. Oh, I can't wait!

Becky

That's just around the corner. No time to waste. First things first, though. What did you have in mind for your dress?

Julie

I'm not sure. I just want it to be perfect.

Becky

How about we take a look at some of the display dresses, and see where it leads us?

They walk over to the first dress. It is, to be kind, gaudy. It is the kind of dress that wouldn't be out of place in Neelix's wardrobe.

Becky

This is all the rage nowadays. How do you feel about this one?

Julie

Well I'm sure it's quite lovely, with the right make-up. It's -

Becky

Hideous? I know. But I give the public what they want. Do you know, ugly as it is, I've sold three just like it in the last month?

They walk over to the second dress. It is as plain as plain can be. No frills, no lace, it could almost be worn as a nurse's uniform.

Becky

This one is a little more old-fashioned. When you're done with the wedding, you could go to a dinner party in it. It's quite practical.

Julie's eye twitches, for a few seconds.

Julie

No way. I mean, no, sorry. That doesn't say "me" at all.

Becky

What IS you? Please, tell me a little about yourself.

Julie

Well there's not much to tell, really.

Becky motions them back to a lounge area (two chairs and a pot of coffee) where they sit.

Julie

I was born in the next township over, grew up
There with my brother and sisters. Sometimes we'd
play in the Wisawa Caves. We'd make due with
whatever we could find.

Becky nods, understanding. Julie doesn't come from money,
but she is a proud woman.

Julie

After high school, I enrolled in the University
where I met the Professor. He loves
science, and I love him. It's wonderful!

Becky

I have an idea. If you don't care for it
you can certainly say so. It's an original,
one I've been working on in my spare time.
Now, it's not quite finished, and I'd have to
size it, but I have a feeling about you.

Becky exits, going through a curtained doorway. We HEAR
things being thrown about haphazardly, while close-ups of
Julie's reactions play out.

During this, we hear a cow mooing.

Julie

Was that a ... No, it couldn't be.

We hear an Ojjo. Julie's eyes widen, she has no idea what
the heck that was.

Becky returns. Now we see where she was - an absurdly small
closet, barely big enough for her to stand inside.

Julie

Was that ... *beat*

She points at the closet.

Becky
(wearing a very long scarf, for this line only)
Oh, that? Yeah. It sure seems like it's bigger
on the inside.

Becky holds up The Gown. (this is the gown worn by Julie
at her wedding) Julie begins to cry. Becky comforts her.

Becky
What's wrong, sweetheart?

Julie
That's it. That's the dress. That's the
dress I was meant to get married in.
It's ... It's perfect.

Becky hands Julie a tissue from her pocket.

Scene 20 - Int - Jackson's basement

Weir is inside the scanner. Lights are flashing and the
printer begins spitting out paper. Jackson reads the first
page, then the second. Sudden recognition dawns, he knows
something is up. He re-reads the first page.

Jackson
This. Just. Can. Not. Be.

Weir
Professor? What does it say?

Jackson
I am running the test again. There must be
something wrong with the equipment.

Jackson practically inhales his pipe as he re-reads the
first page yet again.

Weir
Professor? Kind of stuck here.
beat
Do you have any pickles? Pickles? I don't even
LIKE pickles! Oh, pickle ice cream, that
sounds divine!

Jackson
Don't be alarmed, Miss Weir. This
may sting.

Jackson flips a few switches.

Jackson
Three ... more ... points.

Close-up on the machine with the humans out of frame. The
blinky lights go berserk, then stop altogether.

Weir (off-screen)
Professor?

Jackson
Yes, Miss Weir?

Weir
I think I felt the sting.

Now focus on Weir. Her hair is standing straight up with a
pronounced white streak. Think Bride of Frankenstein.

Jackson stares at her.

Scene 21 - Int - Spaceship

Close-up on the monitor. Jan'ba is watching a live feed
from Weir's empty bedroom. We see only the tiniest hint of
this alien, just enough to know we should be calling our
therapists for immediate appointments and changing our
underwear right now! He snaps his fingers (off-screen),
the visual changes to a shot of Earth. They're coming.

Scene 22 - Ext - Woods - The Alter

Don and Marion are meditating. In a trance, like he's on
drugs:

Don
It comes

Don opens his eyes. They are glowing (same effect as used
on Julie Ann in Another World).

Marion

Soon.

Marion opens his eyes. They are also glowing.

Scene 23 - Int - Jackson's Basement / lab

Weir and Jackson are waiting for the results. Weir's hair is back to normal.

Weir

So, you and Julie Ann, huh?

Jackson (still looking at equipment)
What was that? Oh. Oh, yes.

Weir

What happened to Stephanie?

Jackson

I'd rather not discuss it, if you don't mind.

Weir

I always thought you two were the perfect couple. I mean, after we went to China, then the giant robot in New York, and then when she saved us after we got trapped in Egypt, well I -

Jackson

That's enough, Miss Weir.

Weir

Do you miss it?

Jackson

Miss what?

Weir

Exploring?

Jackson

There's plenty left to explore. Why, I'm working on a design for a rocket-propelled spaceship to explore the moon. And after that? Well, the possibilities are extraordinary.

Jackson is cut off by the scanner. he takes out the first piece of paper and compares it with the newly-scanned version.

Jackson
Not good. Not good at all.

Weir
What is it, Professor?

Jackson pauses, thinking over how to ask if she's been schtuping his best friend, already knowing the answer.

Jackson
Miss Weir, you say you met a strange gentleman and enjoyed his company at your home.

Weir
Yes?

Jackson
And it was approximately one week ago that this ... event ... happened?

Weir
Yes, just like I already told you.

Jackson
And right before the left, he seemed to change, as though a different personality had taken control?

Weir
I don't know if I'd put it that way, but yes.

Jackson
Please excuse me for a moment.

Jackson leaves. Weir looks around, uncomfortable. She grabs her belly - she felt the baby kick. Then she doubles over in pain.

Jackson returns, holding a small picture frame. He sees Weir bent over.

Jackson
Miss Weir? Elizabeth! Are you all right?

Weir
The baby's kicking. I'll be OK. Just give me
a minute.

beat
What's that?

Jackson holds the frame. It is a photo of Frasier and
Jackson in the woods, both holding their instruments. Hey!
Their musical instruments! This is a family film.

Jackson
Does this man look familiar?

Weir gets a goofy/dreamy expression.

Weir
Yeah, that's him.

Jackson
As I feared. There is something
growing inside you ... It shares your
Deoxyribonucleic Acid signature.
It also shares the D N A signature
with that of my friend and colleague,
the late Doctor Frank Frasier.

Weir
He's dead?

Jackson
I am sorry, but yes. He died several days
ago in the woods. His body was taken over
by an alien calling itself the King of the
Universe, Ruler of All Cosmos.

beat
There are additional signatures which I do
not recognize. They are clearly not of human
origin.

Weir shouts in pain. It is the single most painful feeling
she's ever had.

Scene 24 - Ext - Woods - Alter

Don and Marion are standing in front of the alter.

Together
He is coming. He is here!

Scene 25 - Int - Jackson's Basement / lab

Weir is on her back, on a blanket. Her knees are up, spread, and another blanket is on top of her, giving privacy. She is sweating profusely, hair a mess, and randomly screaming "Oh! Oh!" Jackson is on the ground in front of her, coaching her. And completely out of his element.

Jackson
I can see the, um, the head. Just
keep pushing, Elizabeth. That. A. Girl.

Weir (screaming)
I am pushing, you idiot!

Jackson
Yes, well, good. Um, good job. Keep pushing.
several beats
There we go, almost done. One more push.

Weir screams like nobody's business, then promptly passes out. Jackson has the baby, wrapped all up like a little cocoon in a white sheet.

Jackson
Congratulations, Miss Weir. It's a ...

Jackson notices she's passed out and more to himself than anything, says ...

Jackson
It's a boy.

Scene 26 - Ext - Woods - Alter

Don and Marion are gone. There is a small fire burning next to the alter. The eye-rocks are missing. Creepy music (same as the boom - boom music from Phantom Lake after Sven is pulled into the water).

Scene 27 - Int - Jackson's dining room

The next morning. Jackson and Julie Ann are having breakfast. Jackson has had a horrible night, sleeping on the couch.

Julie

It was very nice of you, letting her sleep in your room while you slept on the couch. Such a gentleman. Ah. But you could have spent the night at my place.

Jackson

And what of Miss Weir? What would she have done if something went wrong and she was all alone?

Julie

You're right, Professor. As always.

Julie laughs for a ridiculously long time, not noticing Jackson is not laughing along.

Scene 28 - Int - Coroner's Office

Scott is in scrubs, preparing to start the autopsy. The room is bare. We see the stretcher with Frasier's body on it, covered by a sheet. One solitary light shines from above as Scott holds a scalpel and walks towards the body.

She pulls the sheet back and stares at Frasier's face.

Scott

Good morning, Doctor. Let's see what got in to you, shall we?

We see a close-up of Frasier's hand. One finger twitches. Scott, however, does not notice. She is humming a tune (possibly "Paddling Along").

Scott holds the scalpel in her hand, leaning over the body. She reaches toward the chest, preparing to slice it open, when Frank's hand clasps around her wrist.

Frank

What the hell do you think you're doing?

Scott

You, you're alive!

Frank

Of course I'm alive. What else would I be?

Fraiser raises up, sits on the edge of the stretcher/table. The only thing protecting his modesty is the sheet. He strategically covers his lower half. Sorry, ladies!

Frank holds on to his head, tired like he's about to fall asleep but fighting it.

Frank

What am I doing here?

Scott

Um, you were dead. I am Doctor Mildred Scott, the county coroner. Doesn't look like I'll be performing your autopsy today.

Frank

My what? Eww. Yeah, uh, let's just put that on the back burner for now, ok?

Scott nods, stepping back.

Frank

Doctor? How long have I been, you know?

Scott

Dead?

Frank

Right. That.

Scott

I was told you were found in the forest yesterday. Your ... you ... had been left there for at least one week.

Frank

The forest? Oh, the meteorite.

Scott suddenly has a lab coat in her hand, which she offers to Frasier.

Scott

Would you be more comfortable in this?

Frasier accepts the coat, putting it on over the sheet.

Frank

You wouldn't happen to have anything to eat, would you?

Camera is a close-up on Scott's face, then slowly pulls back to reveal a bowl of gelatin in her hand.

Scott

Of course. There's always room for Jell-O.

Frank

How do you do that?

Scott

Do what?

Frank

Forget it.

Frasier chows down like a starving man. It seems to do the trick. He straightens up, no longer tired or famished.

Scott

You're free to leave if you'd like. I can't operate on the living. Not anymore.

Both laugh, letting the tension go.

Frank

Doctor ... Sorry, what was your name?

Scott
Scott. Mildred Scott.

Frank
Scott. Right. Doctor Scott, would you mind helping me down?

Scott
Certainly.

Scott approaches Frasier with one hand out. Frasier takes her hand and looks into her eyes. A thin silver light begins glowing behind his eyes. It shoots out, straight into her eyes.

For a moment, both have their heads tilted while their eyes glow. Frasier stands up.

Frasier-King
You may be the one. You could be the vessel for my queen.

Both lower their heads, then raise them. The glowy stuff is gone, and they're both back to normal.

Scene 29 - Int - Asylum Hallway

Julie Ann walks down, reading the names of the patients and dismissing each until she arrives at one labeled "J. Jackson." She lightly knocks on the door.

James (Voice)
Come in.

Scene 30 - Int - Asylum - James' room

A small room, with little inside. The curtains are thick and closed, we cannot even see a window, much less whatever might be outside. The room contains a bed, a stuffed chair, and a nightstand next to the chair. On the nightstand is a familiar transistor radio. There may also be a small dresser (re-used from Jackson's bedroom?).

In the chair is James Jackson. He is the Professor's father. The family resemblance is amazing, though there is one major difference. James is blind.

Julie

Mister Jackson?

James (with a slight accent)

Who is there? I don't know your voice.

Julie

Oh. I am Julie Ann Saint Marie. I just came for a little visit.

James

Yeah? Why? Trying to sell some Avon are ya? Well I ain't buyin so you can forget it.

Julie

Oh no, it's not that at all.

James

Religious nutcase?

Julie

Not that I know of.

James

Well then what do you want?

Julie

Mind if I sit down?

James

I don't give a damn.

Julie sits on the bed.

Julie

Thank you. I actually came to talk with you about your son.

James visibly brightens, almost cheerfully for this old codger.

James

You know David, do you?

Julie

David? No? Who is that? I meant the Professor, Daniel.

James (pissed off)

That fraud is no son of mine. And if you are with him, you can get the hell out of here. I'm done with you.

Julie

But -

James

I said OUT! NURSE! NURSE!!

Julie quickly exists.

Scene 31 - Int - Asylum Hallway

Brunhilda is waiting for Julie Ann. Now dressed as a nurse, this dour, unhappy woman is the organist from Another World. When she speaks, it is with a thick accent. Russian, Hungarian, something ... ian. (ya, the old country)

Brunhilda

Vhat aret you doink in derrrr?

Julie

I just came to talk with him about his son.

Brunhilda

Daaa-vidht? Dah. Very nice youngkt mahn.

Julie

Who is David? I am talking about Daniel Jackson, James's son!

Brunhilda

Oh no you don't. Daniel is not allowed to visit. It's his fault.

Julie

What? What is the Professor's fault?

Brunhilda

Enough. You go now!

Julie's heartbroken. She so wanted both sets of parents represented at her wedding. She's about to do something rather un-ladylike.

Julie

I suppose you're right. I wonder, would you mind showing me where I might powder my nose?

Brunhilda makes a rather rude, guttural sound.

Brunhilda

Follow me, yah?

Brunhilda turns and walks briskly down the hall. Without Julie Ann.

Scene 32 - Int - Asylum - James's room

Julie Ann forces the door shut and locks it.

Julie (business-like)

Now you listen here, Mister Jackson. I came all this way to invite you to your son's wedding. Daniel and I are to be married in just a few months. When I asked him, he said not to invite you or his mother. You won't even acknowledge him and you know what? You're rude! Shame on you!

building up a head of steam

Professor Daniel Jackson is a great man. He is a brilliant scientist, and the brightest minds in the world beg him to consult with them on their discoveries. You're just a bitter, washed up old man.

James

You done now?

Julie makes a gesture of "yes" then realizes what she did.

Julie

Yes. For the moment.

James

The man you claim is so brilliant is a fraud. Science. Yeah. He tried experimenting with science. It was science this, and science that.

James points at his eyes.

James

Do you see this? He did this to me with those blasted science experiments. My son. My son. He blinded me!

Julie

With science?

James

And not once did he ever admit he was wrong. He just stuck me in here and forgot all about me. Well, forget him. And forget you. Go. Have your little wedding. I will have no part of it.

Julie (in a whisper)

I'm sorry.

James just looks grumpy in her general direction. Julie exits.

Scene 33 - Int - Asylum Hallway

Brunhilda is waiting for her. Julie is in tears. Brunhilda gives her a warm hug and talks in a quiet voice.

Brunhilda

I know. I wish you didn't have to find out this way. Your Professor has never once come to see his fadder, but he has never failed to send a monthly check.

Julie

What do you mean, monthly check?

Brunhilda

Check. Payment. You know, money. He pays for his fadder's stay here. It's better that way, yah?

Julie

Yeah. You're right. I should go.

Brunhilda

Da. You could go. Or, you could join me in the chapel. I'm a little short-handed today.

Julie

What help do you need?

Brunhilda

I play the piano, you see. The residents sing and it calms their spirits. I could use some help passing out hymnals, then packing them back up when we're done.

Julie

Um, Nurse. What was your name again?

Brunhilda

Brunhilda. Brunhilda Natasha Borinski.

Julie

Brunhilda. I know this might be out of line, but. Do you play at weddings?

Brunhilda

Not since my littlest one was married. Before then, every week. Sometimes more. Why do you ask?

Close-up of Julie's bright, smiling face.

Scene 34 - Int - Jackson's bedroom

Elizabeth is sleeping in Jackson's bed. She's back to normal-size. In her arms is her little son. Only, he's not so little anymore. He's around 7 or 8 years old in appearance.

Weir
No, George! Don't go in the water!
It got Jonathan, it'll get you too!

Little Lynn
Mommy?

Elizabeth wakes up with a fright.

Weir
Oh, Lynn. Good morning sweetheart. Did you -
Elizabeth screams. Professor Jackson runs into the room.

Jackson
Miss Weir, what is ... Who is that?

Weir
I think this is Lynn. But that's not possible
is it? He was just a baby last night!

Jackson
Lynn?

Weir
Do you like it? I named him after my dad.

Jackson
Miss Weir, I think perhaps you should come
with me.

They exit, leaving Little Lynn all alone.

Scene 35 - Int - Jackson's dining room

Jackson
Would you care for a cup of coffee?

Weir
Yes, please. I'm exhausted.

Jackson
I'm not surprised. You have had a rather
trying few days.

Jackson goes into the kitchen to retrieve the coffee. Elizabeth watches, then notices an owl figurine on the countertop. It is identical to the one she has at home, mini-Jan'ba.

Weir

That's funny. I have one just like it at home.

Jackson

I am not certain where it came from. Perhaps Miss Saint Marie put it there? I have noticed an increased amount of her personal belongings over the last few weeks.

We hear a loud crash and glass breaking from another room. The two look at each other then run out of the room.

Scene 36 - Int - Jackson's bedroom

A window is open, curtains flapping in the breeze. And Lynn is gone.

Weir (frantic)

Where's my baby!

Jackson

Calm down, Miss Weir. There is a rational -

Weir

WHERE'S MY BABY???

Elizabeth slaps Jackson.

Jackson (rubbing jaw)

That hurt!

Weir

Good. Now help me find my son!

Scene 37 - Ext - Woods - Random

Doctor Scott is walking Little Lynn through the woods. He is happy and giggling, holding her hand.

Scene 38 - Ext - Woods - The Pit

Fraiser-King (with googly eyes) stands near the hold which previously held the round ball that contained his essence and that of his Queen.

Kneeling behind him are Don and Marion, with their heads down. Each has one of the Eye-Rocks in his right hand.

Fraiser-King

The Prince draws near. You know what must be done.

Don & Marion (in unison)

Yes, my lord.

Fraiser-King

The sooner we get this over with, the sooner I can go home.

Scene 39 - Ext - Woods - Montage time!

Two or three minutes of Professor Jackson and Elizabeth as they roam the woods, in search of Little Lynn. No dialog.

Scene 40 - Int - Jackson's dining room

Julie Ann has returned from the Asylum. She finds a note on the table and reads it aloud:

Julie

Dear Miss Saint Marie, Elizabeth's child is missing -

Scene 41 - Int - Spaceship

Jan'ba is watching Julie Ann reading on his monitor. The angle makes it look like the figuring on the countertop is transmitting her image.

Julie Ann (continuous)

and possibly kidnapped. We are looking for him. I have the Aust-haum-ater and hope it will aide us in our quest. D. Jackson.

Scene 42 - Int - Jackson's dining room

Julie folds the note and slips it into her pocket. We hear knocking from the front door.

Scene 43 - Int - Jackson's living room

Julie Ann opens the front door. There is no one there. She looks out both ways. Nothing. We hear a wing flapping.

Jan'ba (voice)
Can you hear me?

Julie
Who's there?

Jan'ba
You may call me Jan'ba. I have come to help.

Julie
Where are you?

Jan'ba walks out of the dining room. He is a human-sized humanoid owl, looking like a bigger version of the statue we've been seeing.

Julie
Well hello there. You must be Jan'ba.

Jan'ba
Yes.

Julie
Well, we'll take all the help we can get.

Jan'ba
You do not seem uneasy by my appearance.

Julie
Oh, pish-posh. Once you've been taken over by the King of the Universe, you just sort of go with things.

Close-up on wall clock as it does a time-forward five minutes.

Julie

Yes, I understand. Can you send us there?

Jan'ba

Negative. My transmobitron is not
at their location.

Julie

We have to do it. Why, the fate of the
entire world - of every world! - is
at stake.

They turn to the front door. Julie opens it, they walk
through and she pulls it shut.

Scene 44 - Ext - The Woods - Montage #2

Much shorter, of Julie and Jan'ba hurrying to catch up.

Scene 45 - Ext - The Woods - The Pit

Frasier-King stares out into the forest. He knows the
Prince is near. Don and Marion are lightly chanting in the
background, on their knees. We do not hear them, though.

Little Lynn (voice)

Daddy!

Frasier-King turns and sees Doctor Scott and Little Lynn
coming toward him.

Different angle - Jackson and Weir are just able to make
out the duo approaching the Pit.

Jackson

Frank? How is that ... No. Frank?

Weir

Lynn! Stop!

Little Lynn stops and looks back at Weir, an evil smirk on
his face.

Little Lynn

I don't* want to play with you, Mommy.

* (use King - Goa'uld - voice effect with that one word)

Frasier-King

My son.

to his followers

Allow me to introduce you to the Prince
of the Universe, Heir to the Cosmos.

Scott, Don, and Marion

Heir, heir, heir, heir, heir

Little Lynn calmly walks toward Frasier-King. They each extend their right arms, index finger pointing at the other.

Weir (sobbing)

No, no, no! (no, no, no.....)

Little Lynn and Frasier-King's index fingers are inches away from each other. The points begin to glow. As they touch, light flows out of them. They are knocked back several feet. Light pours out of Frasier-King's eyes and mouth as he passes out.

We follow the light as it flows into Little Lynn's mouth. It comes out of his eyes and slowly wraps itself around his body like a cocoon. We can no longer see his body, only an oblong light that stretches, stretches, stretches.

Close-ups on the others as this continues. Don, Marion, and Scott are zombie-like. Jackson is curious, but is holding Weir back. Weir is hysterical. He tries slapping her, and it doesn't do a thing. She continues sobbing and moaning.

Frasier wakes up. He is no longer the King. It's just Frank. And he remembers everything.

Long-shot showing entire group. Frasier sitting up on the ground, a worm-like body of light several feet away.

Frasier

You left me here, Danny.

Jackson

Frank?

Frasier

How could you? I thought I was your friend.
You. Left. Me. Here. Worms and bugs and birds
tore away at my skin. And still you left me here
to rot.

Jackson

You were dead, Frank. What was I supposed
to do?

Frank

If you were my friend, you'd have brought
me back. You let me rot, and you didn't have
the decency to call the authorities for
an entire week.

Jackson

I did tell the police where to find you.

Frank

We'll see how long it takes them to find you.

Frank stands up, fists up, ready to kill his former friend.
And then he looks over at his son. The light fades away and
lying before them is a perfect duplicate of Frasier, right
down to the clothes he's wearing. It is the adult Lynn,
fully-powered Prince of the Universe.

Lynn

Hello, Daddy. Nice to see you.

Weir

Lynn? Is that you?

Lynn

That is one of my names. I am the Prince
of the Universe, Heir to the Cosmos.

Don, Marion, and Scott surround Jackson, ready to attack.
Weir is helplessly babbling away. She's in the process of
losing her flipping mind. Frasier stands there, unsure of
what to do.

Jackson picks up a sword-sized stick, preparing to defend
himself.

Scene 46 - Ext - The Woods - The Pit

Fight scene

I'm useless with choreographing fight scenes, so here's the gist.

Jackson gets piled on by the three. Weir doesn't get involved. Julie Ann arrives with Jan'ba. She takes on Scott. Jan'ba takes on Lynn. Jackson uses the two-hands-make-a-fist method to take down Don. Marion doesn't go down so easily, but does eventually get knocked out.

Frasier takes his place. An epic hand-to-hand battle ensues, and it rivals Anikan versus Obi-Wan from Star Wars Episode 3 in scope. Improv as they egg each other on.

Julie defeats Scott. The three lay unconscious next to each other. Julie tries to comfort Weir, who doesn't seem to notice she's there.

Julie

Professor?

Jackson

I am a little busy, Miss Saint Marie.

Jan'ba and Lynn are in their own world, sometimes hand-to-hand, sometimes glowy light to glowy light. Finally, Lynn is wounded. He backs up, trying to get some distance.

Jan'ba

Ten thousand years ago, I made the mistake of being humane to the King. I will not make the same mistake. Your sentence will not be commuted.

Jan'ba pulls out a gun-like device, aims it at Lynn, and fires. Lynn is destroyed - there is no body left behind this time.

Weir screams and passes out.

Jackson and Frasier pull apart from each other.

Frank

No! My son!

Jan'ba

He was the son of the King of the Universe, not yours. Do not blame yourself, sir.

Frasier (to Jackson)

You did this. You caused this. And you will pay. Whether it take a day or a lifetime, I will see to it.

Frasier looks at the group and walks away, alone.

Julie and Jackson rush into each other's arms.

Julie

Oh, Professor! Thank goodness you're all right!

Jackson

I fear I have just lost my best friend for the second time in as many weeks. I do not know if I would call that "all right" Miss Saint Marie.

Don and Marion stir. The effect begins to wear off. They have no idea what has just happened.

Don

Where am I?

Marion

No idea. Where'd all these people come from?

Scott begins to come around.

Jackson

Are you gentlemen uninjured?

Both nod.

Jackson

Judging by your uniforms, you are in the health care field?

Marion

Paramedics, yes sir.

Jackson

Excellent. I believe Miss Weir could use your ... assistance. Would you mind, gentlemen?

Don and Marion go to Elizabeth. She is completely out of it. They are able to get her to stand and together they walk her out of the area, Scott trailing behind them.

Jackson (to Jan'ba)

Thank you for your assistance.

Jan'ba

You may call me Jan'ba. Ten thousand years ago, I was the King's advisor. When I discovered his plan, I led a small group to overthrow him. In my naiveté, I did not end him. Today, you have paid the price for my error. And for that, I am deeply sorry. But you may take comfort in this.

Among my people are what you might call prophets. They are Seers who possess knowledge from beyond.

They speak your name, Jackson, and Saint Marie. Through you and your descendents, your species will reach the stars.

War is coming to your world. It may not be today, or tomorrow, but it is coming. There will be a day when your world is on the edge of destruction. Your children's children's child will rise and lead your people into an age of peace and prosperity.

And you, Julie Ann Saint Marie, will save the planet in quite another way. Your cause will be taken up and will spread to countless worlds.

The Royal Family is no more. With their passing, I believe I may finally have earned my own passing.

I leave you now in peace.

Close-up on Jackson and Julie's faces as they react to Jan'ba's disappearance. When the shot changes back, he's gone.

Jackson

Let's go home.

Julie

Yes, let's. I need to call and reschedule my appointment with Father George.

Jackson

What appointment is that?

Julie

For our wedding? It's barely five months away, and there's so much to be done before then.

Jackson shakes his head and laughs.

Jackson

We can worry about that another time. For now, let's just go home. Together.

Arm in arm, they depart.

Credits roll.

Scene 47 - Int - Asylum - Hallway

On screen we see the words "Six months later" as we float down the deserted hallway, reaching the last door on the right. The card on the outside of the door reads "E. Weir."

A female hand opens the door.

Scene 48 - Int - Asylum - Weir's room (redress of James's room)

Elizabeth is sitting in the stuffed chair, rocking back and forth, a dazed expression on her face. She is surrounded by every owl in the greater Twin Cities area.

Yates (voice)

Hello, Lizzy.

Weir looks up, continues to rock. The same female hand from before reaches in and touches a small object to Weir's neck. It is, in essence, a hypospray filled with "marbles". Because Weir gets them back in an instant.

Weir

Stephanie? Stephanie Yates? I thought you were dead!

Yates

I get that a lot. I hear you've had a bit of an adventure without me. Time to pack up. We've got a lot of work ahead of us.

The women study each other as we fade out.